WINDOWS OF FANTASY: THE SIGNIFICANCE OF SCIENCE FICTION AND FANTASY FILM AND TELEVISION POSTERS

A thesis submitted for the degree of Doctor of Philosophy by

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I declare

I have dyslexia, and Brunel University has given me software to help with my data analysis and writing. The software includes the following:

- Free version of Grammarly
- Claroread
- MindView7
- Sonocent Audio Notetaker.

I would like to thank the university for providing me with these packages.

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Abstract

The research set out in this thesis explored science-fiction and fantasy posters, specifically those related to films and television shows, from the perspective of their owners, examining their potential as sources of cultural significance and meaning. The research explored these in terms of the components (e.g., content) of the poster, the room they are displayed in, their placement, the media texts (films or television shows) they reference, morals, behaviour, identity, sense of self, well-being (through emotional responses), self-expression, other opinions and levels of investment. Given that science fiction and fantasy are otherworldly and imaginative genres, exploring their posters offers a unique lens, akin to exploring the fantastical worlds they depict. Data were collected through an online survey and semi-structured interviews with adult science-fiction and fantasy film and television show poster owners. The significance and meaning of these posters were framed by two conceptual models: 'The Three Significances', aesthetics, functionality, and significance (both spatial and personal), and 'The Big Three', content, design, and colour. Among these, content held the greatest significance for owners. Posters served as tools for self-expression, reflecting their owners' identities, affinities, and convictions, while also reinforcing their connection to films and TV shows they reference. Rather than shaping moral beliefs, posters were more likely to reinforce their sense of self and fan identity and evoke emotional responses. The space in which posters are displayed shapes their meaning and significance, just as posters influence the atmosphere and function of that space. Official posters tend to be accurate depictions of the media text, while fan art posters offer creative reinterpretations of already reimagined worlds. Additionally, the type of poster, physical or digital, plays a crucial role in shaping 'The Three Significances', influencing its availability (both in terms of content and accessibility) and its presentation/display (how it is showcased and experienced).

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Abbreviations

Abbreviations	Meanings
A1.	Appendix 1.
A23.	Appendix 23.
A24.	Appendix 24.
A27.	Appendix 27.
A28.	Appendix 28.
Aca-fan	Academic fan
CD	Compact disc
CGI	Computer-generated imagery
COVID-19	Coronavirus disease
DC	Detective Comics
DVD	Digital versatile disc
EU	The European Union
FGC	Fan-generated content
HMV	His Master's Voice
H statistic	It is used in the Kruskal-Wallis Test to compare three or more groups to determine if they have the same median.
IMAX	Image Maximum
IMDb	Internet Movie Database
JISC	Joint Information Systems Committee
LGBTQ+	Lesbian, gay, bisexual, transgender, queer, and more
Media texts	Film and Television shows
MCU	Marvel Cinematic Universe
MB	Megabyte
SARS	Sex, Age, Religion and Sexuality
N=	Total number of responses
n.d	No date
NFTs	Non-fungible tokens
n.p.	No page number
P	Probability
PNG, TIFF, JPG	Image file formats
PTSD	Post-traumatic stress disorder
Sci-fi and/or SF	Science-fiction

SD	Standard Deviations
SFF	Science fiction and fantasy
SFFFT	Science fiction and fantasy film and television
TV	Television
UK	United Kingdom
USA	United States of America
V&A	Victoria and Albert
WHO	World Health Organisation

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Part One

Chapter 1. Introduction

[1.1] Hook

[1.1.1] Riddle

Riddle me this:

I can be crafted from various materials,

Designed to be seen, yet easily tucked away,

I capture moments, convey messages, and delight the eye,

A window to the extraordinary, a glimpse into the incredible,

What am I?

[1.1.2] Hook (Riddle answer)

Answer: A Poster.

Posters are more than just advertisements designed to sell a product; they are products in their own right. In both physical and digital forms, posters occupy a prominent place in the social lives of individuals and groups. But what are the potential significances and meanings they hold, particularly for those who own science-fiction and fantasy film and television posters? This question lies at the core of the research explored in this thesis.

[1.2] Parameters of the study and questions

The research set out in this thesis explored science-fiction (sci-fi and/or SF) and fantasy posters, specifically those related to films and television (TV) shows (media texts), from the perspective of their owners, examining their potential as sources of cultural significance and meaning. The focus was on sci-fi and fantasy film and television (SFFFT) posters as cultural objects, considering how they might articulate or be used to articulate particular meanings for their owners, rather than evaluating their effectiveness as advertisements. More specifically, this research concentrated on the potential cultural significance and meaning of SFFFT posters themselves, including their components (e.g., content, design, size) and their placement, as well as the media texts they reference. The study also explored the impact of SFFFT posters on their owners, examining how they might influence or hold significance for them in areas such as morals, behaviour, identity, sense of self, well-being (through emotional responses), and self-expression. It is important to recognise that while collecting posters may add additional layers of significance and meaning, there is also the possibility that SFFFT posters may hold limited or no significance for some owners, even if they display them. Furthermore, where posters are perceived as significant, they represent only one of many aspects of an individual's life, coexisting with a variety of other influences and experiences. This research sought to understand the varying levels of investment that owners make through their posters, be they financial, emotional, or both. Posters represent a form of investment in the sci-fi and fantasy (SFF) genres, alongside other activities such as watching films, cosplaying, or engaging with related media, etc. For some individuals, their posters reflect a strong personal commitment to these genres, symbolising a deep connection or emotional attachment. Others, however, may view their association with posters as more casual, reflecting a less intense level of engagement or investment.

The research explores the owners' perspectives on the potential meanings, significances, and levels of investment associated with their SFFFT posters across the following areas:

- Experience of Ownership: Examining the owners' experiences of owning SFFFT posters, including the number of posters they own, whether they identify as collectors, their reasons for choosing posters as a medium, and why they are drawn specifically to SFFFT posters.
- Importance of Poster Components: Investigating the key considerations when acquiring SFFFT posters, such as the components of the posters (e.g., iconography, design, size, official artwork versus fan art). Exploring which specific elements, such as certain iconography, size, or material, appeal most to individuals. Additionally,

assessing how proactive owners are in these decisions and whether they consciously seek these elements.

- Potential Significances and Meanings: Exploring the potential significances and meanings of the posters, including how they serve as sources of aspiration (e.g., admiration for characters), expression, reminders, emotional responses, escapism, reflections of personal values and beliefs, influences on social behaviour, and contributions to personal identities. This also includes examining the relationship between the posters and their placement within a space. Escapism, as conceptualised by Katz and Foulkes (1962), involves retreat into fictional or imagined worlds as a psychological strategy for coping with real-life stress. In this context, it helps to explain the immersive appeal of science fiction and fantasy posters. Within this study, escapism is qualified as a poster's ability to evoke a sense of immersion in the fictional world, acknowledging the often imprecise and loosely used nature of this term.
- Decision-Making Regarding Posters and Social Perceptions: Analysing the owners' decision-making processes for acquiring and displaying their posters, particularly to how others may perceive or judge them.
- Impact of Research Participation: Evaluating whether participating in this research changed or clarified the owners' perspectives on the SFFFT posters they own.

To explore these areas in this research, six key questions were asked:

1. What are the meanings and sources of significance of SFFFT posters to those who collect and display them?
2. How do their SFFFT posters express certain aspects of themselves or anything else, and to what degree and ways?
3. What, if any or how much significance do SFFFT posters have for individual social behaviour, personal values and beliefs, perceptions of identities, sense of self or wellbeing? For example, do they help reaffirm who they consider themselves to be in the sense of their identities or help their felt sense of wellbeing?
4. Does the context within which SFFFT posters are displayed (private, public spaces) affect their meaning to those who display them?
5. Are there any differences in such meanings or significance between 'official' SFFFT posters and those produced as 'fan art'?
6. Are the answers to the above questions influenced by the physical/digital form of the poster? For physical forms, does the material, size and shape of the SFFFT poster matter?

These key questions were addressed using two research methods: An online survey with a structured questionnaire, followed by a series of semi-structured interviews. The online survey employed a questionnaire format that was for the most part structured, inviting respondents to answer many questions using percentages (e.g., 'How many physical posters do you own?') and Likert scales (ranging from 'Not at all' to 'To a very great extent') for each category but also included some opportunities for respondents to add comments. The semi-structured interviews were conducted after analysing the survey results, allowing the interview questions to be adapted based on the findings. Hence, the interviews were semi-structured in nature, and this provided an opportunity for respondents to expand upon and elaborate their answers during the interviews. Admittedly, these key questions are complex and influenced by many factors. For instance, individual respondents may interpret a Likert scale response such as 'To a moderate extent' differently, depending on their personal understanding or context, even if they were able to clarify their interpretation during the interview. While using a clear-cut scale like the Likert scale may not always yield straightforward answers, it can still provide valuable and rich insights, especially when paired with qualitative elaboration during the interviews.

It is important to note that this study focuses on answering the research questions within the context of Western society. However, this focus is not tied to the geographical origin of the movies or the posters themselves. While the origins of SF are often attributed to Western authors like Johannes Kepler (German), Jonathan Swift (Irish), Mary Shelley (English), H.G. Wells (English), Jules Verne (French) and Edgar Allan Poe (American), stories that can be classified as SFF exist in cultures all over the world (Evans, 2024). Although a majority of SFF media texts are produced in contemporary Western society, most notably by major movie and TY studios in the USA, particularly in Hollywood, other countries also have a rich history of contributing to these genres. For instance, Japan has been a significant producer of SFF content, such as anime and the Godzilla franchise (Posadas, 2024). Similarly, the Indian (Chattopadhyay, 2024) and Chinese (Yan, 2024) film industries have made notable contributions, with movies like *Mr. India* (1987), which had a major impact in establishing the SF genre in India. Since the 1980s, the SFF market has grown considerably in these regions. Furthermore, significant overlaps exist between studios across the globe, influenced by globalisation, shared ownership, and the exchange of ideas. For example, while Godzilla originated as a Japanese SF/fantasy franchise, it has been appropriated by Hollywood, leading to crossover films featuring Godzilla alongside American SF icons like King Kong. This study, however, focuses on the influence of SFFFT posters on owners living within Western cultural contexts. Hence, it has to be acknowledged that the perceptions and

significance of these posters may vary in other cultural settings, and this could provide a valuable avenue for future research.

This study is grounded in ethnographic research, employing an interdisciplinary approach that draws on insights from sociological, film and television studies, fandom studies, material culture studies, and anthropological theories and perspectives. These frameworks are elaborated upon in the methodology chapter. I chose to explore SFFFT posters (both physical and digital) because they offer a way to understand a growing and relatively underexplored area of social life, namely, the significances and meanings these posters hold for their owners. Additionally, they serve as a lens through which to examine the broader world of fandoms. The term 'significance' was deliberately chosen over 'role,' as the latter implies that posters inherently possess something as grand or defined as a role. It is important not to assume this without evidence. Using the term 'significance' instead allows for variation, acknowledging that posters may hold different degrees of importance, including the possibility of having no explicit role at all. This flexibility was essential for exploring the potential variety in the significance and meaning of posters. Nevertheless, several interviewees expressed that their SFFFT posters held certain meanings for them. However, for others, these meanings were not as clearly defined or as substantial as what might traditionally be attributed to a 'role.' This nuanced understanding highlights the diversity in how individuals perceive and connect with their posters.

In this study, SFFFT posters are defined as paratexts to SFF media texts. They can exist in both physical and digital forms and may be official or fan art. SFFFT posters carry multi-layered meanings and significance, serving as eye-catching, informative artwork designed to promote and sell a commodity (the media text) while also functioning as a commodity in their own right. Posters were selected as the focus of this research because they can be infused with meaning and significance by companies and studios to promote a product or service. As Gray (2010: 52) observes, posters 'play a key role in outlining a show's genre, its star intertexts, and the type of world a would-be audience member is entering', much like any other object. Posters act as paratexts, serving as extensions and connections to other media products, such as films, TV shows, and games, while also standing alone as unique and independent forms (Gray, 2010; Freeman, 2017). Moreover, 'posters for movies are also among the most actively collected, representing a simple way to show off your love of both cinema and art' (Dawsons Auctions, 2024: n.p.), especially when compared to other types of merchandise like action figures, Funko Pops, or statues. Posters can be categorised in various ways, one of which is in terms of the location where they are displayed. For the latter, there are two main types; those displayed in private spaces, such as homes, and those placed in public areas (e.g., streets, auditoria) to promote something (Frost *et al.,*

2006: 21). While Frost *et al.* (2006: 21) primarily focus on posters as tools for public advertising, this research examines posters beyond their promotional function and instead explores them as integral components of a personal 'ecosystem' of objects that hold significance and meaning for their owners. The definition of posters as paratexts and their broader cultural implications are further explored in the literature review.

These key research questions were carefully developed based on a review of the literature on fandom and material culture studies, providing a foundation for exploring the potential meanings and significance of SFFFT posters to their owners. The first research question is deliberately broad, allowing for an open-ended exploration of how objects, such as posters, carry significance encoded by human actors, whether companies, studios, or owners. As Appadurai (1986) argues, objects acquire meaning through their forms, uses, and trajectories, and these meanings can shift considerably. For owners, these meanings often become personal, as highlighted by Miller (1987). At the same time, producers deliberately encode layers of meaning within posters, positioning them as fertile ground for examining the interplay between industrial intentions and audience interpretations (Gray, 2010). This broad framing invites a wide exploration of the potential significances and meanings of SFFFT posters without presupposing specific interpretations. Building on this foundation, subsequent research questions delve into more specific aspects of poster ownership. One key question examines whether SFFFT posters function as a form of self-presentation (McVeigh, 2000), allowing owners to express and reflect their identities and interests. Moreover, I investigated whether posters carry an instinctive influence on their owners' morals, behaviour, perceptions of their identities, sense of self, and emotional well-being. This question draws on Joseph Campbell's idea that myths, and, by extension, media narratives, offer frameworks for understanding and navigating life's challenges (Campbell and Moyers, 1991: n.p.). Similarly, Tilley (1999) argues that objects and people exist in a reciprocal relationship, with material things shaping individuals just as much as individuals shape things. Furthermore, Belk's (1988: 139) observation that possessions reflect and shape identities is particularly relevant to understanding whether posters perform a similar role for their owners. Regarding emotional well-being, Kadyrgali *et al*. (2024) argue that emotional engagement is central in connecting audiences to media texts, making it a key aspect of well-being. This resonates with Smith's (2022) assertion that narratives elicit specific feelings and experiences, which could be extended to posters as visual extensions of those texts. Furthermore, I explored how space, both private and public, affects the display and significance of posters. Habermas (1991) argues that individuals exercise agency and control over home decoration, which may be influenced by factors such as shared occupancy or external constraints (e.g., landlord rules). Within the domestic sphere,

the bedroom is typically the most private space and often contains more personal objects (Dey and De Guzman, 2006: 901), whereas public spaces like the living room are generally associated with expressing aspects of social identity to visitors (Rechavi, 2009). The arrangement of posters also shapes their significance, whether displayed in carefully coordinated patterns (Danet and Katriel, 1994) or in more spontaneous, chaotic configurations (Belk and Wallendorf, 1994), which might contribute to their significance. Beyond spatial and aesthetic considerations, it is also important to distinguish between official posters, produced by studios for promotional purposes, and fan art posters, created by fans to fulfil personal and communal needs or to imagine alternatives to official content (Jenkins, 1988). These two types of posters may hold different values for their owners, reflecting divergent relationships with fandom and media texts. Finally, I investigated the nature of posters, whether it is physical and/or digital. Does the format of the poster make a difference to its owners, and if so, what are these differences? Physical posters, when on display, are constantly visible and physically present in a space (Watkins *et al.*, 2015: 3429). In contrast, digital collections are only visible when the device is in use, meaning they are not present all the time (Watkins *et al.*, 2015: 3430). Therefore, physical posters can offer a tangible connection to the content they represent, serving as physical artefacts within a space, while digital posters provide flexibility, ease of replacement, and a broader sampling of interests. Are there potential meanings and significance associated with each poster type for their owners?

[1.3] Why Film and TV Show Science-Fiction and Fantasy Posters

[1.3.1] The Two Genres

Among the many genres and types of posters available, such as propaganda or military posters, I chose to examine the SFF genres in poster form, specifically those related to films and TV shows. This decision was based on several factors, one of which aligns with Marshall McLuhan's assertion that 'the key factors that determine the social form of human history are not politics, economy and culture but media' (Chunyuan and Li, 2021: 1). This perspective highlights the significant role of media in shaping societal narratives making SFFFT posters a compelling subject for analysis. SFF are genres that offer a vast landscape of worlds, environments, and characters, allowing the imagination to transcend time and space. Renowned SF writer Ray Bradbury famously emphasised the significance of the genre:

> 'Science fiction is the most important literature in the history of the world, because it's the history of ideas, the history of our civilization birthing itself. ...Science fiction is

> central to everything we've ever done, and people who make fun of science fiction writers don't know what they're talking about.' (Olympia Publishers, 2024: n.p.).

Bradbury further asserted:

> 'A science fiction story is just an attempt to solve a problem that exists in the world, sometimes a moral problem, sometimes a physical or social or theological problem.' (Bradbury, 2004: 108).

SFF offers a unique lens into human nature, societal challenges, and aspirational futures, making it an ideal focus for this research. Through their imagery, SFFFT posters serve as windows into these imagined worlds, inviting owners to engage with and reflect on the narratives, ideologies, and possibilities they represent. However, before exploring more of these reasons, it is essential to first define what is meant by SFF. It is important to acknowledge that there are multiple ways to define the SFF genres, and these definitions often overlap while still maintaining key points of distinction. In the case of the fantasy genre, defining it can be particularly challenging, as it encompasses a wide range of interpretations, and even the same author may offer differing definitions. Moreover, genres are not static; they are discursive categories whose meanings are shaped and evolve through their usage and context.

Fantasy is the older of the two genres, with its roots tracing back to the pre-modern world of myth and religion. It has historically served as a symbolic means of articulating universal human challenges, such as birth and death, often through the representation of gods and mythical figures (Blum, 2011). Richard Mathews (2002: 2) defines fantasy as 'a fiction that elicits wonder through elements of the supernatural or impossible. It consciously breaks free from mundane reality'. Similarly, Author Lynn (1983: ix) suggests that 'fantasy deals with the impossible and the inexplicable,' primarily incorporating supernatural elements such as magic. Mathews (2002) provides an additional definition of fantasy that emphasises its connection to the supernatural and the impossible. He describes it as 'a type of fiction that evokes wonder, mystery, or magic, a sense of possibility beyond the ordinary, material, rationally predictable world in which we live' (Mathews, 2002: 1). He also notes its relationship to 'the magical stories of myth, legend, fairy tale, and folklore from all over the world' (Mathews, 2002: 1). Furthermore, Mathews (2002: 1) introduces the concept of modern fantasy, which he defines as 'a narrative frame that unites timeless mythic patterns with contemporary individual experiences'. These varied definitions highlight the rich, multifaceted nature of the fantasy genre and its evolution over time.

The first SF movie is often considered to be *A Trip to the Moon* (1902) (French: *Le Voyage dans la Lune*), but perhaps the most influential of the early SF films was Fritz Lang's

Metropolis (1927), which continues to be shown in movie theatres and on television to this day. SF is 'notoriously difficult to define' (Parkin, 1999: 4, in Roberts, 2000: 2). Lynn (1983: ix) provides a succinct definition: 'science fiction deals with a future that scientific or technological advances could or might make possible'. Adam Roberts (2000: 1), a British SFF novelist, elaborates that 'science fiction as a genre or division of literature distinguishes its fictional worlds to one degree or another from the world in which we actually live: a fiction of the imagination rather than observed reality, a fantastic literature'. SF can be divided into two subcategories: hard and soft SF, which differ based on their emphasis on scientific accuracy and conceptual focus. Hard SF prioritises scientific accuracy, technological realism, and rigorous world-building (Booker and Thomas, 2009). It often explores themes like 'men and machines colonizing the galaxies' (Penley, 1997: 119), with examples including *2001: A Space Odyssey* (1968) and *The Martian* (2015). In contrast, soft SF is more flexible with scientific accuracy and places greater emphasis on human elements (Booker and Thomas, 2009), focusing on 'ideas found in the human and social sciences, like sociology, psychology, or anthropology, rather than the natural or physical sciences' (Penley, 1997: 119). Examples of soft SF include *Dune* (2021) and *Star Wars* (1977–present). Notably, most SF films and television shows fall under the category of soft SF.

There are notable similarities and differences between SFF genres. Both genres share a common foundation of creating worlds or material that extend beyond the boundaries of what is possible in our current understanding of contemporary 'Western' or 'modern' society. At their core, both genres explore themes of adventure, discovery, and struggle, variations on timeless narratives that humans have been telling for centuries. These genres often imagine worlds of boundless possibilities that transcend the limitations of the contemporary world, incorporating elements of fantasy in the broader sense of the term, rather than strictly as a genre label. However, they do not fully escape the parameters of our world, as they frequently mirror familiar frameworks such as philosophies, laws, and societal prejudices. For example, the imagined geographical environment of Middle-earth in *The Lord of the Rings* (J.R.R. Tolkien, 1954) reflects landscapes and contexts reminiscent of our own. The rolling hills and woodlands of 'The Shire,' home to the Hobbits (a fictional, human-like species half the height of an average human, with large, hairy feet who live barefoot), closely resemble the rural counties of England, such as Oxfordshire. This resemblance is unsurprising given that Tolkien was a professor of Anglo-Saxon and English Language at Oxford University. Furthermore, both genres attract dedicated fan communities, cult followings, and practices like collecting. These genres often intertwine, as seen in *Star Wars* (1977–present). The opening line, 'In a galaxy far, far away,' evokes the fairy-tale phrase 'Once upon a time,' and the narrative includes swords (lightsabers) and sorcery (the Force),

all set within a universe of advanced technology and spacefaring civilisations, such as the Death Star. For these reasons, I chose to explore both SFF genres rather than focusing on just one, as they share many similarities and are frequently intertwined in cultural narratives. The key difference between SFF lies in their relationship to the material they draw upon. Fantasy often harks back to understandings rooted in pre-modern, and therefore pre-scientific, concepts, while SF projects into the future, imagining what might be possible with advancements in science and technology. However, as noted earlier, the dividing lines between these two genres can be blurred. No one can definitively claim that the fantastical places, events, or creatures depicted in fantasy do not exist somewhere in the universe. After all, ideas that were once considered impossible hundreds of years ago are now part of our reality. While fantasy typically explores what is assumed to be impossible, SF remains grounded in the realm of the possible, envisioning futures where scientific progress makes elements of these stories plausible. This dynamic interplay between the 'impossible' of fantasy and the 'possible' of SF highlights their distinct yet complementary roles in storytelling and imagination.

In this research, I am employing a blended definition of fantasy, viewing it as a fictional narrative storytelling framework that incorporates elements of magic, myth, folklore, and fairy tales. I chose this mixture of definitions because, at their core, they all describe the same essential characteristic: fantasy involves magic and supernatural elements that, as far as we know, are not possible in the 'real' world. In addition, among the various available definitions of SF, I will adopt the one provided by Lynn (1983: ix), which states that 'science fiction deals with a future that scientific or technological advances could or might make possible'. This definition emphasises the genre's foundation in potentiality, focusing on what might be achievable through the evolution of science and technology.

It seems reasonable to assume that fans of SFF genres are more likely to purchase posters related to these genres. However, defining a 'fan' is not a straightforward task, despite the term being used frequently (Hills, 2002). Many scholars have attempted to define 'fan,' including Hills (2002), Abercrombie and Longhurst (1998), and Tulloch and Jenkins (1995), whose definitions are explored in the literature review. A group of fans is collectively referred to as a fandom, and being part of a fandom can be understood as a performance of identity (Hills, 2002). Fantasy is described as an 'enormous and seductive subjective subject' (Jackson, 2013: 1), and the same can be said of SF, with both genres boasting large and passionate followings. For instance, the *Star Wars* fandom alone includes 102 million fans in the United States as of 2022 (Inside Fandom, 2022). These two genres often hold significance and meaning for their fans that extend beyond their fictional worlds. For example, *Star Trek* is dubbed by its fans as a vision of a 'hopeful future,' portraying a society

characterised by continual moral and material progress, where humanity evolves toward near perfection, an idealised future that resonates deeply with its audience (Jindra, 1999: 222). This study, therefore, explores whether posters from these genres carry a similar level of significance and meaning for their owners, perhaps even paralleling the emotional and cultural resonance of the media texts themselves.

SF in American film during the 1950s was primarily considered a niche and B-movie genre, largely due to its limited audience appeal and low-budget nature during Hollywood's golden age (Schauer, 2017). However, these genres have since become central to the Hollywood economy, particularly in recent decades. By the 1980s, SFF films began to dominate the global box office, with blockbuster hits such as *Star Wars* (1977), which grossed $775,398,007 (The Numbers, 2024b), *Back to the Future* (1985) with $388,386,822 (The Numbers, 2024a), and *Superman* (1978) with $300,200,000 (The Numbers, 2024c) to name just a few (Prince, 2002). This era saw significant technological advancements in movie production, enabling the use of high-tech equipment and cutting-edge special effects that brought SFF elements to life in ways previously unimaginable (Prince, 2002; Chunyuan and Li, 2021). For instance, the *Star Wars* series by George Lucas captivated audiences with its groundbreaking visual effects and immersive storytelling (Prince, 2002).

In recent years, SF has continued to flourish, evolving from its roots in written (books and magazines) to becoming a dominant force in visual media such as television and film (Broderick: 2003: 59). Contemporary blockbusters like the *Star Wars* sequels, *Marvel Cinematic Universe* (MCU) films such as *Avengers: Endgame* (2019), and DC's *Joker* (2019) have all achieved record-breaking success. For example, as of 2020, the MCU's 23 films have collectively grossed $22,590,455,007 worldwide, making it the highest-grossing film franchise of all time (The Numbers, 2020). On television, the SF series *Doctor Who* first aired in 1963 and holds the distinction of being the world's longest-running SF TV show. These examples illustrate the increasing cultural and economic importance of the SFF genres in contemporary entertainment.

[1.3.2] Science-Fiction Posters

The decision to focus on SFFFT posters for this research stems from the distinct characteristics of the SFF genres. These posters serve as visual representations designed to encapsulate and convey an imagined world, offering owners a relatively low-cost means of 'seeing' and, to some extent, 'experiencing' the environments and characters within those narratives. However, despite their immersive potential, SFFFT posters are fundamentally commercial products, rooted in a profit-driven industry where their primary function is to market and promote the media texts they represent. Posters played a crucial role in promoting 1950s B-movies, often surpassing the films themselves in quality. Due to the low budgets of these productions, which limited the scope of special effects, posters became an essential tool for capturing the public's imagination. Unlike the films, which were often shot in black and white with primitive effects, the posters were produced in striking, vivid colour. Their designs were eye-catching, featuring exaggerated promises to attract audiences to cinemas. SF posters, in particular, stood out with bold imagery and dramatic taglines. For instance, films employed flimsy sets and ill-fitting rubber suits to depict worlds and monsters, yet posters proclaimed the arrival of 'The most terrifying creature ever to walk the Earth!'



Figure 1.1. *It! The Terror from Beyond Space* (1958) official poster (IMDb, 2024d).

A notable example is the poster for *It! The Terror from Beyond Space* (1958) (Figure 1.1), which depicts a towering creature attacking a woman, accompanied by the dramatic claim that it is a 'terror from Beyond Space.' The poster features a dynamic composition and striking colours that effectively entice audiences. However, the creature in the black-and-white film (Figure 1.2) is clearly a man in a poorly fitted rubber suit, bearing little

resemblance to the imposing figure depicted in the poster. This apparent disconnect between the visual promises of the poster and the reality of the film raises intriguing questions about how moviegoers of the time reconciled their expectations with the actual cinematic experience.



Figure 1.2. Still from the movie *It! The Terror from Beyond Space* (1958) showing the creature (IMDb, 2024d).



Figure 1.3. *Star Wars: Episode IV - A New Hope* (1977) official poster design and illustration by Tom Jung (Vilmur, 2017).

In the 1980s, the colossal successes of *Star Wars: Episode IV - A New Hope* (1977) and *E.T. The Extra-Terrestrial* (1982) ushered in a 'golden age of blockbuster sci-fi' (Wigley, 2014: n.p.), characterised by unique iconography, striking colours, and bold designs. This era also saw a boom in the work of designers and illustrators who shaped the visual identity of the genre. Among the most notable was Tom Jung, whose iconic theatrical artwork for *Star Wars: Episode IV - A New Hope* (1977), referred to as the 'Style A' poster (Figure 1.3), became a Hallmark of the franchise. This poster employed a montage approach, showcasing characters, ships, and settings, which became motifs synonymous with *Star Wars* promotional materials. Interestingly, the poster was created during the movie's pre-production phase, meaning that Luke Skywalker's depiction in the

poster does not resemble Mark Hamill, the actor who portrayed him (Wigley, 2014: n.p.).

Another prominent designer of the time was John Alvin, renowned for his distinctive ‘Alvinesque’ style (Wigley, 2014: n.p.). Alvin created some of the most recognised film posters of the era, including those for *E.T. The Extra-Terrestrial* (1982), inspired by Michelangelo’s The Creation of Adam (Figure 1.4), as well as *Blade Runner* and Short Circuit, etc (Wigley, 2014: n.p.). His work not only helped define the visual landscape of the 1980s SF but also solidified his reputation as a master of cinematic poster design.



Figure 1.4. *E.T. The Extra-Terrestrial* (1982) official poster design and illustration by John Alvin (Vintage Movie Posters, 2024).

The documentary 24x36: A Movie About Movie Posters (2016) highlights a notable shift in the design of official movie posters, transitioning from hand-drawn illustrations to photographic (digitally edited) styles. This transformation was driven by advancements in technology, particularly in editing tools, which allowed for greater precision and realism in poster design (24x36: A Movie About Movie Posters, 2016). One significant outcome of this shift was the emphasis on clear, high-quality images of characters and actors' faces as their faces became a more effective tool for selling movies (24x36: A Movie About Movie Posters,

2016). These shifts and their broader implications for poster design, audience reception, and cultural significance are explored in greater detail in the literature review.

SFF have long been recognised as two of the most expansive and culturally resonant genres in film and television, characterised by imaginative settings, speculative narratives, and a capacity for sociocultural commentary. While other genres also explore themes of adventure, discovery, and struggle, SFF uniquely functions as a ‘window into worlds beyond our own’, different yet familiar, as Ray Bradbury observed. Once dismissed as marginal or ‘B-movie’ genres, SFF has since achieved global popularity, bolstered by advancements in digital technology, particularly CGI. These developments have enabled increasingly sophisticated on-screen depictions of fantastical worlds. Before such technological advancements, film posters played a crucial role in shaping audience expectations, often presenting visual representations that exceeded what the film itself could realise. As visual effects improved, promotional materials and media texts became more closely aligned in both quality and aesthetic scope. Posters continue to play a vital role by offering the first visual point of contact for audiences, functioning not only as marketing tools but also as artistic and symbolic artefacts. Unlike other merchandise (e.g., action figures), posters distil the essence of the media text into a single curated image, often remaining visible in private domestic spaces long after the original text has been consumed. This study focuses on SFF film and television posters due to the rich symbolic, aesthetic, and cultural dimensions these genres evoke. SFF narratives construct complex, often speculative worlds that transcend everyday experience, thereby generating strong affective and ideological resonances with audiences. The visual language of these posters, frequently combining imagined technologies, fantastical environments, and emblematic characters, makes them particularly potent artefacts for exploring questions of identity, escapism, morality, and symbolic consumption. Additionally, these genres are closely associated with active and sustained fan engagement, offering a fertile context for examining practices of display, collection, and meaning-making. While other genres possess significant poster cultures, the unique convergence of world-building, fandom, and visual semiotics in SFF justifies its central role in this project. Accordingly, this thesis centres on SFF posters for two principal reasons. First, these genres offer fertile ground for exploring themes such as identity, morality, escapism, and symbolic transformation, elements that resonate deeply with audiences. Second, SFF media texts typically generate distinctive and compelling visual aesthetics that translate powerfully into poster design, rendering these artefacts especially rich for analysing personal and cultural meaning. In this way, SFF posters function not only as paratexts but as enduring cultural objects embedded in both domestic and digital environments. Their prominence in fans’

everyday lives makes them ideal artefacts through which to examine broader questions of value, identity, and media engagement.

[1.4] A glimpse into the looking glass

I will begin with an outline example drawn from a respondent included in this research to provide insight into the kinds of experiences with SFFFT posters explored in this study. Respondent 28, for instance, had a relatively small number of posters, six SFFFT posters, including both physical and digital formats (Figure 1.5). They owned two digital posters, as they 'only have a couple of screens,' and four physical posters, limited by their lack of 'physical space to put up a bunch of posters.' (Respondent 28). In terms of location, these posters were distributed 'between home and university.' (Respondent 28). Despite this modest collection, the posters held significant and varied meanings. They reflected Respondent 28's interest in the SFF genres and community, serving to 'decorate your space' with 'things around that you enjoy' while offering 'a little way to express yourself and your personality.' Additionally, the posters were perceived as a unique form of art and entertainment (Respondent 28). For instance, they made the respondent laugh or served as static reminders of scenes or the entirety of the media text itself, helping them connect with characters, though they did not aspire to be like those characters (Respondent 28). Beyond posters, Respondent 28 also owned other SFF objects, which further enriched their engagement with the genre (Figure 1.6). This example highlights the diverse significances and meanings associated with SFFFT posters, even within a relatively small yet clearly cherished collection.

Respondent 28's posters held further significance as they elicited emotional responses ranging from happiness to grief. Posters could generate strong emotional reactions, such as joy, by reminding them of a film or a specific scene that made them laugh, though the response depended on the content of the poster (Respondent 28). An example of this emotional connection is their *Harry Potter* Sirius Black Sticker poster (Physical poster) on their water bottle (Figure 1.5), which includes the brief quote, 'The ones that love us never really leave us.' This quote resonated deeply with them, as it reminded them of loved ones who had passed away, eliciting 'a heartfelt sad emotion' whenever they saw it (Respondent 28). Their posters also reflected and reaffirmed their identity as a sci-fi and fantasy fan, which they regarded as one of their most important identities ('to a very great extent') (Respondent 28). By displaying their SFFFT posters, they felt connected to the 'worlds and spaces kind of created by the film or book.' (Respondent 28). Physical posters, in particular, held the most significance in performing these roles, influencing their sense of well-being and happiness and reflecting their sci-fi and fantasy fan identity (Respondent 28). This was due to the content, their connection to specific characters or films, and the physical presence

of the posters in their space (Respondent 28). In contrast, digital posters were regarded as more about the landscapes of fictional worlds and ‘less about me personally.’ (Respondent 28). They were intentional about the distinction between their physical and digital posters, noting that they would not get physical versions of their digital posters or vice versa, as they had deliberately chosen specific posters for each medium (Respondent 28).

For Respondent 28, the visuals (content and design), the collectability of both physical and digital posters, and the size of digital posters were the most important factors when acquiring SFFFT posters. For physical posters, additional considerations included their size and whether they were framed (Respondent 28). Content was regarded as highly important for both physical and digital posters (Respondent 28). When acquiring physical posters, they prioritised characters, while for digital posters, they preferred landscapes (Respondent 28). This preference aligns with the variety of content observed across their collection. The design of their posters was also a critical factor, as they sought a ‘well-made poster.’ (Respondent 28). For them, content and design were key elements because they ‘connect me to the sci-fi and fantasy universe and story.’ (Respondent 28). They particularly favoured digitally edited designs, ’photos kind of posters’, that appeared realistic, as this enhanced their sense of connection (Respondent 28). Additionally, while they enjoy collecting, they noted that they don’t have collectables beyond posters (Respondent 28). This made it unsurprising that collectability was very important to them when acquiring both physical and digital posters (Respondent 28). For them, a collectable is something limited and special, reflecting, to a great extent, that you enjoy the series.’ (Respondent 28). Finally, the storage and viewing of digital posters were significant considerations (Respondent 28). The interviewee explained that digital posters must fit the specific dimensions of their devices (desktop and phone screens), as resizing, either making the poster more compact or stretching it, could negatively impact the quality of the image (Respondent 28). This practical consideration emphasised the importance of the digital poster’s size for the owner (Respondent 28). Similar results were observed in the poster preference study, where Respondent 28 chose the posters in Figures 1.7 and 1.8 primarily for their designs, content, and the ‘link I have to the movies.’ These posters also made them feel a sense of well-being and happiness, which were the strongest considerations in their selection process (Respondent 28). When it came to the price, they were willing to pay for a poster; there was a clear distinction between physical and digital posters (Respondent 28). For physical posters, they were willing to spend up to £40, while for digital posters, they would spend up to £20 (Respondent 28). This difference was attributed to the ‘time spent designing’ and ‘printing the [physical] poster.’ (Respondent 28). Most importantly, they emphasised the

emotional value, stating, ‘What matters most is that I feel a sense of happiness from the poster’ and ‘that it gives me that value on a daily basis.’ (Respondent 28).

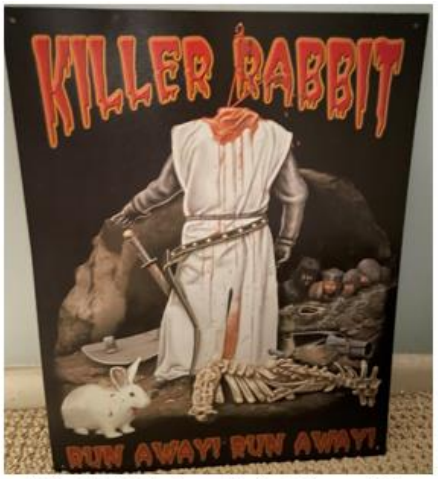
All of Respondent 28’s posters are displayed in the private spaces of their home, specifically the bedroom and study (home office), as these are the only rooms where they say they have full control over decoration. They chose to display their physical posters in a way that ensures they are visible and can be appreciated (Respondent 28). Posters are placed where there is available space, but the respondent also aims for them to fit harmoniously with other posters and objects in the room (Respondent 28). In contrast, when displaying digital posters, there was no specific reasoning or intentional placement behind their choices (Respondent 28). The rooms where they displayed their physical and digital posters did not alter, reaffirm, or amplify the meaning or significance of the posters themselves (Respondent 28). However, the posters, both physical and digital, reaffirmed and consistently reminded the respondent of the reasons why they were purchased and displayed, even though they had no noticeable effect on the rooms themselves (Respondent 28). Among the two formats, physical posters held the most significance and meaning for them (Respondent 28). Physical posters were considered more personal because they exist in the owner's physical space and feature characters and images from films or TV shows that foster a connection to both the characters and the ‘sci-fi and fantasy universe and story.’ (Respondent 28). The COVID-19 pandemic, during which they spent more time at home, influenced their relationship with their posters (Respondent 28). Being surrounded by their posters more often shifted their ‘taste and intention in choosing posters that make me feel good/happy/connected to the characters.’ (Respondent 28). Additionally, the increased time spent looking at their posters ‘amplified the importance and impact my posters have in my life.’ (Respondent 28). Lastly, Respondent 28 acknowledged the social aspect of posters, noting that ‘other people can see that and comment on it,’ which could serve as an ‘easy way to make friends.’ (Respondent 28). This highlights the potential for posters to act as conversational and social tools in addition to their personal significance (Respondent 28).

Finally, completing the online survey did not change or clarify Respondent 28’s perspective on their SFFFT posters. However, the interview had a different impact, as it prompted them to reflect more deeply on their posters, particularly in terms of how they reflect and reaffirm their identity, something they hadn’t considered before (Respondent 28). They remarked that this new perspective would influence how they ‘pay attention to and choose posters in the future.’ (Respondent 28). Despite this, they noted that while they see their posters every day, it is usually only when entering or leaving the room (Respondent 28). Overall, they expressed a medium-to-high level of emotional investment in their posters, highlighting their significance in terms of emotional connection and meaning (Respondent 28).

As exemplified by the brief illustration provided above, Respondent 28's posters clearly held significant meaning and value, serving multiple purposes, from being artistic and easily decorating a space to reflecting the owner's enjoyment of genres, media texts, and their sci-fi and fantasy fan identity. The posters evoked strong emotional responses, both positive and negative, and acted as reminders of memorable scenes from the media text, fostering connections to characters. This emotional engagement appeared to be driven primarily by the visuals of the posters (their content and design), which, unsurprisingly, are the most important factors when acquiring them. Physical posters were often the preferred type, as they existed within the owner's physical and personal space, making them more personal. The content (such as characters) further strengthens the owner's connection to both the characters and the world of the media text. When placing SFFFT posters in spaces where owners had decorative control, posters were typically displayed where there was available space, where they could be easily seen, and where there was synergy and cohesion with other posters and objects. During the isolation brought on by the COVID-19 pandemic, being surrounded by their posters helped owners refine and reaffirm their positive emotional responses, as well as their connections to the characters and spaces depicted in the posters. Many respondents noted a deeper realisation of these significances and meanings after the interview, as they reflected on aspects of their posters that they had not previously considered when choosing them. These insights offer but a glimpse into the complex and multifaceted value of SFFFT posters for their owners and will be explored in far greater depth in the thesis.



Harry Potter Film Series Poster (2001 - 2011) (Physical Poster)



Killer Rabbit Poster – *Monty Python and the Holy Grail* (1975) (Physical Poster)

Harry Potter Sirius Black Sticker Poster (Physical Poster – On water bottle)

-

"The ones that love us never really leave us"



(Day version) The Boat in the desert (Digital Posters) (Night version)



Harry Potter Severus Snape Sticker Poster (Physical Poster - On water bottle)

-

"After all this time? Always"



Figure 1.5. Respondent 28 science-fiction and fantasy film and television physical and digital posters.



Other sci-fi and fantasy objects (Board games)



Harry Potter Gryffindor Mug



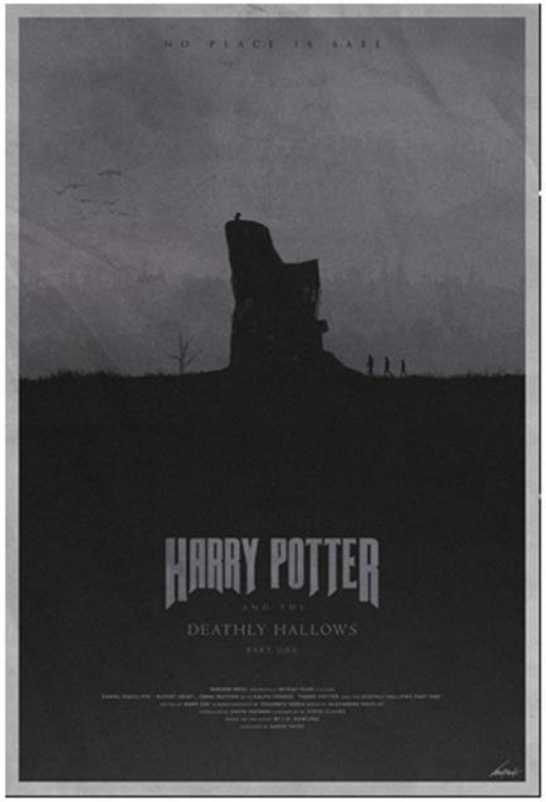
Harry Potter Wizard Chess Set)



Harry Potter Snitch Mug

Figure 1.6. Respondent 28 other science-fiction and fantasy film and television objects.

Physical Posters

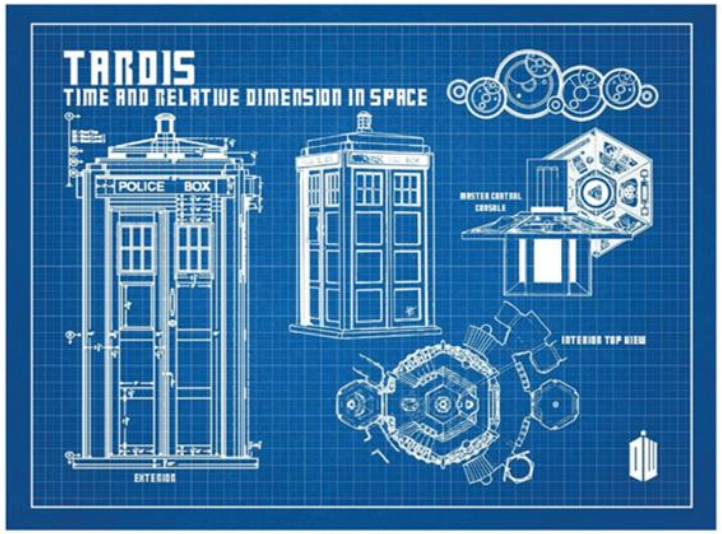


Poster [1]
(Edwardjmoran, 2015)



Poster [16]
(Ferguson, 2014)

Poster [1]	Poster [2]	Poster [3]
[1]	[16]	[22]
£21 to £30	£31 to £40	



Poster [22]
(BoldBlocDesignLtd, 2021)

Figure 1.7. Poster Preference Study Sheet and 'Willingness to Pay' Form - Physical Posters.

Digital Posters

Poster [4]	Poster [5]	Poster [6]
[17]	[7]	[9]
£1 to £10	£11 to £20	£1 to £10



Poster [17]
(Davejohns, 2015)



Poster [7]
(Dance, 2020)



Poster [9]
(Nguyen, 2010)

Figure 1.8. Poster Preference Study Sheet and 'Willingness to Pay' Form - Digital Poster.

[1.5] Contributions to knowledge

This research makes an original contribution to knowledge by positioning science fiction and fantasy film and television posters (SFFFT posters), an under-theorised form of paratext, as meaningful cultural artefacts embedded in everyday life. Drawing on original empirical research, the study argues that these posters function not merely as promotional materials but as tools of self-expression, emotional resonance, and identity construction. It introduces two novel conceptual frameworks, 'The Three Significances' (aesthetic, functional, spatial/personal) and 'The Big Three' (content, design, colour), to analyse how posters are valued and experienced by their owners. The research demonstrates that physical posters in particular acquire significance through their material presence in domestic spaces, contributing to affective ties with fictional worlds and reinforcing personal and fan identities. The term 'owner' is used to capture a spectrum of engagement, from casual interest to deep investment, moving beyond rigid fandom classifications. This study is the first of its kind to compare official and fan art posters, as well as physical and digital formats, and situates its findings across four key disciplines: Fan studies, consumer culture, material culture, and audience reception. It contributes to fan studies by challenging performative models of fandom (Jenkins, 1992; Hills, 2002), to consumer culture by exploring posters as symbolic commodities (Bourdieu, 1984; McVeigh, 2000), to material culture through attention to spatial and tactile dynamics (Miller, 1987; Tilley, 1999), and to reception studies by integrating encoding/decoding and uses and gratifications theory (Hall, 1973; Katz *et al*., 1973). In doing so, the research offers a nuanced account of how media paratexts acquire layered meanings through practices of ownership, display, and emotional attachment.

[1.6] Structure of the Thesis

The thesis is organised into two main parts, beginning with Part One, which includes the introduction, the literature review and methodology, establishing the theoretical and methodological framework for the study. Part Two delves into the core findings and discussions, comprising the preliminary discussion, the main results chapter, and three discussion chapters: 'Where Form Meets Function', 'Negotiating Space', and 'Silent Conversations'. The thesis concludes with a final chapter summarising the findings, offering conclusions, and providing recommendations for future research.

Part One begins with Chapter Two, the Literature Review, which examines existing literature and conceptual frameworks related to SFFFT posters and their owners (often presumed to be fans). The literature review is organized around the life stages of SFFFT posters, starting with their creation (History of Posters and What is a Poster), followed by their acquisition (Economic Value and Capitalism), ownership (Who Owns Posters? and The Meaning and

Significance of Owning Posters, which includes themes such as individuality, collecting, identity and status, morality, emotional response, and location/placement), and concluding with the final stage of discard or diminished value. This structure provides a comprehensive understanding of the lifecycle and cultural significance of SFFFT posters. The third chapter outlines the Methodology, detailing the theoretical foundation, methods, and approaches used to explore the cultural significance and meaning of SFFFT posters from the perspective of their owners. This chapter explains how the research engaged with poster owners, including strategies for building rapport, recruiting participants, and managing the process once participants were recruited. The participants were adult SFF poster consumers aged 18 and above who spoke proficient English. The chapter then describes the quantitative and qualitative research methods employed, including the pilot study, online survey (structured questionnaire), semi-structured interviews, and poster preference exercises conducted during the interviews. It explains how insights from the online survey informed the design of the interviews, enabling a more focused exploration of key themes. The pilot study, conducted prior to the main study, was instrumental in refining the questions for both the survey and interviews, ensuring they resonated with SFFFT poster owners. Finally, the chapter discusses the methods used to record and analyse the data, as well as the potential challenges encountered during the research process.

Part Two begins with chapter four, the Preliminary Discussion, which explains how the findings and analysis of the online survey and interviews are organised and presented across four chapters: ‘Main Results’, ‘Where Form Meets Function’, ‘Negotiating Space’, and ‘Silent Conversations’. The fifth chapter of the thesis presents the ‘Main Results’ derived from the online survey. This chapter primarily emphasises the quantitative findings from the survey, with references to interview insights included only briefly. The Main Results are organised by first outlining the characteristics of the respondents and interviewees, all of whom are owners of SFFFT posters. This is followed by an exploration of findings related to the posters themselves, such as their quantity, materials, and physical and digital forms. The chapter then delves into the location and placement of the posters within various spaces and examines their potential significance, including their role as reminders, the importance of specific poster components (e.g., content and design), and the emotional and personal significance they elicit. The following three chapters are the discussion chapters, which build upon the findings presented in the ‘Main Results’ chapter by incorporating insights from the semi-structured interviews, including direct quotes from interviewees. These chapters delve deeper into the recurring themes identified in the study, specifically the three key elements of posters that owners highlighted as significant. These elements include the aesthetics of the poster, its functionality, and its significance, encompassing the location and placement of the

posters, their personal relevance to the owner, and their connection to the media text they represent. Additionally, these chapters explore how these elements influence the way posters are observed and appreciated by others when on display. Collectively, these themes are referred to as ‘The Three Significances’ and form the foundation for the discussion chapters. The first discussion chapter, chapter six, ‘Where Form Meets Function’, delves into how the aesthetics (e.g., being considered art or aesthetically pleasing) and functionality (e.g., fitting a space, filling a blank wall, or conserving battery power) of SFFFT posters represent types of significance in a general sense. The subsequent two chapters shift the focus to explore the significance on a more personal level, examining the deeper meanings and connections SFFFT posters hold for their owners. The second discussion chapter, chapter seven, ‘Negotiating Space’, investigates the significance of the spaces and placements where SFFFT posters are displayed. It explores how the locations of SFFFT posters influence their owners' perceptions of the SFFFT posters themselves, and, conversely, how the posters impact the owners' perception and meaning of the space in which they are displayed. The final discussion chapter, chapter eight, ‘Silent Conversations’, delves into the introspective relationships owners have with their SFFFT posters. It examines how SFFFT posters serve as a medium for silent conversations on fandom identity, sense of self, and self-expression, as well as how they convey personal interests. This chapter also explores the emotional responses elicited by posters, their role as reminders, and the specific poster types that facilitate these silent conversations. The discussion chapters are organised in this order because the study focuses on the cultural significance of SFFFT posters to their owners, recognising that these significances and their levels vary widely. As such, it is essential to first examine the significance of SFFFT posters in a general sense before moving into more personal and intimate dimensions of their meaning. This progression allows for a comprehensive exploration, beginning with broader themes and gradually narrowing to the individual experiences and relationships owners have with their posters. The ninth and final chapter presents the study's conclusions and recommendations. It addresses the main research questions, summarising the key findings and insights gained. Additionally, the chapter offers a critique of the research methodology, highlighting its strengths and limitations, and provides a detailed discussion of the study's constraints. Finally, it outlines suggestions for future research, identifying areas where further exploration could enrich the understanding of the cultural significance and meaning of SFFFT posters.

Chapter 2. Literature Review

[2.1] Introduction

This chapter examines the existing literature and conceptual frameworks related to SFFFT posters as cultural objects, as well as the concept of fandom. The topics explored in this literature review are organized according to the life stages of SFFFT posters; from their creation (including the history of film and television posters and defining what a poster is), to their acquisition (economic value and the role of capitalism in posters), to ownership (examining who owns posters, their meaning and significance, including themes such as individual identity, collecting, status, morality, emotional responses, and the location and placement of posters), and finally, to their discard or diminished value. By analysing the literature, this chapter seeks to deepen the understanding of key themes related to SFFFT posters, collecting, investing, and fandom, while identifying gaps in the current body of knowledge that warrant further investigation. The first topic explored is the creation of posters.

[2.2] The Life Stages of a Science-Fiction and Fantasy Poster

[2.2.1] Creation

The first stage in the life of a poster is its creation.

[2.2.1.1] Short History of Film and Television Posters

The poster medium we recognise today originated with the French artist Jules Chéret, often referred to as the ‘father’ of modern posters, in the nineteenth century (V&A, 2021b: n.p.; Henshaw and Maxwell, 2007: n.p.; Poole and Poole, 2013: n.p.). Chéret produced the ‘first colour lithograph posters’ (V&A, 2021b: n.p.), and one of his most iconic designs is the *Bal du Moulin Rouge, Place Blanche* poster (Figure 2.1) created for the Moulin Rouge in Paris (Henshaw and Maxwell, 2007: n.p.). ‘His posters had a lightness and sense of movement which captivated the public imagination’ (V&A, 2021b: n.p.). In the years that followed, poster artists have continued to experiment with designs, driven by advancements in technology. The 1920s marked the age of silent movies (Poster Collector, 2016: n.p.; Poole and Poole, 2013: n.p.), a period when ‘poster design moved from being simple advertising to an art form’ (Poster Collector, 2016: n.p.). At this time, designs were still based on hand-drawn illustrations, but ‘more precise printing processes were developed, allowing for more

detail' (Poster Collector, 2016: n.p.). The iconography of posters often featured 'stills that depicted scenes from the movie' (Poster Collector, 2016: n.p.).



Figure 2.1. *Bal du Moulin Rouge, Place Blanche* poster (1889) by Jules Chéret (V&A, 2024a).

The Great Depression of the early 1930s led to an increase in movie attendance as people sought an escape from economic hardships (Poster Collector, 2016: n.p.). This growing interest in cinema also heightened the appeal of posters, leading to notable changes in their design and iconography compared to the 1920s (Poster Collector, 2016: n.p.). Posters in the 1930s 'reflected the new Art Deco era', characterised by 'geometric shapes and bold colours' set against blank white backgrounds (Poster Collector, 2016: n.p.). This period also saw 'a shift towards bolder typographic' designs (Poster Collector, 2016: n.p.). In terms of iconography, the focus shifted to featuring the 'characters of the film, particularly faces, over depictions of scenes' (Poster Collector, 2016: n.p.). World War II in the 1940s influenced poster design to reflect the prevailing atmosphere of the time, which was characterised by 'great patriotism' (Poster Collector, 2016: n.p.). However, financial constraints due to the war, including reduced budgets for advertising, led to a decline in the production and quality of posters (Poster Collector, 2016: n.p.). The rising popularity of television also contributed to waning interest in films (Poster Collector, 2016: n.p.). During this period, posters featured less iconography of characters and adopted a more subdued approach to typography (Poster Collector, 2016: n.p.). In the post-war era of the 1950s, there was a growing 'demand for fantasy,' with poster subject matter shifting from war themes to SF and comedy (Poster Collector, 2016: n.p.). Technological advancements such as 'wider screens and 3-D movies' were introduced to compete with television and draw audiences back to theatres (Poster Collector, 2016: n.p.). Poster designers began experimenting with more conceptual approaches (Poster Collector, 2016: n.p.). For example, the poster for the movie *Love in the Afternoon* (1957) does not depict characters but instead emphasises typography, featuring a hand pulling down a shade as the central iconography (Poster Collector, 2016: n.p.). In the 1960s, the action movie genre gained popularity, and the rise of adult-oriented films emerged due to the loosening of censorship guidelines (Poster Collector, 2016: n.p.). As a result, 'poster designers changed the content of the designs to match that of the films,' though they continued to rely on illustration-based designs (Poster Collector, 2016: n.p.). By the 1970s, photography became a more dominant design style for posters (Poster Collector,

2016: n.p.). This era also saw the rise of movie fan culture, as ‘with the popularity of Star Wars and Star Trek, movie fans began collecting posters from their favourite films’ (Poster Collector, 2016: n.p.). In the 1980s, poster designs began to resemble the styles we recognise today, featuring ‘large photographic backgrounds’ with typography and other iconography more evenly balanced, rather than one dominating the other (Poster Collector, 2016: n.p.). This period also saw rapid advancements in special effects for movies, alongside the emergence of retail stores and an industry dedicated to producing movie posters for consumers (Poster Collector, 2016: n.p.). In the 1990s, the rise of computerised special effects influenced both film and poster design. Posters became more formulaic, typically featuring ‘photographic backgrounds, slogans at the top, and the names of headline actors sitting quietly above the name of the film, usually towards the bottom of the poster’ (Poster Collector, 2016: n.p.). In the 2000s, poster designs continued to feature ‘typography and photography,’ with layouts often resembling those of the 1990s (Poster Collector, 2016: n.p.). However, there was a noticeable shift towards minimalism, exemplified by the poster for Pixar’s *Up* (2009) (Poster Collector, 2016: n.p.). This decade also marked the digital age, which saw ‘the rise of the internet meme – an image or piece of text that is copied and spread rapidly by internet users – as the digital descendant of the poster’ (V&A, 2021b: n.p.). Despite no longer dominating the movie media landscape as they once did, posters remain a powerful medium (V&A, 2021b: n.p.). They continue to serve as tools for advertising media texts while also existing as collectable products, available in both physical and digital formats. Even from the brief outline above, it is clear that the iconography and designs of movie posters have been heavily influenced by the trends of their time and the tools and technologies available. While the origins of movie posters were rooted in their value as advertising tools for films, there has been a noticeable shift toward creating posters for individual consumers. This study, however, goes beyond examining posters as advertising media, instead focusing on their potential significance and meaning to their owners.

[2.2.1.2] What is a poster?

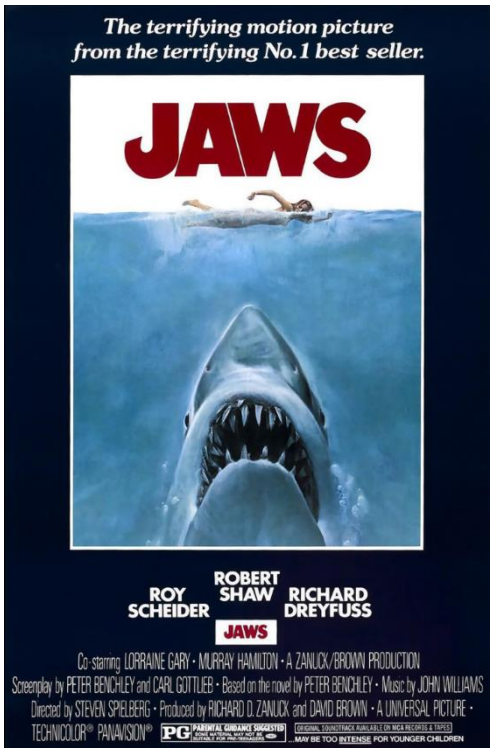


Figure 2.2. *Jaws* (1975) official poster (IMDb, 2024e).

As this study explores posters of media texts, it is important to define what a media poster is. A definition of what a poster is has been provided in Chapter 1 'Introduction', but it is important to note that media posters are paratexts, which Gray (2010: 6–7) defines as additional content (e.g., posters, trailers) that complements the media text by incorporating synergistic elements. In addition to text, movie posters incorporate 'various visual communication elements such as graphic images, colors, and text' (Wang, 2019: 423), which together create an artistic expression widely used in film poster design (Meng and Shen, 2021: 331). Furthermore, Meng and Shen (2021) argue that movie posters possess additional value beyond their 'commercial' and 'utilitarian' functions, encompassing 'cultural' and 'artistic' significance, among other attributes. Paratexts are not the full media text but serve as extensions, often created as advertisements to complete or enhance the experience of the media text (Gray, 2010: 6–7). While not part of the narrative itself, paratexts exist as their own entities, offering distinct dimensions of engagement (Gray, 2010: 6–7). As Wang (2019: 423) argues that 'the movie poster determines the success of the film to a certain extent'. Media posters, specifically, can be considered both commodities and advertisements, transforming the intangible media text into a tangible form (Gray, 2010: 6). Compared to other paratexts, such as trailers, posters are 'densely packed with meaning' (Gray, 2010: 52). This density of meaning is likely because a media poster must convey the essence of the film through a single, static, two-dimensional image. The Victoria and Albert Museum (V&A) describes posters as 'a vital means of communication' (V&A, 2021a: n.p.), a perspective shared by Isfandiyary (2017), Case (2009), Wang (2019: 423), Chunyuan and Li (2021) and Chen and Gao (2013). The messages conveyed by posters have varied widely, from 'promoting products and services, exhibitions and performances, political causes or protests, they are compelling visual evidence of our social and cultural history' (V&A, 2021a: n.p.). However, Case (2009) argues that this communication can also be deeply personal, serving as a material expression of an individual's identity and interests. In the context of film, a poster is often the first point of engagement for an audience, providing an essence of

the film's identity and story (24x36: A Movie About Movie Posters, 2016; Wang, 2019; Meng and Shen, 2021; Chunyuan and Li, 2021). As stated by Wang (2019: 423), 'the main purpose of poster design is to convey the theme and content of the film, as well as to promote important information about the film'. A prime example of this is the poster for *Jaws* (1975) (Figure 2.2), designed by Roger Kastel (Rhodes and Singer, 2024). The iconography features a massive white shark emerging from the ocean depths, mouth wide open, heading toward an oblivious swimmer on the surface. The film's title is displayed in bold, blood-red lettering at the top of the poster. Wang (2019: 423) and Chunyuan and Li (2021) argue that text elements on a movie poster, such as the title, slogan, and key information, are crucial for effective communication, as they provide direct insights about the film. Additionally, the font style and design choices further reinforce the movie's tone and thematic elements. The *Jaws* poster has an iconic design that captures the essence of the film, a terrifying predator lurking beneath the ocean, terrorising a beach community (IMDb, 2024e). With its limited yet impactful iconography (a shark, the ocean, a swimmer, and the title), the poster creates suspense and evokes primal fear, showcasing how even a simple, static image can convey the central themes of the film. With iconic posters like *Jaws*, one may recall the poster even without having seen the movie (Rhodes and Singer, 2024: n.p.). As Rhodes and Singer (2024: n.p.) argue, the poster 'signifies and induces expectations and desire,' demonstrating its power to create intrigue and anticipation independently of the film itself. While an SFFFT poster can successfully capture the essence of the media text, the question remains: can it fully convey the significance of the media text to its owners, and if so, in what ways?

The V&A further characterizes posters as 'a rich and accessible art form' (V&A, 2021b: n.p.), in other words they are art objects (Frost *et al.*, 2006: 21). As the *Jaws* movie poster, according to Rhodes and Singer (2024: n.p.), is a 'miracle of evolution' as it not only effectively advertises the film but also stands as 'a work unto itself, a work of film history, and a work of art.' This highlights its dual role as both a marketing tool and a culturally significant artistic piece. Henrik Kubel, who designed posters to promote his seminars, stated that a poster can be considered art if one can justify placing it on a wall and framing it (Frost *et al.*, 2006: 39). SFFFT posters have their own social, cultural, and subcultural lives, which this study explores. However, it is also crucial to examine them as capitalist commodities. 'The poster has always hovered between art and commerce...' as it has to be visually enduring 'burning and image onto our memories' (Frost *et al.*, 2006: 18). One of the key reasons movie poster collectors seek out posters is their artistic value, as 'framed and mounted, some movie posters will compete aesthetically with any legitimate piece of art' (Poole and Poole, 2013: n.p.). 'Movie art offer an alternative to mainstream artwork at prices that are much more in line with the average person's budget' (Poole and Poole, 2013: n.p.).

However, some rare or highly sought-after posters can be quite expensive, presenting ‘excellent opportunities for all’, from casual collectors to serious investors (Poole and Poole, 2013: n.p.). Brian McVeigh (2000) provides what he describes as a ‘perfect formula’ for objects to generate high economic yield, which he terms ‘consumutopia.’ He defines this as a ‘counter-presence to mundane reality fuelled by late capitalism, the pop culture industry, and consumerist desire’ (McVeigh, 2000: 226). In this sense, consumutopia refers to the consumption of objects that sell fantasies or illusions of utopia, often unattainable in reality (McVeigh, 2000). McVeigh identifies five traits that characterise consumutopian objects: ubiquity, accessibility, projectability, a unifying leitmotif, and contagious desire (McVeigh, 2000). Together, these traits provide a framework for analysing how cultural commodities generate both economic and affective value (McVeigh, 2000). It is important to note that McVeigh’s (2000) formula may not apply to all objects. This chapter argues that SFFFT posters possess all five traits, which helps to explain the affective appeal of poster collecting as a utopian cultural practice. For example, SFF genres, by their very nature, sell fantasies, though not always utopias. Doctor Who (1963–) offers the fantasy of travelling through time and space in a blue box, a scenario currently unattainable with today’s technology. Starting with the first trait, ‘ubiquity’ refers to an object being omnipresent in a capitalist society (McVeigh, 2000). SFFFT posters exemplify this trait as they are consistently used to promote media texts in both physical and digital spaces. For instance, the official poster for Stranger Things (2016–) Season 2 was displayed prominently on a billboard (Figure 2.3), while Star Wars released a digital poster on X to promote the trailer for The Acolyte (2024) TV show (Figure 2.4). These examples illustrate that SFFFT posters are truly omnipresent, seamlessly circulating across both physical and digital realms.



Figure 2.3. *Stranger Things* season 2 official poster on display on a billboard (Kylelambertartist , 2017).

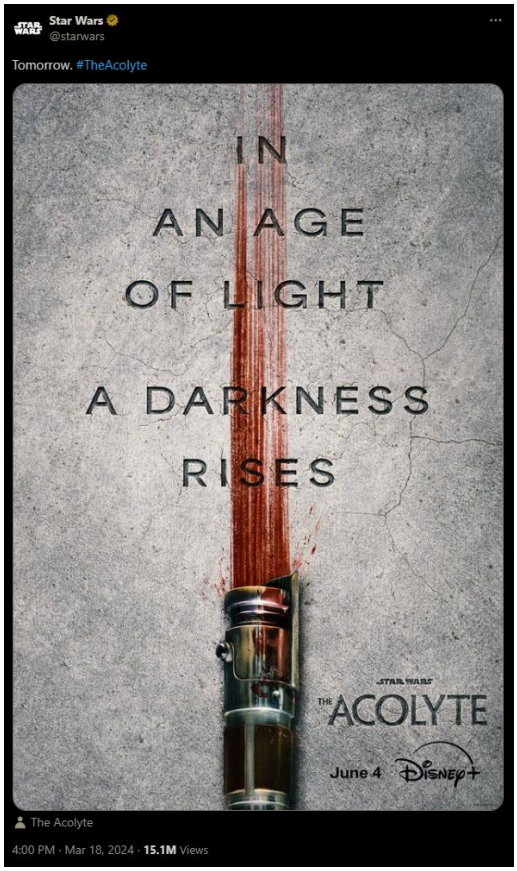


Figure 2.4. *Star Wars* X account posted on *X* official poster to promote *The Acolyte* (2024) TV show trailer (X, 2024).

Fandoms exist both online (e.g., social media, fan websites, and forums) and offline (e.g., conventions, clubs, and meet-ups). These platforms provide diverse opportunities for fans to connect and engage with their communities in various ways, including displaying and acquiring posters. This dual engagement has given rise to two types of posters: physical posters, which have been widely used since posters have existed, and digital posters, which have gained prominence in recent years with the creation of the internet.

A physical poster is a tangible object that can be displayed in various settings, including public spaces as advertisements (e.g., cinemas, both outside and inside, billboards, and buses). For example, the *Stranger Things* (2016-) Season 2 official poster was displayed on a billboard (Figure 2.3). Physical posters also function as merchandise, sold in retail stores such as HMV (Figure 2.5), or as decorations in private spaces, like bedrooms adorned with SFFFT posters (Figure 2.6). Events such as Comic-Con, *Star Wars* Celebration, and Disney Expo are significant hubs for fans, serving as 'sites of both community-building and commerce, growing out of a century-long legacy of fans' self-organization and institution building' (Kohnen *et al.,* 2023). For many fans, these conventions are almost akin to a pilgrimage, albeit one without religious associations (Potter, 1999). At such events, posters are often displayed to enhance the atmosphere, while physical posters, particularly fan art, are commonly sold at stalls. Physical posters can be made from a variety of materials, including canvas, foam board, textile, paper (matte and glossy), card (matte and glossy) (UKPosters, 2024), and metal (matte and glossy) (Displate, 2024). However, the most common and popular material is paper (Plotter Paper Guys, 2024; Poole and Poole, 2013: n.p.), offered in finishes like



Figure 2.5. HMV store selling posters as merchandise (Facebook, 2022).



Figure 2.6. Science-fiction and fantasy physical posters being used as decoration in a private space (bedroom).

gloss, matte, and semi-gloss (Plotter Paper Guys, 2024), due to its tactile nature and cost-effectiveness (Eskilson, 2019). Physical posters also come in diverse sizes, with the most common being One sheet, subway, 3 sheet 6 sheet, 12 sheet, 24 sheet, mini sheet, stock sheet (Poole and Poole, 2013: n.p.), 'A3 (29.7 cm x 42 cm), A2 (42 cm x 59.4 cm), A1 (59.4 cm x 84.1 cm)' (Kenny, 2024). Other sizes vary by country, such as Australia's range of Day Bill movie poster sizes (e.g., pre-war long, wartime/mini, post-war, and post-1980s) (Kennedy, 2020). However, physical posters vary in condition, which is typically assessed using a grading system that includes categories such as mint, near mint, very good, good, fair, and poor (Poole and Poole, 2013: n.p.). This grading system plays a crucial role in determining a poster's desirability and market value, with collectors often prioritising posters in the best possible condition.



Figure 2.7. A digital science-fiction and fantasy poster on display on a desktop as a wallpaper.



Figure 2.8. *Blade Runner 2049* (2017) official poster on display at Times Square digital billboard (Bug, 2017).

In recent years, digital posters have become increasingly prevalent. These intangible objects exist and are displayed either online or on devices in private spaces, such as desktops, laptops, TVs, or mobile phones. For example, a digital poster might be used as wallpaper on a desktop (Figure 2.7). Digital posters are also displayed in public spaces, such as physical digital billboards. A notable example is the official poster for *Blade Runner 2049* (2017) displayed on a digital billboard in Times Square (Figure 2.8). Additionally, they are widely shared online through platforms like social media (e.g., *Star Wars* posting the official poster for *The Acolyte* (2024) TV show trailer on X – Figure 2.4), Google Image searches

(e.g., searching ‘Harry Potter poster’ to view various digital posters – Figure 2.9), and specialized SFFFT poster websites (e.g., PosterSpy, a website showcasing *Star Wars* fan art posters – Figure 2.10). To disseminate information, digital posters have clear advantages over physical posters, offering greater accessibility, lower production costs, broader reach, and easier storage and modification (Newsom *et al.,* 2021). They enable faster and wider distribution of information compared to physical posters (Newsom *et al.,* 2021). However, this perspective primarily considers posters as tools for mass communication. In this study, the focus shifts to analysing them as personal possessions that may hold individual significance. Despite the increasing prevalence of digital posters, there remain notable gaps in the literature regarding owners’ preferences between physical and digital formats, as well as the potential meanings and significance attached to each. As the SFF genres portray worlds that are inherently unattainable, physical and digital posters perhaps serve as tangible ways for individuals to engage with and ‘possess’ these imagined spaces. This study seeks to explore these preferences specifically in the context of SFFFT posters, examining the cultural, emotional, and personal significance they may hold for their owners.

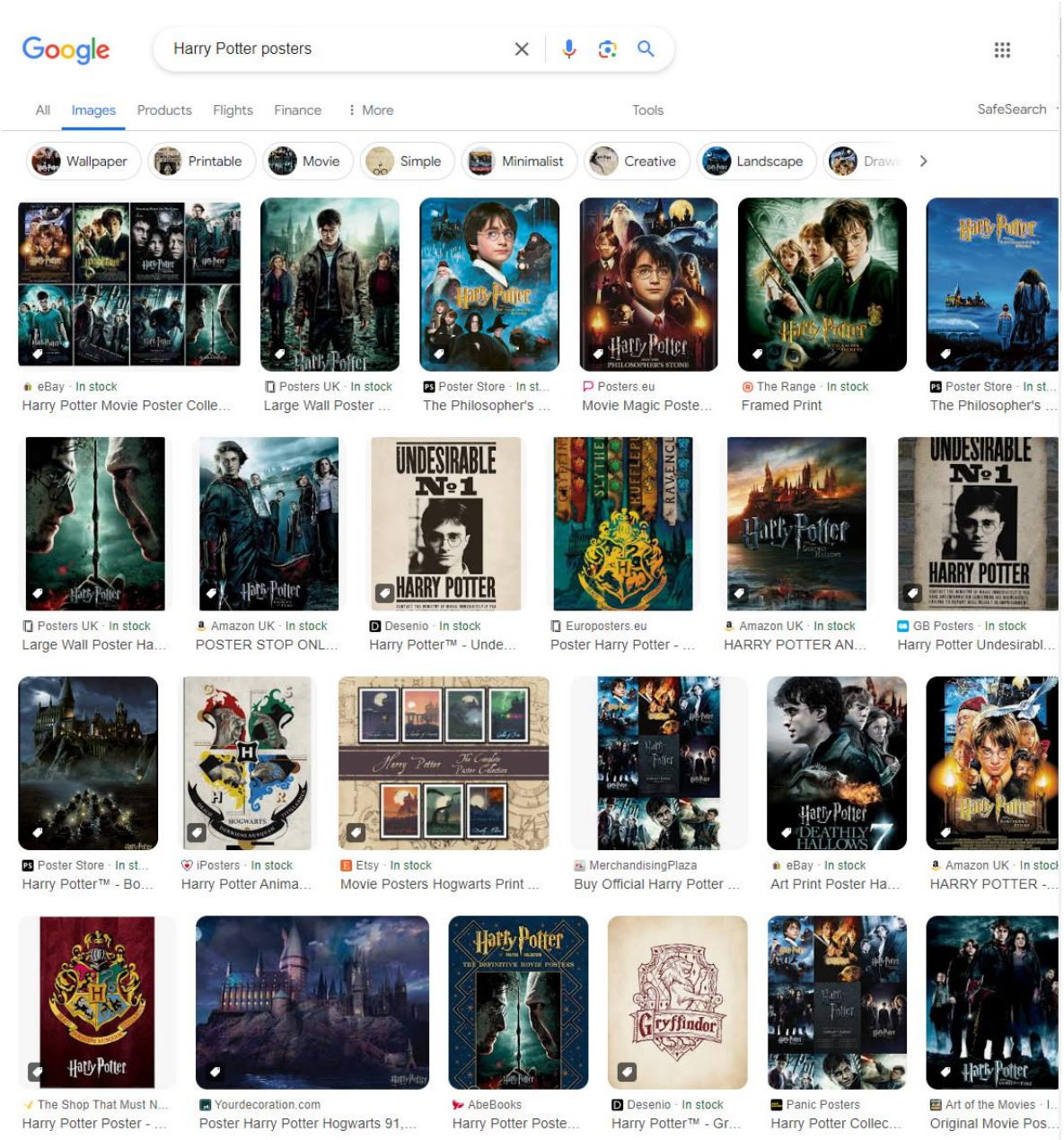


Figure 2.9. Google Image search for '*Harry Potter* poster', showing various digital posters (Google, 2024).

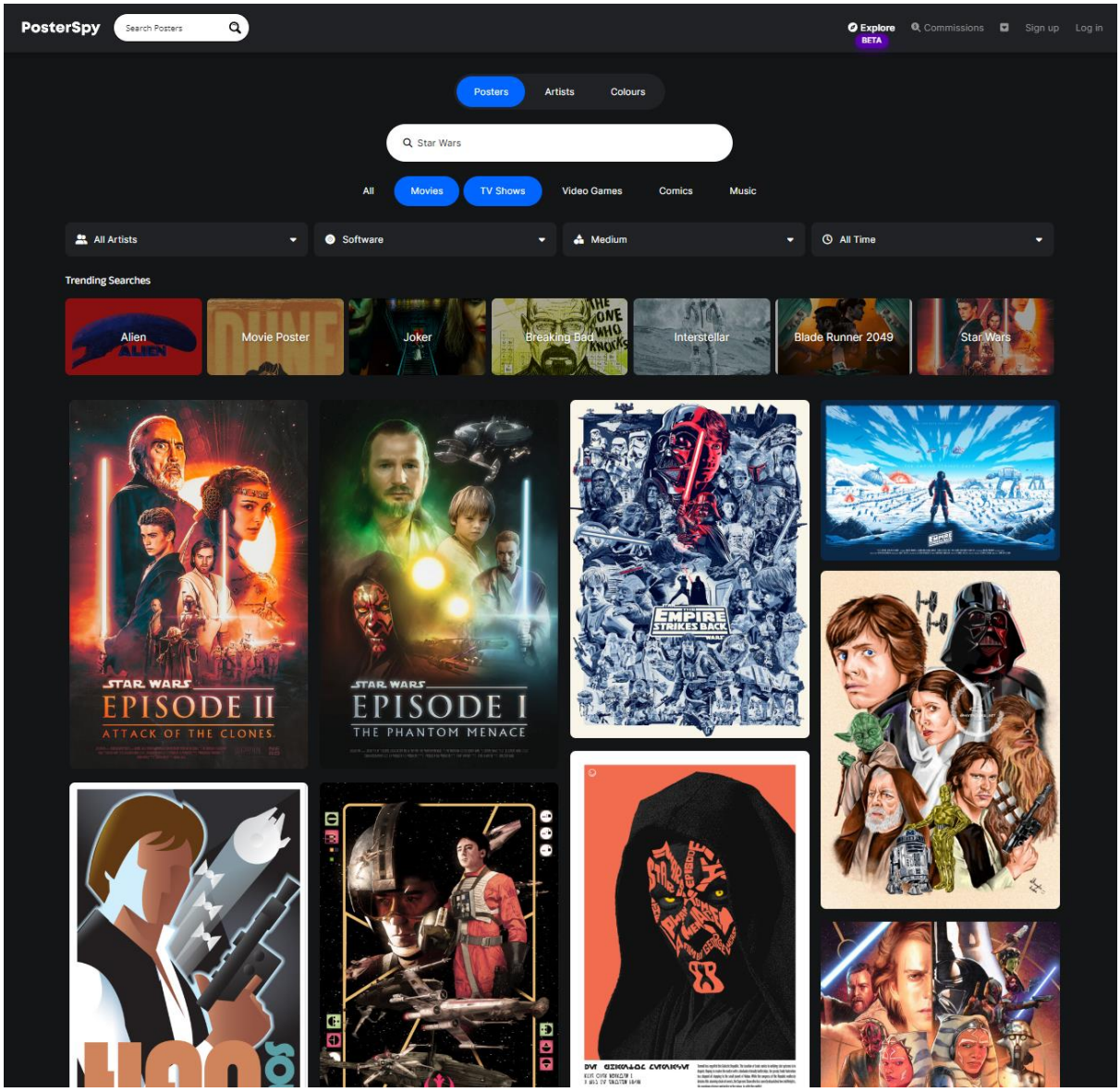


Figure 2.10. PosterSpy (2024) search '*Star Wars*', displaying various fan art digital posters (PosterSpy, 2024).

Posters, whether in physical or digital formats, can be categorised as either officially produced by media companies and studios primarily for advertising, or unofficial alternative posters, often referred to as fan art, typically created by fans. For example, for the film *Star Wars Episode IX - The Rise of Skywalker* (2019), an official poster was released (Figure 2.11), alongside numerous fan art posters (Figure 2.12). In this study, the term 'origin' will be used to collectively refer to both official and fan art posters.



Figure 2.11. *Star Wars Episode IX - The Rise of Skywalker* (2019) official poster (Wikipedia, 2024).



Figure 2.12. *Star Wars Episode IX - The Rise of Skywalker* (2019) fan art poster (Camveefx, 2019).

Media fan art posters are a form of fan-generated content (FGC) that can be understood through the lens of media audience theory, particularly the uses and gratifications theory (Katz *et al.,* 1973). Media audience theories are instrumental in exploring the relationship between media audiences and media texts. The uses and gratifications theory posits that audiences (fans) actively use media texts to fulfil their own needs and desires, deriving personal gratification or pleasure rather than being passively influenced by the media. FGC refers to fans actively and creatively contributing to, reshaping, and reimagining the stories, characters, and worlds of media texts (Jenkins, 1988: 92). This transforms 'homogeneous media texts into a plurality of personal and subcultural responses' (Jenkins, 1988: 92) that

serve to ‘gratify their [and other fans’] desires’ and needs (Jenkins, 1988: 103). These desires and needs vary widely depending on the individual or fan group. By applying the uses and gratifications theory to FGC, we can better understand fan preferences and the extent to which media audiences (fans) use media texts to derive gratification, as well as the specific types of gratification they obtain. FGC allows fans to ‘weave their own personal experiences into the lives of the characters’ (Jenkins, 1988: 103) and provides a space to ‘explore their subordinate status, envision alternatives, voice frustrations and anger, and share new understandings with others’ (Jenkins, 1988: 104). A notable example is *Star Trek*’s Kirk/Spock fan fiction, which imagines a homoerotic relationship between the two characters, something absent in the official media texts (Jenkins, 1988; Penley, 1997). This fan-generated content enables exploration of this possibility and facilitates shared engagement among fans (Jenkins, 1988; Penley, 1997). As Jenkins (1988: 103) aptly states, ‘consumption becomes production; reading becomes writing; spectator culture becomes participatory culture’. Fans, as described by de Certeau (1984), act as cultural ‘poachers,’ taking the existing media as raw material and reshaping it for their own purposes. This reinforces the notion that audiences have the power to choose how they engage with media and respond to its meanings, rather than being dictated solely by producers, as the theory suggests. However, this theory also assumes that audiences are entirely free to interpret and control the meanings they derive from media texts, which is not always the case. Nevertheless, Uses and Gratifications theory explores how audiences actively select media to satisfy individual needs, whether escapism, identity, social interaction, or information (Blumler and Katz, 1973). While some media producers appreciate and support fan expressions as extensions of fan enthusiasm, legal considerations often limit how freely fans can engage in these activities. Miller (2017) shows that anime companies shape fan identity in two ways: either as consumers who are expected to follow official rules and avoid piracy (‘disciplinary’ fandom), or as partners in a community where companies present themselves as fellow fans (‘participatory’ fandom). This tension underscores the complex relationship between media producers and their audiences.

With FGC, such as fan art posters, legal considerations surrounding copyright and plagiarism often come into play. As Jenkins (1988: 104) notes, ‘producers insist upon their right to regulate what their texts may mean and what types of pleasure they can produce.’ Many fan artists, however, have a limited understanding of copyright laws (Fiesler *et al.,* 2015). Websites that sell fan art often have their own ‘Terms of Service’ and policies regarding copyright and plagiarism, but these policies are ‘often long and difficult to understand’ (Fiesler *et al.,* 2015: 117). For example, the online marketplace Etsy (2022) outlines its stance on copyright in its ‘Seller Handbook,’ citing ‘Section 107 of the Copyright

Act' in the United States. To avoid copyright infringement and protect intellectual property rights, artists can invoke the Fair Use Doctrine as a defence (Etsy, 2022). However, Etsy (2022: n.p.) clarifies that 'the Fair Use Doctrine may provide a defence to copyright infringement for some artists in some cases. But the four-part test is complex and unpredictable, as many solicitors, judges, and artists may disagree on which factor(s) are the most important'. This lack of control contradicts the freedom assumed by the uses and gratifications theory, which suggests that audiences have autonomy in how they interact with and repurpose media texts. Nevertheless, as Jenkins (1988: 104) points out, 'the fans already have poached those texts from under the proprietors' noses,' reflecting the ongoing tension between fans' creative expressions and the legal constraints imposed by media proprietors.

A more nuanced approach to these issues is offered by Stuart Hall's (1973) reception theory, which explores the processes of 'encoding' and 'decoding' in creating meaning within media texts. According to this theory, producers encode media texts with meanings that are influenced by their own social and cultural backgrounds. However, when audiences decode these texts, their interpretations may diverge from the producers' intentions, as texts (including FGC) can hold different meanings for different audiences. Hall (1973) identified three primary ways audiences respond to media texts. The first is the preferred or dominant reading, where the audience's interpretation is relatively in tune with the producer's intended meaning, often due to shared social and cultural backgrounds (Hall, 1973). The second is the negotiated reading, in which the audience partially agrees with the producer's intended meaning but also modifies or questions other aspects, arriving at an interpretation that lies somewhere in between (Hall, 1973). Finally, 'oppositional or resistant readings' occur when the audience rejects the intended meanings, often due to differing or conflicting social and cultural contexts (Hall, 1973). Reception theory is valuable because it acknowledges that people interpret media texts differently based on their social and cultural contexts. However, it also has limitations. For instance, it does not provide clear criteria for comparing individual interpretations, as these are inherently subjective. Furthermore, some fans may not appreciate alterations to a text, even in FGC like fanfiction (Jenkins, 1988). While Hall's (1973) model is useful, it can oversimplify the complexities of audience interpretation, as responses often involve a more intricate combination of negotiation than the three discrete categories suggest. Of the two theories presented, I will use reception theory because it provides distinct levels of audience perspectives and recognises the influence of social and cultural backgrounds on both producers and audiences. It also accounts for how producers inject their own meanings into a text, while audiences can range from fully accepting to outright rejecting those meanings. It is worth noting, however, that many media audiences

engage with texts purely for entertainment or spectacle, without the intent to create or reinterpret content. Nevertheless, Hall's (1973) encoding/decoding model is foundational to reception theory, emphasising how meaning is not fixed but negotiated by audiences through dominant, negotiated, or oppositional readings. Applied to this study, the framework helps to explain how poster owners may accept, modify, or resist the encoded meanings of their media posters.

There is a 'conversation' in the creation of media texts between producers and audiences. However, with often with official posters for these media texts, a disconnect often exists, as the identity of the artist is typically unknown without additional research into specific poster artists. This separation between the poster and the artist is referred to as alienation. According to Anna Tsing (2013: 21), this alienation between the creator (artist) and the object (poster) can generate high-yield profits. Official posters are released in both physical and digital realms, with media companies leveraging their logos and the reach of their social media platforms to promote these posters. If a consumer wants to learn about the artist behind an official poster, they must actively research it. For instance, the iconic *Star Wars: Episode IV - A New Hope* (1977) poster (Figure 1.3) provides no indication of who designed and illustrated it; only through research can it be discovered that Tom Jung was the artist. This raises important issues, including how media companies credit (or fail to credit) certain types of creative labour and how collectors become informed about specific poster artists. Official media companies, with their extensive physical and digital platforms, are better positioned to promote and display their posters compared to fan artists, enabling them to generate greater profits. In contrast, fan art posters often attract consumers precisely because they reflect the personal touch and elements of the fan artist embedded within the work. For example, Yu Chen (2008: 931) found that art collectors are often motivated to purchase works to support the artist economically, enabling them to continue creating and improving the quality of their work, while also helping the artist gain greater recognition. Nevertheless, Frost *et al.* (2006: 17) state that designers enjoy creating posters as they represent 'ultimate endgame in the problem-solving challenge of graphic design: large scale, mass communication that hones a message into snappy visual repartee'.

One reason people collect objects is to build up their capital. Capital refers to resources that can be drawn upon to gain advantage and exists in many forms, including human, physical, social, natural, financial, and cultural (Bourdieu, 1986). This study on SFFFT posters focuses on objectified cultural, economic, social, cultural, and subcultural capital. Broader societal factors often dictate which individuals or groups find certain objects worthy of display. In the case of posters, whether official or fan art, they can possess objectified cultural capital (Bourdieu, 1986). This refers to objects created by individuals that hold cultural value, such

as artworks (Bourdieu, 1986). Posters, designed and illustrated by official or renowned artists as well as fan artists, inherently hold cultural value. As previously discussed, SFFFT posters serve as paratexts, tangible representations of the intangible media texts they promote, and can be considered art, whether official or fan art (V&A, 2021b). Therefore, posters have the potential to carry significant objectified cultural capital. Nonetheless, gaps remain in the literature regarding SFFFT poster owners' perceptions and preferences concerning the origin of their posters, whether official or fan-made. It is unclear if such preferences exist, to what extent they influence acquisition decisions, and how they shape the significance and meaning of the posters for their owners. Given that the SFF genres consist of already reimagined worlds, do owners prefer official posters that maintain accuracy to these established fictional realms, or do they gravitate toward fan art that offers a reimagining of an already reimagined world? This study aims to explore these preferences, examining the role of an SFFFT poster's origin in its perceived importance, cultural and personal significance, and overall meaning for its owners.

Media texts often celebrate milestones, anniversaries (e.g., *Doctor Who's* 60th anniversary), and events (e.g., Comic-Con, *Star Wars* Celebration, or IMAX cinema releases), during which producers frequently release limited-edition posters. Limited edition or milestone/anniversary posters are highly sought after by movie poster collectors, as they offer the opportunity to own something rare and exclusive, an item that others may never have or only a few might possess (Poole and Poole, 2013: n.p.). These limited-edition posters carry intrinsic value beyond that of general posters, as they often have commemorative qualities embedded within them (Money, 2007). Additionally, such posters hold financial value and thus constitute economic capital, which ‘refers to possessing economic resources, such as money and properties’ (Huang, 2019: 45). For example, Dawsons Auctions (2024) highlights that the rarity of a poster, such as a limited-edition release, can significantly increase its value. Consequently, owning such posters can, to some extent, provide a reflection of the owner's economic capital.

Perhaps the most important aspect of a poster is its visuals, whether in colour or black and white, including its design and iconography (content). Ljungblad *et al.* (2003) argue that the primary purpose of a poster's visuals is to display information (e.g., release dates, the title of the film or television show, cast members, where to watch it, etc.) to fulfil its utilitarian role as an advertisement or merchandise. However, as discussed earlier, posters have evolved beyond their utilitarian function, becoming aesthetically and emotionally engaging objects that prolong interaction and connection with them. In the SFF genres, both the media texts and the iconography of their posters frequently feature sensational imagery (Powell, 2012). Another way posters sustain engagement with their audiences and the media texts they

represent can be explained through a trait of consumutopia: the unifying leitmotif (McVeigh, 2000: 228–29). This refers to the ‘endless variety of products – different shapes and colors, diverse functions, and numerous designs – that nevertheless possess some unifying theme, emblem, or motif’ (McVeigh, 2000: 228–29). SFFFT posters often exhibit diverse designs and iconography, but certain genres, franchises, or media texts maintain distinct, recognisable themes. For instance, *Star Wars* film posters typically adopt a montage approach, featuring characters, ships, and settings, creating a motif synonymous with the franchise. An example of this can be seen in the official poster set for *Star Wars Episodes I-IX* Films (1977, 1980, 1983, 1999, 2002 and 2005) (Figure 2.13).

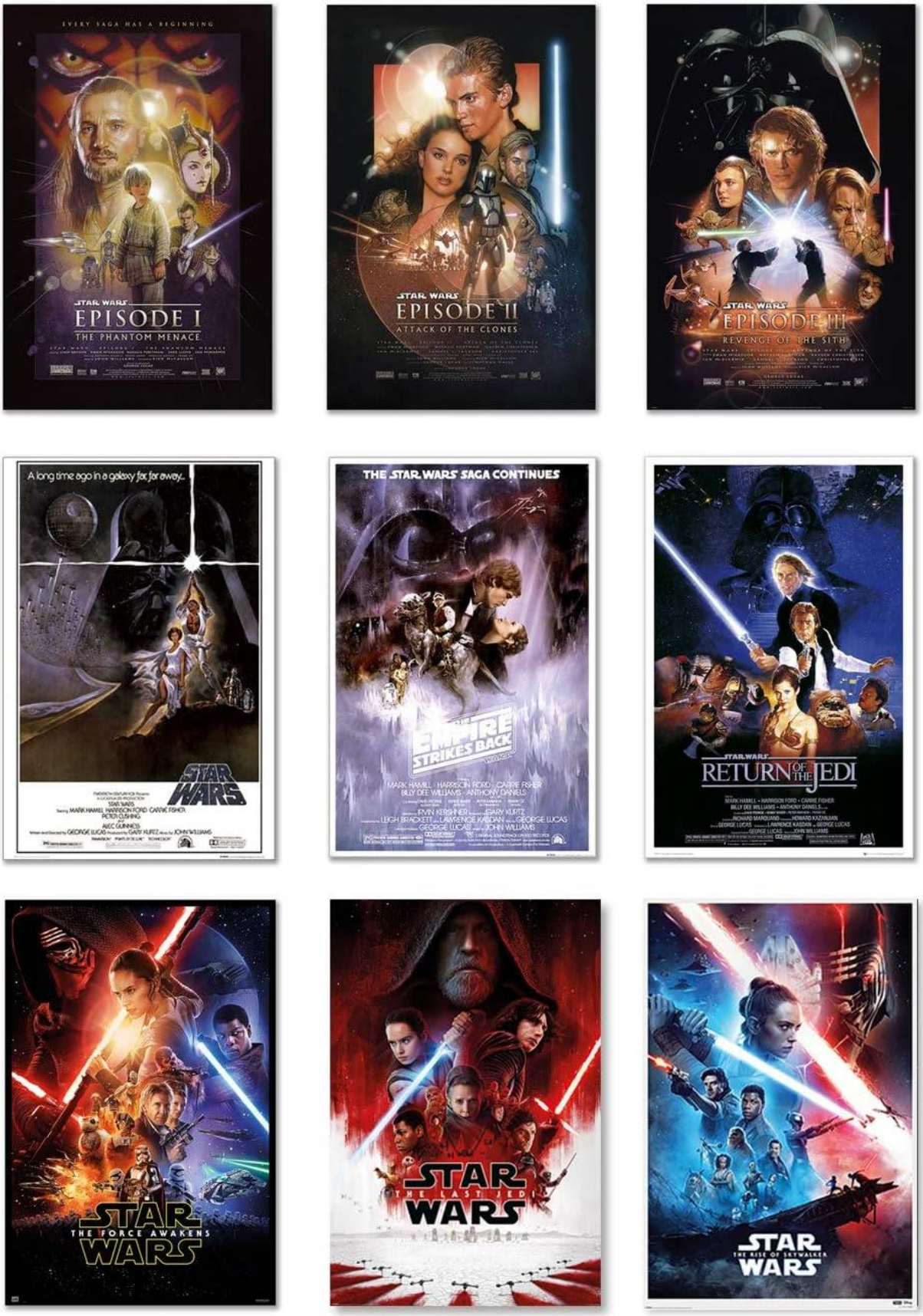


Figure 2.13. *Star Wars Episodes I-IX* Films (1977, 1980, 1983, 1999, 2002 and 2005) official poster set (Ubuy, 2024).

The first and one of the most important visual aspects of a poster is whether it is in black and white (greyscale) or colour (Fagerholm, 2009). According to Fagerholm (2009: 3), ‘colour is one of the best tools in design and allows for a vast amount of possibilities for conveying one’s message to the viewer.’ Fagerholm (2009: 3) argues that a movie poster stripped of colour would lose much of its ability to convey its message powerfully. ‘Emotionally, we react strongly to colours. No matter how good a poster may be in its design, if stripped of all colour, it would not be very impressive’ (Fagerholm, 2009: 3). To illustrate this point, Fagerholm (2009) provides an example of the *Wall-E* (2008) official poster, comparing its coloured and greyscale versions (Figure 2.14).



Figure 2.14. Example given by Fagerholm (2009: 3), ‘a comparison of the official poster for *Wall-E* (2008) with original colouring and in greyscale’.

Genres often have their own distinct colour schemes, and the colour spectrum used in posters typically corresponds to the genre, the media text it represents, or the mood it aims to evoke (Fagerholm, 2009). This relates to the sensory and synesthetic effects that the visuals of a poster can elicit in the observer. Synaesthesia refers to ‘the overlap and blending of the senses’ (Abram, 1996: 60; Jawar, 2006: 27; Tuan, 1990), where the senses ‘function and flourish together’ (Abram, 1996: 59). It involves the ‘transposition of qualities from one sensory domain into another, according to a logic we easily understand but cannot easily explain’ (Abram, 1996: 61). For example, certain shapes or colours may be perceived as ‘warm’ (Abram, 1996: 60). SFF posters, even those associated with black-and-white movies or TV shows, are often in colour (Fagerholm, 2009). For instance, the poster for the

first Doctor Who movie, *Dr. Who and the Daleks* (1965) (Figure 2.15), utilized vibrant primary colours, particularly red and blue, along with the uppercase tagline, 'Now on the big screen in colour,' to emphasize the transition from the popular black-and-white TV series to the much larger and colour cinema screen. However, the TV series was still in black and white at the time, so the film really was offering something bigger and brighter; a chance to see the worlds and their inhabitants, good and evil, conjured up in black and white on the small screen in the living room each week, but in colour and on a screen that filled a whole wall. Specific genres, like SF and action, frequently share similar colour schemes (Fagerholm, 2009). SF posters often feature darker and cooler tones (e.g., blue, purple, green, pink), which can 'symbolize the unknown,' or 'featuring warmer colours mainly to accentuate text or to add depth to the design' (Fagerholm, 2009: 51). For example, the posters for *Alien* (1979) (Figure 2.16) and *The Matrix* (1999) (Figure 2.17) both incorporate dark and cool-toned colour schemes, consistent with the films' visuals, to create an eerie and mysterious atmosphere.

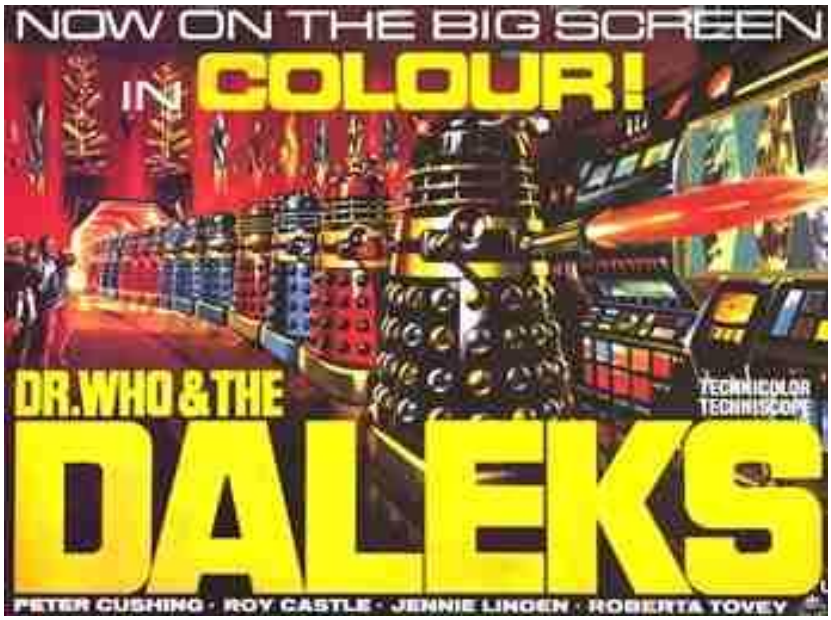


Figure 2.15. *Dr. Who & the Daleks* (1965) official poster (Wikipedia, 2025).



Figure 2.16. *Alien* (1979) official poster (IMDb, 2024a).



Figure 2.17. *The Matrix* (1999) official poster (IMDb, 2024f).

According to Chunyuan and Li (2021: 1), we are currently living in a 'Highly Symbolic Era,' where symbols play a crucial role in communication and 'meaning-making'. As discussed, posters encapsulate the essence of the media text primarily through key visual elements such as colour and iconography, which encompass the content displayed on the poster (Chunyuan and Li, 2021). In the case of SFFFT posters, these elements include characters (e.g., creatures or aliens), landscapes and settings, symbols and logos, titles and text, vehicles, and weapons. These iconographies function as visual signs within a broader semiotic framework. As Chunyuan and Li (2021: 1) state, 'semiotic theory believes that the environment people live in is a world of symbols; everything exists in the form of symbols.' Semiotics, the study of signs and the meanings they communicate, defines a sign as comprising two parts: the 'signifier' and the 'signified' (de Saussure, 1915 in Bauer and Gaskell, 2000: 228-229). The 'signifier' refers to the



Figure 2.18. *Game of Thrones* (2011-2019) Targaryen House Sigil poster (Amazon, 2024b).

physical form of the word(s) or image(s) on the poster, while the ‘signified’ represents the concept or meaning associated with them. By incorporating signs into SFFFT posters, companies and studios create signifiers intended to convey specific signified meanings. These signs are socially constructed and inherently subjective, as producers, individuals, and groups may attach particular meanings to them or aspire for the signs to embody specific interpretations. Consequently, groups (e.g., fandoms) or individuals (e.g., fans) interpret and, at times, alter the intended signified. The way an individual perceives these signs is influenced by their personal experiences, as well as by broader societal norms, cultural discourses, ideologies, and subcultural (fandom) frameworks. For example, in the *Game of Thrones* (2011-2019) TV series, the Targaryen house symbol (Figure 2.18) embodies the family’s affinity with dragons. Its meaning extends to story elements like Aegon’s conquest and Daenerys Targaryen’s three dragons, as well as fan theories suggesting that Daenerys Targaryen, Jon Snow, and the Night King represent the ‘three dragons’ since they are the only characters seen flying dragons in the series. Furthermore, signs often play a significant role in shaping the identities of films, TV shows, franchises, groups, and characters. For instance, the Targaryen house symbol (Figure 2.18) is intrinsically linked to Daenerys Targaryen, emphasising her heritage as a Targaryen and her unique bond with dragons. In addition, Chen and Gao (2013) explore how movie posters can be interpreted through the lens of multimodal discourse analysis, which examines how different modes of communication, such as the semiotics of a poster’s visual elements (e.g., iconography and colour) and linguistic elements (e.g., text and titles), work together to create meaning. They argue that multimodal discourse analysis is a valuable tool for understanding the meaning conveyed by movie posters, as these posters function as multimodal texts that use both visual and linguistic components to communicate a film’s genre, themes, and emotional tone.

The documentary 24x36: A Movie About Movie Posters (2016) highlights how official posters in the past were predominantly illustrated, as shown in Figure 2.13. While some official posters today still use illustrations, these tend to stand out more for their distinctiveness (Figure 2.19). For example, over the years, *Star Wars* posters transitioned from illustrated designs (Episodes I–VI, spanning 1980–2005) to photographic designs (Episodes VII–IX, spanning 2015–2019) (Figure 2.13). This shift can largely be attributed to advancements in technology, such as digital editing tools, and a broader trend in Western film and television posters toward photographic, digitally edited designs (24x36: A Movie About Movie Posters, 2016). The iconography in these photographic posters typically centres on the characters (24x36: A Movie About Movie Posters, 2016). One reason for this trend is that 'it's a little bit easier to sell a movie by defaulting to the star face,' with publicists maintaining 'a tight rein on their appearance on the movie poster' to ensure perfection (24x36: A Movie About Movie Posters, 2016: n.p.). However, this focus on photographic and star-face designs may have intensified the commercial and marketing function of posters at the expense of their aesthetic appeal. Additionally, there is an assumption that the design of the poster conveys the nature of the film itself (e.g., animated vs. realistic) (24x36: A Movie About Movie Posters, 2016). As such, an animated or illustrated poster design might lead audiences to believe the film is animated, even if it is not (24x36: A Movie About Movie Posters, 2016). This shift in design has created a market for fan art, which often serves as an alternative to official posters. Fan art reintroduces illustration styles from earlier approaches used in official posters and incorporates other creative techniques such as drawings (e.g., pencil sketches), paintings (e.g., using applied paint), stencils (e.g., passing ink or paint over cut-out designs), typography (e.g., text-focused compositions), and vintage aesthetics (e.g., lithography from the late 1800s to mid-1900s). Fan art also explores iconography that is less frequently used in modern official posters, offering a broader and more diverse artistic interpretation of media texts.



Figure 2.19. *Indiana Jones and the Dial of Destiny* (2023) official poster (IMDb, 2024b).

As noted in Chapter 1 ‘Introduction’, while the SFF movie genre is a global one with multiple cross-influences, the majority of SFF media are produced in contemporary Western society, particularly by Hollywood studios. Hollywood has historically been, and continues to be, a dominant player in this space, with interactions and influences shaping the industry across various studios. Consequently, the media texts and official posters often depict characters that conform to the ideals of contemporary Western society, particularly regarding male and female bodies and gender roles. Such roles are shaped by gender stereotypes, which are widely held, socially constructed beliefs or assumptions about the roles, behaviours, and attributes considered appropriate for men and women (Hentschel *et al.*, 2019). In the SFF genres, and arguably in Hollywood more broadly, the ideal male body is often characterised as the ‘iconography of the boxer’s body,’ essentially a muscular physique (Soames, 1992 in Gilligan, 2012: 179). This is a body type that many males in Western societies aspire to achieve (Leit *et al.,* 2002). For example, in the official poster for *I, Robot* (2004) (Figure 2.20), Will Smith’s character is depicted with a muscular physique, a body type emblematic of this ideal. Male characters are often dressed to emphasise their muscularity, much like in the action genre (Gilligan, 2012). This muscularity serves as a kind of visual ‘armour,’ exposing the ‘flesh and bone’ to signify physical strain and the visual burden of masculinity (Gilligan, 2012: 178). The muscular male body is presented as a 'natural’ signifier of male power and dominance’ (Gilligan, 2012: 178). However, these bodies are often fragmented in their depiction, with a specific focus on the torso, thereby creating a voyeuristic gaze (Gilligan, 2012: 179). For instance, the poster for *Thor: Love and Thunder* (2022) (Figure 2.21) highlights the character Thor, with his outfit accentuating his muscular build, further reinforcing this archetype.



Figure 2.20. *i-Robot* (2004) official poster (IMDb, 2024c).



Figure 2.21. *Thor: Love and Thunder* (2022) official poster (Amazon, 2024c).

The ideal female body in Hollywood is often characterised by 'perfect skin, a slender figure, and expensive clothing' (Davis, 1995: 61). This ideal serves as a tool for expressing contemporary Western femininity, which is closely tied to female sexuality and traditional gender roles (Ruben, 2012). It is often depicted through the 'line and curve of the female body, along with a code of sexualized poses, gestures, body cants, and gazes,' using 'visual angles that feature perfectly shaped bottoms, demure gazes that accentuate bedroom eyes and moist lips, and clothing stretched across or precariously perched upon large, gravity-defying breasts' (McDaniel, 2009: 91). This portrayal of femininity, described as 'commodified femininity' (McDaniel, 2009: 90), is designed to attract the 'male gaze' (Mulvey, 1989). Mulvey (1989) defines the 'male gaze' as the way visual media position women as objects of heterosexual male desire, structuring spectatorship around a masculine point of view. In movie posters, this is often conveyed through stereotypically feminine elements such as lipstick and high heels, which are particularly prevalent in romantic comedy posters (Chunyuan and Li, 2021: 2). A clear example of this in the SFF genres is the depiction of Black Widow (Natasha Romanoff) in the official poster for *Captain America: The Winter*



Figure 2.22. *Captain America: The Winter Soldier* (2014) official poster featuring Black Widow (Amazon, 2024a).

Soldier (2014) (Figure 2.22). While this idealised body type continues to dominate, other body types have also been portrayed in the genre. For instance, the character Princess Disa, a female dwarf in *The Lord of the Rings: The Rings of Power* (2022-), is depicted with a stout figure in the official poster (Figure 2.23). However, such depictions remain exceptions rather than the norm, with the idealised body type still reigning supreme. Additionally, Ruben (2012) argues that in SF and horror films, female characters have often been portrayed as domestic figures or as 'damsels in distress,' weaker characters needing rescue by a male hero. However, there has been progress in recent years, with female characters increasingly depicted as heroic, powerful, and independent, on par with their male counterparts (McDaniel, 2009). Notable examples include Sarah Connor from the *Terminator* franchise (beginning in 1984) and Ellen Ripley from the *Alien* franchise (beginning in 1979). These franchises marked commercially successful and impactful attempts to move away from the traditional 'damsel in distress' trope. While the SFF genres have made strides in improving gender representation over the years, significant gaps remain in the literature. Specifically, there is a lack of research analysing the owners' choices, perceptions, and preferences regarding the importance of colour, iconography, and design in SFFFT posters when acquiring them. The SFF genres is distinguished by its vivid, unconventional, and highly imaginative visual elements, setting it apart from other genres. This study aims to address this gap by exploring how these visual elements of a SFFFT poster influence owners' decisions and the extent to which they contribute to the poster's significance and meaning.



Figure 2.23. *The Lord of the Rings: The Rings of Power* (2022-) official poster featuring Princess Disa (Hayner, 2022).

[2.2.2] Acquiring

When acquiring an object, accessibility is an important factor to consider, alongside its potential to generate high economic yield. As McVeigh (2000) notes in his concept of consumutopia, accessibility ensures that consumers can readily access and purchase an object. Posters, as advertisements, are inherently designed to be seen and accessible in a utilitarian sense. However, they are also accessible as merchandise and as a means for fans to actively contribute to and express their interest in media texts, particularly through fan art. Accessibility for physical posters includes several avenues: retail shops (e.g., Forbidden Planet), convention stalls, auctions, event giveaways, and cinemas (as previously discussed). In recent years, advancements in technology have enabled fans to download digital posters and print them as physical copies. Physical posters are also unique in that their tangibility, being able to touch them, can increase a potential buyer's desire for ownership (Peck and Shu, 2009). The price of physical posters varies depending on the seller, material, collectability, and other value-adding factors. For instance, *E.T.* – The Extra-Terrestrial paper posters (61x91.5 cm) are sold on UKPosters (2024b) for £6.99, while metal posters on Displate (2024) average around £40. Collecting digital posters, however, differs from collecting physical ones. Digital posters cannot be physically touched but often offer greater accessibility than physical posters, as they are usually free. Digital posters can be accessed through various online platforms, including Google searches, social media (e.g., Instagram, X, Facebook, Tumblr), fan art websites like Posterspy, and poster artists' online platforms (e.g., their websites or social media profiles) (Frost *et al.,* 2006:17). The relative lack of accessibility of physical posters compared to digital ones can make them harder to acquire, potentially increasing their cultural and subcultural capital, a point that will be explored later in the chapter.

Both physical and digital posters can also be given as gifts or shared. However, certain attributes, such as the size of both physical and digital posters or the material of physical posters, may limit their accessibility. Additionally, linking back to one of McVeigh's (2000) consumutopia traits, 'ubiquity', official posters are generally more accessible because they are well-known, widely distributed, and omnipresent due to large-scale advertising campaigns and high print runs. They are available from a variety of locations. Fan art posters, on the other hand, have more limited accessibility due to lower print runs and less widespread recognition. They can, however, be acquired from conventions (stalls), auctions, and digital platforms, as discussed. These limitations, while restricting accessibility, can make fan art posters more unique and potentially more desirable to collectors.

[2.2.3] Owning.

Once a poster is acquired, ownership shifts from the seller to the consumer, who becomes the owner. But who are these consumers predominantly? As this research seeks to explore and understand SFFFT posters, specifically how they are perceived and used by their owners (something we can never fully ascertain), it is likely that these owners include fans, ranging from casual to dedicated or 'true' fans (these categories are defined later), as well as individuals who may not identify as fans at all. However, this study focuses on SFFFT poster owners, who are most likely fans of SFF, although they may not necessarily see themselves in that way.

Matt Hills (2002), in his book *Fan Cultures*, notes that defining fandom is not an easy task, even though the term is frequently used. Hills defines a fan as someone who is enthusiastic and engages deeply with a media text, genre, person, or franchise (Hills, 2002: IX). He also introduces the concept of a 'cult fan', describing them as individuals who maintain a strong and long-lasting connection to a media text or franchise. Hills (2002) uses the original *Star Trek* and *Doctor Who* franchises as examples, both of which were cancelled at various points but continued to have active fan communities. However, he acknowledges that the terms 'fan' and 'cult fan' are often used interchangeably (Hills, 2002: IX). This distinction is reflected in convention attendance, where the term 'cult fan' can 'indicate a serious fan, but many serious fans cannot or will not go to conventions' (Jindra, 1999). Building on this earlier work, Hills (2020) more recently examines how the 'figure of the fan' is constructed within both comics studies and fan studies, noting that it remains contested and uneasy, with ongoing debate about whether fans are understood primarily as creative participants, consumers, or something in between. Abercrombie and Longhurst (1998) categorise fans into three groups: 'fan', 'cultist', and 'enthusiast'. They define a 'cultist' as someone highly dedicated to a media text, genre, person, or franchise (Abercrombie and Longhurst, 1998). A 'fan,' on the other hand, is defined as having less structured or organised engagement, such as children who are fans of something (Abercrombie and Longhurst, 1998). An 'enthusiast,' by their definition, is someone who is passionate about a hobby, like crafts or sports, rather than media texts (Abercrombie and Longhurst, 1998). However, Hills (2002) critiques this framework, noting that Abercrombie and Longhurst's categorisation does not always align with other definitions. For instance, labelling *Star Trek* fans as 'enthusiasts' contradicts their own definition, as *Star Trek* is a media text (Hills, 2002). Other scholars offer different perspectives. Tulloch and Jenkins (1995) define a 'fan' as someone with higher levels of involvement and a stronger social identity compared to a 'follower'. However, Hills (2002) observes that the distinction between 'fans' and 'followers' is not always clear and exists on a spectrum rather than as a binary classification. Similarly, Brooker and Brooker (1996)

argue that not all fans are cult fans or committed fans, who are typically more knowledgeable. More recently, Duffett (2013: 21) has expanded this understanding by positioning fans as ‘networkers, collectors, tourists, archivists, curators, producers and more’. Henry Jenkins (1992) traces the origins of the term fan to the word fanatic, which originally meant ‘of or belonging to the temple, a temple servant, a devotee.’ Over time, however, the term acquired negative connotations, referring to ‘a person who is extremely interested in something, to a degree that some people find unreasonable’ (Cambridge Dictionary, 2025: n.p.). Building on this etymology, Fuschillo (2020) reconsiders fanaticism in a more neutral sense, suggesting that fandoms represent a wider cultural trend in which intense passion for media and brands is closely tied to patterns of consumption. In this way, fandom can also be understood as a ‘rich terrain of discursive, affective and performative practices’ (Li, 2021: 1), with participation functioning as a performance of identity (Hills, 2002). However, for SF and fantasy fans, there are also negative connotations, as they ‘are associated with characteristics that overlap with the broader geek or nerd stereotype’ (Cohen *et al.,* 2017: 193).

This study focuses on SFF fans and fandoms, which are defined as communities of fans who appreciate the genre in various forms of media. However, fandoms are not without their negative aspects. One such issue is gatekeeping, where certain fans may refuse to acknowledge or devalue others who they do not consider ‘true’ or ‘real’ fans. This behaviour can foster a sense of elitism and exclusivity within parts of a fandom (Gibbons and Nuttall, 2016). For example, Gibbons and Nuttall (2016) examine the concept of being a ‘real’ soccer fan, demonstrating how merely watching games is often deemed insufficient. Instead, there are criteria to fulfil, such as possessing in-depth knowledge of the sport, showing emotional attachment, and engaging actively with the fandom and its culture (Gibbons and Nuttall, 2016).

In this research, I will use two categories of fans: casual fans and dedicated fans. For casual fans, I will adopt Tulloch and Jenkins' (1995) definition of a ‘follower’, someone who does not exhibit high levels of involvement or a strong social identity connected to a media text or franchise. For dedicated fans, I will use Hills' (2002) definition of a ‘cult fan’, an individual who is highly dedicated to their fandom and deeply engaged with media texts. Such fans are likely to find these texts more significant, which is something I aim to explore in the context of posters. Participants in this study (via online surveys and interviews) can broadly be referred to as fans, whether casual or dedicated. However, distinguishing between these two categories can be challenging, and people may well have a range of views of themselves and others that can potentially change over time and indeed with social context. Therefore, in this study, I will refer to participants who own posters simply as ‘owners’, acknowledging

that they may or may not identify as fans per se, but have still chosen to acquire and display posters.

[2.2.3.1] Meaning and Significance

Fuschillo (2020: 2) observes that fandom can be understood as a 'consumption-related fandom,' a space where cultural meanings and economic values are socially negotiated, produced, and exchanged. In mass consumption, the value of a commodity, such as a poster, is often tied to its ability to generate high economic yield for companies, linking back to McVeigh's (2000) concept of consumutopia and the idea of 'contagious desire'. This refers to a consumer's desire to acquire an object, as if driven by contagion. SFFFT posters exemplify this phenomenon, as consumers, often casual or dedicated fans, are motivated to acquire them for various reasons. These include a desire to add them to a collection, appreciation for their visual styling (e.g., as decoration), their role as a reminder of the associated media text, their trending or popular status, or the personal meaning and significance tied to the media text's synergy with its paratexts. However, once owned, posters are often displayed in private spaces within the home (e.g., bedrooms), which limits their contagious desire effect beyond the individual owner.

Mass consumption also plays a central role in culture itself (Miller, 1987), as commodities such as posters function as 'carriers of culture' (Aaker *et al.,* 2001: 492). This is unsurprising, as 'human actors [in this study, companies/studios, fans/owners, and fandoms] encode things with significance,' embedding meanings into 'their forms, their uses, [and] their trajectories' (Appadurai, 1986: 5). Maurice Merleau-Ponty's observation (Abram, 1996) that individuals engage in silent conversations with objects emphasizes the deeply personal nature of this interaction. However, it is important to recognise that how an individual or group understands and interprets these objects is not universal.

In media, film, and cultural studies, a common aim is to critically analyse media texts to explore their potential meanings for audiences, whether generally or for specific viewers (Allen, 2017). SFF media texts, for example, can be interpreted in terms of various meanings, although this remains a topic of considerable debate. Questions persist about the extent to which texts have fixed meanings, how much meaning is 'read in' by viewers, or whether a combination of both processes is at play. This ties directly into Hall's (1973) reception theory, which explores the processes of encoding and decoding meaning in media texts.

As discussed above, when a poster is acquired, its ownership shifts from the seller to the consumer. Consequently, the dominant value of the poster transforms from being merely a commodity and advertisement to a multifaceted object imbued with subjective meaning and

significance for the individual (owner) and group (fandom). Interestingly, an essential aspect of generating a high economic yield, as noted in McVeigh's (2000) concept of consumutopia, is the trait of 'projectability'. This refers to a 'product on which an individual can project his or her wishes, fantasies, and pleasures' (McVeigh, 2000: 234). This is supported by Miller (1987), who states that consuming and owning a commodity gives it significance, as owners imbue it with personal meaning. Similarly, Marx's theory of commodity value aligns with William Roseberry's (1997: 32) argument that the value of a commodity depends on the consumer's personal tastes.

Lamerichs (2018) argues that fandom is shaped as much by consumption and collecting as by creativity, with collecting practices tied to ownership, memory, and identity. Tilley (1999: 76) highlights the reciprocal relationship between objects and people, stating, 'things create people as much as people make them.' While we create stories and objects, those same stories and objects help shape us. These objects can objects are 'wordless, evoke deals with basic rules, tensions, or unspeakable aspects of social relations that pervade peoples' everyday lives, their strategies, material practices, anxieties, and hopes' (Lemonnier, 2012: 13). Objects can carry dual meanings, functioning both as everyday, utilitarian items and as symbolic artefacts within a subculture, which Hebdige (1979: 3) defines as groups whose styles, behaviours, and symbolic practices deviate from or resist mainstream cultural norms. Objects are not merely one-dimensional or passive 'sponges' that absorb meaning; instead, they possess many dimensions and layers of potential significance.

Collecting SFFFT posters can also enhance social capital, which refers to the value gained from relationships and networks. Bourdieu (1986: 21) defines it as access to resources through group membership, while Putnam (2000) highlights its role in building trust and civic engagement. This aligns with Carrier's (2002) assertion that consuming an object can provide significant social meaning, including the creation of social connections (Case, 2009). Alfred Gell (2006: 178) further emphasises that commodities are embedded within our social relations. Similarly, Formanek (1994: 332) notes that 'the items collected may represent close relationships to others, and the sharing and communicating with a group of like-minded people contributes to the individual's sense of well-being.' Chadborn *et al.* (2017) argue that fans engage in fandoms for three main reasons: to find purpose in their lives, to escape from their everyday realities, and to foster social connections. In terms of social connection, fans often use objects to showcase their fandom and interests, which can help them build and sustain friendships with like-minded individuals (Chadborn *et al.,* 2017). These objects serve as social tools that facilitate interactions and contribute to increasing positive social engagements (Chadborn *et al.,* 2017). Thus, SFFFT posters could help create and enhance social capital, functioning as tools or mediators of social interaction and as a means to form

and strengthen social relationships. They can act as conversation starters and serve as social phenomena, facilitating connections within fandoms and beyond.

It is common for members of fandoms to collect objects, often merchandise or fandom-related items. Frost *et al.* (2006) argue that posters are easy to collect, and people love collecting them. Collecting movie posters may differ significantly from collecting other objects, yet it holds unique characteristics, including the influence of a movie's popularity, the rarity of posters not made for public sale (e.g., limited editions), their artistic value, and the accessibility of starting a collection with minimal financial investment (Poole and Poole, 2013: n.p.). As Poole and Poole (2013: n.p.) state, 'movie art collecting offers the avid movie fan an opportunity to possess something tangible from their favourite movie or star.' This allows collectors to 'own a piece of the movie' and keep a memento that holds personal and nostalgic significance (Poole and Poole, 2013: n.p.). Star Wars posters, in particular, are highly sought after by movie poster collectors, with films from the 1970s and 1980s often categorised as 'preferred collectable's' (Poole and Poole, 2013: n.p.). These posters hold significant nostalgic and cultural value, making them especially desirable within the collector's market. According to Ridgway *et al.* (2016), a third of adults engage in collecting, which is typically considered a hobby or leisure activity. Posters, in particular, are relatively easy to collect because they are often inexpensive, easy to display, and straightforward to store. Belk (1994: 317) emphasises the importance of distinguishing between hoarding, owning, and collecting objects, stating that 'collectors are more selective'. Duroust takes this further, arguing that objects must hold value beyond their utilitarian or aesthetic appeal; they must carry 'additional significance to the collector,' as these objects contribute to and enhance the collection's meaning (1932 cited in Belk, 1994: 317). There are many reasons why individuals collect, including personal enjoyment, addiction, distraction, financial motivations, boosting self-esteem, personal interest, nostalgia, acquiring knowledge, and fostering social relationships (Formanek, 1994). As a result, the value of a commodity transforms once it becomes part of a collection (Belk, 2006: 534). In the digital realm, various objects can be collected, such as posters, software, video games, NFTs (non-fungible tokens), and more. Watkins *et al.* (2015: 3423) define a digital collection as encompassing 'large quantities of accumulated digital 'stuff' of varying form, purpose, and value'. Digital posters, in particular, offer several advantages over physical objects: they are easier to store, preserve, move, and replace (Watkins *et al.,* 2015: 3423). Additionally, there are virtually no limits to collecting digital posters, aside from the storage space available on a device.

According to Tilley (2001), Rowlands (2005), and Belk (2001: 89), objects can serve as extensions that embody, reflect, and reinforce perceptions of an individual's identity, such as

their sense of self. Objects can also act as forms of self-expression (Dimanche and Samdahl, 1994) and play a role in developing an individual's sense of self (Case, 2009). In the context of this study, Brabb (1992) argues that the fantasy genre, in particular, can hold affirmative significance in a fan's life. Being a fan, even a 'die-hard' fan, is not inherently implicit; rather, it requires ongoing reassertion and re-scription of one's fandom identity through various means, including objects (Borer, 2009: 1). Grossberg (1992) similarly argued that fandom involves a deep emotional investment, which actively contributes to the construction and reinforcement of an individual's identity. Identities are socially constructed and shaped by various factors, including societal, cultural, and subcultural ideologies, political frameworks, norms, discourses, and the course of an individual's life. Consequently, identities are constantly evolving, to varying extents. However, there is no clear way to measure the degree to which stories and objects shape or influence us. Belk (1988: 139) emphasises that the objects we own and collect 'are a major contributor to and reflection of our identities' and serve as 'different modes of self-presentation' (McVeigh, 2000: 225). Posters can serve as historical documents and indicators of what owners 'choose to remember', reflecting both their identity and personal history as well as poster own history (Frost *et al.,* 2006: 24). Physical and digital objects alike act as symbolic extensions of a person, often reflecting who they are, who they aspire to be, or how they wish to be perceived by others (Belk, 1988; Belk, 2013). However, there is a distinction between physical and digital objects when it comes to identity and self-reflection. Physical objects, such as posters displayed on a wall, are constantly visible, serving as ongoing reflections of identity. In contrast, digital collections 'often disappear when not in use', making them less consistently visible and thus reducing opportunities for self-reflection (Watkins *et al.,* 2015: 3430). This study will explore these ideas in relation to identity, status, and morality as they pertain to posters and media texts. It is important to recognise that the interconnections between objects and identities are vast and complex as noted by Jackson (2013) emphasises that the field of fantasy is vast, alluring, and highly subjective.

Collecting can enhance an individual's social identity and status through representation (Belk, 2006). Thorstein Veblen (1899) argued that leisure activities like collecting should contribute to improving an individual's social identity. This aligns with Pierre Bourdieu's theories of cultural capital and taste. Cultural capital refers to the knowledge, skills, and cultural competencies that can confer social advantage (Bourdieu, 1986). Taste, meanwhile, is not simply a matter of personal preference but, as Bourdieu (1984) argues, a socially conditioned and class-inflected form of cultural expression. It functions as a mechanism through which social distinctions are enacted and legitimised. Those with high cultural capital, typically individuals with greater social assets such as intellect, education, style of

dress, and speech, often hold the power to define and determine what is regarded as 'good taste' within their society. In Western capitalist society, projecting high levels of cultural capital often requires significant economic capital. However, these two forms of capital can sometimes conflict. For example, Sarah Thornton (1995: 10) highlights that individuals with high intellectual credentials, such as academics who possess high cultural capital, may not necessarily have corresponding levels of economic capital. SFFFT posters carry broader cultural connotations that complicate this dynamic. In relation to SFFFT posters, these dynamics are complicated further. Posters are relatively inexpensive, especially in visual culture thus are conventionally associated with 'low culture', mass-produced visual culture often regarded as trivial or commercial by dominant groups (Storey, 2009). Yet, as Frost *et al*. (2006: 23) note, posters remain highly influential cultural forms. However, collector's items, limited editions, and unique posters can signify a degree of economic capital, reflecting the owner's ability to invest in rare or valuable items. Within the SFF community, which operates as its own social structure, cultural capital remains relevant and can be important.

The SFF community can be regarded as a subculture, aligning with Thornton's (1995) concept of subcultural capital. Subcultural capital refers to the knowledge and commodities that individuals in a subculture acquire to signify their status and authenticity within that community. Thornton explains that 'just as cultural capital is personified in 'good' manners and urbane conversation, so subcultural capital is embodied in the form of being 'in the know,' using (but not over-using) current slang, and looking as if you were born to perform the latest dance styles' (Thornton, 1995: 11–12). While her work centres on club cultures, the idea of subcultural capital applies equally to SFF fandoms. In this context, subcultural capital can be gained through knowledge of a media text or franchise, participation in meetups or fandom groups, creating fanfiction or fan art, or owning certain merchandise, including posters. SFFFT posters possess cultural, economic, and subcultural capital. For instance, a more affluent fan may be able to afford expensive or rare posters, such as limited editions, which can simultaneously display their social class and elevate their status within the fandom. Displaying a rare or limited-edition poster may signify that the owner is a 'true fan' within the subculture. This phenomenon is reminiscent of Renaissance art collector Isabella d'Este, Marchesa of Mantua, whose 'crowded yet calculated display' of art was motivated by aesthetic and social ambitions rather than purely scholarly interests (Juan, 1991: 68). Her collection was an expression of her cultural ideals and aspirations, enabling her to assert agency and rise in social status within a male-dominated society (Juan, 1991: 68). In contrast to fine art, posters are more accessible as they are easier to collect, 'cheaper and less intimidating to buy' (Frost *et al.,* 2006: 17). As McCracken (1988: 110) notes,

objects have the power to enable and empower individuals to achieve their idealized vision of life. This example underscores Hebdige's (1979) assertion that subcultures shape individual identities, relationships, and behaviours by establishing shared meanings and practices that distinguish them from mainstream society. Movie art posters have their own elite circle, which 'sets the guidelines for determining a poster's value', leading to certain posters holding greater significance both within the subculture and in economic terms (Poole and Poole, 2013: n.p.). This hierarchy influences desirability, with factors such as rarity, historical importance, and artistic merit playing key roles in shaping a poster's perceived and market value. SFFFT posters, like other subcultural commodities, have the potential to reflect and shape an individual's sense of self and identity within the fandom. Posters in this context could serve as markers of cultural belonging, appreciation, and status within the fandom, allowing collectors to present themselves as knowledgeable and engaged members of the community. However, as Bourdieu (1984) and Miller (2008) point out, objects can only go so far in expressing and reflecting the rich complexity of human experiences. Are these same principles applicable to SFFFT posters in terms of their significance to their owners? How do these posters contribute to their perceptions of identity and sense of self, and do they serve to reflect or reaffirm these aspects? If so, how do these dynamics manifest?

Objects, by their nature and the way they are presented, can serve as windows into an individual's social qualities (Latour, 1998: 176). This connects to Hebdige's (1979) argument that subcultures shape identities and practices, as well as Lemonnier's (2012) view that objects, although silent, convey underlying social rules, strategies, and everyday tensions. Since this study examines SFFFT posters derived from media texts, it is essential to explore the portrayal of morality in these stories. The significance of such stories in people's lives can be likened to the role of myths in human experience. As Joseph Campbell suggests, 'the pedagogical function of myths is to teach people how to live a human life under any circumstances' (Campbell and Moyers, 1991: n.p.). Stories and myths promote ideologies, norms, discourses, ethics, philosophies, and political frameworks, offering allegorical potential. Thomas Sobchack emphasises the importance of myths in media texts and their genres, noting that they provide a model for how human experiences unfold in specific settings (Burditt, 2010: 71–72). In social anthropology, myths can be understood through a structural approach, applied to culture and social systems. George Peter Murdock (1971: 19) elaborates on this idea, stating that the 'concepts of culture and social systems' can be characterised as myths. While myths are real insofar as we observe them in reality, he argues that as 'reified abstractions, they cannot legitimately be used to explain human behavior.' (Murdock, 1971: 19).

According to Schatz (1981: 15), filmmakers and audiences collaborate in expressing and 'celebrating their collective values and ideals'. This aligns with Hall's (1973) reception theory, particularly the concept of 'preferred or dominant readings', where audiences resonate with the intended messages of a text. With advancements in technology enhancing visual storytelling and diversifying narratives, media can subtly influence 'audience's attitudes, cognition and even their formation of values' (Chunyuan and Li, 2021: 2). Fiske further supports this idea, observing that fans of SFF often favour the scientist/hero ideology over real-world political or economic ideologies (Tulloch and Jenkins, 1995). An example provided by Goulding is the *Star Trek* character Spock, whose morality is grounded in scientific principles, as he 'puts greater emphasis on the science in science fiction' (Tulloch and Jenkins, 1995: 34). Schatz (1981;21) also highlights that genres follow particular formulas, which 'address and reaffirm the audience's values and attitudes'. Audiences develop familiarity with these genre formulas, including their narrative structures, character archetypes, social and cultural settings, and recurring events, and can readily identify them when encountered (Schatz, 1981). A structural approach to analysing SFF media texts involves identifying binary oppositions at a thematic level. In SFF, this formula often revolves around the dichotomy of good versus evil, hero(s) versus villain(s), and protagonist(s) versus antagonist(s), all set in futuristic or fantastical worlds featuring advanced technology. This dichotomy is frequently explored through characters' moral alignments. For example, in *Star Wars*, the Jedi are portrayed as the 'good,' acting as peacekeepers who defend rather than attack, whereas the Sith represent the 'bad,' embodying aggression and self-interest. Schatz (1981) also acknowledges that as societal values and attitudes evolve, so do genres and their formulas, adapting to reflect cultural shifts. Similarly, the economy of the film industry changes alongside other storytelling media like television and radio (Schatz, 1981). This adaptability mirrors the nature of myths, which also evolve over time to resonate with changing audiences, reflecting and shaping their values and attitudes in the process.

Genres such as SFF often present stories with specific moralities set in fictional spaces, allowing them to address issues that might be more contentious if tackled directly in contemporary, real-world settings. For instance, in the *Star Trek: Original Series* episode *Let That Be Your Last Battlefield* (1969), released during a period of heightened racial tension in the United States, the story features two characters whose bodies are half black and half white, but with the colours reversed on each, highlighting their prejudice against one another based solely on appearance. In addition to portraying morality, SFF media texts offer diverse perspectives on society and potential realities, whether utopian or dystopian (Moylan, 2000). Moylan (2000) contrasts utopian science fiction, which projects alternative, idealised futures, with dystopian narratives, which he describes as the 'fictive underside of the utopian

imagination' (xi). Both modes, he argues, function as critical frameworks for reflecting on and interrogating the present. Genres like SF and even musicals have been known to provide these visions (Dyer, 1981). Fantasy media, by its very nature, invites audiences to explore new possibilities and perspectives beyond the constraints of reality, presenting alternative, otherworldly scenarios (Nichols, 1976) as well as SF (Tuan, 1998: 194). A notable example is Star Trek, where fans often describe the franchise as embodying an optimistic vision of the future, which strengthens their attachment to it (Jindra, 1999).. Its narrative depicts 'continual human moral and material progress' and a society evolving toward near perfection (Jindra, 1999: 222). Conversely, SFF also explore dystopian futures, which serve as cautionary tales. A prime example is George Orwell's novel *Nineteen Eighty-Four* (1949), the basis for numerous films and TV adaptations. Orwell's dystopian vision, informed by his experience of living through the rise of Fascism and Communism, includes the chilling slogans: '*War is peace. Freedom is slavery. Ignorance is strength*.' This raises the question of the roles SFF media texts may, or may not, play in people's lives, such as teaching moral lessons or inspiring personal growth. How realistic is it to expect these moral lessons to solve or alleviate real-world problems? Furthermore, do the objects associated with these stories, such as SFFFT posters, reinforce the narratives and moral lessons of the media texts? This is an underexplored area in the literature, particularly within SFF contexts. Thus, there remains a gap in understanding whether the choice of SFFFT posters reflects the owners' morality and ideology, and if so, how these objects might support or enhance the moral messages of the media texts they represent. This study explores the potential significance and meaning of SFFFT posters in this context, examining whether they serve as reflections of personal values or as extensions of the ethical narratives embedded within the media texts.

Furthermore, engaging with SFF media texts allows audiences to experience a sense of immersion (Tuan, 1998: 194) and escapism, providing an opportunity to explore hypothetical realities, gain alternative perspectives on life, or live vicariously in fictional worlds. Subudhi *et al.* (2020: 40) define escapism as 'getting relief from an unpleasant situation or going away from realities or the tendency of distraction.' Through such engagement, audiences escape and immerse themselves in fictional narratives (Gabbiadini, 2021), allowing them to temporarily disconnect from their everyday lives and realities (Chadborn *et al.,* 2017). However, escapism is often viewed negatively, as it implies an avoidance of reality (Tuan, 1998) and can lead to addictive behaviours, such as binge-watching, lack of sleep, and diminished social interactions (Gabbiadini, 2021). In extreme cases, some individuals may even come to believe they belong to these imagined worlds or develop religious-like affinities for them. An example of this is the Church of Scientology, which incorporates elements of

SF into its belief system. Founded by SF writer Ron Hubbard in the 1930s and 1940s, Scientology teaches that humans are spiritual beings inhabiting physical bodies, with past lives in extraterrestrial cultures. Its narratives include references to ancient space-travelling civilisations, advanced technologies, and the transportation of humans to Earth, blurring the lines between fiction and faith. Objects can also provide a form of escapism, offering comfort, inspiration, control, and freedom (Tuan, 1998). By engaging with and decorating a physical space, objects create mental and emotional spaces for individuals, helping them escape the stress and unpleasantness of daily life (Tuan, 1998). Extending this idea, it can perhaps be assumed that posters, as decorative objects, can similarly help transform a room into a personal sanctuary that reflects the owner's mental and emotional engagement with the fictional worlds they admire. However, a gap exists in the literature regarding whether SFFFT posters can provide the same level of immersion as the media texts from which they are derived. If they do, then to what extent and in what ways do they achieve this? Hence, this study explores the role of SFFFT posters as a source of immersion, examining how they compare to the media text itself, the degree of importance owners place on this immersive quality, and the ways in which posters facilitate engagement with the fictional worlds they represent.

'Emotion is the most vital factor that connects the movie to the human' (Kadyrgali *et al.,* 2024: n.p.). The narrative of a media text elicits specific feelings and experiences from its audience (Smith, 2022). SFF, as fictional genres, provoke emotional responses that are often empathic and sympathetic in nature, as audiences connect with the protagonist(s) (Smith, 2022: 54). Fictional narratives provide a safe space for audiences to experience a range of emotions (e.g., anger, happiness, sorrow) without the need to act on them in real life (Smith, 2022). Beyond evoking emotions, fiction also helps audiences learn about emotions and understand them, not solely through real-life experiences but through the emotional journeys presented in fictional worlds (Smith, 2022: 56). Thus, the emotional responses to fictional texts are no less significant or legitimate than those elicited by real-life events (Smith, 2022). Fictional media texts are not purely detached from reality, as they often incorporate real-life elements or events. As Smith (2022: 58) states, media fictional text 'does not invite us to abandon entirely the mode of response appropriate to actual events for the response appropriate to fictional events'. For example, in Tanja Välisalo's (2017) study on audiences' emotional responses to *The Hobbit* movie characters, it was found that emotional responses were strongly influenced by the audience's connection to the characters and the events portrayed in the films. Kadyrgali *et al.* (2024) further explored this concept and discovered parallels between the emotional responses elicited by films and their associated posters. However, these responses depend on the film's content and the poster's

design (Kadyrgali *et al.,* 2024). A poster could evoke a range of emotions even before an individual has seen the media text (e.g., generating a desire to watch the film), and the response may change after viewing the media text. This establishes a relationship between the poster and the individual, functioning as an advertisement-to-consumer connection. Kadyrgali *et al.* (2024) also found 'strong correlations between emotion and colours' in movie posters. Supporting this, Kim and Suk (2020) used machine learning to predict audience emotional responses to visuals (e.g., images and colours) in movie posters, helping poster artists design visuals that elicit specific emotional reactions. Furthermore, Chunyuan and Li (2021) argue that the visual symbols on film posters serve as a means of transmitting information, shaping audiences' emotional experiences based on the specific symbols and their combinations. Similarly, Carney (1994) suggests that art and decorative objects, like posters, play emotional and cognitive roles for both individuals and groups. Additionally, the act of collecting itself can be a source of pleasure, often referred to as the 'thrill of the hunt.' (Watkins *et al.,* 2015: 3428). Collectors may even delay completing their collections by expanding boundaries or starting new ones (Watkins *et al.,* 2015: 3428). This thrill is particularly pronounced for physical collections, as Watkins *et al.,* (2015: 3428) note that 'the hunt for new additions rarely presents an adequate challenge' in digital collections. This raises questions about whether owners of SFFFT posters feel that these objects significantly impact their emotions and well-being. Does this stem from the poster's imagery and iconography, the act of collecting itself, or the connection to and reminder of the associated media text? Additionally, could it be tied to other experiences, such as going to the cinema to watch the media text?

The location and placement of an object change when it transitions from the producer's shop or workshop to the owner's space. Once a poster, or any object, is owned, its placement depends on the owner's preference. Owners may store their posters or display them, physical posters on walls, doors, or wardrobes, and digital posters as wallpapers on devices. Posters can also be placed in public spaces, such as billboards or offices, and at conventions, as well as in private spaces (Gell, 2006: 178). This research focuses on private spaces within the home, where the owner has agency and control to decorate their environment (Habermas, 1991). Among these private spaces, the bedroom is the most commonly and personally decorated area, as it 'is the most personal and most used space in the house' (Dey and De Guzman, 2006: 901). In contrast, more public spaces within the home, such as the living room, are often used 'to communicate self and social identity to guests' (Rechavi, 2009: 133). According to Belk (2006), owners display objects to express personal value (e.g., sense of self and emotions) and to convey authenticity. How these objects are displayed can resemble museum exhibitions, with white walls as a backdrop to

enhance the objects' prominence (Newhouse, 1998). Physical posters are typically displayed on flat vertical surfaces, such as walls, doors, or wardrobes, and can be affixed using pins, tape, tack, stickers, or frames. Digital posters, on the other hand, are displayed on devices, making their placement dependent on where the device itself is positioned. However, unlike physical posters, digital posters cannot remain on fixed display in a tangible space, and their meaning or significance may shift depending on their placement. How objects are stored and displayed also shapes their meaning. For instance, Lincoln (2014) provides the example of Richard, a student living in a hall of residence, who wanted to decorate his bedroom walls with posters like his friends to avoid the space feeling bare. A poster of the band *Kings of Leon*, left by the previous occupant, remained on display as it integrated well with Richard's other belongings that reminded him of home and were unobtrusive (Lincoln, 2014). Over time, his friends graffitied the poster, adding speech bubbles to the band members, which transformed its meaning and significance, giving it a new layer of life and social relevance (Lincoln, 2014). Watkins *et al.* (2015: 3430) note that the organisation and placement of objects enable people to 'mark, maintain or transform their meaning.' Collections of objects are often displayed aesthetically, such as by 'creating a harmonious pattern on the wall' through careful arrangement based on design, colour contrast, size, and symmetry (Danet and Katriel, 1994: 232). However, collections can also be displayed in a chaotic or cluttered manner (Belk and Wallendorf, 1994: 243). Objects may be separated from others, such as family photos, to give prominence to a specific collection, receiving 'special care and attention' (Watkins *et al.,* 2015: 3430). Digital collections, however, face challenges in this regard. Watkins *et al.* (2015: 3429) found that individuals are 'unable to perform such curatorial practices' with digital collections, as digital devices typically allow only one object to be fully displayed at a time. This limitation can lead to the erosion of meaning for digital collections, making them feel less significant to the owner (Watkins *et al.,* 2015: 3429). Ideally, a collection on 'display should be a visible aspect', like an exhibition (Clifford, 1994: 266). In private spaces, such as bedrooms, displayed objects are typically intended for the owner's gaze and appreciation. As Monica stated, she decorates her home for her own enjoyment rather than for others (Garvey, 2001: 61). The placement of posters can also depend on how the owner wishes to engage with them. Digital objects, for example, are 'less socially visible' in person compared to when they are displayed on social media or blogs, which can limit social interactions, such as receiving feedback or opinions from others (Watkins *et al.,* 2015: 3430). Owners also use their bodies to interact with objects, as the body is an 'active open form' that attunes itself to the presence of the object (Abram, 1996: 52). This interaction, described by phenomenology, refers to the 'understanding and description of things as they are experienced by a subject' (Tilley, 1994: 12). Owners experience objects through their bodily senses, sight, touch, sound, and so on (Tilley, 2004).

It seems logical that the placement of SFFFT posters in the home follows similar patterns, yet this topic has not been extensively researched. Does the spatial context within which posters are displayed (private vs. public spaces) help fulfil certain roles? Do owners prefer to place them in private spaces, such as bedrooms, or in semi-public/shared spaces, like living rooms or hallways? What characteristics of the posters help influence decisions regarding placement?

[2.2.4] Discard/Less Value

Poster have been seen as ‘a dead medium’ (Frost *et al.,* 2006: 17). Once objects are acquired, their value, significance, and meaning may not remain static and can change over time (Pearce, 1994: 2). In some cases, these attributes may decline for an owner due to a range of internal and external factors (Smith, 2011). Internal reasons for such a decline might include a loss of interest, a diminished liking for the poster or the media text it represents, the poster no longer communicating a desired message, or the individual feeling that the poster no longer reflects, or even conflicts with, their identity. This could stem from personal growth or a desire to distance oneself from a previously embraced aspect of their identity. External factors can also influence changes in how posters are valued. These might include utility (e.g., the poster no longer serves its purpose or has become damaged), the need for replacement, decluttering, relocation, lifestyle changes (e.g., moving in with someone, divorce, or starting a family), financial considerations, or social influences. Another possibility is that posters fade into the background, becoming mere wallpaper (Frost *et al.*, 2006: 27) in their owners' spaces. First, Frost *et al.* (2006: 23) argue that if a ‘living’ poster is defined as one fulfilling its primary function of delivering a message, then a poster technically ‘dies’ once the information it conveys becomes outdated. The meaning of this ‘delivered message’ can vary between individuals or within groups, depending on personal and collective interpretations. When posters lose their value or relevance, owners may choose to put them into storage, pass them on as gifts, donate them, sell them (e.g., at auctions or online marketplaces like eBay), or discard them entirely. Posters are easily replaceable due to their affordability, accessibility, and disposable nature (Frost *et al.,* 2006: 23). The factors that drive owners to devalue or discard their SFFFT posters likely align with these internal and external dynamics, but this topic has not yet been explored in the literature. Therefore, this study includes research questions aimed at examining the reasons behind the devaluation and discarding of posters, as well as investigating what owners do with their posters once they no longer hold value for them.

[2.3] Conclusion

In conclusion, the literature review covering the life stages of SFFFT posters has highlighted several key points of interest, illustrating the fascinating journey these posters undergo. While the academic literature on SFF media texts and SFFFT posters has grown considerably, there remains much to explore. Existing research has provided valuable insights into how objects, in general, influence their owners' well-being, identity, and sense of self, and vice versa. It seems reasonable to assume that many of these findings also apply to SFFFT posters. SFFFT posters share similarities with other objects, including art, in terms of motivations for ownership, display practices, and their broader significance. However, it can be argued that SFF media create a unique nexus of storytelling, technology, imagination, futurism and utopian ideals, which may give these posters a distinct role in their owners' lives. This combination of elements may potentially evoke a strong attraction, offering hope and inspiration for some while also eliciting fear or unease for others. While the literature provides a strong foundation for research into SFFFT posters, significant gaps remain that warrant further exploration. How many of these broader points from the literature apply to SFFFT posters, and to what extent? Are there notable differences in how these posters are valued, displayed, or interpreted compared to other objects? These questions underscore the need for further research to fully understand the unique cultural, emotional, and social roles of SFFFT posters in the lives of their owners.

This research focuses on SFFFT posters, both physical and digital, specifically those associated with films and television shows, from the perspective of their owners. The study explores these posters as paratexts, elements that exist alongside the main media text, and examines whether they carry some of the same cultural significance and meaning to their owners. Given that posters often have limited narrative capacity compared to the media texts they represent, this raises important questions: How far can a poster convey meaning? Does it primarily function as a reminder of, or a shorthand for, the meaning found in the media text? To what extent do SFFFT posters operate effectively as paratexts, and which elements of the media text are transcoded onto the poster are significant to an individual? Over time, posters have evolved from existing solely in the physical realm to inhabiting the digital realm, where they are displayed in various ways for different purposes, such as advertising, serving as commodities, or functioning as decorative objects. This evolution prompts further questions: Is there a preference among owners for physical versus digital forms? What are the possible differences in the significance and meanings attributed to physical and digital posters?

The primary purpose of official posters is to serve as advertisements, whereas community-created and fan art posters are often designed for the gratification of the creator and others,

offering alternative commodities and decorative items. This research will explore the potential significances and meanings of these posters, as well as the perceptions and preferences regarding their origin. Additionally, the study will examine whether the origin of a poster plays a significant role in the decision to acquire it. To delve deeper into the meanings and interpretations of SFFFT posters, Stuart Hall's (1973) reception theory will be applied, focusing on his three perspectives of audience response: preferred/dominant, negotiated, and oppositional readings. This framework will help analyse the significance and meanings that SFFFT posters hold for individuals and groups. For instance, do SFFFT fan art posters, designed by fan artists, carry the same encoded meanings for other fans who are not creators, and are these meanings decoded in the same way? Additionally, do owners of SFFFT posters encode and decode the meanings of their posters differently from one another or from individuals who have only observed the posters?

Applying McVeigh's (2000) concept of 'consumutopia', SFFFT posters appear to embody all five traits, making them capable of generating high economic yield, even though most posters are relatively inexpensive (depending on factors like material and rarity). They demonstrate 'Ubiquity', being omnipresent as advertisements and merchandise, existing in both physical and digital realms. They exhibit 'Accessibility', as they can be easily acquired in either format. 'Projectability' is another key trait, as owners can project their own meanings and personal significance onto the posters. They also feature a 'Unifying leitmotif', as media texts and their associated SFFFT posters often share visual and thematic consistencies, particularly in their iconography. Lastly, SFFFT posters elicit 'Contagious desire', even before and after engaging with media texts, fans (both casual and dedicated) may feel compelled to acquire posters as a means of deepening their connection with the media text.

SFFFT posters also have the potential to provide various forms of capital. They can embody: Objectified cultural capital - As tangible objects, SFFFT posters hold cultural value, representing the media texts they are derived from and serving as a form of artwork. Economic capital - Limited-edition, rare, or expensive SFFFT posters can hold significant financial value. Social capital - SFFFT posters may act as tools or mediators for social interactions, sparking conversations and forming connections among fans. Cultural capital - Certain posters, particularly those that are rare or limited, may signal the owner's social class or refined taste within the fan community. Subcultural capital - Possessing specific SFFFT posters, especially rare or highly coveted ones, can enhance an owner's status within the fandom, potentially marking them as a 'true fan. Do all these types of capital apply to their SFFFT posters?

SFFFT posters, like other objects and the media texts they derive from, have the potential to express, reflect, and reaffirm their owners' identities and sense of self. This could occur

through the iconography featured on the posters, such as specific characters, settings, or themes. But what identities are being expressed, reflected, or reaffirmed? In what ways and to what extent does this occur? SFF media texts are often encoded with stories and myths that promote particular ideologies, norms, ethics, philosophies, and political frameworks, typically presented through a dichotomy of 'good' and 'evil.' These narratives showcase possible futures, explore ways of addressing complex issues, and offer audiences frameworks of morality. This raises the question: Is an owner's choice of SFFFT poster a reflection of their morality and ideology? Media texts provide escapism for audiences by immersing them in fictional narratives, offering a reprieve from the stress and unpleasantness of daily life. Similarly, objects can serve as a form of escapism by creating mental and emotional spaces where individuals can retreat and find solace. Could SFFFT posters provide escapism, but do they offer the same level of immersion as the narratives of media texts they are derived from? If they do, then to what extent, and in what ways, do they achieve this? Media texts also act as vehicles for audiences to experience and learn about emotions through storytelling and characters, often fostering empathy. With posters, visual elements such as colours can influence mood and emotion. This leads to further questions: Do SFFFT posters hold significance for their owners' emotions and well-being? If so, to what extent and in what ways do they impact these aspects? The placement of SFFFT posters within a home may also carry significance. Posters are often located in private spaces, such as bedrooms or living rooms, and their placement varies depending on the individual. Does the context in which posters are displayed, whether in private spaces like bedrooms or in semi-public/shared spaces like living rooms and hallways, help fulfil certain roles? What drives these placement decisions? Are there specific characteristics of the posters, such as their design, size, or subject matter, that influence where they are displayed? Finally, what happens to posters that are not on display? Do owners store them, give them away, sell them, or discard them? What are the reasons behind these decisions? Understanding these behaviours and motivations could provide deeper insight into the roles SFFFT posters play in the lives of their owners, beyond their surface-level function as decorative or collectable items.

Over the years, SFF have developed a substantial fan base or fandom. This study adopts Hills' (2002) definition of a 'dedicated fan' as a cult fan and Tulloch and Jenkins' (1995) definition of a 'casual fan' as a follower. Participants in this study (via online surveys and interviews) could be categorised as either casual fans or dedicated fans. However, for the purposes of this research, I will refer to individuals who own posters simply as owners, as they may not necessarily identify as fans. Instead, their interest in the posters might stem

from an appreciation of the visuals rather than a deeper connection to the media text or fandom.

Chapter 3. Methodology

[3.1] Introduction

This chapter outlines the methodology employed in this study. It begins by explaining how poster owners were selected and engaged with, including strategies for building rapport, methods of recruitment, and the approach taken once participants were recruited for interviews. It then details the research methods used, including the pilot study, online survey, semi-structured interviews, and the poster preference study, as well as the methods for recording and analysing data (Visual data analysis and analytical methods such as statistical and content analysis). Finally, it addresses the potential challenges encountered during the research process. This study employed a mixed-methods approach, integrating both quantitative and qualitative data collection methods. The primary methods involved a structured online survey, followed by semi-structured interviews. In this study, respondents were asked to conduct their own multimodal discourse analysis, similar to Chen and Gao (2013), but specifically on their own posters. This was facilitated through questions posed in the online survey and interviews, encouraging them to reflect on the visual, textual, and symbolic elements that shape their posters' meanings and personal significance. These methods provide valuable insights into fan cultures and behaviours. However, they also present specific challenges, which are discussed later in this chapter.

The data collection for this study was conducted in two phases, using a combination of the following methods:

- Online survey: A structured questionnaire designed for SFFFT poster owners.
- Semi-structured interviews: Conducted with selected SFFFT poster owners to gain deeper insights into their experiences and perspectives.
- Observation: Focused on how SFFFT poster owners interact with their displayed posters, including where they place them and how often they observe or engage with them.
- Poster preference study and ‘willingness to pay’ assessment: Conducted during the interviews to explore participants’ preferences for certain posters and their perceived value.

An overview of the data collection process is illustrated in Figure 3.1. The first phase involved the online survey, which was structured to collect quantitative data from a large sample of 273 respondents. This data allowed for statistical analysis and provided initial insights into the research questions. These findings informed the planning and design of the

second phase, which focused on semi-structured interviews to explore key themes in greater detail and provide qualitative depth to the study.

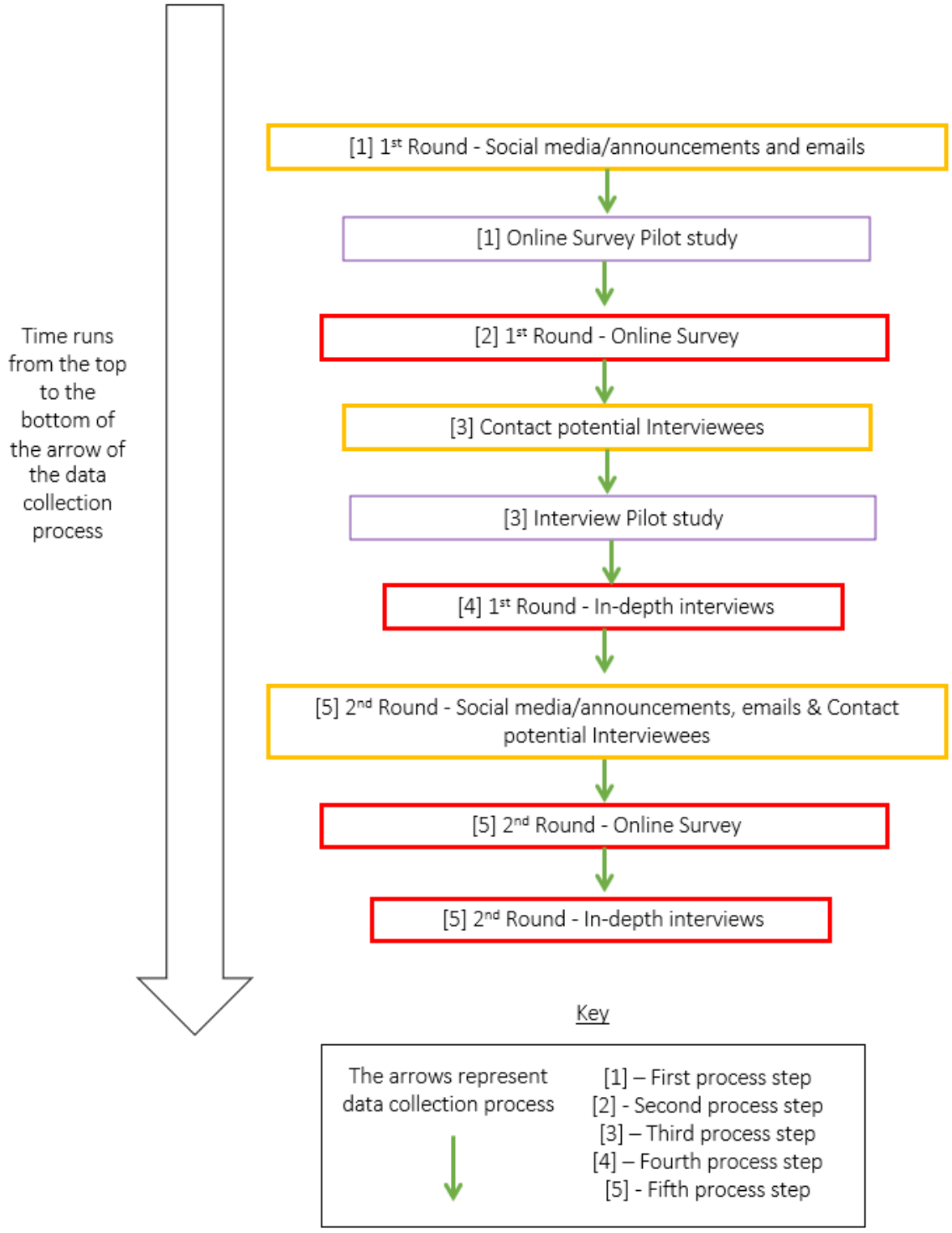


Figure 3.1. Outline of the data collection process.

[3.2] Engaging with poster owners.

Participants in this study were required to be adults aged 18 to 80, who owned SFFFT posters, and who were able to read, write, and speak English. The aim was to achieve a gender balance during data collection; however, this proved challenging due to the male-dominated nature of SFF fandom, as noted by Morrissey (2017: 354). Consequently, the demographic composition of the study participants, covered in greater detail in Chapter 5 'Main Results', reflected this imbalance, with a higher proportion of male participants.

[3.2.1] Building Rapport

Building rapport was less critical for the online questionnaire-based survey compared to the interviews, as there was no direct interaction between me and the respondents. However, rapport-building was significantly more important for the interviews. Elizabeth Munz (2017: 2) highlights that in ethnographic research, it is crucial for the researcher to 'learn more about members of a community from the members themselves,' with rapport being an essential component of this process. Building rapport fosters trust between the researcher and participants, making them more willing to engage in the research (O'Reilly, 2009). While rapport can take time to establish, it can also emerge spontaneously (Munz, 2017). One approach I used to build rapport was to convey enthusiasm during initial contact. For example, when scheduling interviews, I included a friendly note in emails, such as, 'Looking forward to talking to you about your posters!' I also began each interview with a simple question: 'What is your favourite poster(s)?' This allowed participants to speak candidly about their posters and set a relaxed tone for the interview. Additionally, I built rapport by attending various London-based SFF fan clubs and society meetings, leveraging my existing membership in these groups to recruit participants who owned posters. At these meetings and conventions, I demonstrated (genuine) enthusiasm for the SFF genres, including television, films, books, and posters, which helped establish common ground and credibility. I also created a website to explain who I am, the purpose of my study, and why I am conducting this research. The website included photos of my room, showing my displayed posters, which helped foster a sense of shared experience with participants. A significant challenge during this research was the COVID-19 pandemic. Social restrictions introduced by the government made in-person interactions with participants difficult, limiting access to face-to-face engagement (Calvo *et al.,* 2024). As a result, I conducted most interviews via Teams and Zoom (Adom *et al.,* 2020). While these platforms offered logistical advantages, such as ease of scheduling and geographical flexibility, they presented challenges in establishing a more human and personal connection with participants, something that is more effectively achieved through face-to-face interactions (Burke and Patching, 2021).

[3.2.2] Recruiting participants.

[3.2.2.1] Research Website

For this study, I created a website (www.windowsoffantasy.com/) to provide participants with a platform to learn more about the research and the research I have done. The website was designed to be a more visually engaging and user-friendly version of the participant information sheets provided to respondents. It also included example photos of spaces where posters were displayed, offering guidance and inspiration to participants while helping to contextualise the study.

[3.2.2.2] Social media posts, emails and announcements

For my online survey, I recruited respondents through announcements at club and society meetings, emails, and posts or messages on social media platforms, including Facebook, Twitter, Instagram, Tumblr, and Reddit. Social media proved to be a valuable tool for recruitment, particularly during lockdowns, as it facilitated broader reach and engagement with potential respondents (Calvo *et al.,* 2024). To identify potential participants, I searched for relevant communities and social media pages, focusing on English-speaking regions such as Australia, the United States, Ireland, the United Kingdom, and Canada. The search terms I used were straightforward, including phrases such as ‘science-fiction posters,’ ‘fantasy posters,’ and names of well-known or recent SFF films and TV shows. The complete list of search terms used is provided in Appendix 2.

Additionally, I employed a snowball sampling technique by asking survey respondents to share contact details of any club or society meetings and social media groups or pages (e.g., on Facebook, Twitter, Instagram, Tumblr, and Reddit) they believed might be interested in participating in the study. Respondents were also encouraged to share the survey link within their networks to increase outreach (Naderifar, 2017). At the end of the online survey, participants were asked if they would be willing to take part in follow-up interviews. Those who expressed interest were asked to provide their email address so I could contact them for the next phase of the study.

I created social media platform profiles and pages specifically for my study to share posts and communicate with other pages and groups, and interact with potential participants. These platforms are Twitter, Instagram, Tumblr, Facebook, Reddit, and Discord:

- Twitter - @PhD_Posters | twitter.com/PhD_Posters
- Instagram - @phd_posters | www.instagram.com/phd_posters/
- Tumblr - (@)PhDPosters | phdposters.tumblr.com/

- Facebook (Group) - Windows of Fantasy (Sci-Fi and Fantasy Posters) | www.facebook.com/groups/834249944134311
- Reddit - r/Windows_of_Fantasy | www.reddit.com/r/Windows_of_Fantasy/
- Discord (Server) - Name of Server: Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

I also made a social media platform profile picture (Figure 3.2), banner (Figure 3.3) and image (Figure 3.4) that went with text to help attract potential respondents to the post. Below are the images I used.



Figure 3.2. Social media platform profile picture.



Figure 3.3. Twitter banner.



Figure 3.4. The image that went with my text post on social media.

For each phase of recruitment, I clearly outlined the overall aims of the study, provided details of what participation would entail, and explained that the research was part of my PhD project at Brunel University on SFFFT posters. I also included an invitation to participate, along with links to additional information about the study and the online survey. Furthermore, I emphasised that the study had received ethical approval from Brunel University, assuring potential participants that the research adhered to ethical guidelines and standards. For example, my post on Reddit (Figure 3.5).



Science-Fiction & Fantasy Film & TV Posters Survey (18+)

My name is Rhianna, I am a PhD Student doing research at Brunel London University on the topic of Film and Television Studies.

My research is called *'Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters'* and is on science fiction and fantasy posters.

> The aim of the research is to explore the significance of science-fiction and fantasy posters for individuals and groups as a source of cultural significance and meaning. This could help generate a better appreciation of what posters really mean to their owners.

If you are an **adult** (**18+**) owning **physical** (i.e., paper, card, canvas etc) and/or **digital** (i.e., wallpaper on devices such as a laptop, tablet, desktop, and mobile phone) **science-fiction and fantasy film and television poster(s)** could you please complete my online survey?

Online Survey Link: https://brunel.onlinesurveys.ac.uk/windows-of-fantasy-science-fiction-and-fantasy-posters

More information about the...

- Survey: https://www.windowsoffantasy.com/online-survey
- Research: https://www.windowsoffantasy.com/information-about-study

If you have any questions, please don't hesitate to ask.

Thank you!

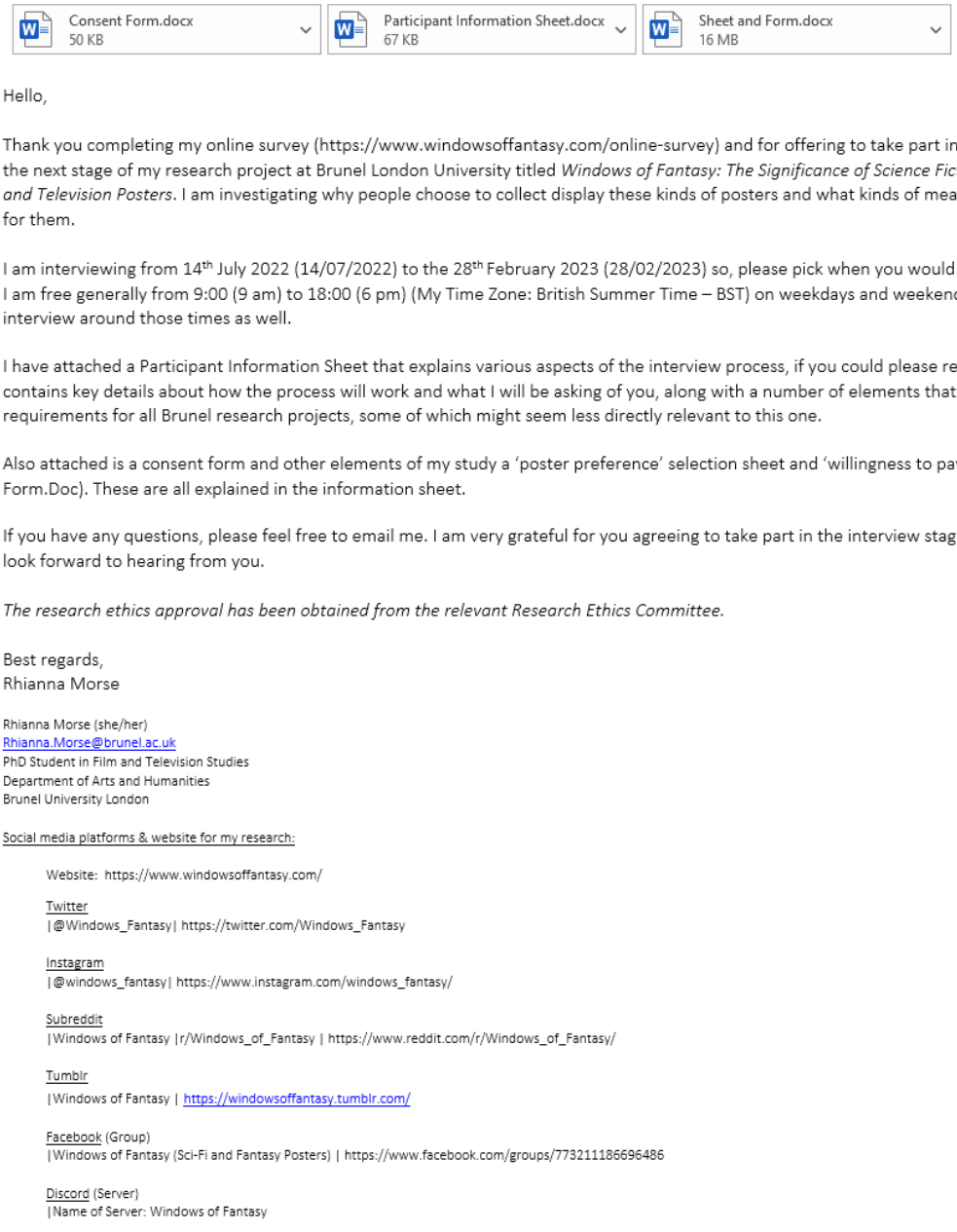
The research ethics approval has been obtained from the relevant Research Ethics Committee. I have requested and gained approval for this post to be on this subreddit from the moderator(s).

Figure 3.5. Reddit example.

[3.2.3] Once Recruited – Interviews

A total of 273 participants fully completed the online survey. Of these, 85 expressed interest in taking part in the interviews (Figure A.1). These individuals were contacted via email, with follow-up reminders sent to those who did not initially respond. The email (Figure 3.6) thanked participants for their interest in the study, provided a brief reminder about the project and its aims, and invited them to schedule an interview by indicating their preferred date and time. The email also included details of my availability for interviews and attached key documents, such as the Participant Information Sheet (Appendix 3), Consent Form (Appendix 4), and the 'Poster Preference' selection sheet and 'Willingness to Pay' form (Appendix 5), along with a quick summary for ease of understanding. Despite initial interest from 85 participants, only 28 ultimately participated in the interviews. This is not unusual, as emails can often become lost in a recipient's system, such as being directed to 'junk,' 'clutter,' or 'spam' folders, or they may simply be ignored (Sappleton and Lourenço, 2016: 613). Emails have become a common and efficient tool for recruiting research participants in recent years, offering advantages such as higher and faster response rates compared to

mailing or flyers (Sappleton and Lourenço, 2016: 611). Emails also allow for the inclusion of detailed descriptions, information, and attachments, such as consent forms and participant information sheets, which provide a significant advantage over platforms like *X* (formerly Twitter), Reddit, or WhatsApp. For these reasons, all communication with potential interviewees for this study was conducted via email.



Consent Form.docx 50 KB | Participant Information Sheet.docx 67 KB | Sheet and Form.docx 16 MB

Hello,

Thank you completing my online survey (https://www.windowsoffantasy.com/online-survey) and for offering to take part in the interview that's the next stage of my research project at Brunel London University titled *Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters*. I am investigating why people choose to collect display these kinds of posters and what kinds of meanings they might have for them.

I am interviewing from 14th July 2022 (14/07/2022) to the 28th February 2023 (28/02/2023) so, please pick when you would like to be interviewed. I am free generally from 9:00 (9 am) to 18:00 (6 pm) (My Time Zone: British Summer Time – BST) on weekdays and weekends. But if needed I can interview around those times as well.

I have attached a Participant Information Sheet that explains various aspects of the interview process, if you could please read that next. This contains key details about how the process will work and what I will be asking of you, along with a number of elements that are standard requirements for all Brunel research projects, some of which might seem less directly relevant to this one.

Also attached is a consent form and other elements of my study a 'poster preference' selection sheet and 'willingness to pay' form (Sheet and Form.Doc). These are all explained in the information sheet.

If you have any questions, please feel free to email me. I am very grateful for you agreeing to take part in the interview stage of my research and look forward to hearing from you.

The research ethics approval has been obtained from the relevant Research Ethics Committee.

Best regards,
Rhianna Morse

Rhianna Morse (she/her)
Rhianna.Morse@brunel.ac.uk
PhD Student in Film and Television Studies
Department of Arts and Humanities
Brunel University London

Social media platforms & website for my research:

Website: https://www.windowsoffantasy.com/

Twitter
|@Windows_Fantasy| https://twitter.com/Windows_Fantasy

Instagram
|@windows_fantasy| https://www.instagram.com/windows_fantasy/

Subreddit
|Windows of Fantasy |r/Windows_of_Fantasy | https://www.reddit.com/r/Windows_of_Fantasy/

Tumblr
|Windows of Fantasy | https://windowsoffantasy.tumblr.com/

Facebook (Group)
|Windows of Fantasy (Sci-Fi and Fantasy Posters) | https://www.facebook.com/groups/773211186696486

Discord (Server)
|Name of Server: Windows of Fantasy

Figure 3.6. The second round of emails from those who want to partake in the interview.

For the semi-structured interviews with SFFFT poster owners, the initial plan was to conduct the interviews in the spaces where their posters were displayed. Observing the context of the display was considered crucial to the project, as it provided an ideal environment for discussing the posters. Ethnographic interviews are most effective when conducted in a

‘naturalistic setting’ (Munz, 2017) that aligns with the topic being explored. However, due to the COVID-19 pandemic, the primary method for conducting the interviews had to shift to video calls (via Zoom and/or Teams) (Adom *et al.,* 2020). To address the limitation of not being physically present, participants were asked to take photographs of the location(s) where their poster(s) were displayed, as well as of the posters themselves. Additionally, they were encouraged to either create a floor plan or provide a wide-angle photograph of the room to capture the full context of the display. This adaptation ensured that the spatial and environmental aspects of poster placement could still be incorporated into the research. This point is further elaborated below.

[3.3] Research methods.

[3.3.1] Pilot studies

A series of pilot studies was conducted prior to the main data collection phase. In this study, these pilot studies focused on testing the questions and structure of the following research components:

- Online survey, including its structure and the clarity of the questions asked.
- Semi-structured interviews with SFFFT poster owners.
- Poster preference and willingness-to-pay form.

The primary aim of these pilot studies was to determine whether the questions and methods needed improvement or rephrasing (In, 2017: 601). Given that the semi-structured interviews and online survey were the two main elements of data collection for this study, it was essential to ensure their structure and content were appropriate. The questions needed to be clear, unambiguous, and concise to optimise data collection. Similarly, the poster preference and willingness-to-pay form, though optional for the interviews, also required testing to ensure its clarity and usability. The pilot study also sought to identify potential challenges that might arise during interviews with SFFFT poster owners, allowing for solutions to be developed in advance. For the semi-structured interviews, the structure and questions were tested with three individuals. For the online survey, once the page was designed, it was tested with three friends who were also SFFFT poster owners. The poster preference and willingness-to-pay form underwent the same testing process with the same individuals. Based on the feedback from these pilot studies, any necessary adjustments were made to improve the clarity, structure, and effectiveness of the data collection methods before proceeding to the main data collection phase.

[3.3.2] Online survey

The first phase of data collection involved an online survey, which was conducted prior to the interviews. Participation in the survey was a prerequisite for those who wished to take part in the interviews. The online survey was created using JISC (www.jisc.ac.uk/) and served several purposes. One of the key aims of the survey was to reach a broader community of poster owners, beyond those who attend conventions or participate in clubs and societies. Many SFFFT poster owners may not engage with fan communities in these ways, and it was essential to include their perspectives. While they may not have been interested in participating in semi-structured interviews, the survey provided an opportunity for their voices to be heard. In addition to collecting valuable data on poster ownership, the survey also served as a tool for recruiting volunteers for the interviews. It offered insights into how participants responded to the questions, allowing for the creation of more specific and tailored questions during the interview phase. Overall, the online survey provided a foundational layer of data that informed the subsequent phases of the research. Following these principles, the layout of the survey was designed to be informative, clear, and easy to complete. The survey (Appendix 6) began with an introduction thanking participants for their involvement and included a link to the Participant Information Sheet (Appendix 7) and Consent Form (Appendix 8). After this, respondents were directed to the survey questions. The first question asked whether participants owned physical posters, digital posters, or both. Based on their answer, respondents were directed to the corresponding set of questions tailored to their poster type. While the questions for physical and digital posters were similar, they included specific queries relevant to each format. The survey questions were designed to address all key research questions (Appendix 9). Most questions used multiple-choice options (e.g., tick boxes, scoring) to make the survey quick and easy to complete. Respondents were asked to provide counts, estimate percentages, or respond using a Likert scale (e.g., ranging from ‘Not at all’ to ‘To a very great extent’) depending on the question. To allow for additional insights, some open-ended text boxes were included, giving participants the option to expand on their answers. Respondents were also asked to provide demographic information, including national identity, age, religion, disability, social class, gender, and ethnicity. This information was collected to assess whether demographic characteristics influenced responses. However, respondents could choose not to provide some or all of this information if they preferred. At the end of the survey, participants were asked if they would like to take part in a more in-depth follow-up interview. If they agreed, they were prompted to provide their name and email address, which ended the anonymity of their survey responses. Their survey answers were then used as a foundation for subsequent interviews. Participants who expressed interest in being interviewed were

contacted via email to arrange a suitable date, time, and location for the interview. Additionally, respondents had the option to download their survey responses upon completion if they wished. Table 3.1. Below shows the three choices to complete the online survey and Figure 3.7. show the survey map – the sequence, routing, and relationships between the survey pages.

Only physical science-fiction and/or fantasy poster(s) (i.e., paper, card, canvas etc)	**2. Only digital science-fiction and/or fantasy poster(s) (i.e., wallpaper on devices such as a laptop, tablet, desktop, and mobile phone)**	**3. Both physical and digital science-fiction and/or fantasy poster(s)**
a) About your physical science-fiction and/or fantasy poster(s) (12 questions) b) Significance of your science-fiction and/or fantasy poster(s) (4 questions) c) About you (8 questions) d) Want to talk more about your science-fiction and/or fantasy poster(s)? (1 question)	a) About your digital science-fiction and/or fantasy poster(s) (9 questions) b) Significance of your science-fiction and/or fantasy poster(s) (4 questions) c) About you (8 questions) d) Want to talk more about your science-fiction and/or fantasy poster(s)? (1 question)	a) About your physical science-fiction and/or fantasy poster(s) (12 questions) b) About your digital science-fiction and/or fantasy poster(s) (9 questions) c) Significance of your science-fiction and/or fantasy poster(s) (4 questions) d) About you (8 questions) e) Want to talk more about your science-fiction and fantasy poster(s)? (1 question)
Total Questions: 25 questions Length: 25-30 minutes	Total Questions: 22 questions Length: 25-30 minutes	Total Questions: 34 questions Length: 30-40 minutes

Table 3.1. The three choices are to complete the online survey.

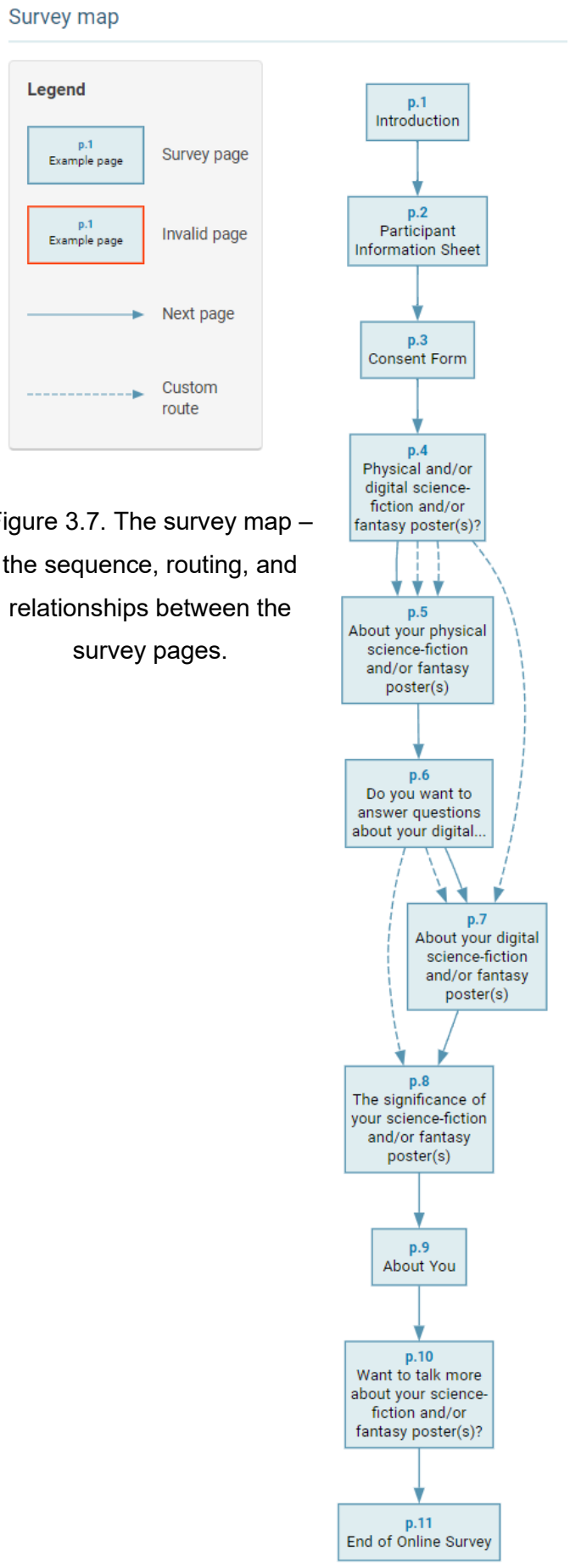


Figure 3.7. The survey map – the sequence, routing, and relationships between the survey pages.

[3.3.3] Semi-structured interviews

Following the online survey, the research progressed to the next phase, which involved semi-structured interviews combining open-ended and closed questions. This approach was chosen as it helps to 'capture context, personal interpretation, and experiences' (Marshall and Rossman, 2014: 92). Semi-structured interviews are a qualitative research method and a standard technique within ethnographic research (Coombes *et al.*, 2014; Munz, 2017). While it is impossible to achieve complete transparency from respondents regarding their lives, social behaviour, perceptions of identity, sense of self, well-being, and community, due to the myriad factors at play, these interviews still provide valuable insights and allow researchers to uncover deeper meanings and patterns (Coombes *et al.*, 2014; Munz, 2017). Most importantly, what participants say has significance, even if it does not provide definitive access to their true thoughts or intentions. As Munz (2017) highlights, ethnographic interviews allow participants to discuss a topic 'in their own words,' with the emphasis on their unique perspectives. However, while their words offer meaning, they are open to various interpretations and do not necessarily guarantee transparent access to what participants are 'really' thinking. For example, one participant might claim to 'love' posters but only have one displayed in their home, while another may also profess a similar 'love' for posters and have every wall covered in them. Despite both stating they 'love' posters, their expressions of that 'love' differ significantly. External factors might further explain these differences. One participant may live in a rented apartment where the landlord limits decorations, while another may own their home and have more freedom to display posters. Thus, individual responses often reflect a mix of personal meaning and socially or culturally inherited scripts, all inflected in distinctive ways that are nonetheless of interest. The semi-structured interviews were conducted with adult SFFFT poster owners (18+ years old) who owned physical posters (e.g., paper, card, canvas) and/or digital posters (e.g., wallpapers on devices such as laptops, tablets, desktops, and mobile phones). To participate in the interviews, respondents were required to first complete the online survey, as this provided their email addresses and allowed me to contact them. The interviews were conducted after analysing the survey results, enabling me to adapt the interview questions based on the survey findings. This approach allowed for a deeper exploration and expansion of participants' responses to gain richer insights into their experiences and perspectives.

[3.3.3.1] In-person or Video call

Most interviews lasted approximately two hours, although some extended to four hours. Depending on the participants' preferences and/or practicality, interviews were conducted

either in person (face-to-face) or via online video calls. However, the COVID-19 pandemic significantly limited the feasibility of face-to-face interviews. During certain periods, in-person meetings were not allowed at all, while at other times, government guidance recommended avoiding them as much as possible. For the in-person interviews that were conducted, COVID-19 precautions were strictly followed. These precautions were discussed with participants beforehand, adhering to the current government regulations at the time and accommodating any additional measures participants wished to implement. These measures were outlined in the COVID-19 Government Requirements Precautions document (Appendix 10). While in-person interviews would have been ideal, allowing for the interviews to take place in the spaces where participants displayed their posters, this was often impractical, not only because of COVID-19 but also due to logistical challenges for participants based in different parts of the world. As a result, 27 out of the 28 interviews were conducted via Zoom or Teams. Participants were given the choice of their preferred platform, and the meeting link was sent to them 15 minutes prior to the interview. While the use of online platforms offered logistical advantages, such as overcoming geographical barriers, it also posed certain limitations (Burke and Patching, 2021). For example, the inability to observe participants' body language during the interview presented a challenge in fully capturing non-verbal cues, which are an important aspect of communication.

[3.3.3.2] Photos and floor plan

A key resource for my research was the photos, images, and floor plans of the spaces where participants displayed their posters. Interviewees were asked to take photos of their posters and their locations, or, with their permission, I took photos during in-person interviews. For interviews conducted in person, I also showed participants the pictures I had taken to ensure accuracy. For virtual interviews, screenshots from video calls were sometimes used to capture the layout of the spaces. Participants were encouraged to take photos that included close-ups of individual posters as well as wider shots showing how posters were positioned in relation to one another and the room as a whole. In some instances, these wider shots were used as an alternative to a floor plan.

Additionally, participants were asked to provide images of any digital posters they owned (e.g., posters stored on their devices) and photos of poster-type imagery displayed elsewhere in their home, such as on a t-shirt or a mug, where applicable. Participants were able to send photos in whichever format they preferred, including PNG, TIFF, JPG, or in Word or PowerPoint files. To address privacy concerns, I offered to blur any parts of the photos they did not want me to see or use in the study, or participants could do this themselves if they preferred. The photographs and floor plans were then sent to me via my

Brunel University email. Examples of these images are provided in Appendices 11-17 and can also be found on my study's website: www.windowsoffantasy.com/examples-of-photos-of-posters-locations.

[3.3.3.3] Observation

Observation played a key role in this research. Participant observation is defined as 'a method in which a researcher takes part in the daily activities, rituals, interactions, and events of a group of people as one of the means of learning the explicit and tacit aspects of their life routines and their culture' (Musante and DeWalt, 2010: 1). This method is widely used in the social sciences as it 'enhances the quality of the data obtained during fieldwork,' improves 'the interpretation of data,' and 'encourages the formulation of new research questions and hypotheses grounded in on-the-scene observation' (Musante and DeWalt, 2010: 10). As this study explores the potential cultural significance and meaning of SFFFT posters to their owners, observing these posters within the spaces they are displayed was essential. The observation focused on several aspects: the posters themselves (e.g., content, design, materials), the spaces in which they were displayed (e.g., bedrooms, living rooms), their placement within these spaces, how the interviewees interacted with their posters (e.g., how they observed or engaged with them), and how they spoke about their posters during the interviews. Specific questions were asked during the interviews about what was observed, either in person, through photos and floor plans provided by the participants, or during video calls. For instance, interviewees were asked to show the spaces where their posters were displayed and discuss their choices regarding placement and arrangement. Whether in person or via photos and floor plans, I made detailed notes on the room(s) where the posters were displayed, their exact location within the space, and any questions or points of interest that arose from my observations. These observations informed the interview questions and provided valuable context for understanding the significance of the posters to their owners.

[3.3.3.4] Timeline

The timeline of the semi-structured interviews with respondents was as follows: After the completion of the online survey, potential interviewees were contacted via the email addresses they had provided. Before the interview commenced, introductions were made, and rapport was built, often through discussions about the SFF genres. For in-person interviews, participants gave me a tour of their space and their posters, during which I took photographs and created a floor plan of the area. I also explained the purpose and structure of the interview, highlighting how their online survey responses had been analysed to adapt

the interview guide. For online interviews, participants were asked to send photographs of their spaces and posters in advance. During the interview, I followed the interview guide and asked relevant questions. When needed, I shared a summary of their online survey responses and the photos of their spaces and posters. This enabled me to observe how they interacted with their posters while responding to the questions. At the end of the interview, participants who had completed the optional poster preference study sheet and willingness-to-pay form (sent before the interview) were asked about the reasons for their top three choices of physical and digital posters (six in total). This was followed by a willingness-to-pay assessment, where they explained why they were willing to pay the selected amount in pounds sterling (£) for those particular posters. This process is detailed further below. To conclude the interview, participants were asked if the process had changed or clarified their perspective on their posters, whether they had anything else to add, and if they were satisfied with the interview. I then thanked them for their time and contributions.

[3.3.3.5] Interview Questions

The semi-structured interviews were semi-structured in design, with the aim of following a general pathway from discussing ‘Science-Fiction and/or Fantasy Poster(s)’ to concluding with the ‘End of Interview.’ However, the semi-structured approach allowed for adaptability, enabling the conversation to flow naturally and be adjusted based on the direction of the interview. The interview questions (outlined in the interview guide, Appendix 18) were designed to explore in greater depth the topics covered in the online survey, as well as to address the key research questions (Appendix 19). The analysis of the online survey data helped identify key issues and points to be incorporated into the interviews. The primary goal was to delve deeper into the respondents' experiences, with specific examples of SFFFT posters they displayed or collected, and to explore their potential significance and meaning to the respondents. If any additional follow-up questions arose after the interviews, these were sent to participants via email.

[3.3.3.6] Poster preferences in the interviews

The ‘poster preference’ and ‘willingness to pay’ study (Appendix 5) was conducted in the form of a questionnaire designed to elicit straightforward and concise responses regarding the interviewees’ choices of posters from a controlled sample (Figure 3.8). The goal was to determine whether participants selected the same posters and to explore what they would be willing to pay for them. The questionnaire presented a controlled sample of 28 posters from well-known films and television shows, featuring a variety of iconography/content, designs, colours, origins, and sizes (with some overlap). This approach was intended to be

clear and concise, ensuring the options were not overwhelming while still providing a sufficient variety for meaningful choices. The document included a brief introduction explaining its purpose and instructions for completion. Participants were asked to select three posters they would prefer in physical format and three in digital format (with the option to choose the same poster for both formats). They were also provided with marked boxes to indicate how much they would be willing to pay for each poster. The questionnaire was designed to be user-friendly, quick, and easy to complete. Although this stage of the study was optional, those who completed it were asked to explain their choices near the end of the interview, allowing for further insights into their preferences and reasoning.

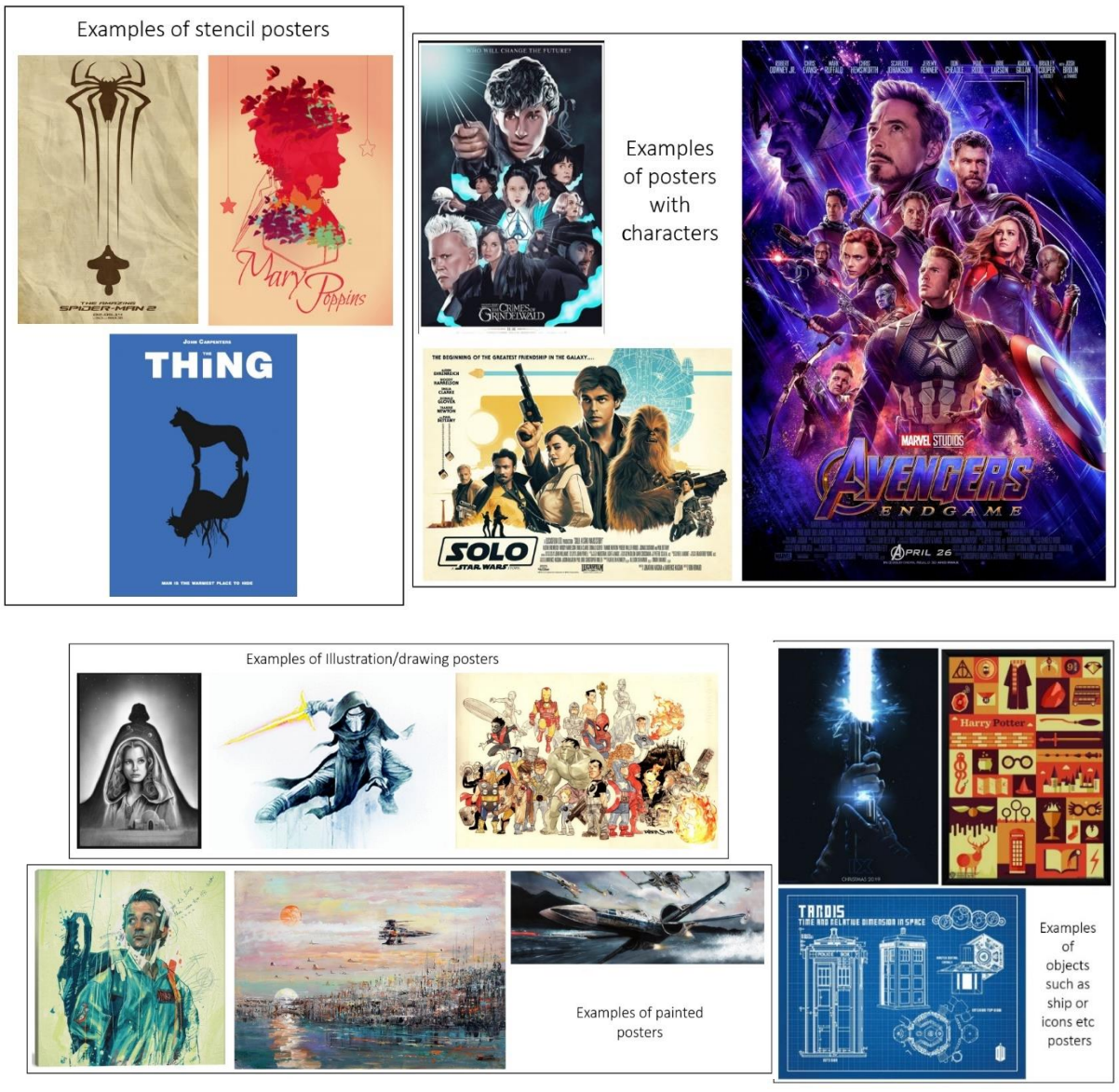




Figure 3.8. The different science-fiction and fantasy posters (mostly consisting of fan art) with a range of different iconography (text, stencil, painted, drawing, black and white, colourful, having characters, vintage and objects such as ships or icons, etc).

[3.4] Methods of recording and analysing the data.

[3.4.1] Online Survey

The recording and analysis of data varied across the research methods but overlapped to some degree. For the online survey, an Excel spreadsheet was created, with each worksheet corresponding to a survey question and containing respondents' answers. This structured approach allowed for close analysis and organisation of the data. Once organised, descriptive analysis was performed, and graphs and tables were generated to visually present the results. Further analysis was conducted using statistical methods, primarily the Kruskal-Wallis Test and crosstab analysis. Statistical analysis facilitated the interpretation of the data, particularly in identifying differences across categories such as criteria, responses, identities, and perspectives. All statistical analyses were performed using SPSS.

[3.4.1.1] Statistical Analysis

[3.4.1.1.1] Kruskal-Wallis Test

The Kruskal-Wallis Test is a widely used nonparametric tool and chosen here because it does not assume that the data follows a normal distribution (symmetric, bell-shaped). Instead, it 'assumes that the observations in each group come from populations with the same shape of distribution and that the samples are random and independent' (Ostertagová *et al.*, 2014: 115). This flexibility allows it to handle data with skewed distributions, as long as the groups being compared have the same distribution. However, it needs to be noted that the test ranks the original data, and the analysis is performed on these ranks rather than the raw data. For instance, while the original data may comprise percentages such as 90% and 30% as the top two values, which are clearly very different, the test assigns ranks (e.g., 1 and 2) to reflect relative order, not proportional differences. Hence, the top value of 90% is given a rank of '1', and the next highest value under it of 30% is given a rank of '2'. This reliance on ranks rather than raw data means nonparametric methods typically use less information, which can make them less statistically powerful when it comes to detecting differences (Ostertagová *et al.*, 2014).

The Kruskal-Wallis Test was applied to questions where respondents provided Likert scale ratings or percentages. For Likert-scale questions, respondents rated categories on a scale from 0 to 5 (0 - Not at all, 1 - To a small extent, 2 - To some extent, 3 - To a moderate extent, 4 - To a great extent, 5 - To a very great extent). The Kruskal-Wallis Test determined whether there were statistically significant differences in scores across respondent criteria. Responses categorised as 'Other' were excluded, as this category could encompass a diverse range of answers, which might obscure meaningful results. A list of the Likert-scale questions used in this analysis is provided in Appendix 20. For questions requiring percentage-based responses (0% - None, 25% - Quarter, 50% - Half, 75% - Three-quarters, and 100% - All), the Kruskal-Wallis Test was also applied to examine statistical significance across respondent criteria. Similarly, the 'Other category was excluded for consistency. These percentage-based questions are listed in Appendix 21. Categories such as sex (male vs. female), age (younger respondents (18–34) vs. older respondents (35+)), religion (religious/spiritual vs. non-religious/non-spiritual), and sexuality (heterosexual/straight vs. LGBTQ+) were examined to assess their influence on survey responses. In some instances, the Kruskal-Wallis Test was supplemented with a post-hoc analysis using homogeneous subsets. This approach identified specific factors that were statistically different or similar. Results from the homogeneous subset analysis are presented in the relevant graphs.

[3.4.1.1.2] Crosstab Test

The other statistical test used was the Crosstab Test. This test is used to determine whether there is any statistical significance between observed and expected counts (i.e. number of respondents selecting a particular answer) between different characteristics of respondents. It is based on the equation:

$$Chi\ square = \sum_{k=1}^{n} \frac{(observed\ count - expected\ count)^2}{expected\ count}$$

Where the number of cells in the table (n) is the number of rows multiplied by the number of columns. Care had to be taken to ensure that enough cells in the table had expected counts greater than 5. The Chi-square statistic has degrees of freedom = (number of rows -1) X (number of columns -1). The 'Other' category of response was not included in the testing as it potentially includes a wide diversity of responses. The questions from the online survey to which I have applied the Cross Tab Test were:

- 'Both physical and digital poster(s)', 'only physical poster(s)' and 'only digital poster(s)'.
- '0', '1 to 5', '6 to 10', '11 to 15','16 to 20' and '21 or more' poster(s)
- 'Film and/or TV Show', 'Person', 'Event', 'Place' and 'Other'
- '£0 (Free)', '£1 to £10', '£11 to £20', '£21 to £30', '£31 to £40', '£41 to £50', '£51 to £60', '£61 to £70', '£71 to £80', '£81 to £90', '£91 to £100' and '£101 or more'

The relevant questions that were analysed using the Cross Tab Test are listed in Appendix 22.

[3.4.1.1.3] Presenting results

Numerous statistical tests were conducted, and their full details can be found in Appendices 23 and 24. To facilitate comparisons, I presented the results of each category in summary tables and graphs. Key insights derived from these tests are presented in the main results chapter, accompanied by summary tables and graphs. The demographic variables used in the analysis, Sex, Age, Religion, and Sexuality (hereafter referred to as SARS), were selected based on the characteristics of the respondent dataset. These categories were not chosen through theoretical prioritisation but rather due to the relatively balanced distribution of responses within each, which allowed for meaningful comparative interpretation. For instance, the sex category included 174 male and 92 female respondents, offering sufficient proximity in group size for basic comparative insights. By contrast, other demographic categories, such as nationality, ethnicity, or social class, showed considerable imbalances,

with some groups represented by only a small number of participants (e.g., fewer than five in several national categories), thereby limiting their analytical utility. The SARS categories were therefore adopted to examine whether and how social characteristics, when present in relatively proportionate numbers, influence poster-related practices and perceptions.

For percentages and Likert scale values, the averages (means) and standard deviations (SD) are shown. Averages were calculated from respondents who provided a figure, excluding missing data. While the mean and SD are not ideal for non-normal data – ideally, the median should be used as a measure of location rather than the mean and the range or percentiles for variation, they are included to offer a visual sense of central tendency and variation. SDs are displayed as 'error bars' on the graphs. Each summary table includes the mean (rounded to one decimal point), Kruskal-Wallis Test (H statistic), Cross Tab Test (Chi-square statistic), and the p-value for statistical significance. A 5% (0.05) cut-off point was used to indicate statistical significance, with p-values ≤ 0.05 marked in green (significant) and those > 0.05 in red (not significant). In the social sciences, a 10% (0.1) threshold is occasionally used, but this study adhered to the 5% standard, as this helps minimise risks of Type 1 errors (see below). Missing data were excluded from all calculations. For comparisons, Homogeneous subsets are visually represented on the graphs as horizontal lines, indicated by a pink line, showing criteria that are not significantly different. The

It is important to note the potential for 'Type 1' (false positive) and 'Type 2' (false negative) errors, especially when conducting numerous statistical tests. At a 5% significance threshold, approximately 1 in 20 results may be false positives. Therefore, to help mitigate these risks, I focused on identifying broader patterns in the data rather than overemphasising individual test results.

[3.4.2] Interviews

In-person semi-structured interviews were audio-recorded using a mobile phone, while Zoom and Teams were used to record video call interviews. For both types of interviews, handwritten notes were taken as well. Screenshots of participants interacting with their posters were taken, with all faces blurred for anonymity. The recorded interviews were transcribed using Otter.ai (otter.ai/) and manually reviewed by me for accuracy. Participants were assigned pseudonyms (i.e. Respondent 1) for confidentiality. Data from the online survey, including graphs and statistical tests, informed my content analysis of the interview transcripts and provided insights into the research questions. Open and axial coding were applied to the transcripts, notes, and survey responses to identify themes and highlight important quotes. Visual aids, such as photographs, floor plans, and video screenshots,

were used to supplement and validate the notes. For interviews conducted with poster owners, photographs of the location and placement of posters were taken to enhance the analysis.

[3.4.3] Other Researchers - How they did it

In this study, an online survey, semi-structured interviews, observations, photographs, and floor plans were utilised. These methods have been adopted and adapted from previous research that employed similar approaches in related studies, ensuring a robust and well-founded methodology. Online surveys are widely used in social sciences due to their accessibility across various devices and their convenience and ability to reach a larger population, thus enabling the collection of large sample sizes (Fielding *et al.,* 2017).

In my study, both the online survey and interviews utilised the Likert scale, as it is efficient, easy to use and can effectively measure respondent perceptions (Subedi, 2016). However, the data collected form the Likert scale is subjective to the respondent and the respondent may also change their minds since doing the online survey or during the interview (which happened), context can influence as well 'Likert type data does not typically assign different weights to different statements' (Subedi, 2016: 46). Dane Bertram (n.d: 7) identifies three key biases that can affect respondents when using the Likert scale; 'central tendency bias' refers to 'participants may avoid extreme response categories,' 'acquiescense bias' refers to 'participants may agree with statements as presented in order to 'please' the experimenter,' 'social desirability bias' refers to 'portray themselves in a more socially favourable light rather than being honest'. To analyse the collected data, non-parametric statistical tests such as the Kruskal-Wallis Test and crosstabs were applied, ensuring robust and meaningful interpretation of results (Tanujaya *et al.*, 2022: 94).

This study draws upon and adapts methodologies from previous research that explored individual experiences and object use within personal spaces. For example, Rechavi's (2009) longitudinal study examined how individuals experience and utilise their living rooms over time, employing questionnaires, in-person semi-structured interviews (with follow-ups), observations, and sketches/photographs. Participants first completed a questionnaire about their socio-economic and dwelling situations, followed by interviews and observations, during which researchers created sketches and took photographs of the living spaces. Similarly, this study investigates individual experiences and uses of space but focuses specifically on SFFFT posters, both digital and physical, within various rooms (e.g., bedrooms, living rooms). While Rechavi (2009) centred on the broader context of the living room, this study applies similar methods to a more specific object within different spaces, adapting data

collection strategies to accommodate the challenges posed by COVID-19, including video interviews. Additionally, this study aligns with Watkins *et al.* (2015), who explored digital possessions by conducting unstructured, in-depth interviews over two years with 20 participants in the UK. Their research examined how individuals use, manage, and experience digital collections, with participants asked to display and elaborate on their digital possessions, including whether they considered them as part of a collection. Similarly, this study employed semi-structured interviews instead, lasting approximately the same duration, to investigate whether SFFFT poster owners view themselves as collectors and how they interact with and perceive their posters within their spaces.

The poster preference study in this research drew significant inspiration from Kim and Suk's (2020) methodology, which aimed to collect data for predicting emotional responses to movie poster designs using machine learning. In their study, A7-sized movie poster cards (serving as visual stimuli) of over 200 movies across various genres were presented to participants, who were asked to cluster the posters based on visual characteristics. After clustering, participants verbally explained how they classified the posters, with their dialogue transcribed and matched to the corresponding poster clusters. The data was then analysed by three design researchers using an affinity diagram method to interpret the clustered poster cards (Kim and Suk, 2020: 42). Similarly, this study used visual stimuli in the form of a curated selection of SFFFT posters. However, the data collection process was adapted to suit a questionnaire format instead of a clustering workshop. Participants were asked to choose their preferred posters and indicate their willingness to pay, and these responses were further explored in the semi-structured interviews. This approach allowed for a combination of quantitative data collection through the questionnaire and qualitative insights through follow-up discussions, providing a nuanced understanding of participants' poster preferences.

[3.5] Potential challenges with the research

Using these research methods comes with both advantages and disadvantages, as noted earlier. In any ethnographic study involving people, it is crucial to acknowledge the various environmental, social factors, life experiences, and intersecting identities that can influence participants' responses. These complexities must be carefully considered when interpreting the data.

[3.5.1] Fieldwork Risk Assessment Form

Fieldwork Risk Assessment Forms were prepared for the online survey (Appendix 25) and interviews (Appendix 26) to evaluate potential risks and outline precautions. The risks

associated with the online survey, social media, and interviews (both video call and in-person) were deemed low. However, there was a possibility of encountering verbal or physical attacks or dealing with offensive or obscene behaviour from respondents or strangers. Thankfully, no such incidents occurred during data collection. Similarly, there was a risk of unintentionally causing offence to participants or others, for which I had planned to acknowledge, apologise, and seek permission to continue. Fortunately, this scenario also did not arise.

[3.5.2] Online Survey and Questionnaires

The online survey proved valuable in gathering data and increasing response rates compared to other research methods (Nardi, 2018: 16). Key advantages included ease of data comparison and coding due to closed-ended responses, anonymity for respondents, the flexibility for participants to take their time answering, and reduced labour in data collection (Nardi, 2018: 16). However, there were also disadvantages. Closed-ended questions can be restrictive, hence, follow-up interviews were conducted to explore responses in greater depth for those who wished to participate (Nardi, 2018: 16). Additionally, the survey carried the risk of a biased sample, and some respondents found certain questions difficult to understand (Nardi, 2018: 16) or challenging to answer due to the category options provided. Issues also arose during data analysis, particularly with multiple-choice questions, such as respondents selecting multiple nationalities. Furthermore, occasional confusion occurred between identity categories, with some participants conflating nationality and ethnicity.

[3.5.3] Interviews

Semi-structured interviews are designed to elicit detailed responses, allowing participants to provide more than just one-word answers and offering insights into their perspectives and experiences (Jones, 2004: 258). A key advantage of the online survey was that it gave participants a basic overview of the study and the questions they would be asked in the interview, allowing them time to reflect on potential answers. In addition, video calls enable respondents to participate from the comfort of their own home (Adom *et al.*, 2020: 4), which can enhance their sense of ease and willingness to engage in discussions. However, a notable drawback was that some participants who initially provided written responses in the survey later changed their answers during the semi-structured interviews, either because they had reconsidered their views or forgotten their earlier responses. While this posed a challenge, it also provided an opportunity to explore why their answers had changed. Additionally, during semi-structured interviews, participants sometimes forgot the question or

digressed into unrelated topics. It is also important to note that participants might have been consciously aware of being interviewed or observed, which could lead to feelings of anxiety or shyness, potentially resulting in answers they thought the interviewer wanted to hear.

[3.5.4] Research - Potential challenges

Fan studies present a unique challenge in ethnographic research, particularly regarding the potential blurring of boundaries between researcher and participant. This is especially relevant when the researcher is also a fan, a phenomenon known as the ‘aca-fan’ (academic fan), denoting the dual identity of academics who are also fans (Evans and Stasi, 2014: 14). Jenkins (1992) and Hills (2002) argue that this position invites both methodological insight and ethical complexity within fan studies research.

This dual role raises critical questions about objectivity: can a researcher maintain an impartial stance while sharing the same fandom as their participants? Matt Hills (2002) highlights the difficulty of balancing dual roles as both ‘fan’ and ‘academic,’ a challenge tied to the concept of positionality in social science. In ‘positionality theory, it is acknowledged that people have multiple overlapping identities. Thus, people make meaning from various aspects of their identity . . .’ (Bourke, 2014: 1 in Kezar, 2002: 96). Like Constance Penley (1997: 2), I encountered scepticism from fellow academics regarding my engagement with potential participants, raising questions about whether ‘hanging out’ constitutes proper ethnography. While such interactions can reveal rich cultural insights, they also risk the ethnographer's ‘going native’ and losing objectivity (Jenkins, 1992: 6). However, as Jenkins (1992: 4) argues, there is no privileged position from which to objectively survey a culture. Building trust within fan communities, particularly given the historical scrutiny they have faced, requires demonstrating commitment and participating in activities (Jenkins, 1992: 6). My approach mirrored Jenkins’ method of fostering trust through active engagement, as previously discussed in this chapter. Another issue is the inherent power imbalance between the researcher and the participant as ‘researchers are responsible for the way others are represented’ (Evans and Stasi, 2014: 14). The researcher often controls the narrative, both during data collection and analysis, of what of the group is presented (Evans and Stasi, 2014: 14). Hills (2002) notes that academics and fandoms, including fans or ‘cult fans’ (as Hills labels them), have different linguistics. The academic/fan, such as Hills (2002), or indeed myself in this study, must make the linguistics palatable for both groups – academics and fandoms. Especially as this study is written academically. This is especially so when it comes to collecting data via interviews, as well as writing and analysis. Henry Jenkins (1992) echoes this, acknowledging that while the roles of fan and academic are not inherently in

conflict, they are rarely perfectly aligned. He cautions against being overly autobiographical in fan studies (Jenkins, 1992: 5). Gender imbalances in fandom can impact the research process, influencing both participant recruitment and the diversity of perspectives collected. Jenkins (1992: 6-7) notes that his male identity within a predominantly female fandom, in this Case being a fan of the book written by Janice Radway called Reading the Romance (Romance genre fandom), meant that he had to learn how to interact with and interpret the communities and subcultures of the fan community. He recognises that being male in this community meant that some aspects of the fandom and fans were closed to him. Overall, he found 'fandom generally open and accepting of my [his] involvement' (Jenkins, 1992: 7). Similarly, I initially had concerns about studying the predominantly male SFF fandom (Morrissey, 2017: 354) as a female researcher. However, the gender balance within this fandom has shifted in recent years (Menadue and Jacups, 2018), partly due to the historic involvement of women in fanfiction communities (e.g., *Star Trek* fans) (e.g. Penley, 1997). These experiences highlight the ethical responsibility of researchers to balance their dual roles as fan and academic, a responsibility Jenkins (1992: 7) describes as requiring accountability and care.

These considerations highlight the complexities of using these methods in ethnography and fan studies. They underscore the importance of approaching research with care, ensuring ethical practices and reflexivity throughout the process to minimise biases and imbalances. To address these challenges, integrating traditional ethnography (e.g., observation, interviews, and visual data) with digital ethnography offers a more comprehensive approach. In this study, I utilised digital platforms such as online surveys, video call interviews, a dedicated study website, and social media platforms for recruitment, information dissemination, and data collection.

[3.6] Summary

In conclusion, the mixed methods approach proved highly effective in gathering rich data to explore the cultural significance and meaning of SFFFT posters for individuals and groups. Employing a triangulation of research methods ensured the collection of accurate and nuanced data. However, future studies could improve upon this research by expanding the sample size over a longer period and incorporating multiple focus groups, interviews, and surveys that target diverse participant groups based on their intersecting identities (e.g., age, gender). Additionally, exploring these issues in non-Western cultural contexts could yield different insights, further broadening the scope and applicability of the findings. Such enhancements would improve the representativeness and universality of the data. This study

also provides a foundation for similar research into posters from other genres, paving the way for further exploration in this field.

Part Two

Chapter 4. Preliminary Discussion

This preliminary discussion outlines how the findings and analysis of the online survey and interviews will be presented across four chapters: ‘Main Results’, ‘Where Form Meets Function’, ‘Negotiating Space’, and ‘Silent Conversations’.

The ‘Main Results’ chapter (Chapter 5) presents the findings from the online survey, complemented by brief references to corresponding interview responses that provide greater depth. This chapter begins examining the general findings about the posters, including details such as the number of posters owned, the materials they are made of, their location (room and placement), their potential significance (e.g., as reminders, their emotional impact, or the importance of specific poster components) an overview of the characteristics of the respondents and interviewees, all of whom are owners of SFFFT posters. Following the analysis, the online survey (phase 1) results were used to help develop the semi-structured interviews for phase 2 of the data collection. Hence, while I have related some of the findings from the online survey to the literature, this has mostly been left for the following three discussion chapters.

The subsequent three chapters, 'Where Form Meets Function’ (Chapter 6), ‘Negotiating Space’ (Chapter 7), and ‘Silent Conversations’ (Chapter 8), focus on analysis and relating the findings to the literature. These chapters draw on the results presented in the Main Results chapter but delve deeper into recurring themes using semi-structured interview responses, supported by direct quotes from interviewees. These findings are related back to the wider literature to see what insights can be drawn. The discussion revolves around three key elements of posters emphasised by their owners: ‘aesthetics’, ‘functionality’, and ‘significance’ (both in terms of the space they are displayed in and personal significance). These elements are collectively referred to as ‘The Three Significances’. The first discussion chapter, ‘Where Form Meets Function’, explores the aesthetics (e.g., posters as art or aesthetically pleasing objects) and functionality (e.g., fitting the space, filling a blank wall, or conserving battery power in the case of digital posters) of posters, focusing on their general significance. The second discussion chapter, ‘Negotiating Space’, examines how the space and placement of posters influence their significance for owners, including how the space impacts the perception of the poster and vice versa. The final discussion chapter, ‘Silent Conversations’, analyses the personal significance of posters, exploring how they reflect fandom identity, sense of self, emotional connections, and personal interests, while also

functioning as reminders. This chapter highlights the types of posters that evoke these ‘Silent conversations’.

The discussion chapters are structured in this sequence to reflect the study's focus on the cultural significance of posters to their owners. By moving from the general (aesthetics and functionality) to the personal (space, identity, and emotional connections), the analysis provides a comprehensive understanding of the multifaceted meanings and roles SFFFT posters hold for their owners.

Chapter 5. Main Results

[5.1] Posters, infinity and beyond.

Do SFFFT posters, as a platform, carry significance? SFFFT posters are affordable, easy to maintain, physical posters require little or no cleaning, and take up less space than other physical objects like models or cups. Digital posters, meanwhile, require minimal storage and may take up very little space on a hard drive. Results from the research suggest that SFFFT posters serve as an effective platform for fulfilling various purposes and carrying significance. They act as paratexts, eliciting emotional responses (Figure 5.1), and serve as reminders, often evoking nostalgia, particularly for the films or TV shows from which they originated (Figure 5.2). Additionally, SFFFT posters can evoke memories of people, events, and places, spark imagination and creativity, and reflect a person's science-fiction and fantasy fan identity, as well as their sense of self (Figure 5.3). They also serve as forms of self-expression (Figure 5.1), representing personal interests and preferences, and can help build social connections. SFFFT posters are often visually pleasing and function as decoration or art. Indeed, these points align with results from the poster preference study, which showed that the visual appeal of the poster, the associated media text, the fandom, the emotional responses it elicits (such as immersion and emotional connection), and its connection to specific scenes or characters are all significant factors influencing poster preference and the willingness to pay for them. Therefore, given that Appadurai (1986: 5) has suggested that objects can be imbued with meaning by their owners, it seems reasonable to hypothesise that SFFFT posters may also have such potential. This also aligns with one of McVeigh's (2000: 234) traits of 'consumutopia'; namely, 'projectability' that individuals project significance on an object. They may carry emotional significance, serve as reminders, reflect identity, and act as a form of self-expression and representation of other ideas or values. According to Gray (2010), posters function as paratexts of media texts, making it unsurprising that they often serve as reminders of the media they represent. Beyond media references, posters can also commemorate people, events, places, and positive memories, reflecting the commemorative qualities of objects as described by Money (2007). Additionally, Kadyrgali *et al.* (2024), emotion plays a central role in linking audiences to films, and by extension, SFFFT posters, particularly through visual components such as colour, which often elicit strong emotional responses. Moreover, as Tilley (2001), Rowlands (2005), Belk (2001: 89), and Dimanche and Samdahl (1994) argue, objects, as well as the act of consuming and collecting them, can serve as a means of reflecting and expressing personal identity and interests (Sci-fi and fantasy fan). This aligns with the finding that SFFFT posters can similarly reflect an individual's sense of self and their sci-fi and fantasy

fan identity. These results are explored in greater depth in the discussion chapter eight, 'Silent Conversations.' However, when it came to their SFFFT posters providing a sense of immersion in the fictional world, reflecting personal values, and social behaviour, the posters only achieved this to a small extent (Figure 5.1). It is perhaps unsurprising that posters provided only a small sense of immersion, as they are merely a paratext (still image) to the main media text (movie, TV programme, etc.). As noted by Tuan (1998: 194) and Gabbiadini (2021), fictional media texts like SFF allow audiences to immerse themselves fully. SFF media, through visual formats like video, present hypothetical realities or offer alternative perspectives on life, allowing audiences to experience and vicariously live in those worlds (Tuan, 1998: 194). But SFFFT posters are just a two-dimensional representation of that media text and will thus be limited in terms of the immersion power they can provide. Similarly, many interviewees indicated that reflecting personal values or social behaviour was not the primary reason for acquiring their SFFFT posters, which was far more linked to aesthetics or as a reminder of the media text, and they did not want to decorate their space in a way that overtly reflected values and behaviour. However, some noted that their SFFFT posters might reflect qualities such as being morally good or brave, as embodied by the characters or themes in the story represented in the poster's content. This observation connects to Lemonnier's (2012) argument that objects embody unspoken aspects of social life, influencing values, behaviours, and material practices. Even if this is only to a limited degree, posters can nonetheless reflect an owner's social behaviour, personal values, and beliefs. But the SFFFT posters primarily reminded respondents of the media text rather than the potential values it conveyed. This does not contradict arguments by Campbell and Moyers (1991), Murdock (1971), or Sobchack (in Burditt, 2010: 1–72), who suggest that myths, certain genres, and subcultures (Hebdige's, 1979) can provide models for how human experiences unfold in specific contexts and influence consumer actions. Instead, these findings indicate that while SFFFT posters may reflect personal values or social behaviour, this occurs to a small extent compared to the media texts and other objects, and their aesthetic appeal and function as reminders were more prominent. Therefore, SFFFT posters may subtly reflect personal values or social behaviour, as owners may not wish to overtly display these aspects of themselves, prioritising instead the poster's aesthetic appeal and its function as a reminder. Also, posters for the most part did not reflect, or only minimally reflected, the other identities held by the respondents, such as age, class, sexuality, gender, ethnic, national and religious identity (Figure 5.3). According to some interviewees, this was because their posters lacked specific components (e.g., content) necessary to represent these identities more explicitly, focusing instead on their sci-fi and fantasy fan identity and sense of self. This is unsurprising, as objects have inherent limitations in their ability to fully express the multifaceted and complex nature of human

identity and experiences (Bourdieu, 1984; Miller, 2008). Therefore, like any other object, posters are constrained in this regard.

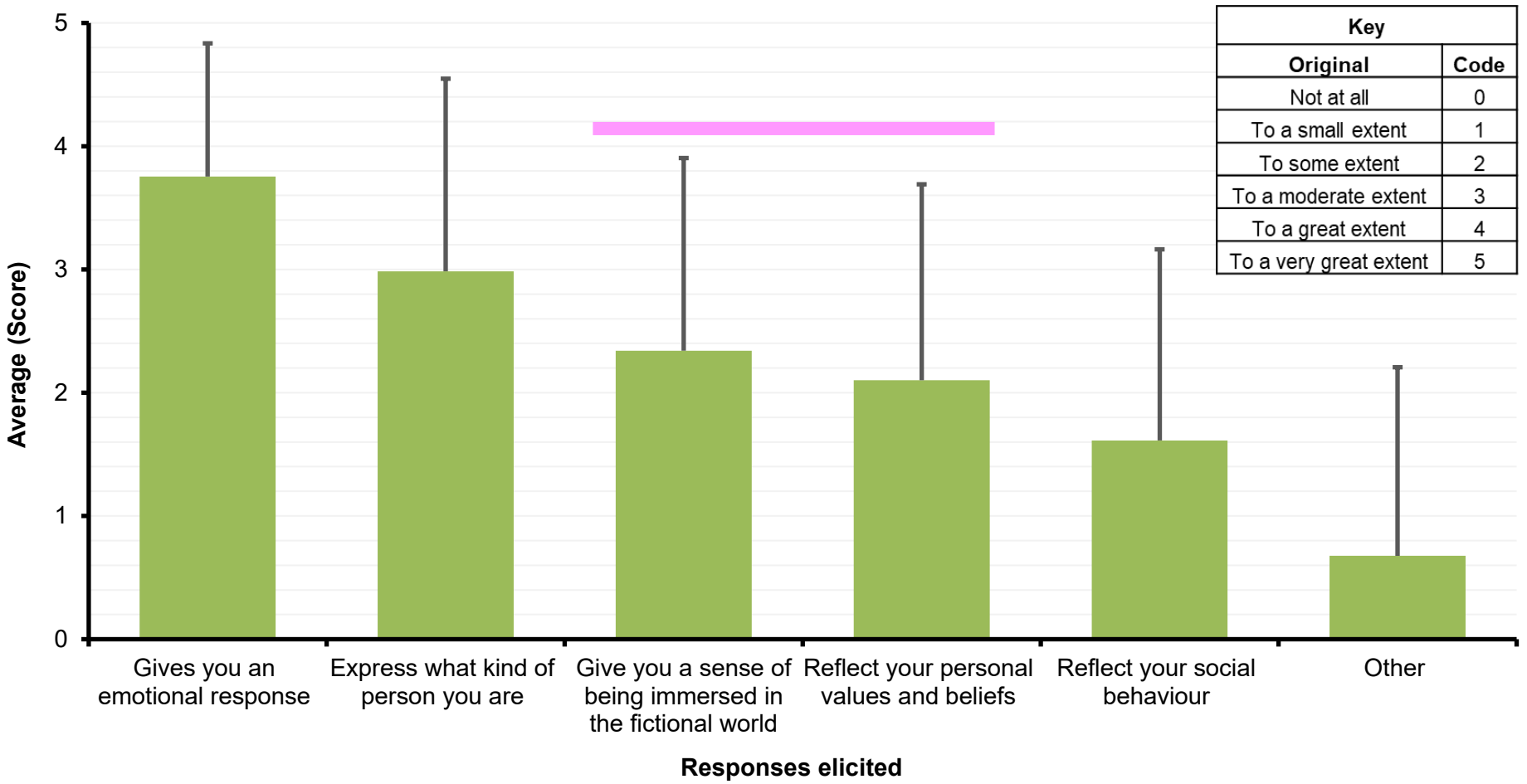


Figure 5.1. The extent of the responses elicited from physical and/or digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at P<0.05). (Statistical tests on Figure 5.1. In Appendix 23. Tables A23.1 and A23.2). The responses are from the online survey question 26. To what extent do any of your physical and/or digital science-fiction and/or fantasy poster(s) elicit the following for you...

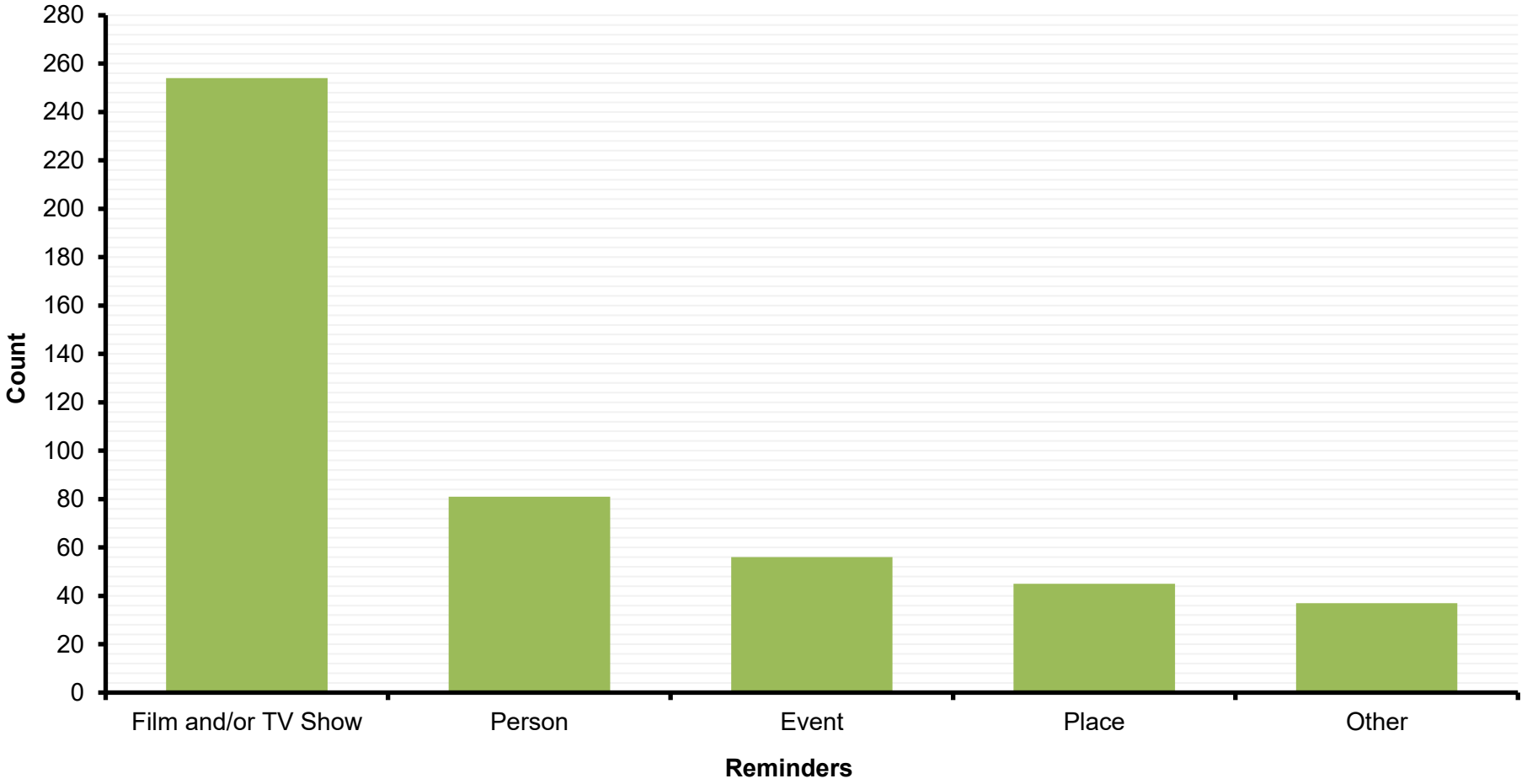


Figure 5.2. Are any of the respondents physical and/or digital science-fiction and/or fantasy poster(s) as reminders of a film and/or TV show, person, place, or event? The responses are from the online survey question 25. Are any of your physical and/or digital science-fiction and/or fantasy poster(s) reminders of a film and/or TV show, person, place, or event?

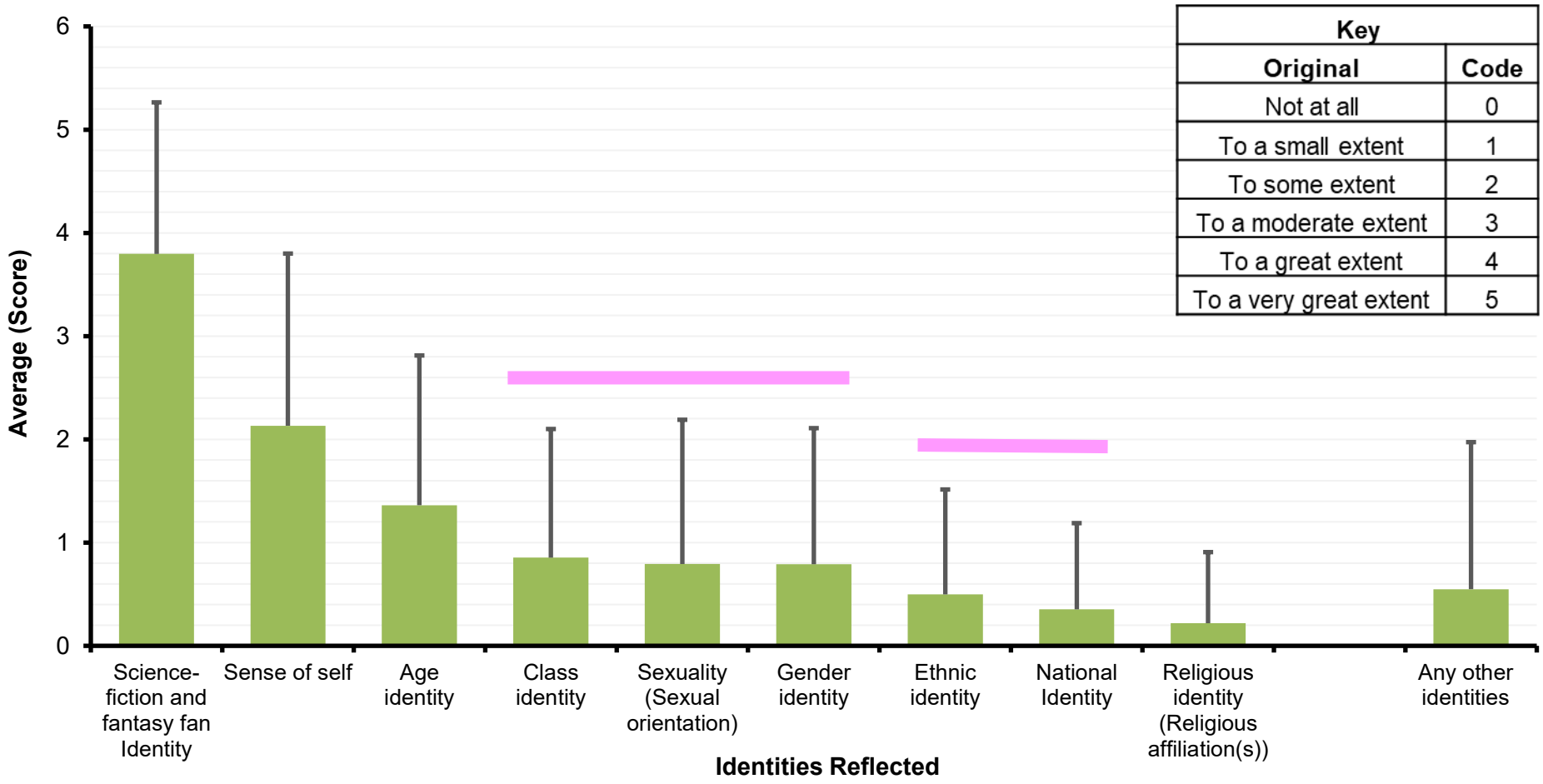


Figure 5.3. The extent the respondents' identities are reflected by the physical and/or digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at P<0.05). (Statistical tests on Figure 5.3. In Appendix 23. Table A23.3 and A23.4). The responses are from the online survey question 27. To what extent do your physical and/or digital science-fiction and/or fantasy poster(s) reflect your identities?

Some respondents owned other SF objects, such as coasters and board games (e.g., a chess set) and considered these to hold greater significance than posters. Some interviewees also had posters from other genres that held more personal meaning than their SFFFT posters, such as personal photographs or posters that simply resonated more with them. This is unsurprising, as objects can be imbued with significance and meaning, as suggested by Appadurai (1986: 5) and McVeigh's (2000) 'consumutopia' trait of 'projectability.' However, the value of an object ultimately depends on the consumer's personal tastes (Roseberry, 1997: 32). Therefore, objects such as personal photographs and SFFFT posters can hold varying levels of significance, depending on the owner.

Nevertheless, the SFFFT posters do hold significance for their owners. This is further supported by responses to whether completing the online survey (Figure 5.4) and the interviews clarified or changed their perspective on their SFFFT posters. It was found that clarification was more apparent than change, though both were relatively minor. Respondents and interviewees indicated that while they were already aware of the significance and meaning of their SFFFT posters on a subconscious level, they had not fully reflected on these aspects consciously, if at all, especially during the interviews. The interview process also helped them to clarify their thoughts, as stated by Respondent 4, who noted it gave them 'a proper answer [in] my head.' This led some participants to 'think a bit more critically about these things [their posters]' (Respondent 4). As a result, this can lead owners to think more intentionally about aspects of their posters explored in this study. This helps explain why the clarification and change were

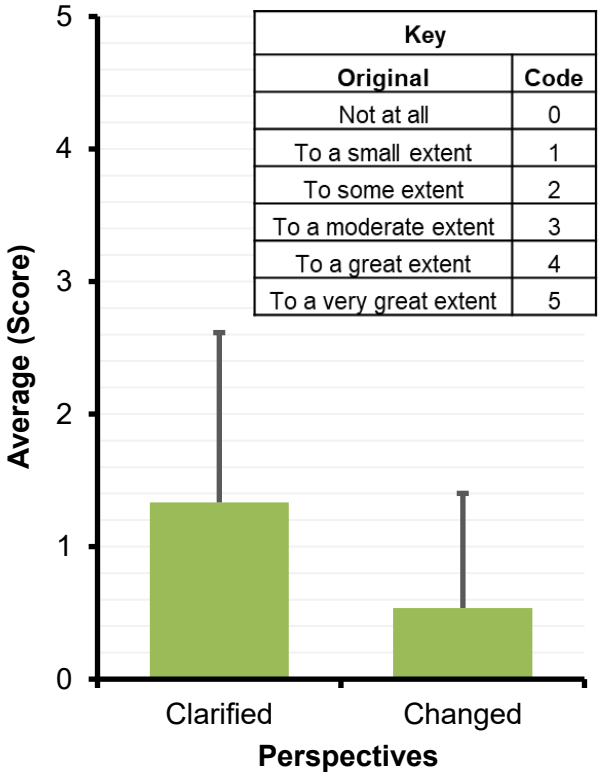


Figure 5.4. The extent to which the respondent's perspective on their physical and/or digital science-fiction and/or fantasy poster(s) had clarified or changed after completing the online survey, along with the SD (error bars) of the scores. (Statistical test on Figure 5.4. In Appendix 23. Table A23.5). The responses are from the online survey question 28. To what extent having completed this survey changed or clarified your perspective of your physical and/or digital science-fiction and/or fantasy poster(s)?

minimal. Therefore, while SFFFT poster owners are aware of their posters' significance, research methods like online surveys and interviews help them explore and expand this understanding, benefiting both the research and the owners themselves.

[5.2] Posters under the magnifying glass

As this study explored the significance of physical and digital SFFFT posters, it is important to present the key aspects of these poster types, as they will emerge throughout the following three discussion chapters. The issue of availability contrasts between physical and digital posters. For physical posters, the interviewee (Respondent 6) noted that certain content types, such as landscapes or vehicles, are ‘kind of harder to get a hold of,’ leading to a situation where one may need to settle for what’s available. In contrast, digital posters offer ‘far more options’ (Respondent 19), with Respondent 6 mentioning that they provide ‘more opportunity to kind of explore’ in terms of content, and Respondent 26 adding that there is more freedom in design. As a result, respondents feel they can ‘really be picky and choosy’ about what they want (Respondent 26). Digital posters are also easier to store, with Respondent 2 stating, ‘it’s easier for me to store,’ and Respondent 23 noting the convenience of simply downloading them. For physical posters, some respondents are ‘a bit more selective’ (Respondent 2), and Respondent 9 explained that they are ‘most likely to pay for a physical poster that fits that extra filter of whether it suits my aesthetic or fandom’. Another reason for being selective with physical posters, according to Respondent 21, is that they are ‘going to put it on the wall’ and ‘not going to change them as often,’ so every aspect of the poster must be appealing. On a capitalist level, a clear difference arises: ‘digital posters are free,’ whereas ‘physical posters require a purchase’ (Respondent 19). This aligns with Newsom *et al.* (2021), who argue that digital posters are more accessible, cost-effective, and easier to store compared to physical posters, making them a practical choice for poster owners.

Despite these differences, most SFFFT poster owners have both physical and digital posters (Figure 5.5), though physical posters are the dominant type. A consistent theme among interviewees was a preference for physical posters, largely due to their visual impact (e.g., being visible within a space) and their ability to enhance or decorate a room. Many respondents even expressed a desire to acquire physical versions of their digital posters. Interestingly, some participants noted that different poster types fulfil unique purposes or hold distinct significances. For example, physical posters are better at creating ambience (e.g., making a space feel welcoming), while digital posters offer the flexibility to be easily changed to suit the owner's current taste and mood. Additionally, in the poster preference study, some respondents mentioned enjoying the ability to edit digital posters, while others expressed a preference for owning both a digital and physical version of the same poster.

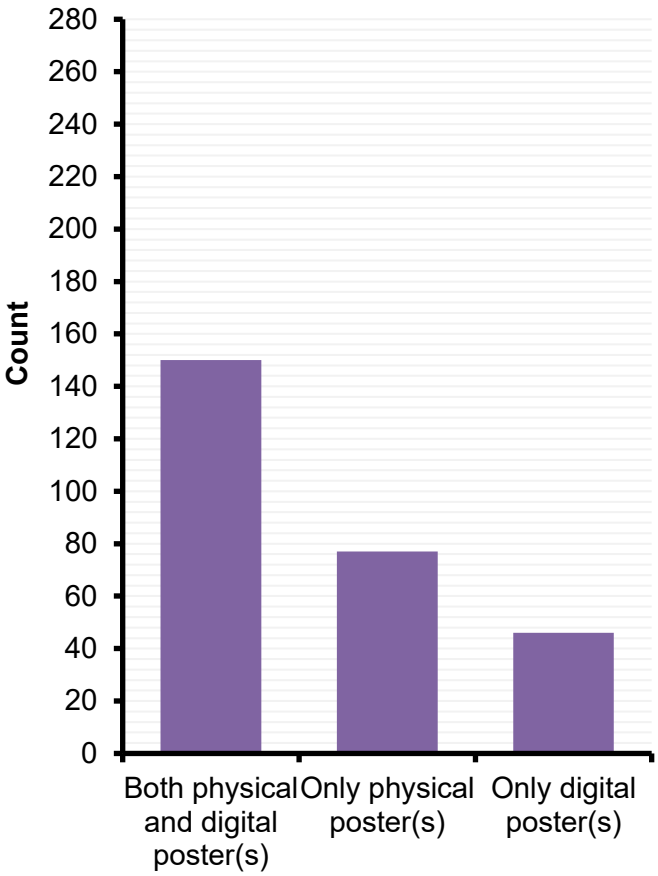


Figure 5.5. Which type of poster did the respondents claim to own: only physical, only digital or both physical and digital science-fiction and/or fantasy poster(s)? The responses are from the online survey question 2. Which type of poster do you want to answer questions for, physical or digital science-fiction and/or fantasy poster(s)?

Respondents typically owned '1 to 5' physical posters, while the highest number of posters owned was in the digital category, with '11 or more' (Figure 5.6). This is unsurprising, as digital posters are easily accessible, require minimal storage space (often less than 1 MB), and are not constrained by physical limitations. In contrast, physical posters are less accessible, occupy more storage or display space, and must often compete with other objects for room. The genre most respondents owned was SF rather than fantasy (Figure 5.6). This is somewhat surprising given the current global success of major fantasy

franchises such as *Game of Thrones* (2011–present), *The Lord of the Rings* (2001–present), and *Harry Potter* (2001–present).

The sources from which interviewees obtained their posters varied by type and ranged from official sources (e.g. official websites, cinemas, ‘Amazon’, exhibitions) to unofficial ones (e.g., conventions, ‘Etsy’). Physical posters were acquired through movie theatres/cinemas giveaways, auctions (e.g., on a site called Trade Me), conventions, museum exhibitions, stores (e.g., artist shops, comic bookstores, farmers’ markets, pop culture stores), DVDs, books, comic books, and university sales. Digital posters were primarily obtained online through platforms such as Google, DeviantArt, Etsy, Amazon, eBay, social media, and official company websites.

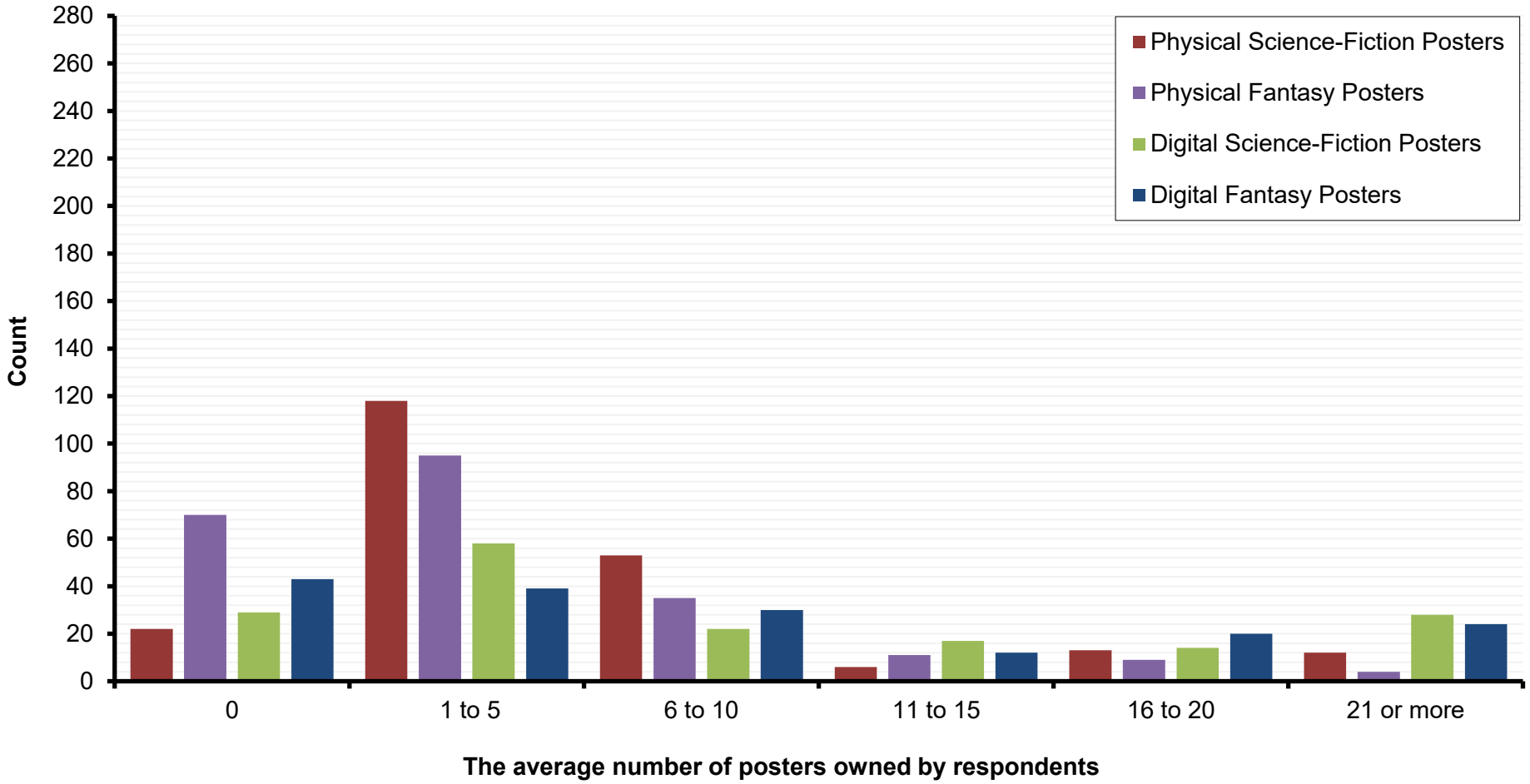


Figure 5.6. How many physical and digital science-fiction and/or fantasy poster(s) the respondents currently own? The responses are a combination of the online survey question 3. How many physical science-fiction and/or fantasy poster(s) do you currently own? And question 16. How many digital science-fiction and/or fantasy poster(s) do you currently own?

The respondents were asked about the importance of various criteria when acquiring physical and digital SFFFT posters (Figure 5.7) and revealed that visuals were the most important factor (Great extent). Among these, the content of the poster emerged as the most significant component, followed by the design and colour, which were also valued but to a lesser extent (Figure 5.7). The content and colour of the poster were found to be more important for digital SFFFT posters, while design held greater importance for physical ones when acquiring them.

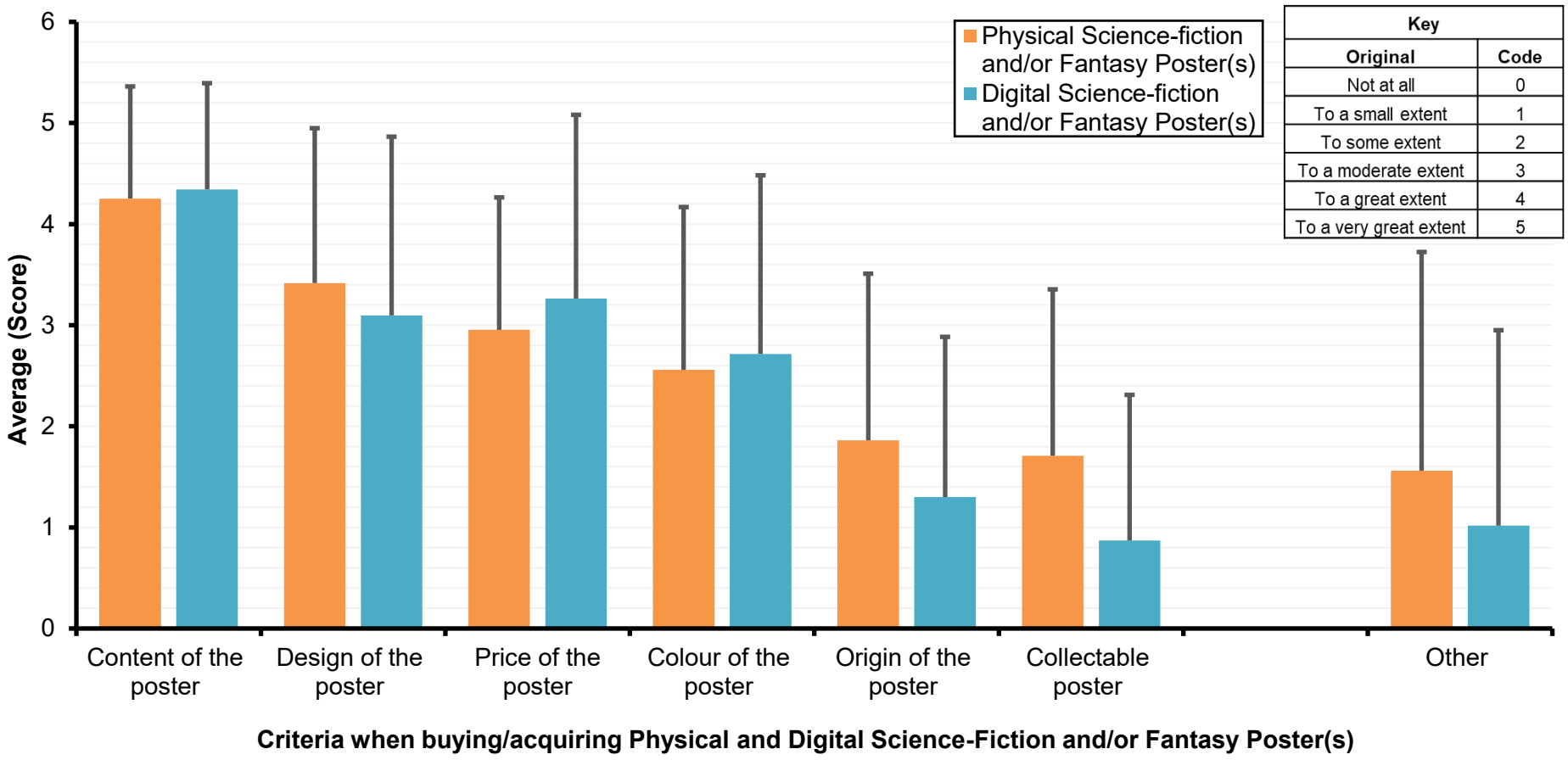


Figure 5.7. (combination of Figures 5.14 and 5.15). The importance of the criteria when buying/acquiring physical and digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at P<0.05). (Statistical test on Figure 5.14 in Appendix 2. Table A23.6). The responses are a combination of the online survey question 11. What is the importance of the following criteria when you are buying/acquiring physical science-fiction and/or fantasy poster(s)? And question 23. What is the importance of the following criteria when you are buying/acquiring digital science-fiction and/or fantasy poster(s)?

The content of the posters owned by respondents on average comprised characters, with this being more common for physical posters (Figure 5.8). They noted that characters are more engaging, as they convey personality and are often presented in visually appealing ways. However, the characters on the posters did not inspire aspirations to emulate them. Instead, owners expressed a sense of connection with the characters, particularly in the case of physical posters. Landscapes and settings followed characters as the next most common poster content, with these being more prevalent in digital posters (Figure 5.8). Respondents cited a broader range of content options for digital posters compared to physical posters. These findings align with industry trends, as official posters often emphasise characters to promote media texts, with characters serving as the dominant visual element (24x36: A Movie About Movie Posters, 2016). The posters also reflect the typical primary focus of media texts on the characters and their stories. The content of the poster could also include text and titles, although respondents owned relatively few posters that primarily featured these elements. This aligns to some extent with Wang's (2019) argument that text is one of the most important components of a poster, likely in terms of marketing and selling the media text and emotional engagement. However, for respondents, characters were the dominant feature, suggesting that visual representation of familiar or beloved figures played a more significant role in their engagement with posters than textual elements. Ultimately, the content of SFFFT posters is shaped by both the owner's preferences and what is readily available. The design of the posters owned by respondents was, on average, more digitally edited, especially for digital posters (Figure 5.9). As mentioned in the interviews, this is the most common design type and is valued for its high quality. In recent years, digital editing has become standard in official posters, often to enhance the visibility of characters (particularly the actors' faces), which helps promote the media text (24x36: A Movie About Movie Posters, 2016). It is not surprising, then, that design ranks just behind content in importance. Therefore, the design of an SFFFT poster is typically digitally edited, as it is the most common and high-quality design style. It is undisputed that a large portion of the respondents' posters on average were colourful, with physical posters slightly leading in this regard (Figure 5.10). SFFFT posters typically feature colour, which helps convey the message of the media text, and we, as observers, tend to react emotionally to colours (Fagerholm, 2009: 3). Therefore, the use of colour in SFFFT posters is common, as it serves to enhance the message. It is also not surprising that the colour of the poster, while less important than content or design, still played a significant role. However, the content is the most prominent feature of a poster. All three key elements, characters, digital editing, and colour, were largely dominant. This aligns with the findings in the Poster Preference Study (Figure 5.11), where both physical and digital posters predominantly featured content with characters and were colourful. Additionally, respondents

selected other types of content, such as vehicles, text, and titles, while design preferences included painted and illustrated styles. Interestingly, the primary fandom/media text represented by these posters was from *Star Wars*. These results are explored in greater depth in the discussion chapter eight, 'Silent Conversations.'

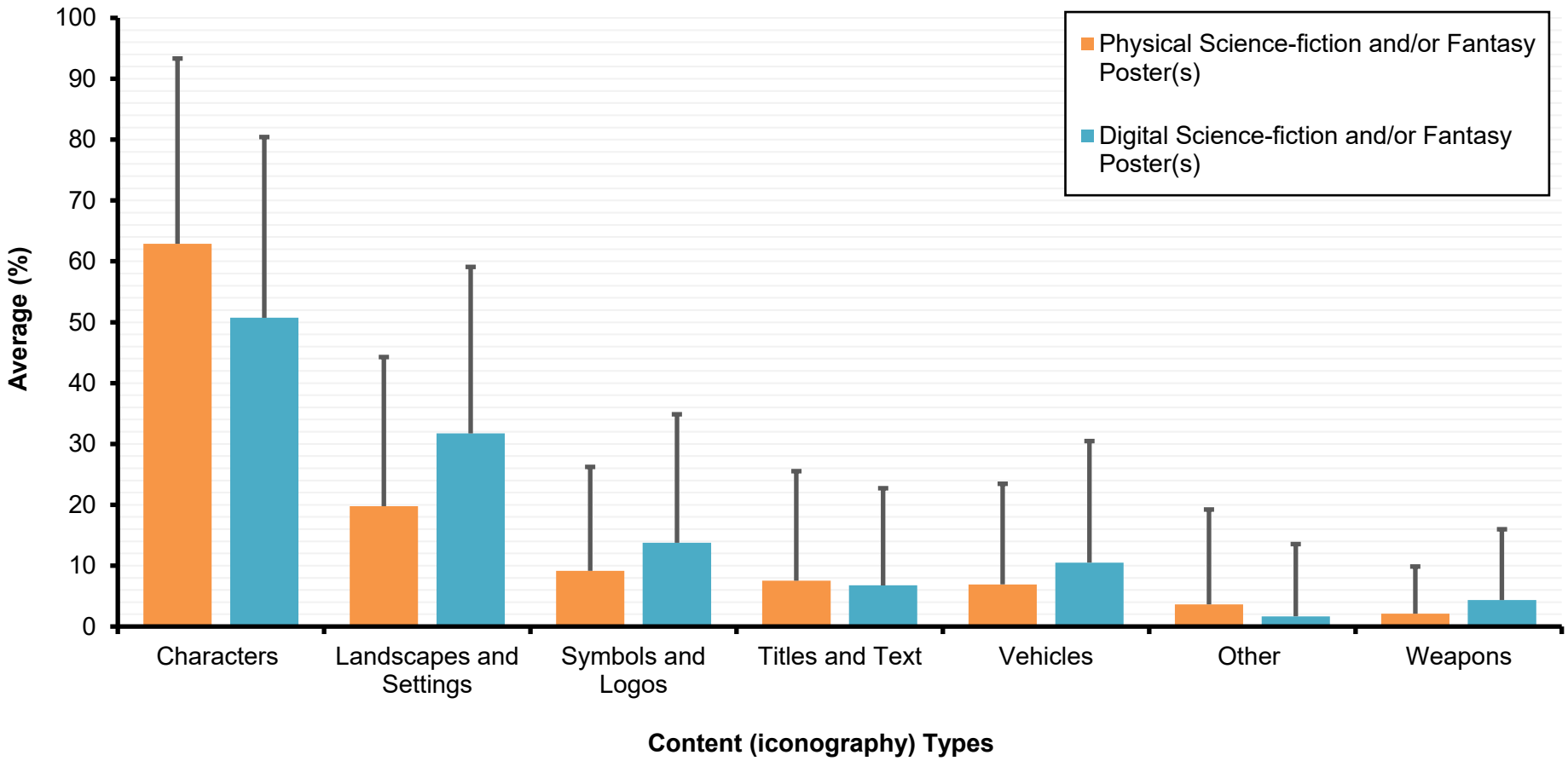


Figure 5.8. The average percentages of the primary content (iconography) of the respondent's physical and digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The responses are a combination of the online survey question 10. What is the primary content (iconography) of your physical science-fiction and/or fantasy poster(s)? And question 22. What is the primary content (iconography) of your digital science-fiction and/or fantasy poster(s)?

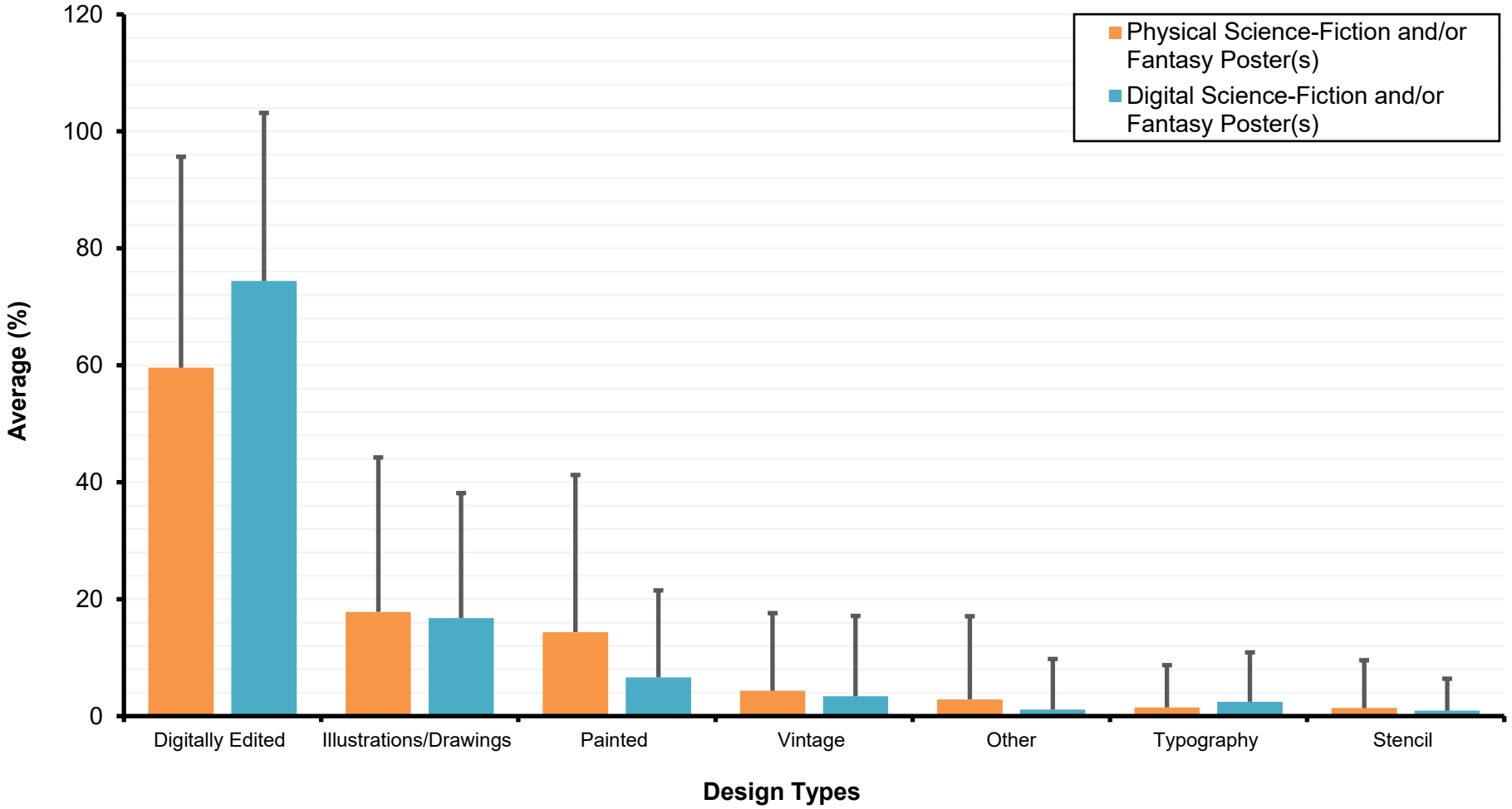


Figure 5.9. The average percentages of the design of the respondent's physical science-fiction and/or fantasy poster(s), along with the SD (error bars). The responses are a combination of the online survey question 9. What is the design of your physical science-fiction and/or fantasy poster(s)? And question 21. What is the design of your digital science-fiction and/or fantasy poster(s)?

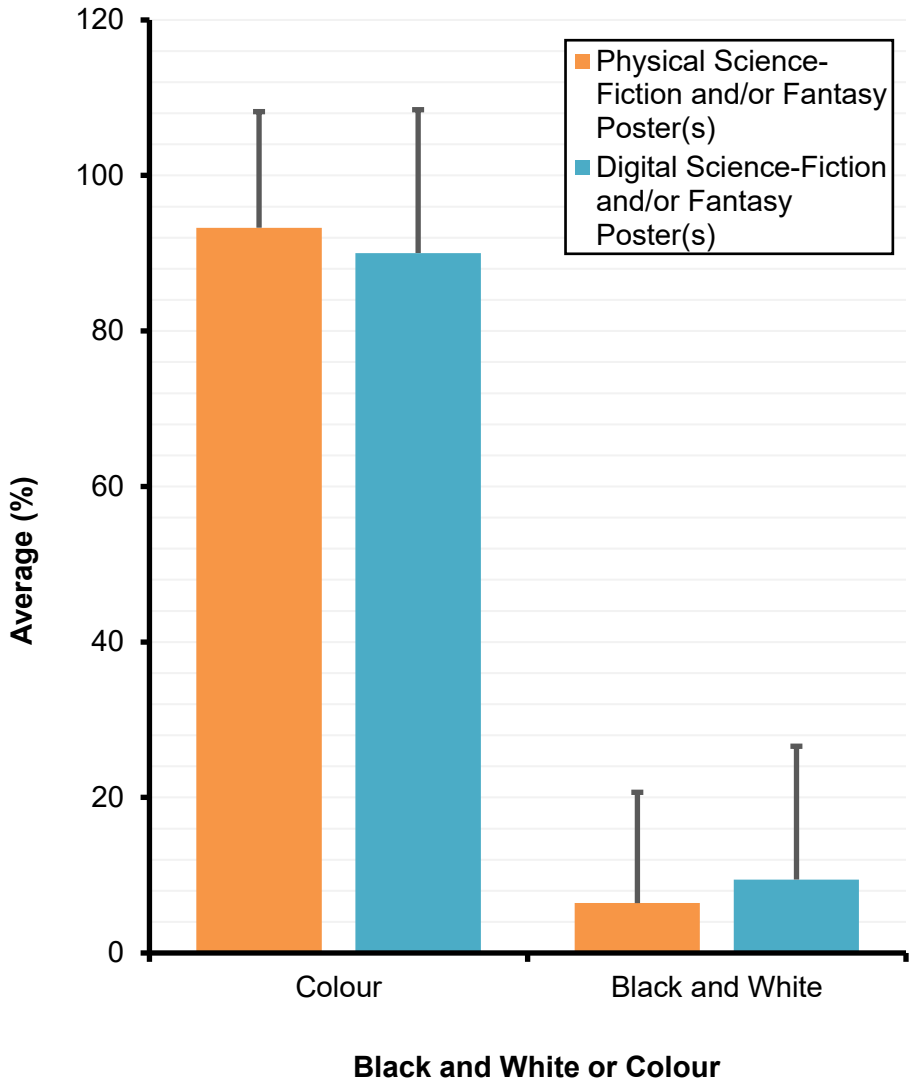


Figure 5.10. The average percentages of the respondents' physical science-fiction and/or fantasy poster(s) are black and white or have colour, along with the SD (error bars). The responses are a combination of the online survey question 8. How many of your physical science-fiction and/or fantasy poster(s) are black and white or has colour? And question 20. How many of your digital science-fiction and/or fantasy poster(s) are black and white or has colour?



Poster [23]
(Camveefx, 2019)



Poster [18]
(Jung, 1997)



Poster [16]
(Ferguson, 2014)



Poster [15]
(Alancawlan, 2015)



Poster [5]
(Skinner, 2014)



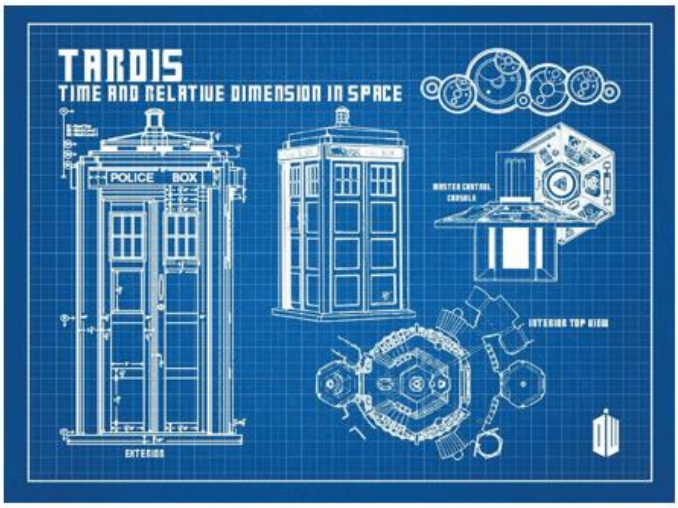
Poster [28]
Ebay (2021)



Poster [11]
(SM-Artwork, 2021)



Poster [10]
(Mesias, 2021)



Poster [22]
(BoldBlocDesignLtd, 2021)



Poster [12]
(u/aimlessjedi, 2020)

Figure 5.11. The top poster choices of physical and digital posters in the poster preference study.

The price of the poster was more important for physical posters than for digital ones (Figure 5.7). Respondents reported they would spend a maximum of £30.00 on physical posters, whereas for digital posters, they predominantly expected to acquire them at a low cost, with many preferring to get them for free (Figure 5.12). This was unsurprising, considering the earlier discussion on the annual household income of the respondents. It also ties into Bourdieu's (1984) concept of economic capital, as posters, which are generally inexpensive, can reflect the owner's economic status to some extent. This is similar to the concept of willingness to pay; interviewees were more willing to pay for physical posters, but preferred digital posters to be free of charge (Tables 5.1 and 5.3). Although the maximum amount they were willing to spend was over £60, this was for 'Poster 28' (*Metropolis*, vintage design with character, text, and title) (Table 5.1). This was followed by 'Posters 12' and 'Poster 18', which were *Star Wars*-themed, illustrated, and painted posters featuring characters and vehicles (Table 5.1). This aligns with the literature review, which noted that digital posters are easily accessible online and easier to display on a device. In contrast, the price of physical posters can vary depending on factors such as the seller, material, and

collectability. On average, physical posters on paper are priced below £10 (UKPoster, 2024b), whereas metal posters can cost £40 or more (Displate, 2024).

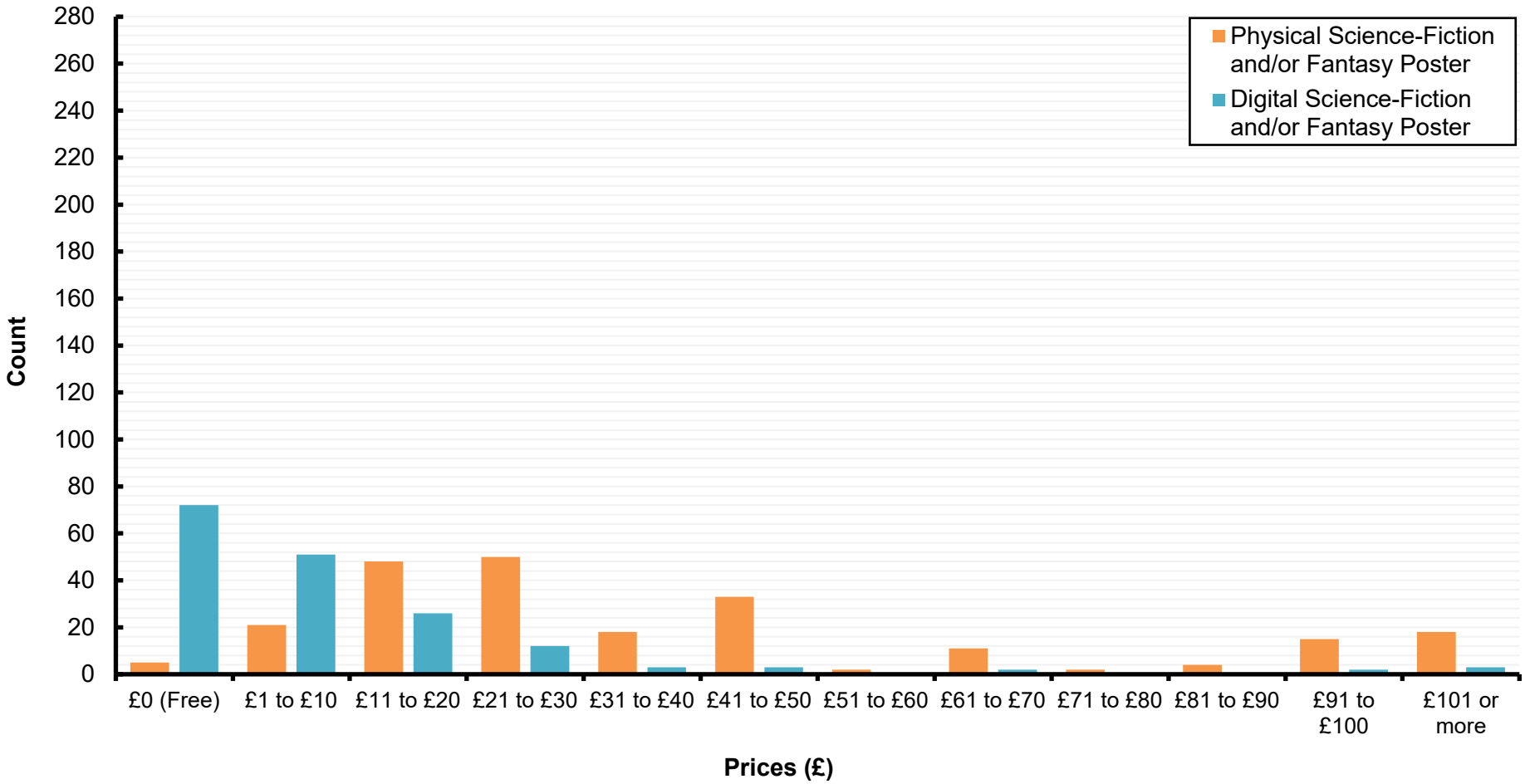


Figure 5.12. The highest price (£) the respondents would be willing to pay for a single physical science-fiction and/or fantasy poster. The responses are a combination of the online survey question 4. What is the highest price (£) you would be willing to pay for a single physical science-fiction and/or fantasy poster? And question 17. What is the highest price (£) you would be willing to pay for a single digital science-fiction and/or fantasy poster?

Choice of Posters	Less £60	More £60	How many choose
28	2	3	5
12	5	1	6
18	1	1	2
10	6	0	6
5	5	0	5
15	5	0	5
16	4	0	4
22	4	0	4
6	3	0	3
11	3	0	3
1	2	0	2
14	2	0	2
27	2	0	2
7	1	0	1
8	1	0	1
9	1	0	1
17	1	0	1
25	1	0	1
2	0	0	0
3	0	0	0
4	0	0	0
13	0	0	0
19	0	0	0
20	0	0	0
21	0	0	0
23	0	0	0
24	0	0	0
26	0	0	0

Table 5.2. A simplified version of the poster preference study and willingness to pay form results for physical posters they choose in Appendix 27 Table A27.1.

Choice of Posters	Less £60	More £60	How many choose
11	7	0	7
12	7	0	7
22	4	0	4
23	4	0	4
17	3	0	3
4	2	0	2
5	2	0	2
6	2	0	2
10	2	0	2
15	2	0	2
26	2	0	2
27	2	0	2
28	2	0	2
1	1	0	1
7	1	0	1
8	1	0	1
9	1	0	1
13	1	0	1
14	1	0	1
18	1	0	1
20	1	0	1
21	1	0	1
25	1	0	1
2	0	0	0
3	0	0	0
16	0	0	0
19	0	0	0
24	0	0	0

Table 5.2. A simplified version of the poster preference study and willingness to pay form results for digital posters they choose in Appendix 27 Table A27.2.

There is a recurring theme throughout the survey and interviews regarding the importance of factors such as the origin of physical posters and whether it is seen as being a ‘collectable’, as well as other criteria, but they were of low importance (Figure 5.7). The origin and the poster being a ‘collectable’ and other criteria can be considered to be additional value and visuals to the poster, such as having an original ‘collectable’ (official poster), but this additional value and visuals depend on the owner’s preferences. A recurring theme in the interviews regarding the low importance of a poster’s origin when acquiring it was, as Respondent 7 expressed, 'I just preferred the quality of the work rather than its origin.' However, some participants were concerned with ethical considerations, such as avoiding piracy, wanting to know the origin (official or fan art) or supporting the artists. This links to Yu Chen’s (2008: 931) findings that one motivation for art collectors is to support artists both financially and morally. This somewhat contradicts Tsing's (2013: 21) work on the alienation of objects from their creator to generate high-yield profit, as some interviewees expressed a desire to know the origin of the posters in order to financially support the artist or company directly. Official posters were described as 'a bit more authentic' (Respondent 6), while fan art was seen as an 'interpretation' (Respondent 6) that offered 'some more interesting takes' (Respondent 16). This perspective connects to Jenkins’ (1988) work on fanfiction, which discusses how fan-created content offers 'envisioned alternatives' to the original text (104), a concept that also applies to poster fan art. Some interviewees, however, expressed 'no preference' between official and fan art as long as the poster 'looks good' (Respondent 22). Interestingly, in the Poster Preference Study, preferences did not significantly differ between official and fan art posters (Figure 5.11). This aligns with results from the online survey, where the origin of a poster was consistently regarded as having only low importance. For the most part, respondents' physical posters were 'official,' whereas their digital SFFFT posters were predominantly 'fan art' (Figure 5.13). This distinction aligns with findings from the literature review and interviews, where accessibility emerged as a key factor. Official posters are more often displayed and sold in physical spaces, while fan art is primarily found in digital spaces and is often available for free. This connects to McVeigh’s (2000) concept of 'consumutopia,' where one of the five traits for an object to generate high economic value is accessibility. However, the digital format of fan art, despite its greater accessibility, typically lacks a high economic yield due to its free distribution. Therefore, the origin of the posters is of low importance when acquiring them, though official posters are seen as more authentic, while fan art posters offer alternative representations to the official ones for their owners.

For physical posters, the size, material and whether the poster is framed (Figure 5.14) and for digital posters, whether the poster fits the device screen (Figure 5.15) were all regarded as relevant by respondents. The size of the physical poster and how the poster fits on the device screen for digital SFFFT poster(s) was of high importance, whereas the material of the physical poster was considered somewhat important.

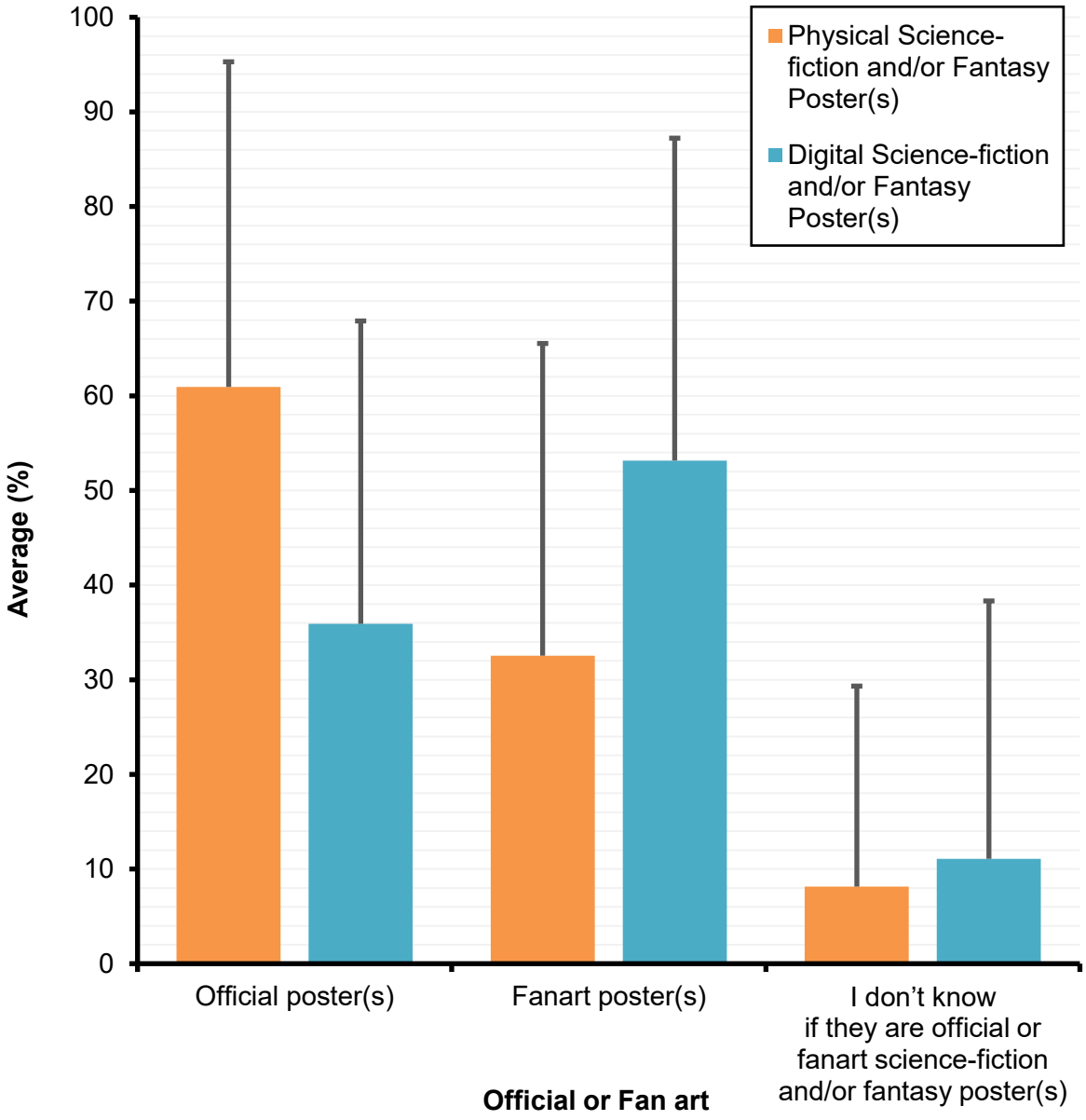


Figure 5.13. The average percentage of physical science-fiction and/or fantasy poster(s) that are official and/or fan art owned by respondents, along with the SD (error bars). The responses are a combination of the online survey question 5. Do you have physical science-fiction and/or fantasy poster(s) that are official or fan art? And question 18. Do you have physical science-fiction and/or fantasy poster(s) that are official or fan art?

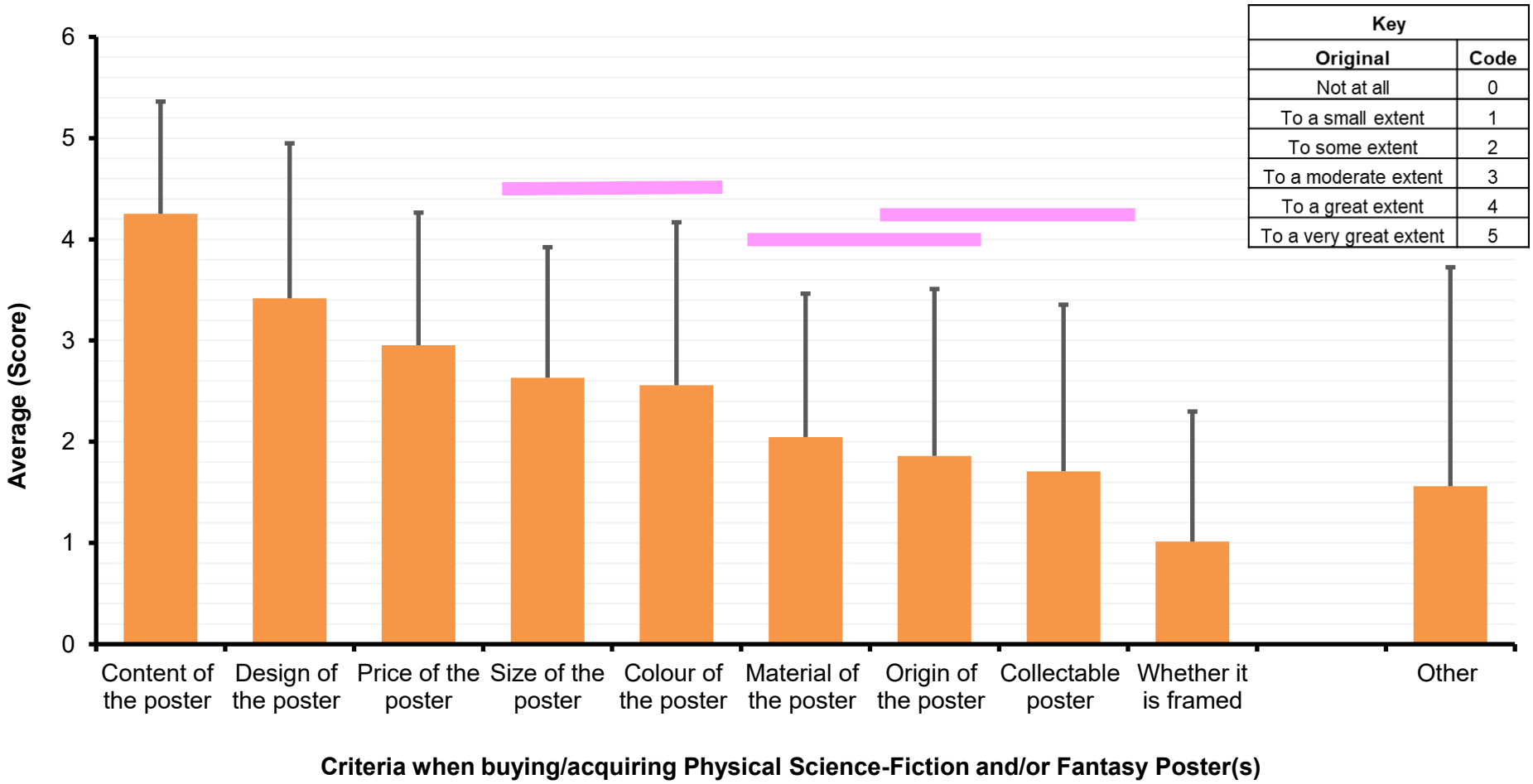


Figure 5.14. The average score of importance of the criteria when buying/acquiring physical science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at $P<0.05$). (Statistical tests on Figure 5.14 in Appendix 23 Tables A23.7 and A23.8). The responses are from the online survey question 11. What is the importance of the following criteria when you are buying/acquiring physical science-fiction and/or fantasy poster(s)?

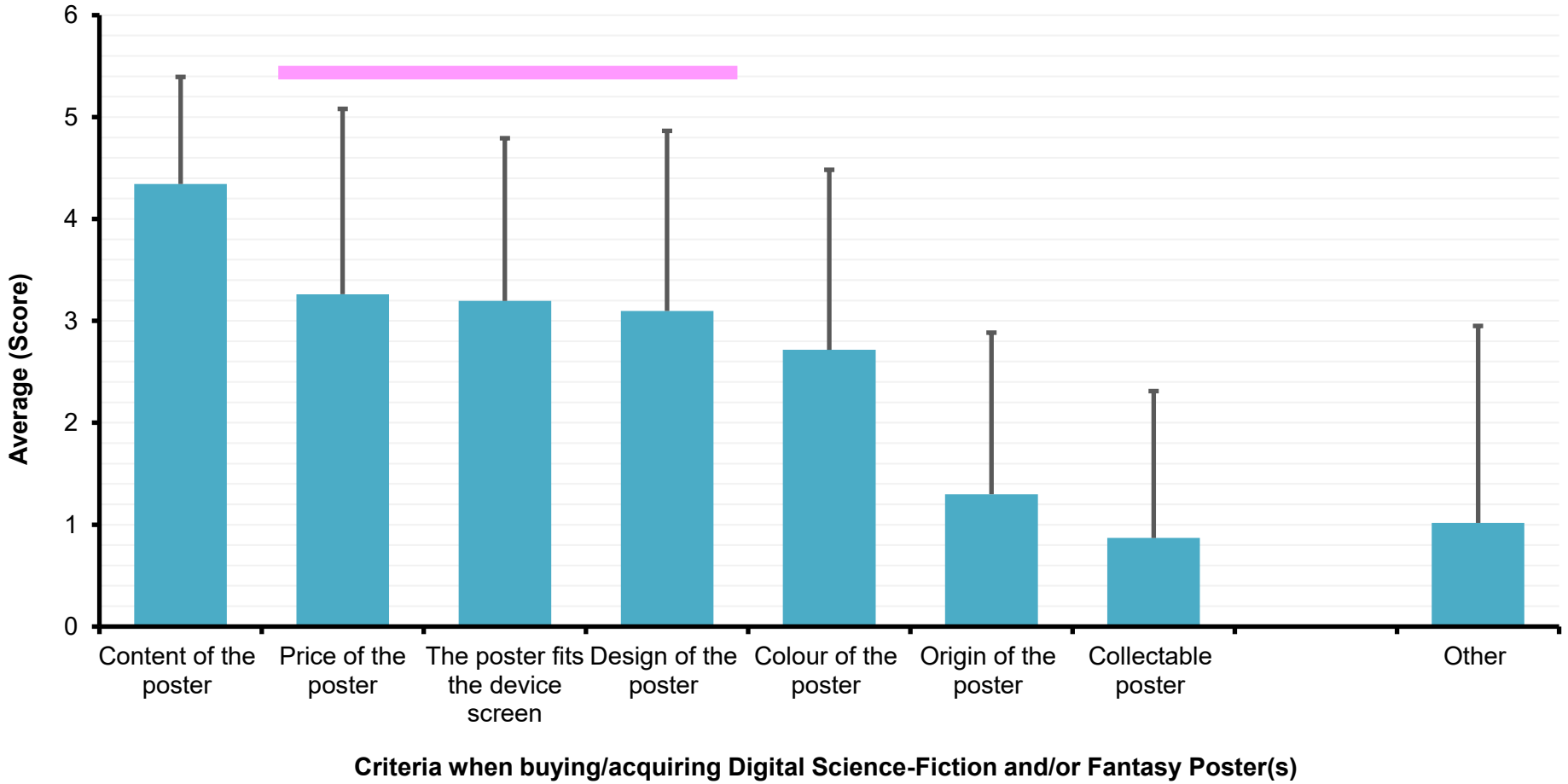


Figure 5.15. The average score of importance of the criteria when buying/acquiring digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at P<0.05). (Statistical test on Figure 5.15 in Appendix 23 Tables A23.9 and A23.10). The responses are from the online survey question 23. What is the importance of the following criteria when you are buying/acquiring digital science-fiction and/or fantasy poster(s)?

In the case of digital posters, they were predominantly displayed on computer screens (desktop and laptop) (Figure 5.16), with phones also being used, though computers and tablets allowed for larger displays. This is not surprising, as the data indicates that mobiles and desktops were the most commonly purchased devices in 2023-2024 (StatCounter, 2024). In the Poster Preference Study and the online survey, respondents expressed a preference for digital posters that fit well on their screens, highlighting the importance of screen compatibility when acquiring these posters. Regarding physical SFFFT posters, the respondents predominantly own posters sized A1, although other sizes were also common (Figure 5.17). There was no standout size, which aligns with the fact that common physical poster sizes include A3, A1, and the cinematic 'One Sheet' (Kenny, 2024: n.p.). The Poster Preference Study and interviews revealed that the choice of poster size was influenced not only by visual appeal but also by the desire to view the details clearly. The material of the physical posters owned by respondents was, on average, paper (either glossy or matte), which is by far the most common material (Figure 5.18). This is unsurprising, as paper is the standard material for posters (Plotterpaperguys, 2024; Eskilson, 2019). Interestingly, in both the Poster Preference Study and interviews, the material of physical posters was found to contribute to their visual appeal. Interviewees expressed a preference for canvas to make the poster resemble art or for materials consistent with the content, such as blueprint posters being printed on blueprint paper. Although the material itself was somewhat important, the aspect of whether the poster is framed was also considered relevant by some respondents. However, the results indicate that framing was not a prevalent concern among respondents. In both the Poster Preference Study and interviews, some participants preferred their posters to be framed to enhance their visual presentation, clarity, and to keep them safe.

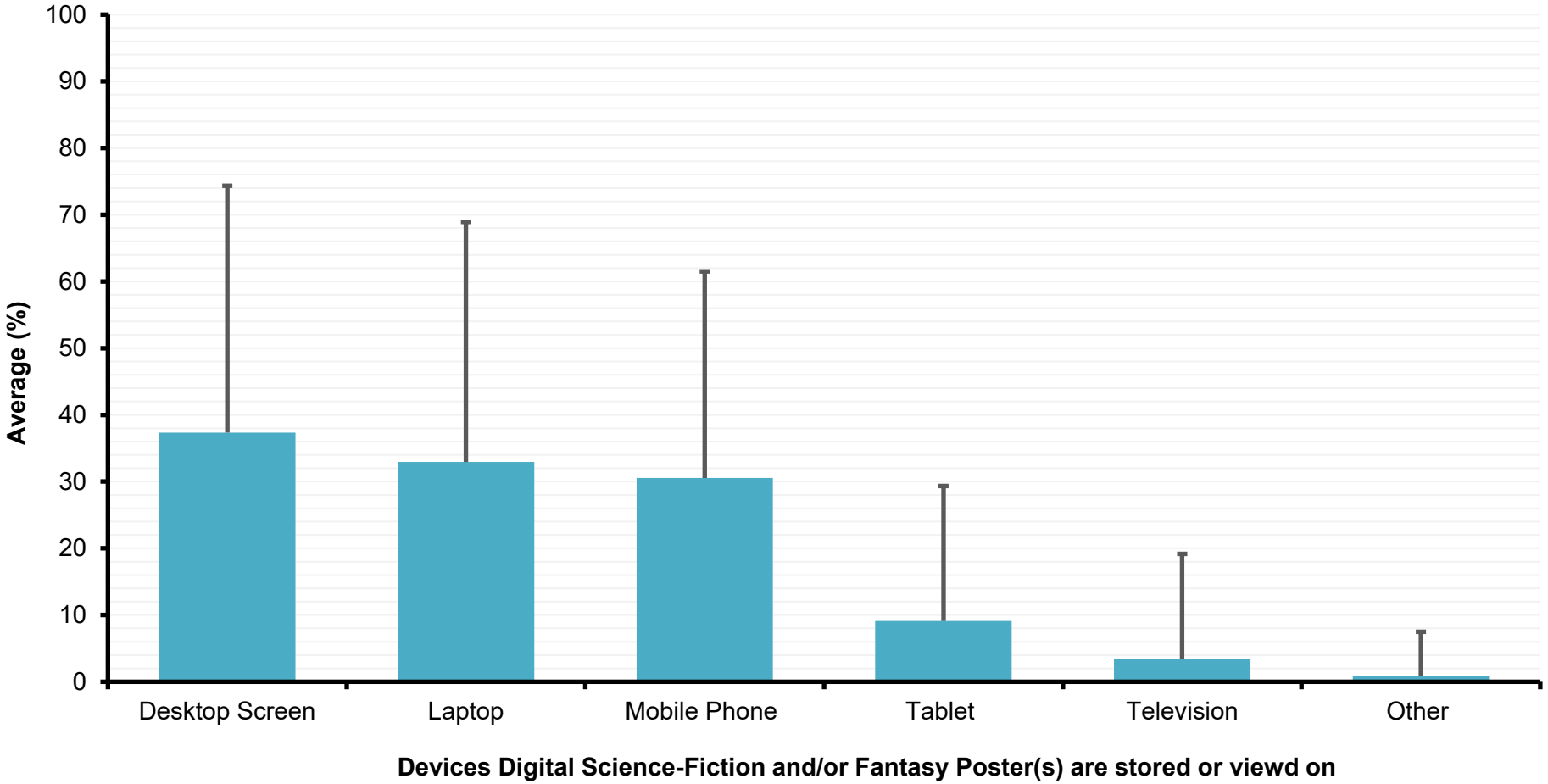


Figure 5.16. The average percentages on what device(s) do the respondents store or view digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The responses are from the online survey question 19. On what device(s) do you store or view digital science-fiction and/or fantasy poster(s)?

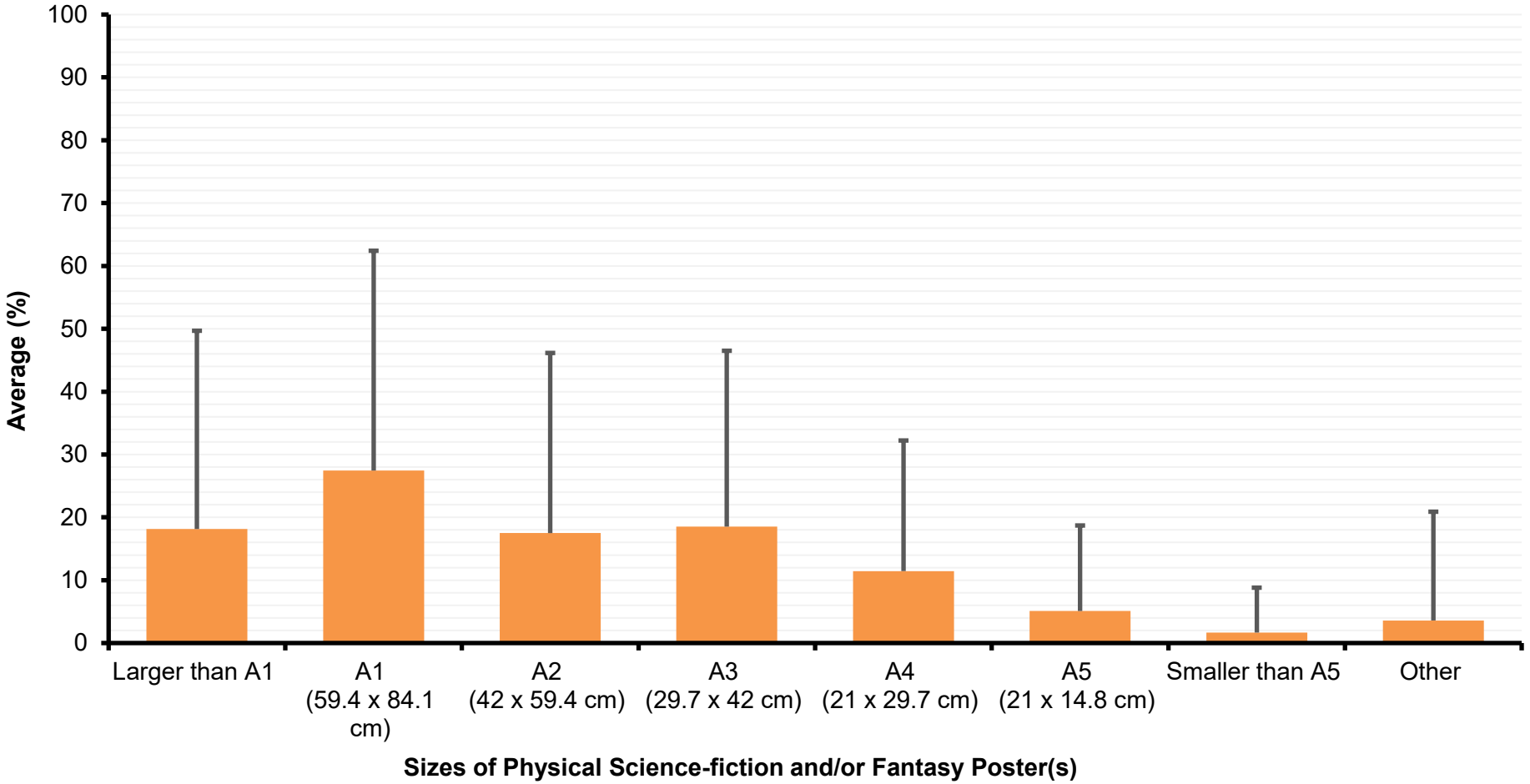


Figure 5.17. The average percentages on what device(s) do the respondents store or view digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The responses are from the online survey question 19. On what device(s) do you store or view digital science-fiction and/or fantasy poster(s)?

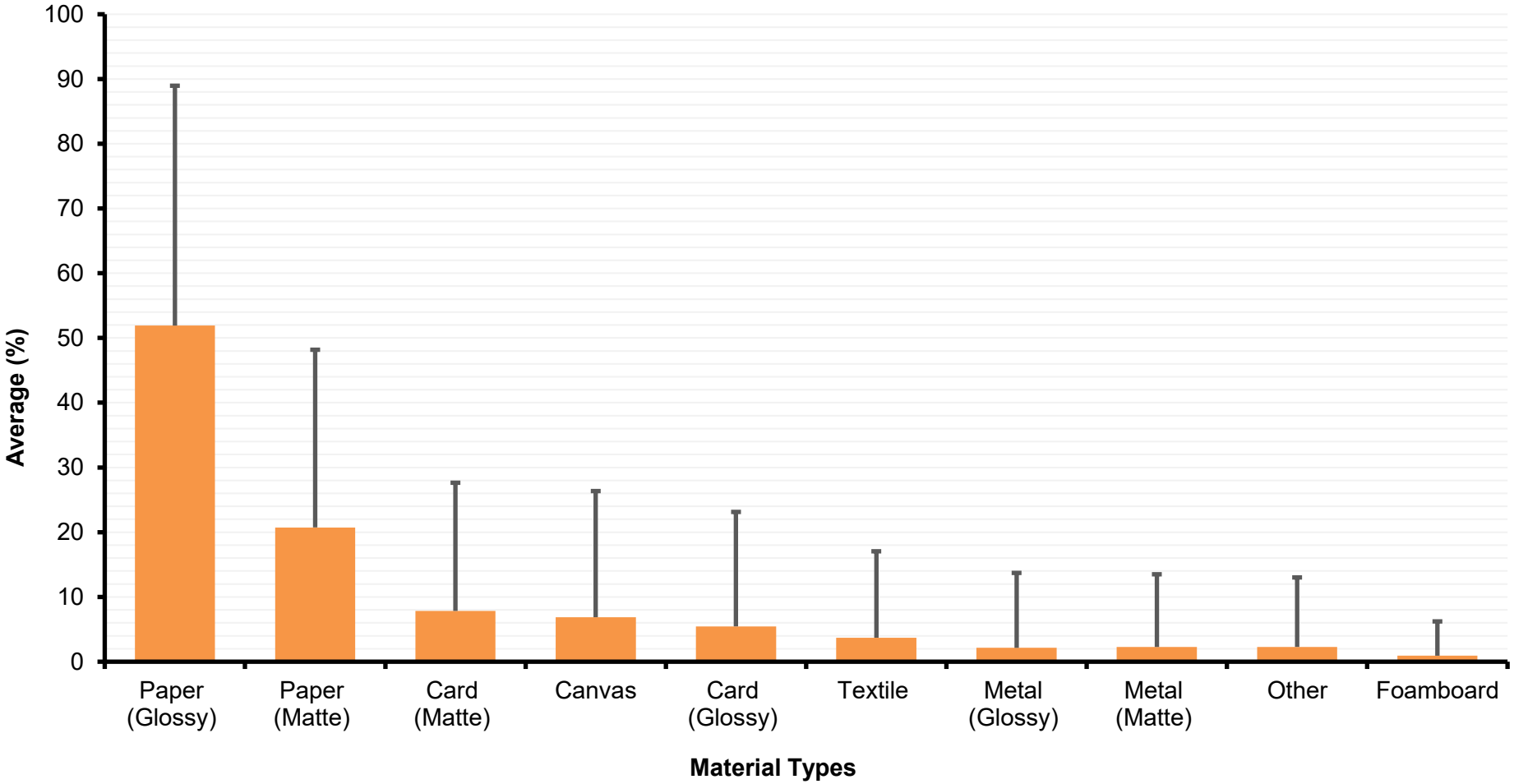


Figure 5.18. The average percentages of materials the respondents' physical science-fiction and/or fantasy poster(s) were made of, along with the SD (error bars). The responses are from the online survey question 7. What materials(s) are your physical science-fiction and/or fantasy poster(s) made of?

The ‘other’ criteria (Figure 5.7) for the importance when buying/acquiring physical and digital SFFFT posters not listed in the questionnaire but mentioned by respondents for physical SFFFT posters ranged from personal connections or value (such as related to media texts, characters, or personal significance), the artist (especially if they were a friend or someone the respondent knew or followed), the artistic quality of the poster itself, its use as decoration, how it could be displayed in a room, and whether it matched or correlated with other SFFFT posters. Additional considerations included the poster’s connection to merchandise, fandom, or collection, along with other factors such as opinions on the poster’s authenticity (e.g., signed, accurate to the original, obtained from a theatre), whether it was a free or gifted item, or the preferred material. For digital SFFFT posters, these other criteria were somewhat similar to those for physical posters. Respondents noted factors like their personal interest, the mood or feeling the poster evoked, whether a friend created it, and the overall aesthetics of the design.

[5.3] Posters, here, there and everywhere.

The location and placement of physical posters can hold significant meaning for their owners. Respondents mostly displayed their posters in private spaces of the home (Figure 5.19). The bedroom, a private, relaxing space, was the most common place for physical posters to be displayed (Figure 5.19). This is not surprising, as the bedroom is often the most personalised and frequently used space in the home (Dey and De Guzman, 2006: 901). More 'open' public or shared spaces, such as the living room, hallway, work or home office, and other areas, were secondary choices for poster placement. Indeed, the living room is a space that often communicates social identity to guests (Rechavi, 2009). Posters are typically displayed on the walls of a room, often near a desk, sofa, or bed (Figure 5.20). The importance of placing their physical posters depends on three criteria: providing a better view of the poster(s), ensuring the poster fits well with other posters or objects in the space, and whether it brightens or adds colour to the room. The latter was rated as moderately important on average (Figure 5.21). These results are explored in greater depth in the discussion chapters six, ‘Where Form Meets Function’ and seven, ‘Negotiating Space.' Some interviewees also mentioned that the colour of the walls played a role in their poster placement. For instance, some used wall colours to emphasize the poster (e.g., white walls that contrast with picture frames), relate to the content and colours of the poster (e.g., blue walls to match Captain America's costume as they haven’t found a poster that they wanted), or create a specific atmosphere (e.g., purple walls in a media room to evoke a theatre-like ambiance, with dark or calm tones). This is reminiscent of museum practices, where white walls are commonly used to enhance the visual impact of the displayed objects (Newhouse, 1998). However, for some, the walls being a colour had no factor for some as they were

more focused on making the space visible and aesthetically pleasing. Some respondents also mentioned that their physical SFFFT posters were stored (rolled up) and not on display.

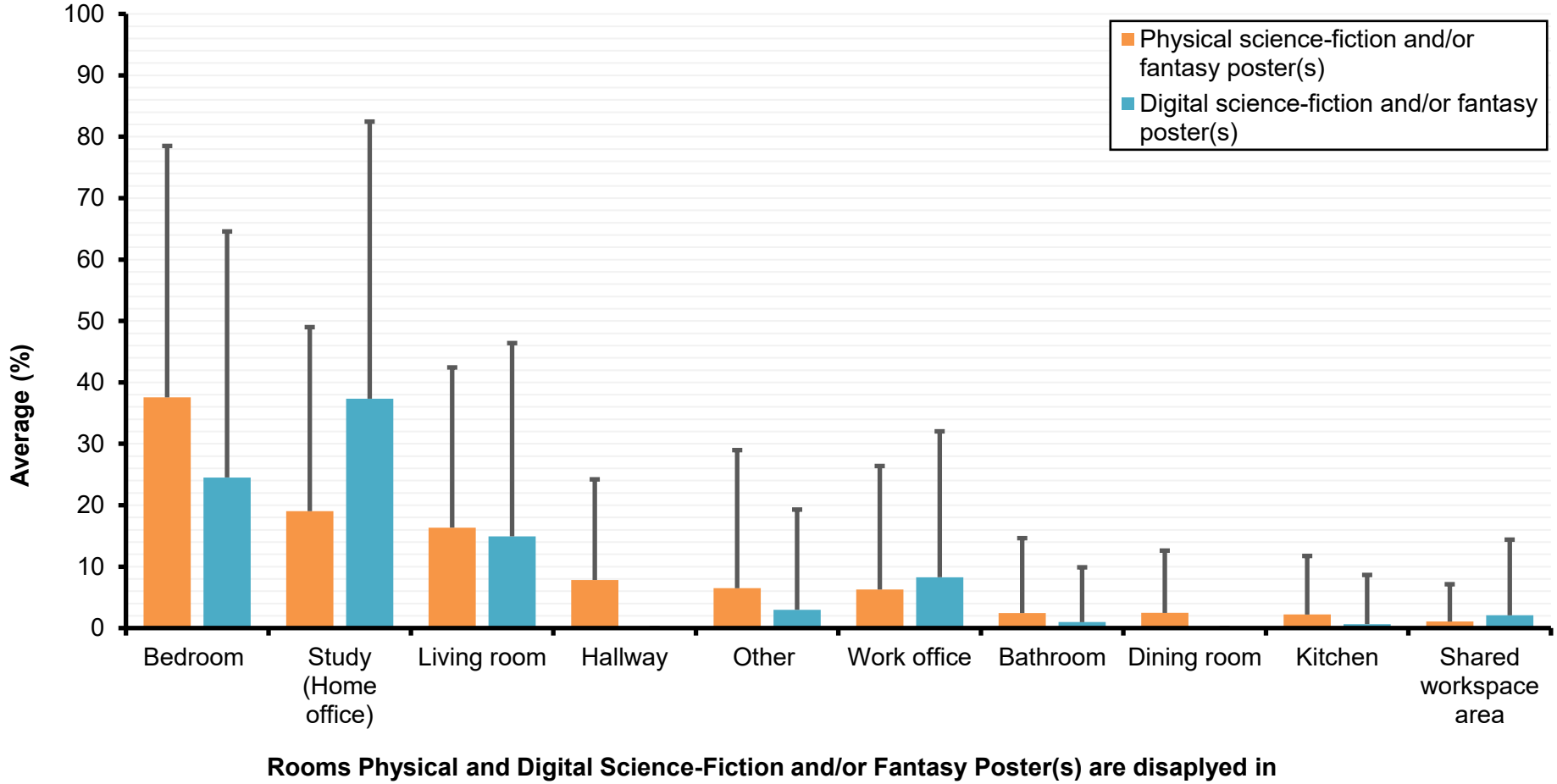


Figure 5.19. The average percentages in which rooms the respondents display their physical and/or digital science-fiction and/or fantasy poster(s), along with the SD (error bars). The responses are a combination of the online survey question 12. In which rooms do you display your physical science-fiction and/or fantasy poster(s)? And question 24. In which rooms are your fixed device(s) where you display your digital science-fiction and fantasy poster(s)?

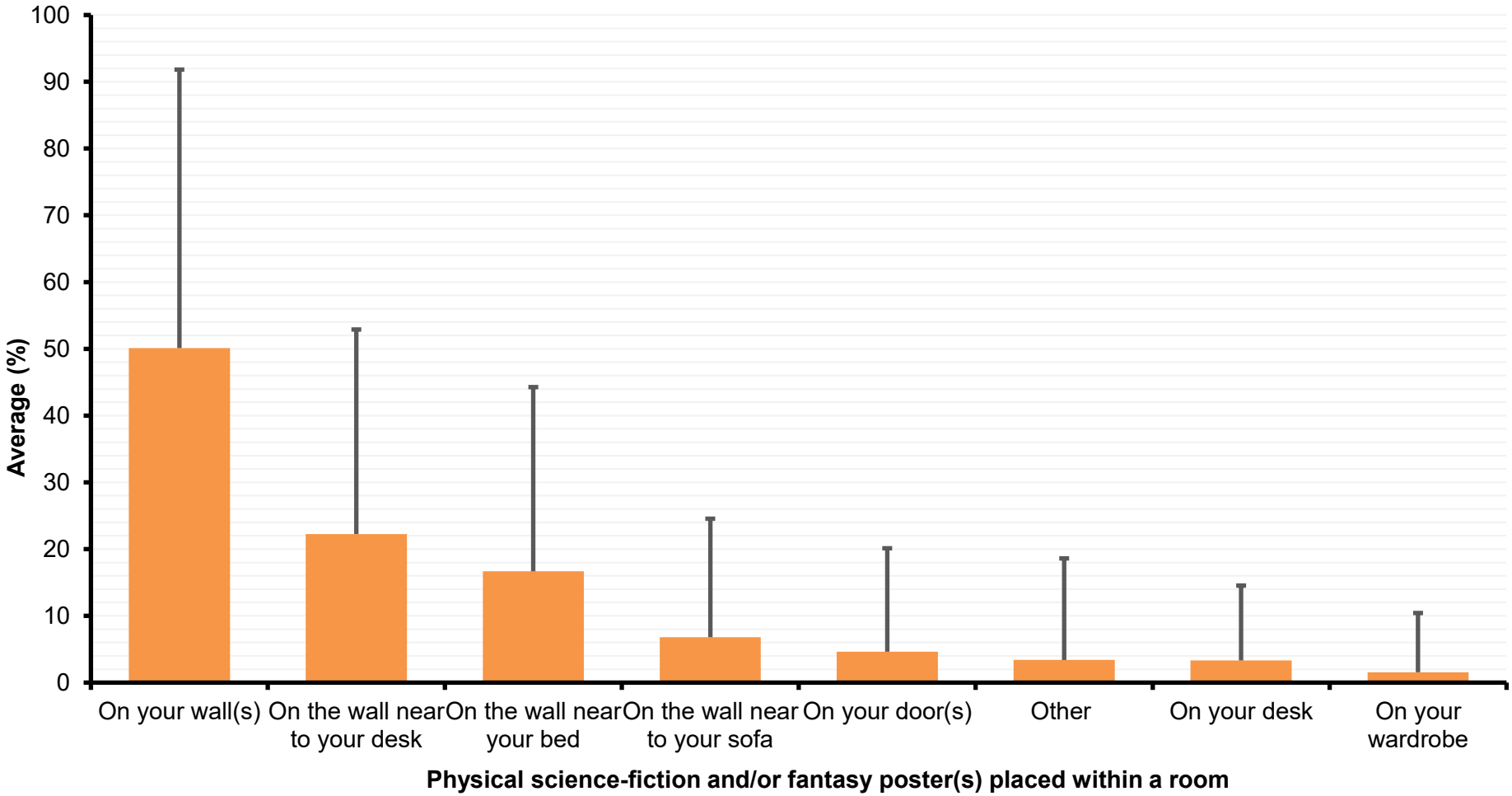


Figure 5.20. The average percentages where the physical science-fiction and/or fantasy poster(s) were placed within the respondent's room(s), along with the SD (error bars). The responses are from the online survey question 13. Where are the physical science-fiction and/or fantasy poster(s) placed within your room(s)?

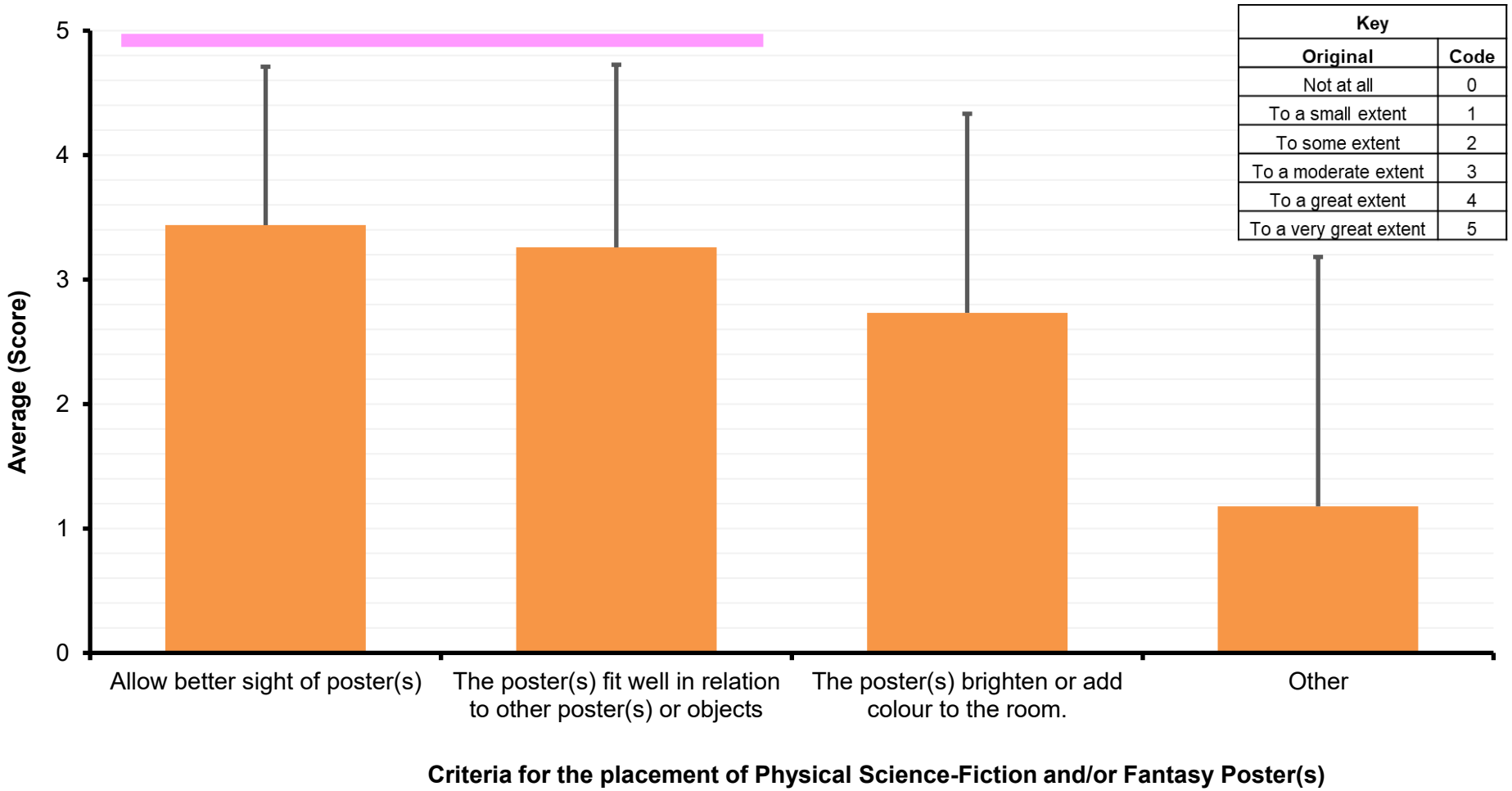


Figure 5.21. The importance of the criteria for the placement of the respondent's physical science-fiction and/or fantasy poster(s), along with the SD (error bars). The horizontal bars (Pink line) signify homogeneous subsets (at P<0.05). (Statistical test on Figure 5.21 in Appendix 23 Tables A23.11 and A23.12). The responses are from the online survey question 14. What is the importance of the following criteria when considering the placement of your physical science-fiction and/or fantasy poster(s)?

For digital posters, the home office, a private workspace, was the most common location for display, as respondents often used their desktops and laptops there. However, private, relaxing spaces like the living room and bedroom were reported as the second most common locations (Figure 5.19). In interviews, respondents shared that they typically displayed digital posters in places where others could see them. The criteria for displaying these posters included ensuring visual synergy (e.g., genre consistency), using specific devices for particular types of posters (e.g., personal devices for personal images), and adjusting the posters based on their mood. Additionally, some respondents considered the aesthetics of the posters and how they complemented device icons. Interestingly, one respondent mentioned that they had never really thought about it before. The key advantage of digital posters is their ease of changeability. Respondents highlighted how quickly they could alter the posters on their devices to match their mood. Similar to physical posters, some of their digital posters were stored away and not actively displayed. For physical posters, interviewees noted that they are typically displayed for extended periods and are only changed infrequently (e.g., every few months or even years). Some respondents mentioned that they might never change them at all. The reasons for this include the difficulty of rearranging them and the risk of damaging the posters during the process. When respondents do change their posters, it is usually because they become bored with the current one, find a more aesthetically pleasing poster, acquire new ones, or notice damage (such as fading due to exposure to light). Additionally, changes in living situations, like moving to a new place or sharing a space, may prompt poster changes. Despite these factors, owners do engage with their physical posters regularly, with most indicating they interact with them daily or frequently, but the owners do get used to them and become part of the background. This level of engagement aligns with findings from an advertising study, which revealed that while 94% of people noticed poster billboards in the past month, only half were deeply engaged with the message conveyed (Williams, 2017: 7). Some of these results are explored in greater depth in the discussion chapters six ‘Where Form Meets Function’ and seven, ‘Negotiating Space.' This was especially evident during the COVID-19 pandemic, when people were forced to stay at home for extended periods (much of the fieldwork for this research was conducted during the pandemic). Being consistently surrounded by one’s SFFFT poster(s) over such a prolonged period did not significantly alter the owners' opinions or experiences regarding where they displayed their posters, the rooms in which they were located, their taste, or their overall perception of these posters. Any changes in their display or room settings typically coincided with lockdowns. Perhaps unsurprisingly, the value of being surrounded by one's SFFFT poster(s) and other significant objects (e.g., reminders or nostalgic items from events or holidays) became more apparent during the lockdown. These objects’ roles in providing a sense of significance, such as

evoking feelings of familiarity, cosiness, or nostalgia for experiences like going to the cinema, were more deeply felt. However, owners were more likely to relocate other objects than their SFFFT posters. Home isolation due to COVID-19 led to significant mental health impacts, including increased levels of as ‘anxiety, frustration, panic attacks, loss or sudden increase of appetite, insomnia, depression, mood swings, delusions, fear, sleep disorders, and suicidal/domestic, violence cases have become quite common’ (Ammar *et al.*, 2021: 9). This may have contributed to the comfort and sense of stability that familiar objects, including posters, provided. The nostalgic and comforting qualities of these posters could have served as a psychological anchor during the heightened stress and isolation of the pandemic.

The significance and meaning of SFFFT posters to a room were often highlighted by respondents. These posters allowed owners to customise their spaces, imbuing them with purpose and creating a dynamic atmosphere suited to the room. They made the space feel more welcoming and helped amplify the personal connections owners had with their posters, making them feel integrated into the room’s overall aesthetic. However, even with these SFFFT posters, some owners noted that the room and the posters themselves experienced little to no change over time. Belk (2006) discusses how decorating a space with objects imparts personal value, such as a sense of self and emotional connection, as well as a sense of authenticity. In this context, SFFFT posters serve as objects that contribute to the decoration of a space, influencing how the owner identifies with their environment. Additionally, Habermas (1991) highlights the individual's agency and control in personalising their space, reinforcing the idea that SFFFT posters offer a means of self-expression and control over one’s surroundings. Given that SFFFT posters, particularly those tied to popular genres and media texts, often feature sensational or visually striking images (Powell, 2012), they can hold significant meaning and influence within a room’s design. These results are explored in greater depth in the discussion chapters six, ‘Where Form Meets Function’ and seven, ‘Negotiating Space.'

While the physical and, to some extent, the digital posters are displayed mostly in private spaces and mainly seen by their owners, the respondents were also conscious of the opinions of others who may see them. Some respondents noted that they simply did not care about the opinions of others and displayed the posters for themselves to experience solely. But this was not the case for all respondents, and some did express a desire to receive mainly positive opinions about their posters, and in some cases, saw them as a conversation starter that helped to create and maintain social bonds. These ‘others’ were mostly reported as being family, friends, partners, and housemates who frequently comment and see their

SFFFT poster(s). Yet there are some who simply don't care about other opinions and simply display their SFFFT poster(s) for themselves to experience solely. An example in the literature is provided by Garvey (2001: 61), who notes that an individual displays objects in their home for their appreciation and not that of others. However, while physical (and, to some extent, digital) posters are primarily displayed in private spaces and are mostly seen by their owners, respondents were still conscious of the opinions of others who might view them. Some respondents mentioned that they simply did not care about others' opinions and displayed the posters solely for their personal enjoyment and experience. However, this was not true for all respondents. Some expressed a desire to receive positive feedback on their posters, seeing them as conversation starters that helped foster and maintain social bonds. These 'others' were often family members, friends, partners, and housemates who frequently commented on or saw their SFFFT posters. This relates to Carrier (2002), who stated that objects hold significant social meaning. Case (2009) further supports this, emphasising that objects can help create social relationships with others. This aligns with Bourdieu's (1986) concept of social capital, as SFFFT posters can indeed possess social capital, serving not only as personal objects of significance but also as tools for creating and strengthening social connections with others. On the other hand, there were also respondents who were indifferent to others' opinions and displayed their SFFFT posters purely for themselves. This aligns with an example in the literature provided by Garvey (2001: 61), who discusses how individuals display objects in their homes for personal appreciation rather than for the enjoyment of visitors. These results are explored in greater depth in the discussion chapter six, 'Where Form Meets Function'.

[5.4] 'End credits'… who is still watching?

[5.4.1] 'Never tell me the odds'- Social and demographical characteristics

The previous section of this chapter provided a general overview of the online survey results. In this section, I examine whether there were any notable differences in responses based on some demographic factors of the respondents. The research examined whether various issues related to posters were influenced by social and demographic characteristics (Appendix 28), with a particular focus on SARS (sex, age, religious identity, and sexuality) (Appendix 24). For many poster-related characteristics, the sex, age, religious identity, and sexuality groups of respondents showed no statistically significant differences. Examples of questions where responses were not influenced by SARS included preferences for types of posters (Table A24.1), the average number of colour or greyscale posters own (Tables

A24.2 and A24.3), willingness to pay (Table A24.4 and A24.5), physical poster size (Table A24.6), whether the poster served as a reminder (Table A24.7), the importance of physical poster placement (Table A24.8), sense of immersion in the fictional world and social behaviour (Table A24.22).In other words, these aspects of posters elicited similar patterns of responses across SARS groups. However, certain questions revealed statistically significant differences among some SARS groups. This section focuses on the results that stood out in these instances. These results can be attributed to various factors discussed in the literature, offering insights.

The poster(s) owners who took part in the online survey and interviews (Table 5.3) are predominantly male, men aged 18 to 34, primarily from English-speaking countries or continents, white, heterosexual or straight, non-religious (e.g., atheist), and middle class. These results are unsurprising and align with my initial expectations, as well as existing literature. This demographic profile of respondents mirrors trends found in SFF fandoms, which are also predominantly male (Morrissey, 2017: 354; Soto, 2020: 3), 18–29 years old (for American audiences) (Statista, 2024c), or 30–39 years old for SFF readers (Menadue and Jacups, 2018). Most respondents are from English-speaking countries, mainly North America (Menadue and Jacups, 2018), and are Anglo-American white (Soto, 2020: 3). Some 40% of the online survey participants came from North America and a further 30% from Europe (including the UK). It is important to note that while the demographic profile of respondents in this study appears to reflect the profile of SFF fandom, as these are arguably those most likely to take part in the survey, it may not necessarily represent the broader SFF community. As noted in the methodology, the sample selection involved sending recruitment messages via a variety of media and sites, including fan sites, and hence was to a large extent self-selecting. It may have been the case that females and other groups were more likely not to engage, but it is encouraging that the pattern of at least some of the demographic characteristics of respondents in this study matches those of others in the literature. However, there is very little literature on the sexual orientation and religious identity of SFF fans. For example, a survey by Polygon Staff (2024: n.p.) found that 27% of American anime fans identify as LGBTQ+, while 73% identify as heterosexual. Regarding religious identity, Plante *et al.* (2016: 16) found that the ‘majority of furries do not consider themselves religious’. As for social class, a study by Berger (1977: 242) concluded that SFF fans are predominantly middle class.

In terms of age, there was a key difference between the online survey respondents and interviewees (Table 5.3). Most online survey respondents were between 18 to 24 years old, whereas the interviewees were slightly older, primarily between 25 to 34 years old, with a

notable secondary group aged 45 to 50 and 60 to 64 years old. These results were expected, as younger individuals, though more familiar with the internet (where the survey was conducted), may have had time constraints due to work or family commitments, limiting their participation in the in-depth research phase. Conversely, older respondents, having collected posters for a longer period, may have developed a deeper interest, increasing their willingness to engage in interviews.

Characteristics	**Online Survey**		**Interview**	
	273 respondents		28 interviewees	
	Number	Percentage %	Number	Percentage %
Sex	(N=274)			
Male	174	64 %	21	75%
Female	92	34%	7	25%
Prefer not to disclose.	8	3%	0	0%
Gender				
Yes	247	90%	26	93%
No	15	5%	2	7%
Prefer not to disclose.	11	4%	0	0%
Age				
18 to 24 years old	73	27%	3	11%
25 to 29 years old	34	12%	5	18%
30 to 34 years old	35	13%	5	18%
35 to 39 years old	37	14%	3	11%
40 to 44 years old	23	8%	1	4%
45 to 49 years old	13	5%	4	14%
50 to 54 years old	26	10%	2	7%
55 to 59 years old	10	4%	0	0%
60 to 64 years old	12	4%	4	14%
65 to 69 years old	7	3%	1	4%
70 to 74 years old	2	1%	0	0%
75 to 79 years old	0	0%	0	0%
80 to 84 years old	0	0%	0	0%
85 years old to +	0	0%	0	0%
Prefer not to disclose.	1	0%	0	0%
National identity	(N=281)		(N=33)	
North America	113	40%	9	27%

Europe	85	30%	16	48%
Prefer not to disclose	46	16%	2	6%
Australia	22	8%	4	12%
Asia	5	2%	0	0%
Africa	4	1%	0	0%
South America	3	1%	1	3%
Oceania	2	1%	1	3%
I do not feel I have one	1	0%	0	0%
Ethnic identity				
White	185	68%	21	75%
Non-white	44	16%	1	4%
Mixed	20	7%	2	7%
Other	13	5%	2	7%
Prefer not to disclose	11	4%	2	7%
Sexuality				
Heterosexual or straight	165	60%	18	64%
Bisexual	43	16%	3	11%
Other sexual orientations (e.g., pansexual, or asexual)	26	10%	3	11%
Gay or lesbian	21	8%	2	7%
Prefer not to disclose.	18	7%	2	7%
Religious identity	(N=280)		(N=30)	
No religion (e.g., atheist)	175	63%	19	63%
Christian	46	16%	4	13%
Other	24	9%	1	3%
Prefer not to disclose	19	7%	1	3%
Buddhist	5	2%	1	3%
Jewish	5	2%	2	7%
Hindu	4	1%	2	7%
Muslim	2	1%	0	0%
Sikh	0	0%	0	0%
Social class identity				
Lower-working class	20	7%	2	7%
Upper-working class	29	11%	3	11%
Lower-middle class	81	30%	7	25%

Upper-middle class	84	31%	10	36%
Lower-upper class	7	3%	2	7%
Upper-upper class	3	1%	0	0%
Mixed	1	0%	0	0%
Unsure	31	11%	1	4%
Prefer not to disclose	17	6%	3	11%
Average annual household income				
£0 to £10,000	19	7%	3	11%
£11,000 - £20,000	18	7%	2	7%
£21,000 - £30,000	21	8%	0	0%
£31,000 - £40,000	25	9%	4	14%
£41,000 - £50,000	20	7%	5	18%
£51,000 or £60,000	15	5%	3	11%
£61,000 or £70,000	16	6%	1	4%
£71,000 or £80,000	15	5%	1	4%
£80,000 or more	53	19%	3	11%
Prefer not to disclose	70	26%	6	21%

Table 5.3. Summary Table of the demographic characteristics of the online survey respondents (N=273) and interviewees (N=28) in Appendix 28 with Figures A28.1 to A28.18. In the online survey, there was no mechanism for respondents to rank or score their answers to some demographic questions, where they could select multiple options. As a result, all answers were treated equally and included in the overall count. Consequently, in some cases, the total number of responses exceeds N.

For the online survey (Table 5.3), the highest reported income category was £80,000 or more, whereas for interviewees, the most common income range was approximately £41,000–£50,000 (Table 5.3), followed closely by £31,000–£40,000. Age is often correlated with disposable income, although this relationship is typically nonlinear. According to UK data from 2023, the highest average disposable income was observed in the 45 to 54-year-old group, but overall, income follows a curved trajectory across different age groups (Statista, 2024a). Based on these ONS national Figures, the estimated average disposable income for my younger group (18 to 34 years) would be £41,558.50, while for the older group (35 to 74), it would be £43,175.75. Among online survey respondents who disclosed their income, shown in Table 5.4, 46% of the younger group reported earning more than £41,000, compared to 74% of the older group, reinforcing the expected trend of higher income among older participants. Geographic differences were also observed: 68% of

respondents from North America (USA and Canada) reported incomes above £41,000, whereas in the EU (including the UK), this Figure was 47%. These patterns align with regional income statistics, with the average annual household income reported as $80,610 (£64,604) in the USA (Guzman and Kollar, 2024), €37,900 in the EU (Eurostat, 2024), and £34,500 in the UK (Office for National Statistics, 2024).

	Region of respondents		**Age category of respondents**	
Income categories employed in the survey	Europe	North America	Younger	Older
£0 to £10,000	8	4	14	5
£11,000 - £20,000	6	8	13	5
£21,000 - £30,000	7	5	14	7
£31,000 - £40,000	8	13	17	8
£41,000 - £50,000	4	11	13	7
£51,000 or £60,000	3	7	5	10
£61,000 or £70,000	3	9	7	9
£71,000 or £80,000	3	10	4	11
£80,000 or more	13	27	20	33
Total number	55	94	107	95
Prefer not to disclose	25	18	35	35

Table 5.4. Breakdown of online survey respondents in terms of region where the live, age category and income. In Appendix 28 with Figures A28.17 and A28.17.

[5.4.2] SARS

A summary of the SARS results is presented in Table 5.5 (Detailed results in Appendix 24). The Table consists of columns representing the SARS groups and rows corresponding to the online survey questions. To simplify the analysis, some groups were combined; for example, age groups were condensed into two categories: Younger respondents (18 to 34 years) and older respondents (35 years and over). The table highlights statistically significant differences between SARS groups, while an ‘x’ indicates no significant difference. Most of the notable differences were between the two age groups, which will be the primary focus of this discussion. While some differences were also found among other SARS groups,

interpreting these variations can be complex, and there are also Type 1 errors (discussed in Chapter 3) that need to be considered when undertaking many statistical tests. Some explanations for SARS group differences may remain speculative, but they nonetheless provide a foundation for future research into these patterns.

<table>
<tr><th rowspan="2">Questions</th><th rowspan="2">Poster Type</th><th colspan="2">Sex Groups</th><th colspan="5">Age Groups</th><th colspan="2">Religious Identity Groups</th><th colspan="2">Sexuality Groups</th></tr>
<tr><th>Female</th><th>Male</th><th colspan="2">Younger respondents</th><th colspan="3">Older respondents</th><th>Religious/spiritual group</th><th>Non-religious/non-spiritual people</th><th>Heterosexual or straight group</th><th>LGBTQ+ group</th></tr>
<tr><td colspan="2">Poster Type</td><td colspan="2">X</td><td colspan="5">X</td><td colspan="2">X</td><td colspan="2">X</td></tr>
<tr><td rowspan="2">Number of Posters</td><td>Physical</td><td colspan="2">X</td><td colspan="2">X</td><td colspan="2" rowspan="2">16 to 20</td><td rowspan="2">21 or more</td><td colspan="2">X</td><td colspan="2">X</td></tr>
<tr><td>Digital</td><td colspan="2">X</td><td colspan="2">‘1 to 5’</td><td colspan="2">X</td><td colspan="2">X</td><td colspan="2">X</td></tr>
<tr><td colspan="2">Completing the online survey</td><td colspan="2">X</td><td colspan="5">X</td><td colspan="2">X</td><td>X</td><td>Changed</td></tr>
<tr><td rowspan="2">Importance</td><td>Physical</td><td colspan="2">X</td><td>Price</td><td>Design</td><td>Content</td><td colspan="3">Origin</td><td colspan="2">X</td><td>Origin</td><td>X</td></tr>
<tr><td>Digital</td><td colspan="2">X</td><td colspan="5">X</td><td>Collectable</td><td>X</td><td colspan="2">X</td></tr>
<tr><td rowspan="2">Colour or Greyscale.</td><td>Physical</td><td colspan="2">X</td><td colspan="5">X</td><td colspan="2">X</td><td colspan="2">X</td></tr>
<tr><td>Digital</td><td colspan="2">X</td><td colspan="5">X</td><td colspan="2">X</td><td colspan="2">X</td></tr>
</table>

Content	Physical	Weapons	X	Characters	Vehicles		X		X		
	Digital	Characters	Vehicles	X	Titles and text	Vehicles	X		Vehicles	Illustrations/drawings	
Design	Physical	X		Digitally edited	Painted	Vintage	X		X		
	Digital	Painted	X	X	Painted	Stencil	X		X		
Material (Physical)		Card (Matte)	X	Metal (Matte)	X		Card (Matte)	X	Card (Matte)	Card (Glossy)	Metal (Matte)
Official or Fan art	Physical	X	Official	Fan art	Official		X		X	Fan art	
	Digital	X		X			X		X		
Price	Physical	X		X			X		X		
	Digital	X		X			X		X		
Screen (Digital)		Desktop	Laptop	X	Mobile phone	Desktop screen	Television	Laptop	X	X	

		scre en															
Size (Physical)		X			X						X				X		
Identities		Sen se of self	Sexu ality identi ty	X	Sexuality identity	X					Gender identity	Religiou s identity (Religio us affiliatio n(s))	X		Nationa l identity	Scien ce-fictio n and fanta sy fan identi ty	sexu ality ident ity
Elicit?		Emotionally respond and express what kind of person you are		X	X	Reflect your personal values and beliefs					X				X		
Reminder		X			X						X				X		
Room	Phy sical	X		Bedr oom	X	Hall way	Livi ng	Stu dy (ho	Share d works		X				X	Bedroom	

						room	me office)	pace area			
	Digital	X		Bedroom	X				X	Work office	X
Placement (Physical)		‘On their wardrobe’	X	‘On the wall near their bed’	‘On their wall(s)’				X		X
Importance of placement (Physical)		X		X					X		X

Table 5.5. Summary table of the respondent answers to the online survey questions, whether there were significant differences and no differences between characteristic groups (SARS). No significant differences are marked with an ‘x’. Detailed results in Appendix 24.

The age groups exhibited the most numerous and, in some ways, the most striking differences. For instance, younger respondents (18–34) tended to own fewer physical (Table A24.9) and digital (Table A24.10) posters than older (mature) generations (35+). This preference for physical objects among older respondents may parallel their affinity for records, CDs, DVDs, and Blu-rays. Younger age groups placed greater importance on the price, design, and content of physical posters compared to older age groups (Table A24.11). They were more likely to own physical posters featuring characters (Table A24.12), digitally edited designs (Table A24.13), fan art (Table A24.14), or posters made of metal (matte) material (Table A24.15). Additionally, younger respondents had more digital posters stored on their mobile phones (Table A24.16) and were more likely to display digital posters in their bedrooms (Table A24.17). Their physical posters were often located ‘on the wall near their bed’ (Table A24.18), and their posters were more likely to reflect their sexual identity (Table A24.19). In contrast, older respondents (35+) tended to own more posters overall (Table A24.9 and A24.10) and placed greater emphasis on the origin of physical posters (Table A24.11). They were more likely to have physical posters featuring vehicles (Table A24.12), painted designs (Table A24.13), vintage styles (Table A24.13), and official posters (Table A24.14). Their digital posters frequently included titles and text (Table A24.20), vehicle imagery (Table A24.20), and were often painted (Table A24.21) or stencilled (Table A24.21). These posters were commonly displayed on desktop screens and televisions (Table A24.16). Older respondents also favoured posters that reflected personal values and beliefs (Table A24.22). Physical posters were more likely to be displayed in hallways (Table A24.23), living rooms (Table A24.23), studies (home offices) (Table A24.23), and shared workspaces (Table A24.23), and were often described as being ‘on their wall(s)’ (Table A24.18).

The sex groups (predominantly males and females) exhibited the second most numerous set of statistically significant differences. Females were more likely to have physical posters featuring weapons (Table A24.12) and posters printed on card (matte) material (Table A24.15). They also owned more digital posters with characters (Table A24.20), painted designs (Table A24.21), and posters displayed on their desktop screens and laptops (Table A24.16). Additionally, females’ posters were more likely to reflect their sense of self and sexual identity (Table A24.19), evoke an emotional response (Table A24.22), and express what kind of person they are (Table A24.22). Physical posters were more commonly displayed on their wardrobes (Table A24.18) compared to males. Males, on the other hand, surpassed females in certain areas. They were more likely to have digital posters featuring vehicles (Table A24.20), own official physical posters (Table A24.14), and display physical posters in their bedrooms (Table A24.23) than females.

The sexuality groups demonstrated the third most significant differences, particularly between the LGBTQ+ group and the heterosexual (or straight) group. For the LGBTQ+ group, notable distinctions included a greater likelihood of having participated in an online survey that changed their perspectives on their posters (Table A24.24), owning more digital posters featuring illustrations and drawings (Table A24.21), and having more physical posters categorised as fan art (Table A24.14). They also owned more posters printed on glossy card (Table A24.15) and matte metal (Table A24.15). LGBTQ+ respondents were more likely to have posters reflecting their sci-fi and fantasy fan identity (Table A24.19) as well as their sexual identity (Table A24.19). Furthermore, they displayed both physical (Table A24.23) and digital posters in their bedrooms (Table A24.17) more frequently than heterosexual respondents. In contrast, the heterosexual or straight group exhibited higher ownership in other areas. They placed more importance on the origin of physical posters (Table A24.11), owned more digital posters featuring vehicles (Table A24.20), and had more physical posters printed on card (matte) (Table A24.15). Additionally, their posters more often reflected their national identity (Table A24.19) compared to the LGBTQ+ group.

The final and smallest group that showed significant differences was the religious identity groups, with the religious/spiritual group exhibiting more distinctions than the non-religious/non-spiritual group. For the religious/spiritual group, notable differences included owning more official posters (Table A24.25), placing greater importance on digital posters as collectables (Table A24.26), owning more digital posters stored on laptops (Table A24.16), and having more physical posters, particularly those printed on card (matte) (Table A24.15). Their posters were also more likely to reflect their gender (Table A24.19) and religious identity or affiliations (Table A24.19) compared to the non-religious/non-spiritual group. In contrast, the non-religious/non-spiritual group stood out in fewer areas but were more likely to display digital posters in a work office (Table A24.17) compared to the religious/spiritual group.

As noted earlier, income tends to have an association with age, and thus it is to be expected that income disparities could significantly influence the ownership, preferences, and choices surrounding physical and digital posters. Younger respondents, who often have less disposable income compared to older respondents (Cribb, 2019; Escalonilla *et al.*, 2022), tend to prioritise the price of physical posters more and own fewer posters overall. This financial constraint drives younger individuals to make more practical decisions regarding the material type and design of their posters, favouring options that balance affordability and quality. For instance, younger respondents are more likely to own metal (matte) posters, which, despite their higher average cost (approximately £40 on platforms like Displate,

2024), are valued for their durability, longevity, and modern aesthetic (Displate, 2024). This investment aligns with a more sustainable and practical approach to poster ownership, especially for those who rent and may have to move on a regular basis. In contrast, traditional paper posters, while cheaper upfront, may not offer the same long-term benefits as they could be more easily damaged. On the other hand, older respondents, with comparatively higher disposable income, are more likely to own physical painted posters, which are typically more expensive due to factors such as the artist's reputation, rarity, and craftsmanship. These preferences extend to digital designs, where older individuals may incorporate a similar 'painted' aesthetic that reflects their taste for traditional art. The disparity is also evident in the preference for fan art versus official posters. Younger respondents lean toward fan art posters, which are often more accessible, available through various channels such as conventions, online shops, or direct printing, and tend to be more affordable than official posters. Older respondents place significant importance on the origin of physical posters and prefer owning official ones. A recurring theme in the interviews was their desire for original, accurate, and realistic posters with detailed designs and minimal copyright issues, qualities typically associated with official posters. This emphasis underscores their interest in knowing the posters' origins. These originals can be rare and highly expensive. For example, the original 'international' version of the Metropolis poster sold for $690,000 in 2005 (Pulver, 2012). Although this is an extreme case, it illustrates the financial exclusivity associated with official posters, particularly those considered collectables or historical artefacts. In terms of the design of physical posters, younger respondents scored their importance to a great extent, whereas older respondents rated this to a 'moderate extent.' Despite these differences, both age groups own a relatively small percentage of physical painted posters, less than 20%, and digital painted posters, around 10%. Similarly, both groups own less than 50% of their physical posters as fan art, with around 60% of their posters being official. The importance of origin was rated only to a small extent, and less than 4% of their posters are metal (matte) posters. Income disparities and accessibility could affect not only the number of posters owned but also the choice of design, material, and origin, underscoring the nuanced relationship between economic factors and poster preferences among poster owners.

Housing disparities between generations significantly influence the placement, display, and preferences surrounding physical posters, particularly among SFFFT poster owners. Younger respondents are more likely to share accommodations due to the cost-of-living crisis, with 3.6 million young people living with parents or in shared housing in 2023 (Office for National Statistics, 2024; Paz-Pardo, 2022). With less disposable income than older respondents (Cribb, 2019; Escalonilla *et al.*, 2022), younger people often rely on their

bedrooms as the primary space for displaying posters, especially near their beds. Digital posters, often free to download, are also predominantly displayed in their bedrooms. In shared apartments, studies have shown that the bedroom is typically regarded as the most private and frequently used space (Dey and De Guzman, 2006). In contrast, older respondents, who are more likely to own their homes, have multiple rooms, such as hallways, living rooms, studies, and shared workspaces, where they can display physical posters. Regarding digital posters in bedrooms, 40% of younger respondents display them there, compared to just 10% of older respondents. Fewer than 40% of both groups display physical posters near their beds, and less than 25% of bedroom space is used for poster displays, with close to half of the posters displayed on the walls. Both groups display fewer than 10% of physical posters in hallways and less than 5% in shared workspaces. However, younger respondents display about 10% of physical posters in living rooms, compared to 20% for older respondents, and around 15% in studies, compared to 25% for older respondents. Income disparities also influence the devices used to display digital posters. Younger respondents, with lower disposable incomes, primarily use mobile phones for poster displays, aligning with their higher average screen time of roughly 7 hours and 30 minutes per day, compared to less than 7 hours for older respondents (Backlinko, 2024). While older respondents now widely own mobile phones (Statista, 2024d), their greater disposable income enables them to afford desktops, televisions, and other devices for digital poster displays. Digital posters displayed on phones account for less than 20% for both groups. Television displays are also low, at under 10% for both groups. Desktops show a sharp contrast, with 25% of younger respondents using them for digital poster displays, compared to 51% of older respondents. These patterns highlight how generational income and housing disparities shape poster display preferences and practices.

There is a significant difference between males and females in the devices used to display digital posters, such as laptops and desktops. On average, males and females display their digital posters on devices differently: about 40% of females display posters on laptops compared to 25% of males, while about 40% of males display posters on desktops compared to 25% of females. Explaining this difference in display device between men and women is a challenge. It may be that the men in the sample were more likely to own desktop computers, perhaps linked to their gaming power relative to laptops, but no other data were collected to allow for this hypothesised explanation to be tested. In 2022, the gamer population in the United States was relatively balanced in terms of gender distribution, with 52% identifying as male and 48% as female (Statista, 2024b: n.p.). This trend aligns with findings from a Pew Research Center (2015) report on U.S. adults, which shows that approximately 70% of both men and women own a desktop or laptop computer, with men

owning slightly more (74%) compared to women (71%) in 2015. This pattern highlights how gendered preferences in digital activities can influence the choice of devices used to display digital posters, reflecting broader trends in technology use and engagement.

Official movie posters often follow a specific formula in terms of content and design. These posters are typically photographic, digitally edited, and feature characters prominently, as star faces are more marketable, especially when presented in realistic, photographic styles (24x36: A Movie About Movie Posters, 2016). It is unsurprising that younger respondents own more physical posters featuring characters that are digitally edited, as this format is the most common for official posters. This normalisation influences their preferences, alongside practical considerations: younger people, with less disposable income (Cribb, 2019; Escalonilla *et al.*, 2022), limited display space (e.g., bedrooms) (Dey and De Guzman, 2006: 901), and little ability to edit or change content, are more conscious of poster content. They may avoid content that feels unappealing or potentially offensive to others who might see their posters. In the SFF genres, characters are often depicted according to Western societal and Hollywood ideals of masculinity (Soames, 1992, in Gilligan, 2012) and femininity (Davis, 1995; Ruben, 2012; McDaniel, 2009), frequently designed for a voyeuristic gaze (Gilligan, 2012: 179), such as the 'male gaze' applied to female characters (Mulvey, 1989). It is unsurprising that males are more likely to own official physical posters as SFF fandoms have historically been dominated by men (Morrissey, 2017: 354; Soto, 2020: 3), with American anime fans primarily identifying as heterosexual (Polygon Staff, 2024: n.p.) and falling within the 18–29 age range (for American audiences) (Statista, 2024c). Fans often reinterpret official content to align with their own desires and needs, creating alternative works (Jenkins, 1988: 103). As a result, official SFF posters primarily cater to heterosexual men as their target audience. LGBTQ+ individuals in the sample prefer illustrations, drawings (digital), and fan art (physical), with the latter offering an alternative to the normalised content and designs intended for the mainstream audience. Digital posters are also easily accessible and diverse, allowing LGBTQ+ individuals to acquire illustrations and drawings that deviate from the norms of official posters. Furthermore, this could explain why the LGBTQ+ group found their posters, particularly fan art, to be more reflective of their personalised version of their sci-fi and fantasy fan identity and their sexual identity. However, they found their sci-fi and fantasy fan identity to be more reflective than their sexual identity. A common theme in the interviews was that the posters are primarily SFF-related, emphasising themes and elements from the genres themselves. Despite these differences, both age groups own a similar average of 50% of posters where characters are the main content. However, younger respondents own a higher percentage (around 70%) of digitally edited physical posters, compared to older respondents (around 50%). Both age groups highly (to a great extent)

value the importance of the content of physical posters. Similarly, both sex groups own roughly half of the official physical posters in their collections. Regarding ownership by sexuality groups, both have an average of around 20% for digital posters featuring illustrations/drawings, while physical fan art posters make up about one-third of their collections. Both groups rated the reflectiveness of their sci-fi and fantasy fan identity to a great extent, while the reflectiveness of their sexuality identity was rated to a small extent. These findings underscore how mainstream societal norms are encoded into official posters that primarily cater to the SFF demographic of heterosexual males, while fan art offers an alternative that more authentically represents individuals outside the majority, such as those in the LGBTQ+ community.

A commonly perceived difference between the genders is that women are more people (social)-centric, while men are seen as more mechanical-centric. These are stereotypes, of course, and are subject to sexual constructivism rather than biology. Nonetheless, the notion that women are more people-orientated aligns with occupational trends although this could be due to cultural norms: women predominantly work in people-centred jobs such as health and care, comprising 67% of workers in this sector (World Health Organization, 2024: n.p.), whereas men dominate mechanical-centric fields like STEM, comprising of 75% in the UK in 2023 (Gov.UK, 2024). Taking this as a starting point, it may perhaps be unsurprising that females own more digital posters featuring characters, while males and heterosexual individuals own more digital posters featuring vehicles, even if care does need to be taken here given that the sample and indeed SFF fandoms in general are primarily composed of men (Morrissey, 2017: 354; Soto, 2020: 3) and heterosexual or straight individuals (Polygon Staff, 2024: n.p.). Indeed, both sex groups own a roughly equal proportion of digital posters featuring characters, averaging around 50%. However, when it comes to vehicles, males own an average of approximately 15% of their digital posters with this theme, compared to females, whose ownership averages below 5%. For sexuality groups, both LGBTQ+ and heterosexual individuals own less than 15% of digital posters featuring vehicles. Older respondents were more likely to own digital posters featuring titles, text, and stencil designs, relative to the younger generation, but there is no apparent explanation for this difference. Maybe it reflects a preference for minimalism when using their desktop and television screens, but without further data, it is not possible to be definitive. It also needs to be repeated that the number of responses in the sample for these choices is relatively low. For digital posters featuring titles and text, both age groups owned an average of less than 10%, and for stencil-designed digital posters, both groups owned an average of less than 3%. These findings suggest that the accessibility of posters, societal norms, and occupational influences may shape the content preferences of different sexes, sexuality groups, and

generations, but there is a degree of speculation here, and hence they do need to be explored in future research.

The results from the survey suggest that younger respondents are more likely than older respondents to say their posters reflect their sexual identity. This could be linked to a finding from the Office for National Statistics (2020: n.p.) of younger people being 'more likely to explore their sexuality, combined with greater social acceptance of different sexual identities and the ability to express these today'. Consequently, younger respondents are more open to discussing and expressing their sexual identity, whereas older respondents may be less inclined to do so. Furthermore, females were more likely to answer that their SFFFT posters reflect their sexual identity, possibly because females who explore or identify as part of the LGBTQ+ community are more socially accepted than their male counterparts (Bettinsoli *et al.*, 2019). Nevertheless, it does need to be noted that both age and sex groups scored this willingness to a relatively small extent, and care does need to be taken when providing possible explanations. Moreover, heterosexual or straight group found their posters to be more reflective of their national identity, likely due to the fact that certain nations are more accepting of heterosexual or straight individuals while being less accepting of LGBTQ+ people. As noted by Human Rights Watch (2023: n.p.), '67 countries have national laws criminalizing same-sex relations between consenting adults.' However, for both groups, national identity was not seen as a significant reflection in their posters.

The home can serve as an LGBTQ-affirming space, as highlighted by The Trevor Project (2023), although only 38% of young LGBTQ individuals reported experiencing such affirmation. As mentioned earlier, the bedroom is usually considered the most personal and frequently used area of the home (Dey and De Guzman, 2006), and often described as a 'safe space' (Respondent 22), which was a common theme that emerged in the interviews. It is, therefore, unsurprising that the LGBTQ+ group displayed both their physical and digital posters in their bedrooms as a means of self-expression, with reduced fear of judgment. In terms of physical posters, the LGBTQ+ group owned an average of 50% of their posters in their bedrooms, compared to 30% for heterosexual or straight individuals. Similarly, for digital posters, LGBTQ+ individuals owned an average of 35% of their digital posters in their bedrooms, compared to 20% for their heterosexual or straight counterparts. These findings would seem to reinforce the importance of the bedroom as a space for self-expression, particularly among LGBTQ+ individuals.

The religious/spiritual group in general did not regard their posters as being reflective of their religious identity, but they were more likely to claim that the posters reflected their gender identity. One possible reason why the religious/spiritual group found their posters to reflect

their gender identity more could be that many religions, such as Christianity, emphasise traditional gender roles and use sacred objects with gendered symbolism, for example, the statue of the Virgin Mary, which symbolises motherhood. This gender-focused perspective may have carried over to their choice of SFFFT posters. But again, care does need to be taken not to over-emphasise a potential explanation, given that both groups scored the reflectiveness of their gender identity in their posters to a small extent.

The older respondents were more likely to say that their posters reflect their personal values and beliefs than the younger generation. There may be various explanations for such a difference. For example, it could be that the older respondents, having grown up primarily consuming media such as films and TV shows, may view SFFFT posters as a nostalgic reminder of those formative texts. In contrast, younger respondents, with access to the internet and a wider variety of media sources, are not as dependent on films or TV shows, and their associated SFFFT posters, for values and beliefs. Media texts can reflect and/or teach such values by demonstrating the outcomes of characters' actions (Teays, 2012: 1), and this process allows viewers to internalise these values and beliefs without directly experiencing the consequences themselves (Teays, 2012: 1).

When it came to posters eliciting an emotional response, females reported experiencing this more strongly compared to males. Care does need to be taken here as per the points made above about over-generalising sex differences, but one possible explanation for the finding is that females tend to exhibit greater emotional responsiveness, particularly positive emotions, compared to males (Chaplin, 2015). It also needs to be noted that both groups scored their posters as eliciting an emotional response to a great extent, highlighting the emotional value posters can hold. Furthermore, the results suggest that females were more likely than males to use posters to express what kind of person they are. Russell Belk (2006) argued that we display objects to provide personal value, such as expressing our sense of self and emotions, giving a physical form to authenticity. One example from Pauline Garvey's (2001: 61) work highlights a woman who stated that she decorated her home for her own appreciation rather than for others. Similarly, Angela McRobbie (1991: 72) noted that 'boys are thought to occupy the public world for their leisure and subcultural activities, while girls are thought to resort to the private sanctuary of the bedroom.' This idea aligns with the concept that females often view private spaces, such as their bedrooms, as personal sanctuaries where they can creatively decorate with SFFFT posters for their own enjoyment. The private space offers more autonomy and control over self-expression (Habermas, 1991). Hence, the finding may imply that females, who tend to express themselves more frequently and in various ways, such as through decorative objects, are more likely to view their SFFFT

posters as a form of self-expression than are males. However, despite this difference, both males and females scored their posters as moderately effective in expressing what kind of person they are.

[5.5] Conclusion

In conclusion, the key findings indicate that SFFFT posters are predominantly owned by males aged 18 to 34, primarily from English-speaking countries or continents. The majority of these owners are white, heterosexual or straight, non-religious, and belong to the middle class. SFFFT posters hold significant value to their owners, often at a subconscious level, sometimes even surpassing the importance of other personal objects. These posters evoke emotions, reflect the owner's sci-fi and fantasy fan identity, and serve as reminders of the media text. In many ways, they function as a form of self-expression, similar to other objects that carry personal meaning. However, the study also reveals that the significance of SFFFT posters is somewhat limited compared to the media texts themselves, as posters are considered paratexts. While media texts enable deeper immersion, SFFFT posters primarily act as reminders of those texts rather than conduits for immersion. The type of poster, including its availability and components (such as content, design, and colour), plays a significant role in acquisition, with common elements consistently influencing owner preferences. Furthermore, the location and placement of the posters contribute to their meaning, often having a symbiotic relationship with the space they occupy, thereby enhancing the significance of both the poster and the room. This can positively affect the owner, offering mental comfort and often receiving positive feedback from others. Ultimately, the owner's preferences, such as content choice and placement, are crucial to the significance of the SFFFT poster. The results indicate that SFFFT posters have three types of significance: 'aesthetics,' 'functionality,' and 'personal significance' (which includes both personal meaning and connection to the media text). These aspects primarily influence how poster owners perceive their posters in terms of their significance, but also potentially how others may observe them when displayed. Collectively, these themes will be referred to as 'The Three Significances.' This is similar to points made by Hebdige (1979: 3), who argued that objects within a subculture can hold dual meanings, both utilitarian (aligned with 'functionality' and 'aesthetics') and symbolic ('personal significance'). The Three Significances form the key focus of the discussion chapters: 'Where Form Meets Function,' 'Negotiating Space,' and 'Silent Conversations.' The SARS analysis revealed that the most pronounced differences between groups were primarily linked to age, which in turn may be influenced by factors such as income levels, homeownership (where the posters perhaps are displayed), and to some extent, gender. Additionally, there were intriguing indications of variations related to sexuality and religion/spirituality, though these remain more speculative

and would require further research to fully understand. It is reasonable to suggest that these differences are shaped by broader socio-economic and cultural factors, including income disparities, accessibility, occupational and technological influences, normalisation of certain media consumption habits, societal norms, and identity formation. These elements collectively influenced the types of posters owned, poster preferences, display locations, their perceived importance, and the extent to which SFFFT posters function as reflections of personal identity.

Chapter 6. Where Form Meets Function

[6.1] Introduction

This chapter explores the first two of the 'Three significances' identified in the main results chapter; notably, how SFFFT posters hold significance and meaning in terms of 'aesthetics' and 'functionality.' The discussion covers:

- Art and Aesthetics: Whether SFFFT posters can be considered artwork, what makes a poster aesthetically pleasing, and how posters are perceived as artwork influence their owners.
- Functionality: How factors such as colour (e.g., battery-saving considerations, brightness, and the fading of physical posters) affect display choices, how posters can transform a space (e.g., filling an empty wall or personalising an area), and how they serve as social tools (e.g., conversation starters, awareness of others' opinions).

The first section focuses on the art and aesthetics of SFFFT posters by posing the question: Are SFFFT posters art?

[6.2] Art and Aesthetics

[6.2.1] Are Science-Fiction and Fantasy Posters Artwork?

Could SFFFT posters be considered artwork, or are they merely aesthetically pleasing? Interviewees offered varied definitions of what constitutes 'art' and whether SFFFT posters fit into that category. Respondent 18 emphasised the subjective nature of art, noting that 'there can never be a definite one definition of what is art and what is not,' since personal interpretation ultimately determines artistic value. According to Respondent 28, SFFFT posters represent a 'different form of art,' akin to illustration. Respondent 8 admitted to viewing some SFFFT posters as art 'subconsciously,' while Respondent 19 suggested that certain posters are simply 'very laced and slapped together.' For Respondent 21, physical SFFFT posters qualify as art, whereas digital ones do not, reflecting personal preferences. However, Respondent 25 highlighted a distinction between mere 'decoration', such as something bought from a 'home goods store', and 'art', which has a recognisable, individual creator. Respondent 9 added that the artist can define a piece as art if it was 'intended to be art when [it was] created,' but it is ultimately the audience or owner who decides 'whether it's good or bad' and 'good enough to keep.' Respondent 13 echoed this view, suggesting that buying directly from an artist transforms a piece from a poster into an artwork, although Respondent 3 felt it was still not on the same level as traditional art (e.g., Van Gogh). These observations tie back to Tsing's (2013: 21) discussion of alienation, where disconnecting the

creator from the object can drive profit. Conversely, a closer connection between artist and poster can enhance the poster's significance to its owner and potentially its monetary value. In Respondent 25's home, physical posters are treated like museum pieces, complete with a placard under each of them to provide 'context' for visitors. As Respondent 25 noted, placing a label beneath a poster 'elevates it, from decoration to art.' These perspectives support the V&A's (2021b) view that posters constitute an accessible and valuable form of art. Similarly, Dawsons Auctions (2024) notes that film posters have become highly collectable items, often serving as accessible expressions of both cinematic interest and artistic appreciation. They also align with Hall's (1973) concept of 'negotiated readings'. Owners acknowledge that posters can be considered art, but this classification remains subjective, varying by individual perception and the specific poster in question. Likewise, Appadurai (1986: 5) describes how individual objects are imbued with meaning by their owners, a notion echoed in McVeigh's (2000: 234) concept of 'consumutopia', specifically the trait of 'projectability,' where posters can be personally regarded as art by their owners. Miller (1987) similarly argues that the act of owning a commodity grants it significance, as owners embed personal meaning into it, allowing owners to regard their own posters as art. This aligns with Marx's broader discussion on the value of commodities, which, as Roseberry (1997: 32) highlights, varies according to each consumer's personal tastes, allowing owners to determine whether and which posters are deemed as art. As a result, some owners perceive SFFFT posters as a distinct form of art, given that the visuals of the SFF genres differ from those of traditional art or other genres like westerns or romance. Others, however, only regard certain posters, or none at all, as art, depending on personal interpretation, which aligns with existing literature on subjective aesthetic judgments. A key distinction in these perceptions often hinges on whether the poster was designed by an artist, rather than being mass-produced. This is unsurprising, as SFF are genres rooted in creativity, world-building, and artistic imagination, making the creator behind the artwork an important consideration for some owners. Additionally, some owners assess a poster's artistic value based on its perceived quality or their personal definition of what constitutes 'good' art, a common criterion across various objects of aesthetic significance. Furthermore, displaying SFFFT posters in a museum-like manner, such as framing them or arranging them in a curated fashion, can further emphasise their status as artworks. Given that SFF imagery is often fantastical rather than conventionally 'artistic,' its framing and presentation may play a crucial role in shaping perceptions of SFFFT posters as art.

Interviewees acknowledge that SFFFT posters are intended to function primarily as advertisements, though, as Respondent 20 notes, ‘advertisements can be but are not necessarily always art.’ Some posters were ‘created as commercial illustrations,’ yet a few are ‘beautiful enough to be considered aesthetically powerful… as art in their own right’ (Respondent 14). Respondent 18 similarly observes that posters, like movies, exist in a ‘blurred line between [entertainment] and art.’ These insights support Gray’s (2010) argument that media posters act as paratexts, both commodities and advertisements. They also support Ljungblad *et al.*’s (2003) assertion that posters’ visuals primarily serve a utilitarian purpose, namely, to advertise a product and function as merchandise. As Meng and Shen (2021) argue, movie posters hold multiple values, including ‘commercial’ and ‘utilitarian’ functions, as well as ‘cultural’ and ‘artistic’ significance. In a similar vein, Frost *et al.* (2006) suggest that posters operate at the intersection of commercial promotion and artistic creativity, making them simultaneously marketing devices and cultural artefacts. This dual role is exemplified by Rhodes and Singer's (2024: n.p.) description of the Jaws poster (Figure 2.2) as a ‘miracle of evolution’, a piece that functions simultaneously as advertising, film history, and art. This is unsurprising, given that film and television posters have gradually developed beyond their purely promotional role into recognised works of art (Poster Collector, 2016), incorporating diverse design styles and iconography such as art deco, typography, and photography. These shifts align with current visual trends and technological advances (Poster Collector, 2016: n.p.) and often employ sensational images (Powell, 2012) to help market and sell the product. As highlighted in the documentary 24x36: A Movie About Movie Posters (2016: n.p.), official posters have increasingly moved from illustrations to photographic designs focusing on main characters, typically the ‘stars’, as they are easier to sell. Publicists often prefer ‘star faces’ on their advertising and keep tight control over how these faces appear on posters, especially as technology develops (24x36: A Movie About Movie Posters, 2016: n.p.). This evolution connects to Hall’s (1973) reception theory, particularly the preferred or dominant reading. Hence, the owners recognise that posters are still advertisements made by studios and thus are not always meant to be ‘art’ but to sell a media text. It also relates to Appadurai’s (1986: 5) perspective on how companies imbue objects with meaning; in this perspective, positioning posters primarily as advertisements rather than as standalone art. As a result, owners generally recognise SFFFT posters as serving a utilitarian function, primarily as advertisements for media texts and commercial products. Despite the otherworldly nature of the SFF genres, these posters still reflect the capitalist framework of our world, reminding owners that they exist within a market-driven system. However, not all SFFFT posters are visually appealing to every owner, and as a result, they may not always be considered art. This aligns with the broader perception that SFF imagery is not traditionally classified as ‘conventional art’. Yet, when a

poster is deemed aesthetically pleasing, its status can be elevated to ‘art’ in the eyes of the owner. Thus, SFFFT posters occupy a dual role as both art and advertising, due in part to their symbiotic relationship with the media texts they represent. While they depict extraordinary, imagined worlds, their commercial purpose remains undeniable, ensuring that, no matter how fantastical their imagery, they are still tied to real-world economic and cultural systems.

[6.2.2] The Big Three

The primary reasons for acquiring and displaying posters were tied to their aesthetic appeal, shaped by ‘The Big Three’: content, design, and colour. As outlined in the main results chapter, these three elements were the most important criteria when acquiring both physical and digital SFFFT posters, with content being the most prevalent, followed by design and colour. One could argue that ‘The Big Three’ form the poster’s central visuals, rendering it aesthetically pleasing. As Meng and Shen (2021) assert, the visual elements of a poster contribute to an artistic expression, a characteristic commonly found in movie posters. However, additional factors such as material, origin, and size (including screen size for digital posters), though less influential in the decision to purchase or acquire, also contribute to the poster’s overall visual impact.

[6.2.2.1] Content Aesthetics

For these posters to function as artwork for their owners, content played a crucial role. As Respondent 10 explained, the ‘type’ of poster influences this perception, noting that a physical poster ‘has to be more like artwork’ for it to be displayed and admired in the same way as traditional, physical art. This idea reflects Juan’s (1991) discussion of Isabella d’Este, Marchesa of Mantua, who deliberately arranged her Renaissance art collection in a manner that was both dense and carefully curated for aesthetic effect. Consequently, an SFFFT poster’s significance as art often depends on its physical form and its content aligning with, or at least resembling, traditional artwork. Even though the SFF genres are centred on otherworldly depictions, there remains a desire for their visual representations to echo familiar artistic conventions from our own world. This suggests that, despite their futuristic or fantastical nature, SFFFT posters still draw upon artistic traditions and aesthetics that are culturally recognised as ‘art’.

Respondent 23 wanted some of their poster content to be ‘kind of more artistically cool and interesting.’ For example, while they owned three original (official) *Star Wars* posters (Figure 6.1), described as ‘cool, but not as fun, ’ they also have *Star Wars* fan art posters that are ‘fun,’ featuring ‘just a head slapped on a historical painting body.’ (Respondent 23). For example, Respondent 23 *Star Wars* Last Supper (Fan art) poster (Figure 6.2). They sought a mix of ‘fun’ posters and ones that are ‘artistically cool and interesting.’ (Respondent 23). This



Figure 6.1. Respondent 23 *Star Wars: Episode IV-VI* (1977, 1980 and 1983) official posters.

perspective relates to semiotics, which explores how signs communicate meaning through a signifier and a signified (de Saussure 1915 in Bauer and Gaskell, 2000: 228–229). The signifier is the fusion of traditional artwork with SF content that normally would not coexist; the signified is the humour derived from placing a fictional character in a historical setting. This juxtaposition highlights an alternative reality that wouldn’t have existed either in the original historical period or in the fictional universe. Many interviewees also displayed other types of art or posters, not limited to SFF, often under a unifying theme. This echoes McVeigh’s (2000: 228–29) notion of a ‘unifying leitmotif’. Consequently, SFFFT posters can be both artistically engaging and playful, aligning with the aesthetic themes owners apply to other displayed artwork and posters. The SFF genres, known for their unconventional and visually striking imagery, offer alternative representations of reality, making it a prime

opportunity to showcase artwork that is not only artistic and intriguing but also imaginative and fun, a contrast to more conventional genres.



Figure 6.2. Respondent 23 *Star Wars* Last Supper fan art poster.

Respondent 20 explains that their SFFFT and non-SFFFT posters reflect a ‘general preference for people as the subject of visual art’. Their posters feature ‘specific characters,’ y*et al*so showcase them as being ‘an interesting-looking person.’ More importantly, Respondent 20 notes that they ‘know who that person is’ and have a ‘relationship’ with the character, recalling ‘feelings or memories or thoughts’ about them. Consequently, a ‘portrait of the character’ evokes the ‘whole relationship,’ creating ‘another layer of significance.’ Likewise, Respondent 9 grew up around figurative sculpture, seeing people in an ‘artistic context’ and ‘different degrees of nakedness.’ Due to this frequent exposure, they find images of people ‘usually boring, unless there's a specific aesthetics to it.’ They mention that they ‘definitely find images that have people in an interesting aesthetic,’ yet admit that ‘images of people in a fantasy context’ are not always appealing. This dynamic can be linked to semiotics, wherein characters (people) function as the signifier, and the signified is their interpretation as visual art, informed by a parasocial relationship between the owner and the character (de Saussure 1915 in Bauer and Gaskell, 2000: 228–229). Furthermore, Gilligan

(2012) describes how SFF often depict male bodies in a way that emphasises muscularity, similar to action genres, catering to a voyeuristic gaze. Meanwhile, Mulvey's (1989) concept of the 'male gaze' notes that female characters are often presented with idealised features such as flawless skin, slim figures, and luxurious clothing, designed to appeal to male viewers (Davis, 1995). Thus, certain content, particularly characters, can be significant to SFFFT poster owners because they are perceived as compelling visual art, either through an interesting aesthetic or through a parasocial connection to the character, but not always. Additionally, seeing people or characters depicted in an artistic context can influence owners to assign varying degrees of significance and meaning to these images. In the SFF genres, characters are often from alternative or otherworldly settings, making them less likely to exist compared to other genres that are more rooted in the 'real' world of the present or history, even if the narratives they are capturing are fictional. Some respondents had posters of places, such as New York, but these are real, and the respondent may well have been there. One other respondent had a poster of the movie *Titanic* (1997), but that ship and the disaster it was involved in were also real, and even if the respondent had not experienced it, they could still visit museums and so on that have artefacts linked to the ship. But the worlds of SFF are truly out of this world, and none of the respondents could ever go there or experience them except in their own imagination. This contrast between familiarity and unattainability strengthens the connection, as SFFFT posters provide a tangible link to these imagined figures, bridging the gap between fiction and reality.

[6.2.2.2] Design Aesthetics

The design of a poster also plays a crucial role in its aesthetic appeal and whether it is perceived as artwork, particularly when the style evokes traditional art forms such as illustrations, drawings, or paintings. For instance, Respondent 20 prefers painted fantasy posters because they resemble 'traditional art,' reinforcing the genre's ties to a past, whether that past is real or imagined.' Seeing a fantasy poster that looks like an actual historical piece can create an additional connection to that fictional world. However, when it comes to SF posters, Respondent 20 opts for computer graphics, since 'technology is part of the whole point' of SF. Likewise, Respondent 16 favours illustrated posters for their 'more abstract' and 'more stylised' quality, which captures attention. By contrast, family photos or landscape photography tend to 'wash over' them because these images are simpler and do not have the same stylistic impact. This echoes a point made in the documentary 24x36: A Movie About Movie Posters (2016), which observes that a poster's design informs viewers about the film's type or genre (e.g. animated vs. realistic). From a semiotic perspective (de Saussure 1915 in Bauer and Gaskell, 2000: 228–229), an illustrated poster (the signifier) might be read as fantasy (the signified), whereas a digitally edited design would signify SF.

Hall's (1973) reception theory further explains how companies or artists seek a preferred or dominant reading aligned with the intended genre. Hence, the design of an SFFFT poster not only enhances its aesthetic or 'art-like' qualities but also elevates its significance by authentically reflecting the SFF genre's otherworldly nature. As objects from these fictional universes are inherently unattainable, the poster's design can create the illusion of owning a tangible artefact from that imagined world. This sense of authenticity strengthens the connection between the owner and the media text, allowing the poster to serve as a gateway to the fantasy, reinforcing the immersive experience of these genres.

[6.2.2.3] Colour Aesthetics

Colour should not be underestimated in terms of poster aesthetics and its artistic qualities. As Respondent 20 notes, 'colour is a very, very important element of the design of a poster as a piece of art,' while Respondent 16 adds, 'I just always feel that I'm judging it on the colour.' Even black-and-white designs can make a physical poster 'more artsy' (Respondent 26). These observations align with Fagerholm's (2009: 3) argument that colour is one of the most crucial visual elements of a poster, as it 'allows for a vast amount of possibilities for conveying one's message to the viewer.' Colour contributes to its overall aesthetics and artistic qualities, shaping how it is perceived and valued by its owner. From a semiotic perspective (de Saussure 1915 in Bauer and Gaskell, 2000: 228–229), the signifier is the colour (or the lack thereof, in black-and-white), while the signified is the poster's perception as a piece of art. Consequently, colour plays a pivotal role in enhancing the artistic appeal of an SFFFT poster and, by extension, its significance to the owner. The SFF genres are renowned for their vivid, imaginative visuals, often employing bold, striking colours to evoke the fantastical nature of their worlds. However, the genres also explore minimalist or desaturated palettes, reflecting the broad spectrum of artistic possibilities that mirror its diverse narratives. This variation in colour schemes allows posters to evoke different moods and atmospheres, reinforcing their artistic and emotional impact while deepening the connection between the owner and the fictional universe they represent.

For some owners, ensuring that the poster's colour scheme harmonises with its surroundings is crucial. Respondent 16 remarked that 'the main colours have got to sort of match,' while Respondent 15 emphasised how it should fit into 'the overall impression of the room.'. Respondent 9 used a custom program to fill unused screen space with matching colours so as not to 'upset the colours,' explaining they have 'some colour pair aesthetics that I definitely prefer over others.' However, this approach does not apply to everyone. Respondent 7, for instance, has mismatched furniture and walls, stating, 'I don't really care about making things match.' These differing preferences echo Danet and Katriel's (1994)

point that collections are often displayed with visual harmony in mind, though not all owners prioritise colour coordination. Consequently, while a poster's colour can significantly contribute to a cohesive display, it is not universally important to all collectors. As stated, SFF genres are renowned for their vivid, imaginative visuals, often employing bold, striking colours to evoke the fantastical nature of their worlds. However, this vibrancy can pose challenges in achieving visual harmony with other objects in a space. Some collectors prioritise cohesion in their décor, while others may accept the contrast and distinctiveness of SFFFT posters.

[6.3] Fit the aesthetics of the Space

However, 'if the aesthetics of the poster don't fit in the room', Respondent 21 will not display it, regardless of how much they like its content. They explained that if it clashes, 'it's gonna annoy me and I'm gonna have to take it down.' For instance, they removed their *Akira* poster (Figure 6.3), despite 'really wanting to keep' it and still believing it 'looks quite nice', because 'it just didn't fit.' This scenario reinforces Danet and Katriel's (1994) argument that objects are commonly arranged to achieve an overall sense of balance and aesthetic unity within a space. It also aligns with Pearce's (1994: 2) observation that the significance and meaning of an object can shift over time due to internal and external factors (Smith, 2011). In this case, the poster loses some of its value as a displayed item when it no longer 'fits' the room's aesthetics, although it may still remain aesthetically pleasing on its own. Consequently, for SFFFT posters to retain their significance as display pieces, they must complement the room's overall aesthetic. However, this can be challenging given that the SFF genres, unlike many others, often feature vivid, unconventional imagery that may not seamlessly integrate into every environment. The potential significances of the space and placement of SFFFT posters will be examined in greater detail in Chapter 7, 'Negotiating Space'.



Figure 6.3. Respondent 21 *Akira* (1988) official poster.

[6.3.1] Influence of Aesthetics

[6.3.1.1] Aesthetics and Emotion

One reason owners acquire and display posters is their aesthetic appeal, which can make owners happy simply because they are pleasing to look at. As Respondent 12 notes, posters are ‘like any form of quality artwork … pleasing to the eye and mind.’ However, enjoyment can vary depending on the ‘subject matter,’ and someone uninterested in a particular genre may not appreciate a poster ‘no matter how beautiful the painting or artwork is’ (Respondent 12). Still, posters can function as art, and ‘being able to surround yourself with art that you enjoy has some kind of positive effect on you’ (Respondent 20). This adds value for individuals who ‘collect art … to display it, and to look at it themselves, and to enjoy its existence’ (Respondent 20). According to Respondent 23, art should elicit ‘an emotional response’ when viewed. Paul Silvia (2005) likewise argues that artwork evokes emotional reactions based on both the artwork’s properties and the viewer’s personal experiences. In line with this, Carney (1994) suggests that art, or decorative items like posters, play both emotional and cognitive roles for individuals and groups. Specifically, movie posters exemplify this dual role, as their use of colour is closely tied to emotional response, with particular shades eliciting distinct audience reactions (Kadyrgali *et al*., 2024). Ultimately, whether SFFFT posters provide an emotional response akin to artwork depends on their

content and on whether owners regard them as art. Despite the unconventional and otherworldly nature of SFF imagery, there remains a desire for conventional emotional responses, similar to those evoked by traditional artwork. This suggests that while SFFFT posters depict fantastical realms, their impact on owners can still be deeply personal, nostalgic, or aesthetically driven, much like conventional forms of art from our own world.

However, it is important to note that some owners, such as Respondent 26, do not seek an emotional response from their posters. Instead, they value them for purely aesthetic reasons, like matching the room's colour scheme (e.g., the Tim Drake Robin poster, Figures 6.4 and 6.5). Respondent 26 still engages with the 'character profile' on a superficial level: for instance, with two Wally West (Flash and Kid Flash) posters (Figure 6.5), they imagine having superspeed for activities like reading, running, or drinking coffee faster. This echoes Tuan's (1998: 194) idea that SFF media can spark immersion, here manifested in imagining life through the character's abilities via the content. Consequently, SFFFT posters can be perceived as art when they evoke emotional significance, although this often depends on the poster's aesthetic quality and subject matter. While some owners derive deeper emotional or immersive value from collecting, displaying, and observing these posters, others appreciate them primarily for their visual appeal or the brief imaginative thoughts they inspire, without experiencing significant emotional resonance. Given the inherently imaginative nature of the SFF genres, it is unsurprising that many owners view their SFFFT posters as primarily serving this function, offering a visual gateway to fantastical worlds rather than a deeply emotional connection.



Figure 6.4. Respondent 26 den that has five Comic-book posters in black frames.



Figure 6.5. Respondent 26 Tim Drake Robin physical poster (Far-left), Flash physical poster (Middle) and Kid Flash physical poster (far-right).

[6.3.1.2] Aesthetics, Identities and Expression

The aesthetics of a poster can 'reflect imagery' that owners enjoy from an 'artistic sense', thereby representing a small facet of their identity (Respondent 9). As Respondent 9 notes, they see themselves 'not as an artist …' but a 'consumer', an 'audience' member, and a 'visual person,' for whom posters being 'visually interesting' is the 'first and foremost important thing.' Respondent 26 similarly quantifies this preference as '75% aesthetics and 25% character content.' This echoes Juan's (1991: 68) example of Isabella d'Este, the Renaissance Marchesa of Mantua, who displayed her art collection for both aesthetic enjoyment and social prestige in a male-dominated society. In Bourdieu's (1986) framework, these posters may embody objectified cultural capital, objects with cultural value, and reflect higher cultural capital if they align with societal notions of 'good taste.' Owners who view their posters as artwork effectively position themselves as individuals with a refined aesthetic sense. This aligns with McVeigh's (2000) argument that objects function as a means of presenting the self, a view supported by Belk (1988: 139), who suggests that possessions significantly contribute to and mirror personal identity. Through this lens, posters serve as symbolic extensions of one's persona, reflecting and reinforcing the identity an individual wishes to project, particularly as an artistic or visually inclined person. In many cases, SFFFT posters validate owners' identities as 'visual' people and reveal what they find aesthetically pleasing. Given the vivid and imaginative imagery of the SFF genres, it is unsurprising that owners use these posters as a means of authenticating their identity as

visually oriented people. The potential for posters to influence and express identity will be examined in greater detail in Chapter 8, ‘Silent Conversations’.

However, acquiring and displaying posters based on aesthetics can sometimes convey unintended messages about the owner’s interests or identity. While posters can indeed express aspects of oneself, a topic explored in a later chapter, Respondent 18 notes instances where they display *Doctor Who* or *Star Trek* posters despite not being a devoted fan, acknowledging that ‘it can be misleading’ if others assume they are more invested in those fandoms than they truly are. Sometimes they acquire certain posters ‘pretty much because I just liked the style or the idea of it’ (Respondent 18). This scenario aligns with Belk’s (1988: 139) view that collected objects serve as extensions of one’s identity, and Case’s (2009) observation that posters can communicate personal interests in a tangible form. Yet, as Bourdieu (1984) and Miller (2008) argue, objects can only partially represent an individual’s complex identity. In this case, the objects may inadvertently project an ‘incorrect’ identity. This echoes Hall’s (1973) reception theory, particularly the concept of ‘oppositional or resistant readings’. Here, viewers might interpret these posters as reflecting the owner’s fandom, when in reality, the owner is drawn to the artwork rather than the underlying media text. Consequently, SFFFT posters can sometimes mislead others about the owner’s interests, especially when selected purely for their aesthetic appeal rather than a deep connection to the media text. Given the diverse and visually striking imagery of the SFF genres, posters may align with an individual's preferred aesthetic without necessarily reflecting their actual interests or engagement with the source material.

[6.4] Practical and Useful

The commonly found order of these values was, in the words of Respondent 24, ‘art, and then also usability’. The usability of SFFFT posters is being practical and useful, which can be an additional value for the owners.



Figure 6.6. Respondent 26 The Flash digital poster.

[6.4.1] Practicality of Colour

Selecting certain colours for posters can be both practical and useful, especially in digital formats. For instance, Respondent 26 prefers dark tones for their digital posters because they are ‘simplistic and not too busy.’ While they do have one digital poster of The Flash (Figure 6.6) with ‘warm colours … lots of reds and yellows,’ the majority of their other posters are ‘more blues and deeper colours.’ This preference relates to synaesthesia, the phenomenon where sensory experiences overlap or blend (Abram, 1996: 60; Jawar, 2006: 27; Tuan, 1990), enabling the senses to work together in mutually reinforcing ways. In such instances, individuals may transfer qualities from one sensory experience into another, in ways that feel intuitive yet remain difficult to explain (Abram, 1996). Similarly, Respondent 22 and Respondent 10 note that colour/black-and-white choices matter more with digital posters, which fill up the whole screen, occupying more of the user’s field of vision and appearing ‘more in my face.’ (Respondent 10). Respondent 27 further emphasises the importance of brightness and contrast, as overly bright imagery can become tiring. Their *Star Wars* posters (Figure 6.7) use vivid colours alongside black-and-white elements, creating a greater impact in daily life than physical posters, which just become ‘part of your room’ and don’t fill your ‘entire vision’ (Respondent 22). Meanwhile, Respondent



Figure 6.7. Respondent 27 Darth Vader Wallpaper digital poster on iPad (Top) and R2D2 lockscreen digital poster on iPad (Bottom).

25 highlights how digital posters often remain in the background, with text layered over them. They therefore prefer ‘less colour’ (Respondent 25) to avoid hindering the readability of on-screen text. This aligns with Kim *et al.*’s (2019) findings that darker colour schemes on display technologies (like head-mounted displays) can reduce visual fatigue. Additionally, Respondent 5 opts for darker colours as they thought it could save ‘battery power,’ which is supported by Dash and Hu’s (2021) research indicating that dark mode on OLED screens can conserve some. Consequently, owners may select digital posters with darker palettes to balance aesthetic preferences, minimise eye strain, and even extend battery life. When owners do seek colour, they sometimes prefer it to be ‘subdued’ (Respondent 21) to avoid making the walls appear ‘too busy.’ For instance, Respondent 25 displays black-and-white posters at their workplace (classroom) (Figure 6.8) because adding colour would make the space feel ‘busy or complex.’ These choices align with Danet and Katriel’s (1994) view that collections are often organised to achieve visual harmony, and they also echo Schloss and Palmer’s (2011) findings that muted and pastel hues can promote aesthetic cohesion. Consequently, owners can achieve harmony not only by strategically placing posters but also by selecting poster colours, particularly muted or pastel tones, that naturally complement their environment. However, when physical posters are openly displayed, their colours can fade due to sun exposure, as experienced by Respondent 12, whose older posters have lost some of their original vibrancy. Like Respondent 25, they prefer bright and colourful designs, so fading poses a notable concern. The Conservation Center for Art and Historic Artifacts (2024) recommends evaluating objects for light sensitivity and taking protective measures to prevent deterioration. Poster owners can adopt similar practices, such as careful placement away from direct sunlight or using UV-protective frames, to minimise colour fading. Consequently, the colour of SFFFT posters holds practical importance. For digital posters, visually prominent, highly saturated or bright colours can lead to eye fatigue, affect battery usage, and even determine how often the owner sees the poster (e.g., switching away if it’s too bright). Additionally, colour choices can generate multi-sensory experiences, where visual elements blend with other senses. Meanwhile, for physical posters, colour choice matters in terms of harmonising with the room’s atmosphere and positioning the poster to avoid fading from sun exposure. Given the SFF genre's expansive and vivid colour palette, SFFFT posters can be tailored to suit individual needs and preferences, making colour a crucial factor in both practical functionality and personal significance. The role of colour extends across different poster types, influencing aesthetic appeal, usability, and display considerations, ensuring that SFFFT posters remain both visually striking and meaningful to their owners.



Figure 6.8. Respondent 25 black-and-white posters displayed in the back of the classroom, their workplace.

[6.4.2] Practicalities of Placement

As Respondent 23 notes, ‘the base purpose is to cover a wall,’ yet they still want their posters to ‘look a certain way’ and include elements they value, describing their appreciation for the ‘artistic aspect’ as ‘almost separate.’ Posters not only brighten and enliven a space but also break up blank walls (Respondent 10). A recurring theme among owners is showcasing ‘things that I like … visually,’ which includes their posters (Respondent 25). For example, Respondent 14 treats their posters with the same care as ‘artefacts in a museum,’ regularly repositioning them to prevent damage from sunlight, fading, and other environmental factors like cooking oils in the kitchen. This aligns with V&A’s (2021a) and Isfandiyary’s (2017) views that posters are visual communication tools best displayed where they can be seen, echoing Case’s (2009) perspective and Clifford’s (1994: 266) assertion that a displayed collection should be visibly accessible, akin to an exhibition. Consequently, SFFFT posters hold significance by covering walls and filling empty spaces, while also serving as visually engaging objects, a natural outcome given that the SFF genres have rich and striking imagery. Many owners even treat their SFFFT posters as though they are in a museum setting, ensuring they are prominently and carefully displayed and may even have

labels. This practice further integrates SFFFT posters into everyday spaces, bridging the gap between our reality and the fantastical worlds they depict, reinforcing their role as tangible artefacts of an otherwise unattainable universe.

[6.4.2.1] Just fits the space

Sometimes, there is ‘no rhyme or reason why’ posters end up in certain locations (Respondent 26). Respondent 23 explains that they do not ‘want blank empty walls with nothing,’ finding it ‘kind of boring,’ so the arrangement largely depends on whatever space is available. This is similar to Lincoln’s (2014) example of Richard, who kept the band poster on display simply to have something on his walls, as he did not want them to be bare. As Respondent 20 notes, there is often no ‘particular significance to deciding to put it there’ beyond concluding ‘this was the best spot.’ Still, people want their posters to remain visible, even if they must resort to the ‘next best thing’ due to limited space (Respondent 19). For example, Respondent 19 placed a Spider-Man poster on a bedroom door facing the hallway, simply because there was no room in the bedroom itself. Some participants, like Respondent 10, place posters ‘where they can find room’, which can depend on their ‘current living situation’ and ‘availability of space’ (Respondent 6). Respondent 3, for instance, hung *The Crow* (1994) and *Hellboy* (2004) posters (Figure 6.10) in a narrow hallway, as it ‘filled up that wall nicely’ and ‘decorated that wall nicely.’ While this somewhat supports Clifford’s (1994) argument that display is meant to be highly visible, in practice, owners often position posters more pragmatically, placing them wherever they fit as long as they remain in sight. This approach also aligns with Abram’s (1996) idea of the body as open and receptive, dynamically engaging with objects in its surroundings. This echoes Tilley’s (1994) phenomenological perspective, which stresses interpreting and explaining how individuals experience things through their senses. Owners consciously or unconsciously adjust their positioning to engage with their posters, shaping their personal experience and

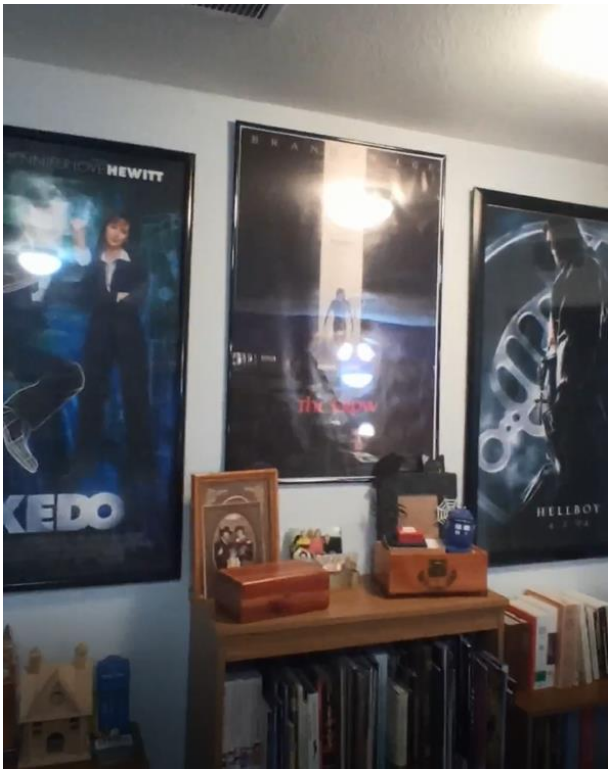


Figure 6.9. Respondent 3 *The Crow* (1994) physical (official) poster (Middle) and *Hellboy* (2004) physical (official) poster (Far-right).

deepening their connection to them. Digital posters must also ‘fit onto a computer screen’ (Respondent 21). Watkins *et al.* (2015) argue that digital collections are constrained by device limitations, such as small screens, that restrict owners from arranging or managing items in the same way as physical displays. Ensuring the poster fits well on the screen becomes important for owners displaying digital images. Often, it matters more to owners that a poster simply fits in the available space, rather than aligning it with thematically related items. As Respondent 23 explains, they’re ‘not worried about making sure that our Star Wars posters [are] next to some Star Wars stuff.’ Respondent 10 likewise notes they have a ‘very cramped room,’ placing items they enjoy ‘where I can find room for them,’ resulting in an ‘incredible world of display items.’ This approach can lead to displays that are somewhat disorganised or cluttered, which Belk and Wallendorf (1994) identify as one way collectors arrange objects. Consequently, there may be minimal significance in how SFFFT posters are positioned, beyond finding a spot where they fit and can be seen. Owners may even need to manoeuvre physically to visually engage with their posters in odd, tight or crowded spaces. Despite the boundless nature of the SFF genres, their posters remain physically constrained like any other. However, the desire to visually engage with these posters persists, highlighting their importance as a tangible connection to expansive, imaginative worlds.

[6.4.2.2] Claim a space and customise

A recurring theme is the ‘unique role’ (Respondent 10) that posters play in decorating a personal space, making owners feel ‘it’s my space’ (Respondent 20). By displaying posters, they ‘exert themselves on the space,’ thereby reinforcing their sense of ownership and boosting well-being, as it is ‘one of the most direct ways’ and ‘one of the easiest ways to decorate’ (Respondent 20). In shared living situations, a private space like a bedroom can be ‘the only place I have control over’ (Respondent 7), while Respondent 22 notes that their bedroom is



Figure 6.10. Respondent 10 physical posters to their son’s old bedroom to be their home office.

specifically theirs in a house otherwise shared with roommates. Another example involves Respondent 10 reclaiming their son's old bedroom and converting it into a home office, decorating it with posters and prints (Figure 6.10). Although this initially caused a 'tussle of wills,' once the son moved out, Respondent 10 firmly established, 'This is my work room … Don't come in here. Don't interrupt me,' differentiating the space from shared areas with their daughter. These observations align with Belk's (2006) argument that decorating a space with personal objects adds emotional value, reflects identity, and enhances authenticity. SFFFT posters serve as items that reshape how owners perceive and express themselves within their environment. Habermas (1991) similarly emphasises individual agency and control in personalising one's surroundings, underscoring how SFFFT posters can be a visual and physical means of asserting ownership over a space. It is particularly interesting that, despite the otherworldly nature of the SFF genres, these posters are used to claim and customise spaces within the real world, bridging the gap between fictional and personal realities.

[6.4.3] Social Tool

Another practical function of posters is their role as social tools, facilitating conversations and helping to forge or maintain social bonds. Owners are often mindful of others' opinions, particularly family, friends, partners, housemates, colleagues, and students, who frequently view and comment on these posters. As Respondent 19 notes, posters give people a 'certain awareness' of your interests, while Respondent 1 suggests they can quickly reveal whether 'our personalities work if we want to be like friends,' a possibility that Respondent 7 'welcome[s], always.' Because of this potential for interaction, owners may aim to display their posters in a way that elicits a positive response. Respondent 25, for instance, wants to avoid others telling them their posters are placed 'badly' or are 'terrible,' as that would make them feel 'bad.' Similarly, Respondent 1 makes sure their posters are framed and not 'tatty or torn at the edges' to avoid embarrassment. This consideration also extends to creating a comfortable environment for others, particularly in shared or public spaces like Respondent 25's classroom, where one goal is for students to 'enjoy the space that they're in.' Conversations prompted by these posters often focus on aspects such as the artwork's content or colour, and the media text to which the poster is connected. For example, in Respondent 25's classroom, a *Sandman* poster (Figure 6.11) sparked a quick '30-second' chat when a student recognised it from the Netflix series. Similarly, Respondent 3 discussed swapping out posters with their daughter to feature kids' movies when she was younger. These examples underscore Carrier's (2002) observation that objects have significant social meaning and Case's (2009) view that they can assist in building social relationships. In the context of fandom, Chadborn *et al.* (2017) further assert that one of the key reasons fans engage in fandoms is to foster and maintain positive social connections, with objects serving

as a medium for achieving this. This also aligns with Bourdieu's (1986) concept of social capital, as posters, particularly those tied to SFF fandoms, can embody social capital by shaping and reinforcing relationships among owners and observers alike. While some owners proudly display their posters, others prefer to keep them private to avoid potential conflicts. For instance, Respondent 11 used to display Batman posters but no longer does so, fearing arguments between fans of different franchises (Marvel vs. DC). This mirrors Gibbons and Nuttall's (2016) findings on fandom gatekeeping, where debates over who is a 'true' or 'real' fan foster elitism and exclusivity, often leading to negative social experiences. Some owners consider close friends' or partners' opinions, but choose not to remove posters even if those individuals dislike them. Respondent 19, for example, continued displaying their posters despite their girlfriend's disapproval. Conversely, Respondent 6 avoids sharing their posters at all, not wanting external opinions to 'influence' their personal space. In other cases, posters remain mostly unseen by others, displayed primarily for the owner's pleasure rather than for visitors' enjoyment. This is consistent with Garvey's (2001) description of Monica, who decorates her home for her own appreciation rather than to impress guests. Consequently, SFFFT posters can serve as a positive social tool, sparking conversations, maintaining relationships, or even gauging potential connections. Owners often ensure their posters look presentable to elicit favourable reactions. However, not everyone seeks this social function; some keep posters entirely private, as they exist solely for personal enjoyment, separate from any broader social interaction. Interestingly, despite depicting otherworldly realms, these posters serve as connectors within our world, linking individuals through shared interests and visual storytelling.

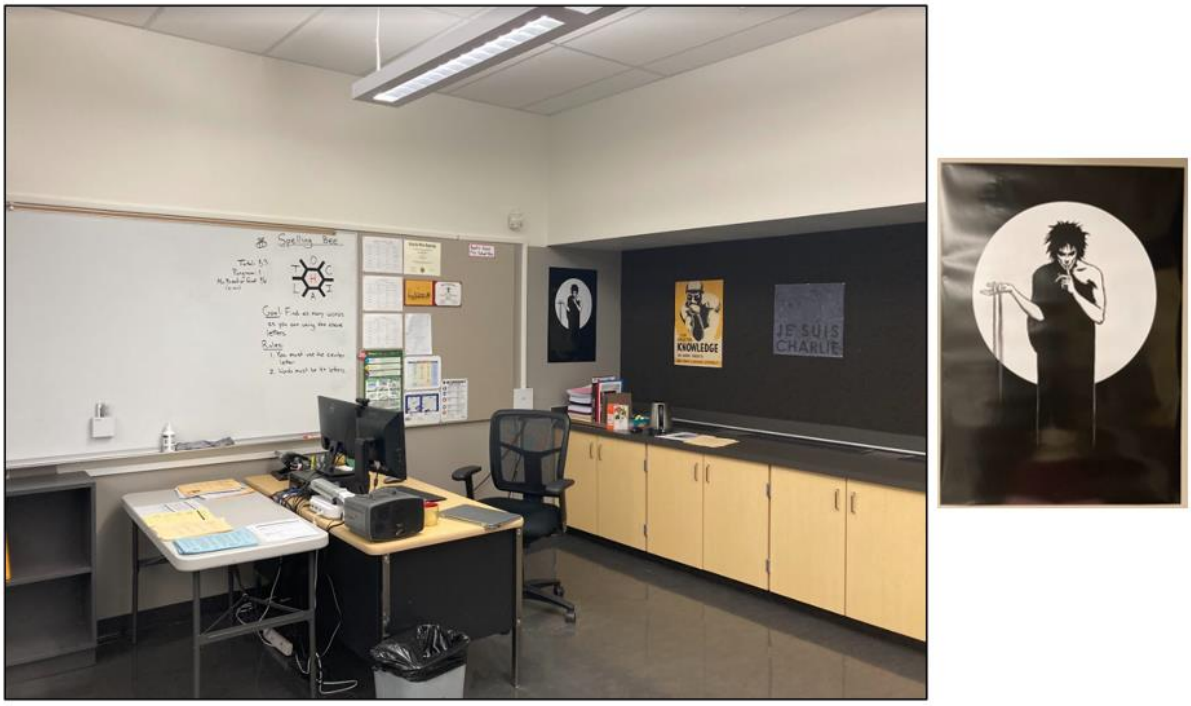


Figure 6.11. Respondent 25 *Sandman* physical poster was displayed in their classroom. Their workplace.

[6.5] Conclusion

In conclusion, SFFFT posters hold significance for their owners both as decorative and functional objects. As aesthetically pleasing items, they can be perceived as artwork, though this is subjective and influenced by individual tastes. Their artistic value is further reinforced when judged as 'good' or of high quality, which again depends on personal perception. Physical posters, in particular, are more likely to be viewed as art compared to digital posters, as they resemble traditional physical art forms. This perception is shaped by 'The Big Three', content, colour, and design, which contribute to the artistic appeal of a poster. Beyond aesthetics, SFFFT posters serve practical purposes. They retain their utilitarian function as paratexts, operating as advertisements and merchandise that extend the experience of the media text they represent. Additionally, their placement plays a crucial role in their significance. When harmonising with the surrounding space and other objects, posters can enhance the aesthetics of a room. However, when they clash with the room's design, their significance may be diminished, even if they remain visually pleasing. Colour plays a functional role in both physical and digital posters, influencing their practical use. For digital posters, colour choices accommodate screen visibility and user comfort, while for physical posters, colour fading can be a concern. Physical posters also serve as an easy and direct way to decorate, covering blank walls, reinforcing personal space, and even

dividing areas within a room. Some owners display them as curated exhibits, treating them like museum objects. Moreover, SFFFT posters can function as social tools, fostering relationships by creating a positive and non-argumentative environment. Owners often hope for positive feedback when their posters are seen, though some may prefer to keep them private, separating them from their social interactions. Ultimately, while SFFFT posters fulfil both artistic and functional roles, their significance is deeply personal and varies based on how owners engage with them in their spaces.

Chapter 7. Negotiating Space

[7.1] Introduction

This chapter explores the third of the 'Three Significances' identified in the main results chapter, namely, how SFFFT posters hold significance and meaning in terms of *'*significance' through the dynamic relationship between space and posters, and how each influences and impacts the other. The act of displaying SFFFT posters often involves extensive negotiation, both in verbal discussions with cohabitants and in personal, silent conversations between the owner and their posters. The concept of individuals engaging in silent conversations with objects, perceiving them as communicative rather than inanimate and thus noncommunicative, is rooted in the work of Maurice Merleau-Ponty (Abram, 1996). In this chapter, these verbal and silent interactions are collectively referred to as negotiations, highlighting how owners navigate personal and shared spaces through their posters. While this chapter focuses on how space impacts the significance of posters, the next chapter, 'Silent Conversations*'*, will examine the deeper, more personal significance owners develop with their posters, exploring how they reflect identity, self-expression, reminders, and emotional engagement.

The negotiations discussed in this chapter include:

- Rooms where the posters are displayed (focusing on the dominant rooms identified in the online survey findings).
- The significance of how posters are organised and displayed.
- The mutual influence between posters and the spaces in which they are placed.

By examining how owners negotiate with their posters in relation to the spaces they occupy, this chapter deepens the understanding of posters within the context of fandom. The following questions guide the discussion:

- What is the significance of the location and placement of posters by their owners?
- Does the spatial context (private or public) in which posters are displayed help fulfil certain roles?
- Do owners prefer to display posters in private spaces, such as bedrooms or in semi-public and shared spaces, such as living rooms and hallways?
- What characteristics of the posters drive these decisions?

The first section examines the primary rooms in which posters are displayed.

[7.2] Science-Fiction and Fantasy Rooms

According to the findings, both digital and physical posters are primarily displayed within the home. When owners share their living space with family, friends, or roommates, they often negotiate how to decorate the space, decisions that influence which posters are chosen and where they are placed. For instance, some owners display posters in ‘every room’ (Respondent 13), while others limit them to specific rooms, such as a bedroom or study, because those are the ‘only places which are [their] space’ (Respondent 5). This aligns with Gell’s (2006: 178) observation that posters can occupy both public and private spaces. In addition to negotiating with others, owners also negotiate with themselves regarding poster placement. As Respondent 4 notes, posters can ‘make [the space] feel more mine’ and ‘under my control.’ Furthermore, Habermas (1991) argues that spaces within the home are where owners exercise agency and control over decoration. However, this agency and control can shift and balance with other cohabitants of the space, who, despite not owning the poster, have a say in how the shared space is utilised. Thus, SFFFT posters can be displayed in any room of the house, depending on whether the owner lives alone or shares the space with others, often necessitating negotiation with cohabitants. For those limited to specific spaces, such as a bedroom, posters are used to exert control and claim the area as their own, as discussed in Chapter 6, ‘Where Form Meets Function’. Additionally, owners engage in personal negotiations with themselves and their SFFFT posters, carefully deciding where and why to display them within these spaces. This is not surprising, given that SFF genres' imagery is often unconventional, making it less universally appealing. Some owners may also be mindful of how their posters might signal fandom affiliation, which they may or may not wish to openly convey, as discussed in the previous chapter.

[7.2.1] ‘Prime Poster space’

The findings reveal that the bedroom is widely regarded as the ‘prime poster space.’ According to Respondent 14, the bedroom is the ‘most private room,’ where owners place items they feel ‘most attached to’ and consider ‘really precious,’ including their ‘ultimate favourite posters.’ It also serves as a ‘safe place’ for displaying more ‘niche’ items, such as Respondent 22’s *Robocop* poster (Figure 7.1). Most importantly, the bedroom is perceived as ‘my space,’ and, as Respondent 19 explains, having one’s own space is essential: ‘I put

my posters that are mine and mine alone in my room, because that is my space.' (Figure 7.2 and Figure 7.3). This supports Dey and De Guzman's (2006) observation that bedrooms are often the most decorated areas of the home because of their personal and frequent use. The bedroom's multi-functional nature, which is used 'for living, working, and sleeping', means it contains 'artefacts that reflect these activities' (Dey and De Guzman, 2006: 901). However, while the bedroom may be limited by its physical constraints, it remains the central location for 'most of [an owner's] personal effects.' In Dey and De Guzman's (2006: 901) study, participants identified 'photographs of and gifts from loved ones and friends' as common objects that convey connectedness. Similarly, SFFFT posters can be seen as personal artefacts that reflect this sense of connection and the activity of acquiring and displaying posters. The bedroom's role as the 'prime poster space' makes it a significant area for displaying cherished objects, including niche and favourite posters. This creates a synergy between the ownership of the posters and the ownership of the space, while also minimising the negotiation required between the owner and the posters. Given that fandom participation and engagement with SFF media are often deeply personal, and considering that SFF imagery is often niche and unconventional, at least when compared to posters of other genres, it is unsurprising that bedrooms are the primary display areas for these posters.



Figure 7.1. Respondent 22's *Robocop* (1987) official physical poster.

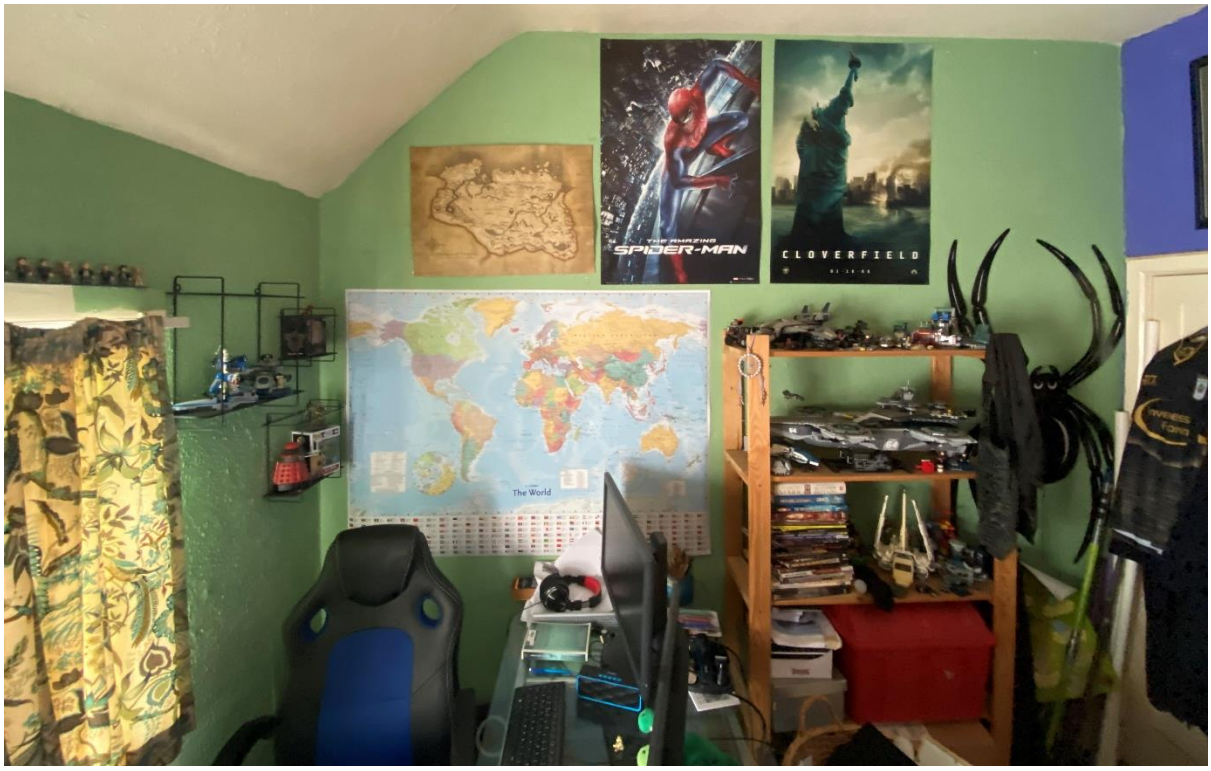


Figure 7.2. Wide shot angle of Respondent 19's physical posters displayed in their bedroom facing their desk.

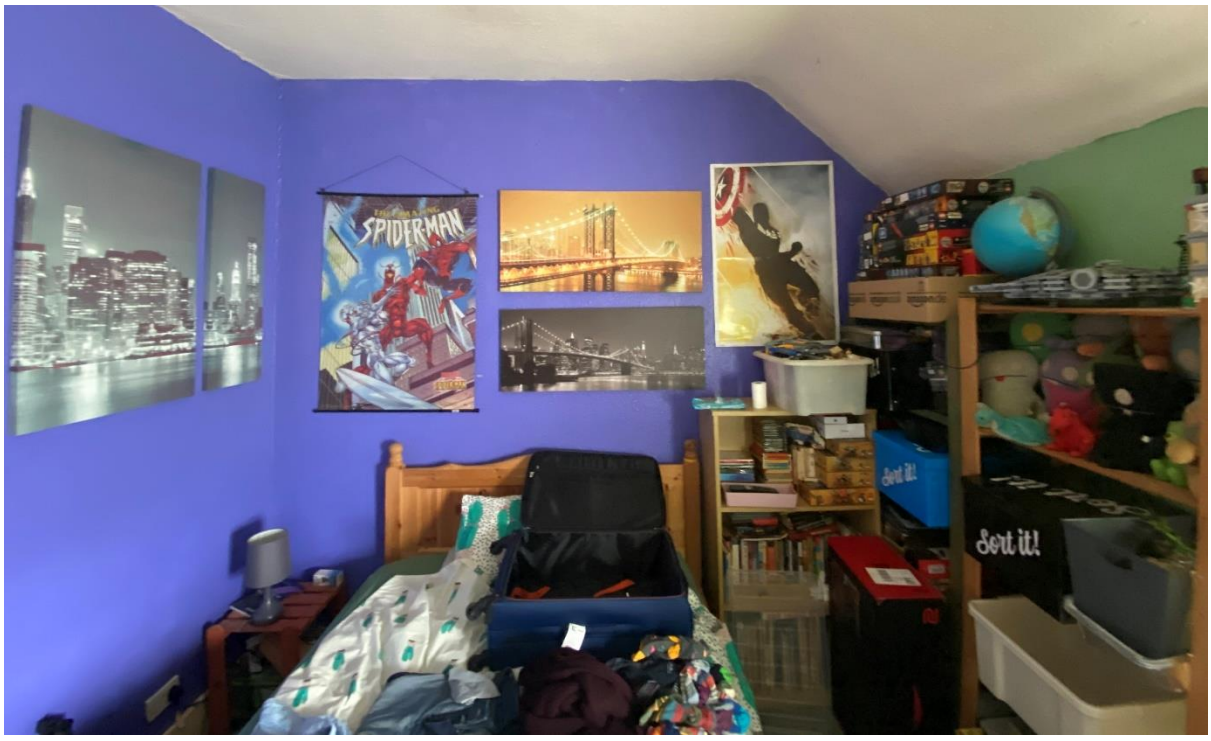


Figure 7.3. Wide shot, another angle of Respondent 19's physical posters displayed in their bedroom, facing their bed.

[7.2.2] ‘Open’ public shared spaces

The living room and hallway often function as ‘communal spaces’ (Respondent 8), where owners negotiate poster placements with cohabitants, such as Respondent 19 with their mother, Respondent 1 with roommates, and Respondent 8 with a partner. Because these areas are shared, owners strive to be ‘respectful of those more like public areas’ (Respondent 1), recognising that displaying personal posters can sometimes feel ‘a little more imposing on other people's stuff’ (Respondent 22). For instance, Respondent 20 and their partner collaborated to hang a particular poster in the living room because it ‘fit in the space’ and its colour was ‘complementary.’ Displaying posters in communal spaces can also reflect the cohesion between owners and cohabitants. Respondent 8 noted that posters are displayed in these areas because their shared bedroom is considered their partner’s ‘safe space’ and is decorated accordingly. However, Respondent 8 acknowledged that ‘if I were in a relationship with someone else, it would be different,’ with the bedroom ‘maybe more of a space for my stuff.’ Conversely, some owners in smaller apartments ‘really don’t have a choice’ (Respondent 18) and must display posters in communal spaces out of necessity. This dynamic aligns with Rechavi’s (2009) view that communal areas, particularly the living room, play a central role in the home and are used to signal aspects of identity to others. These spaces are used ‘for both public [hosting] and private uses’ (Rechavi, 2009: 141), and the objects within them hold ‘deep personal meanings,’ often representing loved ones or significant experiences (Rechavi, 2009: 141-142). Objects chosen for communal spaces are often selected based on their ‘aesthetics and secrecy’ (Rechavi, 2009: 141), serving as a means of regulating emotional closeness with guests by facilitating connections over shared interests (Rechavi, 2009: 142). This aligns with Hall’s (1973) reception theory, particularly the concept of ‘negotiated readings’, where the negotiation occurs between owners and their cohabitants, who may partially agree on the meaning of SFFFT posters, such as where they can be placed and what their presence signifies within the shared space. In communal spaces, greater negotiation occurs between the owner, cohabitants, and the SFFFT posters. Displaying posters in these areas often requires collaboration to ensure they harmonise with the space, complement its aesthetic, and contribute to creating a safe and welcoming environment. Without such consent, SFFFT posters may feel imposing or disrespectful. Nevertheless, some owners, due to space constraints, have no choice but to display their posters in these shared areas. Interestingly, while the SFF genres often depict diverse, unpredictable, or even unsafe worlds, there remains a strong real-world need for harmony, both in aesthetic cohesion and social negotiation, to foster a comfortable living space.

[7.2.3] Offices

Offices, whether at home or in a traditional workplace, are typically where laptops and desktops are located, and they also serve as spaces for displaying both physical and digital posters. A shared or professional office environment is often considered unsuitable for certain posters, particularly if they are unrelated to one's work (Respondent 14) or risk 'rubbing some people up the wrong way' (Respondent 16). In addition, owners may feel they are imposing their preferences on colleagues, effectively saying, 'I dictate what the rest of you are gonna see' (Respondent 6). Consequently, they might choose posters that are 'more abstract or not as specific' and 'impersonal' (Respondent 22), aiming to maintain a background that is 'not distracting' (Respondent 1) and that looks professional (Respondent 17). Some participants also face restrictions such as not being 'allowed to mess it [their workspace] up' (Respondent 1), using a hot desk system, or working on devices they do not own (Respondent 21). Meanwhile, several respondents indicated they work from home, a circumstance many adopted due to COVID-19 during this study. Before COVID-19, Respondent 10 had a traditional work office where they displayed pictures of their children (as a reminder of their motivation for working) alongside *Lord of the Rings*, *Star Wars*, and *How to Train Your Dragon* posters. These helped create a 'comfortable working environment,' making the office 'a bit more like home' and 'more interesting.' (Respondent 10). Similarly, Respondent 7 used posters to 'personalise' an otherwise 'very boring place to work,' providing something they could 'enjoy.' Given that Respondent 7 has 'few things [they] have rigid control over,' decorating the workspace with something visually appealing offered a sense of autonomy. This aligns with Hall's (1973) reception theory, particularly the tripartite model frames how respondents' interpretations can be categorised outlined in the literature review. concepts of 'preferred or dominant readings', 'negotiated readings' and 'oppositional or resistant readings'. The owner of a poster may attribute specific meanings to their SFFFT posters that others, such as colleagues, might interpret differently. Some may agree with the owner's interpretation (preferred or dominant reading), others may partially agree while negotiating alternative meanings ('negotiated readings'), and some may entirely reject the meaning or find the poster distracting ('oppositional or resistant readings'). As SFFFT posters serve as paratexts to media texts that feature striking visual imagery (Powell, 2012), they can, in turn, significantly enhance the visual appeal of a space. However, they may also be distracting or imposing on others, perhaps even offensive. This relates to Marx's work on the value of commodities, as William Roseberry (1997: 32) explains that a commodity's value varies based on the personal tastes of the consumer. As a result, owners may avoid displaying posters that could impose their personal preferences on others. Nonetheless, Habermas (1991) argues that spaces within the home allow owners to exercise agency and

control over decoration. This concept can extend to SFFFT posters in workplaces to some degree, though it remains contingent on the rules and restrictions of the professional environment. Some respondents chose to display posters at their workplace specifically because they related to their profession. For instance, Respondent 27, who works in a hospital lab, unconsciously selected digital *Star Wars* 'cleaning droids' posters, finding them both amusing and fitting for a sterile work environment. Meanwhile, Respondent 25, an English teacher, decorated their classroom with physical posters that express their 'professional identity' and 'focus on references to texts and books,' emphasising the more professional nature of their workspace. Other participants who currently do not display posters in a public setting mentioned they might do so if it were connected directly to that environment. For example, Respondent 8, who is studying classical fantasy at university, would consider displaying 'fantasy classical images' because they 'might be quite fitting' in an academic context. This aligns with Hall's (1973) reception theory, particularly the concept of 'negotiated readings', where owners ascribe additional layers of meaning to their posters, transforming them from mere images into reflections of their professional work identity. This supports the arguments of Tilley (2001), Rowlands (2005), and Belk (2001: 89) that objects can embody, reflect, and reinforce an individual's perception of identity, including their sense of self. Objects also serve as a form of self-expression (Dimanche and Samdahl, 1994). Belk (1988) argues that possessions and collections play an important role in shaping and expressing identity, while McVeigh (2000: 225) suggests they can also serve as an alternative way of presenting the self. Building on this, Belk (2006) highlights that collecting can be a way of signalling knowledge, taste, and prestige, as well as personal meaning, and later extends this idea to digital possessions, suggesting that online items can equally express aspects of the self (Belk, 2013). Similarly, Appadurai (1986) emphasises that people inscribe significance into objects, shaping their meanings through how they are formed and used over time. In this context, the significance, meaning, and reflective qualities of objects extend to expressions of identity, including professional identity, through the possessions and posters individuals choose to display. Since COVID-19, many people have transitioned to working from home, requiring them to either repurpose existing spaces, such as converting a spare bedroom into an office, or integrate a home office into another area, like a bedroom. The home office can function as a 'man cave', (Respondent 12), providing a space where owners display posters and other collected items. This dedicated workspace also allows them to tailor the environment to their preferences, such as installing dual desktop monitors, which might not be feasible in a traditional office setting. According to Respondent 21, having multiple screens offers the added benefit of displaying more digital posters simultaneously. This aligns with Habermas (1991), who highlights the individual's agency and control in personalising their space, reinforcing the idea that SFFFT posters offer a

means of self-expression and control over one's surroundings. In the work office, owners are mindful of displaying SFFFT posters to avoid imposing their preferences on others, often opting for abstract posters instead. SFFFT posters can contribute to creating a comfortable and engaging environment, helping to make the office feel more like home when paired with personal items such as family pictures. Additionally, SFFFT posters can reflect an owner's professional identity, aligning with the workplace environment. This creates a synergistic connection between the poster's content and the professional setting, enhancing the sense of cohesion and belonging. In contrast, a home office allows SFFFT poster owners to create a personal 'man cave,' tailoring the space entirely to their preferences. This includes deciding which posters to display, their content, and the quantity, without needing to consider how their choices might negatively affect others. Although SFF genres provide escapism from everyday life, in this context, SFFFT posters are integrated into daily routines, bridging the gap between fantasy and reality. Despite SFF's unconventional imagery, SFFFT posters can still reflect conventional aspects of owners' lives, contributing to both self-expression and spatial cohesion.

[7.3] Location, Location, Location

Within these spaces, posters serve multiple purposes for their owners.

[7.3.1] Poster Type and Display

How a poster is displayed often depends on its format. According to Respondent 7, physical posters must be prominently visible, 'it's got to be seen.' However, while owners may see their posters daily, whether at a glance or not at all on some days (Respondent 14), over time, posters can fade into the 'background' and be perceived as 'general decorations' (Respondent 10). This reinforces Frost *et al.* (2006: 27), who noted that posters can gradually fade into the background, becoming an unnoticed part of the environment over time. By contrast, digital posters are frequently placed in the background (or even hidden), since other content, such as documents, may occupy the foreground. As a result, owners may not view these digital posters as frequently as their physical counterparts. However, they can be changed far more easily, sometimes even to match the owner's mood (Respondent 21). Additionally, 'displaying these posters reaffirm and consistently remind them of the reason why they bought and displayed the posters' (Respondent 1). This supports Clifford's (1994) view that collections are typically arranged to be readily visible, much like exhibitions. This reinforces Watkins *et al*.'s (2015) point that the meaning of digital collections diminishes over time because owners cannot engage in the same practices of arranging and managing them as they can with physical collections. However, this

contradicts McVeigh's (2000) concept of 'Consumutopia' and the idea of 'ubiquity, 'in this context both physical and digital poster types lack ubiquity for owners due to their limitations: digital posters are confined to devices, where they often fade into the background, while physical posters are limited by the spaces in which they can be displayed. As a result, posters are not omnipresent in the lives of their owners. Therefore, the type of SFFFT poster holds significant meaning for its owners, as it influences how the poster is displayed, rearranged, and how frequently it is viewed, a natural outcome given its inherently visual nature. Additionally, when these posters are on display, they serve as a constant reminder to owners of why they acquired and chose to showcase them. However, owners may become accustomed to their physical posters over time, causing them to fade into the background like other decorative objects. Despite the unconventional and vivid imagery characteristic of the SFF genres, these posters can still blend into the environment as they become a familiar part of the space. This highlights an interesting paradox: while SFFFT posters visually represent extraordinary and otherworldly themes, their long-term presence can render them as mundane and backgrounded as any other object in the home.

[7.3.2] Happy accident

Within these spaces, SFFFT posters are displayed for various reasons, one of which is to create synergy or harmony between them. This can be a conscious design choice, where owners deliberately curate their posters to complement each other, or a subconscious design, where the arrangement happens organically without deliberate intent. The latter can be described as a 'happy accident' (Respondent 23), where the visual cohesion emerges unintentionally rather than as a planned aesthetic decision. For instance, Respondent 23 placed their original *Star Wars* posters above their desk, alongside a matching digital *Star Wars* background, without initially realising the thematic coordination. Although individuals, on a subconscious level (Respondent 7), recognise that certain spaces may not be 'appropriate' for certain posters, they are not always fully aware of the significance behind their choices, a phenomenon referred to here as 'unconscious design'. This supports Danet and Katriel's (1994) observation that collections are typically arranged to be aesthetically pleasing, even when this occurs unintentionally. Such arrangements are usually achieved through features of the posters, including their designs, contrasting colours, sizes, and symmetry, as well as their relation to other objects. However, in this instance, the harmonious arrangement occurred unintentionally, as an accidental outcome rather than a deliberate choice by the owner. Therefore, SFFFT poster owners may be unaware of the significance of their displays, which can unintentionally achieve synergy or harmony with other objects and posters, highlighting the role of the subconscious in their choices. Given that the SFF genres encompass an extraordinary array of visual imagery, there is potential

for SFFFT posters to integrate seamlessly with other objects, either through shared themes, complementary aesthetics, or cohesive colour schemes.

[7.3.3] Displayed with Meaning

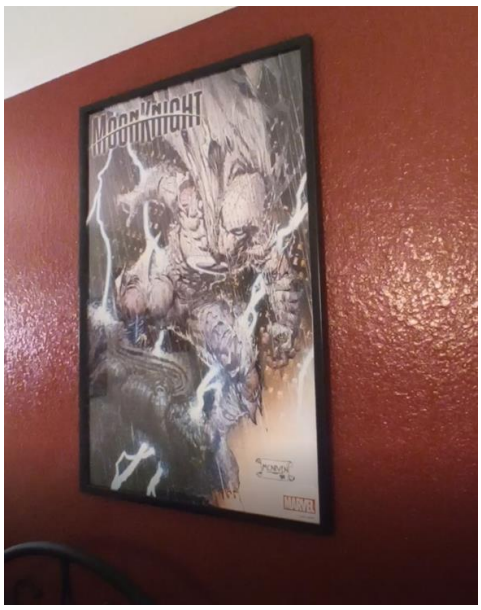


Figure 7.4. Respondent 13's *Moon Knight* physical poster was displayed above their bed.

A common theme among owners is placing posters in areas they frequently use or see, largely for the aesthetic appeal and the personal significance these items carry, such as evoking happiness, serving as reminders, or simply being enjoyable to look at (Respondent 16). For instance, Respondent 3 keeps a *Moon Knight* physical poster (Figure 7.4) above their bed to build excitement for the upcoming TV series. It's also the first poster they've placed in that location. In addition, they display a *Doctor Who* poster (11 Doctors) above the dresser, where it's visible every day, reflecting the partner's love of the show. Another similar approach involves selecting locations deemed 'somewhere particular special that I could admire it' (Respondent 10). For example, Respondent 10 placed a signed *Lord of the Rings* physical poster (Figure 7.5) beside the bed, over the bedside table. Respondent 14 takes a comparable stance, noting the desire to see a favourite poster 'on the wall', whether lying in bed or on the sofa, ensuring it remains in view from multiple vantage points. In some cases, a poster serves as daily encouragement not just through its content (e.g., an 'actual text bubble' that 'literally speaks' (Respondent 20), but also through its placement, which facilitates a physical interaction. For instance, Respondent 20 describes a habit that emerged from placing a poster in an 'unavoidable' spot, a hallway above the stairs, ensuring they 'encounter it very directly' each morning, thus adding 'an

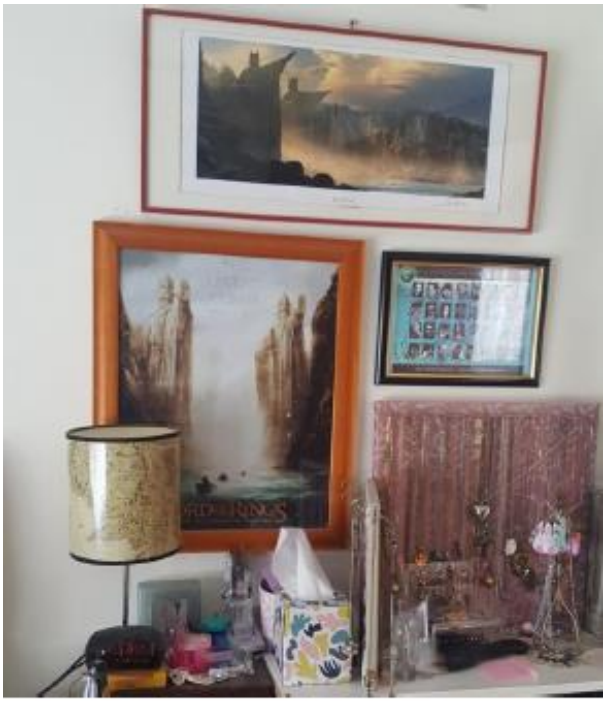


Figure 7.5. Respondent 10's *Lord of the Rings* physical posters were displayed beside the bed, over the bedside table.

additional layer of significance' to the poster's role. Additionally, some owners create 'special places' for their posters (Respondent 20). Respondent 20 fashioned a closet display to emulate 'the kind of display [they] didn't have at a certain earlier time in [their] life,' effectively building a private 'little imitation' in a secluded nook. Strategic placement can also amplify a poster's impact. For example, Respondent 16 arranges posters at varying distances and in an uneven layout to assist with eyesight and reduce distractions, particularly after focusing on a computer screen. Likewise, Respondent 3 positions posters at 'different heights,' transforming the viewing experience into a 'scavenger hunt' that engages both the owner and others, while also adding an artistic element. Spacing between posters was important to several owners who sought balance in their displays. For example, Respondent 22 deliberately avoided placing a rat poster directly next to a *Robocop* poster, feeling it would be 'unbalanced in terms of the aesthetic of the room.' Instead, they positioned each poster on a separate wall. Similarly, Respondent 25 arranged classroom posters (Figure 6.8) to maintain 'symmetry' and avoid a 'cluttered' look, despite their similar size and style, providing a sense of 'regularity.' Giving posters space to 'breathe' is especially crucial for large pieces like Respondent 11's *The Providence* (1977) poster (Figure 7.6). Digital posters can also break 'up the monotony of [the] space' by introducing pops of colour amid a 'blank desk' and 'blank monitors' (Respondent 7). In addition, some owners display their posters as though curating a museum. Respondent 13 describes their space as a personal museum, while Respondent 3 calls their 'own little small art gallery.' Meanwhile, Respondent 14, who has experience as a museum curator, treats posters like 'artefacts,' carefully spacing them to maintain a gallery-like atmosphere. Another frequent theme involved placing posters in locations that share a clear reference or thematic link. For instance, Respondent 4 placed their English Channel H.G. Wells poster atop a bookshelf as a nod to its literary origin, originally a book adapted into another medium, though they plan to 'actually find a good place to actually properly display' it in the future. Owners also aim for harmony among related posters. For example, Respondent 3 displays two physical posters, *Justice Society* and *Justice League* (Figure 7.7) by the same artist,



Figure 7.6. Respondent 11 *The Providence* (1977) physical poster displayed by itself.

Alex Ross, side by side in the bedroom because they ‘thematically fit together.’ In other cases, posters from different franchises are united by a common setting, such as Respondent 19’s Spider-Man, Captain America, and New York posters (Figures 7.2 and 7.3). Spider-Man and Captain America both take place in New York and are displayed in the same room, albeit as a ‘just nice coincidence.’ This reinforces Clifford’s (1994) idea that collections are generally arranged to be on view, though not necessarily in an exhibition format, since owners often want posters positioned for personal rather than purely public visibility. This perspective aligns with Danet and Katriel’s (1994) argument that collections are usually arranged to be visually appealing, often through careful coordination of design, colour, size, and symmetry. These arrangements aim to create synergy between objects and posters, evoke an art gallery aesthetic, allow regular viewing (even from multiple vantage points), and introduce an artistic, fun element, like a scavenger hunt. This approach also reflects Abram’s (1996) view of the body as an adaptable, open form that physically attunes itself to objects, alongside Tilley’s (1994: 12) phenomenological perspective, which stresses describing how individuals experience things through their senses. Owners adjust their physical positions to view their posters, shaping their personal interactions and experiences. While posters can be positioned for physical interaction, they are primarily arranged to encourage visual engagement, requiring the body to move and attune itself to fully experience the display. For SFFFT poster owners, placement holds significant meaning, influencing how they engage with their collection. Posters may be positioned in highly visible areas to evoke happiness, serve as reminders, or simply be visually enjoyable. Some owners recreate small displays reminiscent of their childhood, while others arrange posters in a ‘scavenger hunt’ style, encouraging exploration and engagement, a fitting approach given the adventurous nature of the SFF genres. Additionally, spacing between posters can ensure each piece holds its own prominence, while synergy with other objects and posters enhances cohesion within the space. While SFF genres' imagery is uniquely distinct, at least when compared to other genres of

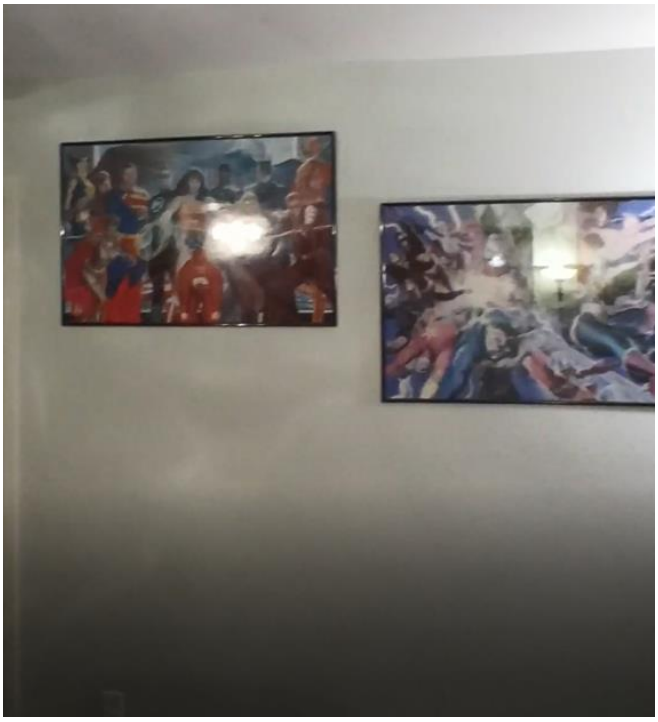


Figure 7.7. Respondent 3’s *Justice League* (Left) and *Justice Society* (Right) physical posters.

storytelling or indeed to imagery of real places and people, these posters are often displayed in similar ways to other decorative objects. However, their thematic emphasis on adventure and discovery allows for more interactive and dynamic display arrangements, further reinforcing their immersive and exploratory essence.

[7.3.4] Room to Poster - Space Dictates

The choice of space often dictates where certain posters are displayed, though their overall effect on a room varies. In private spaces, for instance, Respondent 23 hung *Star Wars* posters of Darth Vader and Boba Fett (Figure 7.8) in the bathroom for humour. Respondent 2 organised their posters by genre: fantasy in the bedroom and SF in the study, reasoning



Figure 7.8. Respondent 2 *Star Wars* physical posters of Darth Vader and Boba Fett posters displayed in their bathroom.

that computers feel 'more futuristic.' Respondent 3 arranged posters according to media type in different rooms. Their media room, used for watching films, features movie posters to create a cinema-like atmosphere, while the adjacent staircase and hallway display related movie posters. In the bedroom, comic book posters reflect a mutual love of comics between Respondent 3 and their partner, adding 'action to the room.' Public spaces follow a similar logic. For example, in Respondent 25's classroom (a Classroom devoted to the teaching of English), posters referencing English literature are displayed, although the room's educational purpose would be clear regardless. According to Respondent 22, a room itself can enhance a poster's significance by fostering a stronger connection between the owner

and the media. Conversely, posters placed in storage lose some of their value because they remain unseen and unconsidered. At the same time, posters can also increase a room's value by helping owners personalise and claim the space as their own, which many participants deemed important (Respondent 22). This aligns with Hall's (1973) reception theory, particularly the concept of a Preferred or Dominant Reading, where the room dictates the meaning, and the owner selects the poster that best aligns with and reinforces that meaning. This supports Habermas's (1991) argument that spaces within the home provide owners with the agency and control to personalise and decorate their environment. Owners can incorporate objects that have been encoded with significance by their creators, such as a television, which holds the inherent purpose of facilitating the viewing of media texts. As Appadurai (1986) notes, the significance of objects derives from the ways in which they are encoded and from the trajectories they follow across spaces. Similarly, SFFFT posters can be encoded by both the owner and the space itself, with their meaning influenced by the presence and arrangement of other objects, creating a uniform and cohesive environment. Therefore, the room can influence which SFFFT posters are displayed, as there needs to be synergy and cohesion to reinforce, reaffirm, or amplify the meaning of both the space and the posters. Despite their otherworldly and unconventional imagery, SFFFT posters can be integrated into conventional spaces, demonstrating how owners creatively adapt these fantastical visuals to enhance personal meaning and aesthetic harmony within their everyday environments.

[7.3.5] Poster to Room - Poster Impacts the Space

Posters can be used to 'gradually imbue the space with meaning' (Respondent 8), helping their owners 'feel more at home' (Respondent 11). Additionally, Respondent 11, who lives in an open apartment, uses posters to 'open up their space' by intentionally leaving them 'framed by negative space.' (i.e. blank walls around the posters acting as a frame). This arrangement helps to 'visually divide the space,' ensuring that 'everything has its own space, ' a choice made subconsciously. Posters can make a space feel more welcoming, safe, or comforting for both residents and visitors (Respondent 1). In some



Figure 7.9. Respondent 19 *The Amazing Spider-Man* (2012) official physical poster. Wide-shot Figure 7.2.

cases, the more posters that are present, the greater the impact on the atmosphere. Posters can even introduce a 'little bit of chaos,' which can be comforting, particularly in contrast to a workspace that feels 'very sterile' and 'didn't have any personality' (Respondent 16). Having posters in a room can amplify the sense that it belongs to the owner, bringing comfort and emotional significance. For instance, Respondent 19 described how a Spider-Man poster, such as *The Amazing Spider-Man* (2012) official poster (Figure 7.9), reminds them of the emotions they felt watching the movie for the first time, reinforcing their connection to the space. Similarly, Respondent 8 emphasised the role of the bedroom as a safe space, especially for their partner, who has a history of sexual assault and PTSD. Posters help them exert control over the environment, making it more comforting. Respondent 10 shared that their *Lord of the Rings* posters (Figure 7.5), placed by their bed, make the cluttered bedroom 'more soothing.' The content of the poster, a 'gorgeous scene' and one of their favourites, adds to its calming effect. In less personal spaces, such as the back of a classroom, the lack of interaction with posters makes the area 'less personal' (Respondent 25). However, familiar elements such as design, size, and framing by the same artist lend the space a 'regular feel.' Posters can also brighten or add colour to a room, enhancing its ambience (Respondent 4). This aligns with Hall's (1973) reception theory, particularly the concept of a Preferred or Dominant Reading, where the poster's meaning dictates and reinforces the overall meaning of the room. This further aligns with Habermas's (1991) argument that spaces within the home grant owners the agency and control to personalise and decorate their environment. Owners can encode their posters with significance to create a positive ambience, evoking specific feelings and atmospheres. As Appadurai (1986) observes, objects acquire meaning through the ways they are embedded in space and practice, influencing both interpretation and environment. This further supports Belk and Wallendorf's (1994: 243) observation that objects can also be displayed in a deliberately chaotic or cluttered manner. Similarly, as paratexts to media texts that feature visually sensational and striking imagery (Powell, 2012), SFFFT posters can introduce dynamic contrast to sterile or overly structured environments, enriching the space with vibrancy and thematic depth. Therefore, SFFFT posters can imbue a space with meaning by creating an ambience that is welcoming, safe, or comforting, helping owners feel more at home. They bring comfort and emotional significance by allowing owners to personalise the space, enhance its aesthetics, and serve as reminders of the associated media text. Additionally, posters can utilise blank walls as frames and can function as visual dividers within a space, such as in an open apartment layout. Despite the otherworldly nature of the SFF genres, these posters establish a familiar and meaningful presence for their owners, bridging the fantastical and unreachable with the real world and tangible, whether through personal expression or through their functional role in shaping physical spaces.

[7.4] Conclusion

In conclusion, the location and display of SFFFT posters hold significant meaning. These choices often involve verbal negotiations with cohabitants and non-verbal negotiations with the posters themselves. The nature of these negotiations varies depending on the room. In private spaces, such as the bedroom (the ‘prime poster space’) and home office, the negotiation primarily involves the owner, the poster, and the space, particularly when the owner occupies these spaces solely. In contrast, communal spaces like the living room, hallway, and work office require negotiations involving the owner(s), cohabitants, posters, and the space. There are various reasons why posters are displayed in specific rooms: to claim a space (as discussed in Chapter 5, Where Form Meets Function), to create synergy and cohesion with the space and surrounding objects, to group posters with other personal items, to reflect the owner’s professional identity, to establish a safe, welcoming, and homely atmosphere, or to reinforce a work environment. Additionally, posters may be placed in shared areas due to limited available space, requiring a compromise to avoid imposing personal preferences on others. The placement of SFFFT posters serves multiple purposes. It can create harmony, synergy, and aesthetic cohesion with the room and other objects or posters. Owners also display posters to evoke happiness, provide comfort, serve as reminders, or simply to be enjoyable to look at. Leaving space between posters ensures each piece has its own prominence, while the type of poster can influence how it is displayed, rearranged, and how often it is viewed. The relationship between the room and the poster is significant, with both influencing one another. This synergy and cohesion can reinforce, reaffirm, or amplify the meaning of both the space and the posters, as well as their importance to the owner. Furthermore, when displayed in communal spaces, SFFFT posters can demonstrate cohesion not only between the posters and the space but also between the owner and their cohabitants.

Chapter 8. Silent Conversations

[8.1] Introduction

This chapter explores the third of the 'Three Significances' identified in the main results chapter, namely, how SFFFT posters hold meaning and significance through the dynamic relationship between the owner and the posters, both on a personal level and in connection to the associated media text. Between owners and their posters, a silent conversation takes place. As previously discussed in Chapter 6, 'Negotiating Space', owners can engage in silent conversations with their posters, a concept introduced by Maurice Merleau-Ponty and explored by Abram (1996). This chapter draws strongly from the work of Appadurai (1986: 5) and McVeigh (2000) to explore how individuals encode and project significance onto objects, as well as the theories of Roseberry (1997: 32) and Miller (1987), which examine how personal tastes and desires transform the meaning of objects. The silent conversation discussed in this chapter includes the significance of posters in reflecting an owner's sci-fi and fantasy identity and sense of self, serving as tools for self-expression and expressions of affinities and convictions, and their role in evoking emotions, supporting well-being, and acting as reminders of media texts and other personal meanings. By examining how owners have silent conversations with their posters, considering how posters influence and reflect the owner, this chapter deepens the understanding of posters within the context of fandom.

The following questions guide the discussion:

- What is the significance of posters to an individual's well-being, sci-fi and fantasy identity, sense of self, and their role as reminders?
- How important is it for posters to hold this significance?
- Is the type of poster significant in this regard?
- Do other objects hold more or less significance compared to posters?
- What characteristics of the posters drive these decisions?

[8.2] Reflection of Identities and Self-Expression

Posters carry significant 'informational value,' as 'each one [poster] communicates something' about its owner, even if it is simply a 'reference' to what they 'care about or enjoyed' (Respondent 20). Surrounding oneself with items like posters can 'help you cultivate who you are as a person in a way that you're happy with' (Respondent 6). They also serve to 'reflect' and 'reaffirm' (Respondent 20) aspects of the owner's identity when viewed. However, the decision-making process when acquiring a poster often involves careful consideration of what it communicates about the owner. As Respondent 20

explained, ‘what it says about me in some way is probably a very large element of that decision-making process.’ Furthermore, posters are often perceived as ‘a little part of who you are’ (Respondent 1) and as ‘a reflection of my personality’ (Respondent 15). Respondent 23 observed that ‘anything you purchase has a small reflection on you,’ whether intentional or not. For Respondent 15, posters go even deeper, serving as ‘an external representation of my internal mental landscape,’ reflecting aspects of themselves that they ‘don’t have words for.’ However, an owner’s sense of self and how they identify who they are is highly subjective and varies greatly between individuals. This strengthens the assertions of Isfandiyary (2017), Case (2009), and the V&A (2021a) that posters serve as an important channel of communication. One way that posters facilitate communication is through ‘silent conversations’ between owners and their possessions (Abram, 1996). In this context, posters communicate key aspects of the owner’s identity, such as their values, interests, and sources of enjoyment, offering a non-verbal medium for self-expression and reflection. Despite varying perspectives, many owners acknowledge that posters can reaffirm their sense of self to some extent. Respondent 21 noted that posters ‘definitely reaffirm’ their identity, even if only ‘to a degree.’ Decorating a space they occupy allows owners to ‘externalise’ and maintain their self-identity, ‘even if I’m not consciously thinking about it when I get any given poster’ (Respondent 20). However, for some interviewees, posters may reaffirm specific aspects of their identity, such as being a fan, rather than their entire sense of self. For instance, Respondent 23 stated that posters ‘definitely’ reaffirm their identity as a sci-fi and fantasy fan because ‘they’re just such direct references.’ Similarly, Respondent 24 explained, ‘They reaffirm in the sense that I have an identity as someone who enjoys consuming sci-fi and fantasy.’ These findings also strengthen Brabb’s (1992) argument that the fantasy genre can have an affirmative significance in a fan’s life, and we might reasonably hypothesise that the same is true of the SF genre. On the other hand, some owners derive value from nostalgia rather than identity. As Respondent 21 noted, ‘What mostly reaffirms, or what I get from them, is the nostalgia value... more so than my identity as a fan. I don’t really identify strongly as a fan.’ This suggests that while posters can reinforce identity for some, others may find their primary significance in the emotional connections they evoke. For some, posters serve as a means of expressing their convictions, reflecting their beliefs, opinions, philosophies, values, and what is important to them. Posters can communicate what matters most to the owner. As Respondent 18 explained, ‘they [posters] tell what's important to me.’ Similarly, Respondent 9 stated they ‘wouldn't get posters that are overtly the antithesis of my politics and belief and style.’ Respondent 24 echoed this sentiment, noting that their posters convey their ‘philosophy as a human’ and what they ‘value.’ For instance, Respondent 15 uses posters to ensure their surroundings express their stance on ‘anti-authoritarianism,’ while Respondent 19 displays

posters that reflect their ‘left-leaning politics.’ These choices also serve as a way to non-verbally signal to others that they are ‘welcome here’ (Respondent 15) and to foster connections with like-minded individuals (Respondent 19). This supports Habermas’s (1991) argument that spaces within the home grant owners the agency and control to personalise and decorate their environment. By encoding their posters with significance, owners can create a positive ambience and atmosphere. Posters communicate various aspects of their owners, particularly their affinities, such as interests, fandoms, personal tastes, and what they find meaningful or impactful. For example, Respondent 2 described their ‘collection of pictures,’ including SFFFT posters, as a reflection of their passions, encompassing different cultures, art, and SFF themes. Posters often highlight an owner’s affiliations rather than explicitly conveying specific opinions (Respondent 11). As Respondent 11 explained, they use their posters to subtly express their ‘interests in a somewhat cryptic way’ through ‘hidden messages in the posters.’ However, owners may also exercise caution in relying too heavily on posters to express themselves or their affinities. This demonstrates a nuanced balance between using posters as tools for self-expression and recognising their limitations in fully representing one’s identity. This aligns with points made by Bourdieu (1984) and Miller (2008), who caution that objects have limitations in expressing and reflecting the full depth of human experience due to their inherent richness and complexity. This also reinforces Hall’s (1973) reception theory, particularly the concepts of ‘negotiated readings’, ‘oppositional or resistant readings’, and ‘preferred or dominant readings’. In the latter, the producers’ and audience’s meanings align due to shared social and cultural backgrounds, and owners encode their affinities and convictions into posters, which others may decode differently depending on variations in their social and cultural contexts. Some posters may even carry cryptic messages, adding yet another layer to the decoding process. For some owners, their posters express an important aspect of their identity, such as being a ‘science fiction [and fantasy] fan’ (Respondent 14) and thereby showcasing their passion for the genre; a point that reinforces Borer’s (2009: 1) and Frost *et al. ’s* (2006: 24) argument that fans use objects to display and reflect their fandom. Respondent 1 described their posters as a way of ‘keeping it around, keeping me involved in the worlds and spaces created by the film or book.’ This strengthens Poole and Poole's (2013: n.p.) assertion that movie Poster Collectors can ‘own a piece of the movie’ in tangible form, serving as a lasting memento of the media text. For Respondent 10, their interest in SF is a core part of their identity: ‘It has shaped the sort of person I am… my values… and being open to exploring other ideas.’ This supports Grossberg's (1992) argument that being part of a fandom actively contributes to the construction of an individual’s identity. Superhero posters, in particular, offered inspiration for some. Respondent 26 reflected on how these characters provided role models: ‘I could aspire to, look up to… and pretend like I was Superman or Spider-Man.’ These posters

represented attributes they found admirable, shaping their identity both as a child and as an adult. Posters can also symbolise shared connections, as noted by Respondent 23, who explained that their displayed posters reflect ‘something that me and my girlfriend have a connection over, like Star Wars and Lord of the Rings specifically.’ However, some owners acknowledged the importance of maintaining balance. As Respondent 19 pointed out, it’s important ‘not to let yourself become your interest, your fandom,’ emphasising that while posters can reflect identity, they should not define it entirely. For some, the relationship between posters and self-expression is limited by external factors such as space or finances. Respondent 8 acknowledged that they would ‘maybe have more fulfilling prints’ if they had more space and Money. However, others struggle to establish a strong connection between their posters and their sense of self, suggesting that practical constraints and personal perceptions can shape the role posters play in self-expression. Posters provide an accessible way to ‘make these kinds of statements about oneself,’ enabling others to ‘read what the posters say about me’ (Respondent 20). Ideally, these statements convey something ‘moderately positive’ (Respondent 25), offering others an opportunity to decide whether to pursue a relationship (Respondent 10). This reinforces Chadborn *et al.'s* (2017) argument that fan objects serve as tools for fostering positive social engagement, allowing individuals to express aspects of their identity and enabling others to interpret and respond to these self-representations. However, as Respondent 11 noted, their posters don’t ‘necessarily show everything’ about their affinities or identity for strangers to fully understand; instead, they are primarily chosen to be visually appealing to others. This aligns with Bourdieu (1984) and Miller (2008), who argue that objects, while significant in self-expression, have limitations in fully encapsulating and reflecting an individual’s complex identity. Respondent 25 admitted, ‘I’m not sure what the sense of self is,’ and speculated that if they had amnesia, they might use their posters and art to ‘figure out who I am.’ This is also in broad agreement with the points mentioned above from Bourdieu (1984), Miller (2008) and Hall (1973), where owners encode who they are into posters, but others may decode this differently depending on variation in their social and cultural contexts. However, owners are aware that posters might communicate something negative or unsettling to others. This aligns with Respondent 18’s observation that ‘people interpret things differently.’ For instance, Respondent 16 explained that they avoid displaying posters that make their ‘own personal space’ feel ‘uneasy,’ as they want their space to remain relaxing. Instead, they choose ‘nice, non-confrontational art’ to surround themselves. Additionally, Respondent 16 expressed caution about displaying religious art, citing concerns about its potential meaning or the risk of it being ‘misunderstood,’ noting that they would ‘always [be] worried about that.’ This supports Hall’s (1973) reception theory, particularly the concepts of ‘negotiated readings’ and ‘oppositional or resistant readings’. In the case of ‘negotiated readings’, the

owner interprets the meaning of the poster in relation to aspects of their identity, while others might not fully agree or might reject the meaning altogether ('oppositional or resistant readings'). This discrepancy can arise from differences in social and cultural backgrounds between the owner and others. However, not all owners view their posters as expressions, reflections, or reaffirmations of their identities. Respondent 4 noted that they 'don't really care' if a poster reflects their identity or affects them, while Respondent 12 mentioned they 'don't collect things for a specific identity or anything.' Similarly, Respondent 5 stated they are 'not fussed about the wider aspect of it.' Respondent 22 added, 'I wouldn't like to think that this stuff represents my entire personality, there's definitely elements of it too.' For some, the connection between identity and posters is more abstract. Ultimately, for some owners, posters are 'just a picture on a wall,' with personal connections and identity better explored through one-to-one conversations (Respondent 25). While connection and identity are significant to some, aesthetics also play an important role. As Respondent 21 explained, there is 'some minimum bar that I'm willing to think about,' but ultimately, 'it's more important that I like the poster.' In addition to reflecting and reaffirming their owner's sense of self and sci-fi and fantasy identity, and expressing who they are, posters were considered important to varying degrees, from 'reasonably strong, moderate' (Respondent 21), to 'a very great extent' (Respondent 24), to 'absolutely' essential for affirming a sci-fi and fantasy fan identity (Respondent 22). According to Respondent 20, 'posters as decorative objects' can be used to 'externalise psychological processes' related to 'defining and maintaining my sense of self' within the 'space I occupy.' For them, posters evoke 'who I think I am or who I want to be,' making this connection significant, even though they admit they are 'not consciously thinking about it when I get any given poster.' This reflective quality can also make a space 'feel comfortable' (Respondent 22), with the flexibility to 'change them [posters] out to reflect what I want or need' (Respondent 21). Respondent 22 emphasised the importance of objects like posters to 'reflect those opinions and tastes' they hold about SFF. However, for some owners, it is 'not important for my posters to reaffirm my identity as a sci-fi fan' (Respondent 24). Instead, their posters reflect personal preferences and are chosen simply because 'they are what I like' (Respondent 25). When it comes to poster types that express identity more effectively, physical posters are generally favoured over digital ones. However, both physical and digital posters play a role in reflecting and reaffirming an owner's sense of self and their identity as sci-fi and fantasy fans, with digital posters often being more prominent. As Respondent 22 notes, owning and displaying a poster, 'either in my room or my screen', demonstrates a personal connection to it. Displaying a poster signifies that it has 'passed the test' of suiting their tastes and reflects their sci-fi and fantasy identity (Respondent 22). Physical posters are considered accessible and impactful because they are 'cheap' (Respondent 26), 'much more likely to be seen' (Respondent 25), and something the owner

‘sees all the time’ (Respondent 18). Physical posters tend to reflect, rather than reaffirm, their owner’s sci-fi and fantasy identity, as they are visible to others and can be used to ‘project so that other people can see’ (Respondent 25). While Respondent 23 notes that physical posters provide ‘a good reflection’ of their interests, they are ‘pretty limited.’ However, Respondent 22 feels that physical posters hold ‘a deeper connection’ and are ‘a few more relevant to me’ compared to digital ones. On the other hand, digital posters offer greater flexibility and customisation. Respondent 26 explains, ‘you can change [them] on a whim, if I’m feeling something different, I can just download something, steal it from Google, or repurpose.’ Digital posters allow for ‘a broader sampling of what I’m interested in’ (Respondent 21) and are therefore ‘more accurate’ (Respondent 23) at reaffirming their sci-fi and fantasy identity. Respondent 15 uses digital posters to reflect their fandoms and adapts their phone wallpaper to suit the context. For example, before attending an event with *Star Trek* fans (‘Trekkies’), they changed both their home and lock screens to a *Star Trek* theme, describing it as ‘a really easy way of being an icebreaker.’ Digital posters often represent ‘the world’ more generally and are ‘less about me personally,’ as Respondent 1 notes, particularly when they feature landscapes and settings. Nonetheless, Respondent 22 emphasises that even spending ‘a small amount of time to put the digital posters on my phone or my computer’ reflects a part of who they are. However, not all owners feel that posters reflect or reaffirm their sense of self. As Respondent 25 explains, ‘neither [physical nor digital] can’ serve this purpose for them. In addition to posters, other objects can express an owner’s sense of self and reflect their sci-fi and fantasy fan identity, as these are often what they are naturally drawn to (Respondent 20). Examples include SF cosplay (Respondent 19), DVDs (Respondent 18), and Australian wildlife posters that reflect a love of nature (Respondent 9). Some objects, such as clothing, may express identity even more strongly, as they directly reflect an individual’s self-image (Respondent 8). Respondent 26 emphasised that having posters and other objects that express one’s identity ‘can help us expand our mindset and have a better human experience.’ This strengthens Appadurai’s (1986) view that companies, studios, and fans inscribe their own significance into objects, shaping how they are experienced and understood. Miller (1987) further emphasises that once owners obtain objects, they imbue them with personal meaning. This aligns with McVeigh’s (2000: 234) concept of ‘Consumutopia,’ particularly the trait of ‘projectability’. This aligns with Marx’s work on the value of commodities, as William Roseberry (1997: 32) notes that the value of a commodity varies depending on the personal tastes of the consumer. These ideas reinforce Tilley’s (1999) argument that material objects influence people’s identities in the same way that people inscribe meaning into objects. Similarly, Tilley (2001), Rowlands (2005), and Belk (2001: 89) argue that objects, such as posters, can act as extensions of an individual embodying, reflecting, and reinforcing their sense of identity while

serving as a form of self-expression (Dimanche and Samdahl, 1994). In line with this, McVeigh (2000) suggests that posters can function as an alternative form of self-presentation, enabling owners to project aspects of their identities. Nonetheless, posters facilitate ‘silent conversations’ between owners and their possessions (Abram, 1996). In this context, SFFFT posters serve to communicate, express, reflect, and affirm their owners’ identity, particularly their sense of self, sci-fi and fantasy fan identity, affinities, and convictions, with owners encoding, imbuing, and projecting this identity to varying degrees. The content of the posters often makes certain affinities and convictions explicit. SFFFT posters hold significance through their informational value, referencing media texts or reflecting and reaffirming aspects of an owner’s identity to varying degrees. They also express affinities and convictions, providing others with a better understanding of the owner while contributing to the creation of a safe and welcoming space. However, some owners may not want their posters to be interpreted as expressing their opinions. Despite the value of expressing affinities, caution is necessary; while posters facilitate self-expression, it is important to maintain a distinction between the owner’s identity and their affinities. The messages a poster communicates, both what the owner encodes and what others might decode, play a significant role in the decision to acquire it, as these messages can be interpreted in various ways. This communicative power can lead owners to be wary of SFFFT posters whose content might convey unintended or unwelcome messages. Given the diverse narratives within the SFF genres, posters can represent a wide range of identities, beliefs, and values. Owners may select posters that best align with their personal preferences, but the potential for misinterpretation remains. This highlights the duality of SFFFT posters, as both intentional expressions of fandom and subject to external interpretation, sometimes beyond the owner's control.

On the other hand, some owners do not view their posters as reflective of their identities or personally impactful. Being a SF (and fantasy) fan can form a considerable part of an owner’s identity or even be central to their sense of self. The SFF genres often influence and shape owners from their youth, and posters that reference this media text directly reaffirm their identity. Displaying SFFFT posters demonstrates this connection, extending the owner’s experience with the fictional worlds depicted in the media text. SFFFT posters also highlight the SFF content owners appreciate and consume, particularly characters that reflect their identity or were vicariously lived through during their youth. The content of these posters can be particularly inspirational, motivating owners to create stories or view characters as aspirational figures. Owners may also negotiate space with fellow cohabitants, ensuring that posters reflect both their own and their cohabitants’ SF and fantasy identities. However, for many owners, it is more important that they simply like the poster, find it

aesthetically pleasing, and value it as a reminder of the media text or as an evocation of nostalgia, a theme that will be explored in greater detail later in this chapter. SFFFT posters expressing their owners is an important aspect as the poster can communicate themselves and certain messages to others, even themselves. However, the important posters reflect and reaffirm that being a sci-fi and fantasy fan can vary from reasonable to a very great extent. Furthermore, owners want to surround themselves with things like posters they can relate to and understand a result gives the owner a sense of comfort. Yet with their identities, owners may not see a reference/connection, as they want their SFFFT posters to express their interests.

Regardless of the poster type, the connection between the poster and its visual appeal is often more significant to the owner. Digital posters, however, offer greater flexibility, allowing owners to tailor the poster to express, reflect, or reaffirm what they want about themselves. In contrast, physical posters require more consideration when being chosen and displayed, as their presence within a shared space means they are likely to be seen by others, not just the owner. The emotional response can be driven by the content of the poster, and it is more important than the type. That said, some poster owners feel that their posters neither reflect nor reaffirm their sense of self, asserting that neither poster type serves this purpose for them. Also, other objects can express, reflect and affirm their owners, but just like posters can express certain things, and to an extent, this is because posters are limited by the material they're made of, the content, and how they are displayed, this can affect how the owner can experience the poster and have certain experiences attached to them. Despite their unique connection to the SFF genres, SFFFT posters share similarities with other objects in how they express, reflect, and affirm identity. However, they hold a distinct place within fan culture, acting as bridges between tangible reality and the intangible worlds of SFF. Physical posters, in particular, offer a material connection to these imagined spaces, reinforcing the sense of ownership and personal significance that makes them valuable to their owners.

[8.3] Emotion and Reminder

SFFFT posters have the capacity to influence an individual's well-being by eliciting positive emotions and responses. They can remind owners of cherished things, media texts, events, or people, often fostering emotional ties or connections. However, posters can also serve as simple reminders, evoking a sense of nostalgia. As Respondent 25 observed, 'I feel like if you look at something that references something else, then you have something beyond the image.' This reinforces the purpose of a media text poster, which is designed to encapsulate the essence of the media text it represents (24x36: A Movie About Movie Posters, 2016;

Wang, 2019; Meng and Shen, 2021; Chunyuan and Li, 2021). Additionally, it highlights how posters can convey meanings beyond their immediate content. This connects to Lincoln's (2014) example of Richard, who displayed a band poster in his hall of residence room primarily as decoration to avoid bare walls. However, when Richard's friends graffitied the poster with speech bubbles for each band member, the poster took on an additional layer of meaning and significance, demonstrating how SFFFT posters can evolve in their meaning and significance to their owners. As the SFF genres are inherently fluid and ever-evolving, driven by imagination, reinterpretation, and expansion, these posters are not static objects but rather dynamic artefacts that can take on new layers of meaning as they are re-imagined and re-interpreted. Their significance may shift based on personal experiences, evolving fandoms, or broader cultural changes, allowing them to reference concepts, emotions, and narratives beyond what is visually depicted. This adaptability underscores the unique nature of SFFFT posters, reflecting the genre's capacity to continuously reframe the media text, events, people, etc.

[8.3.1] Emotions and Feelings

Posters, including those beyond the SFF genres, have the potential to provoke emotional responses, which can be a key reason owners choose to display them. Respondent 24 explained that posters 'need to be something that I enjoy looking at', noting that even a simple reaction like 'Ooh, pretty picture' or 'very important that it makes me happy' is enough. This enjoyment should persist over time, from 'the first time' to 'the seventh time.' However, a poster's ability to elicit an emotional response often depends on the strength of the owner's connection to the media text, requiring a 'very strong emotional response' to the media itself, even if the text is considered 'cool' (Respondent 24). Not all posters evoke emotional responses from every owner, as it 'depends on the poster' (Respondent 1). For Respondent 1, emotional engagement is more likely when a character feels 'a little bit more real with a lot of different emotions,' or when the content depicts a 'good happy setting' that makes them feel happy. Similarly, a poster of a battle scene might evoke feelings of tension or fear, prompting thoughts like, 'Oh, what's gonna happen?' For Respondent 1, posters are significant because they feel 'tied in, like a part of the world. Like I can see the poster and what's going on.' The strength of the emotional response also varies. Respondent 23 stated that while it's 'very important that they [posters] have an emotional [response], they don't need to have a strong emotional [response].' What matters is that they evoke something,

whether it's a reaction like 'Oh, that's cool,' 'That's interesting,' 'That makes me happy,' or simply sparking curiosity (Respondent 23). Owners often choose posters featuring characters they have an emotional connection with, as these characters resonate with aspects of their personality. Posters serve as reminders of the characters' multifaceted nature, emphasising their humanity and complexity. For instance, Respondent 18's Captain Kirk poster (Figure 8.1) highlights the character's vulnerable side, reminding them that even as a captain, leader, or hero, Kirk is 'just human in the end,' which brings comfort and fosters empathy. The poster's composition conveys a sense of burden, as Respondent 18 noted, 'heavy is the head that wears the crown,' reflecting the 'complexity of characters,' which they deeply appreciate. Similarly, Respondent 26 has a poster of Marvel hero Spider-Man (Figure 8.2), a character they identify with due to his struggles with mental health, adherence to a moral code, and nerdy, geeky personality. In contrast, Respondent 26 views DC heroes as 'relatively perfect' and less relatable, stating, 'Marvel characters are more identifiable, but I think the DC characters are more aspirational.' However, some owners may avoid posters that 'invoke a negative emotional response,' as Respondent 6 explained, 'I don't think it's very healthy or very good to be actively seeking out things that just are negatively impacting us.' One negative emotion that posters can elicit is 'heartfelt sad emotion,' such as grief (Respondent 1). For example, as mentioned earlier (section 1.4), Respondent 28's poster quote provided comfort in times of loss, serving as a reminder that those who have passed are



Figure 8.1. Respondent 18 digital *Star Trek* Captain Kirk fan art poster displayed as a laptop wallpaper.



Figure 8.2. Respondent 26 Physical *Spider-Man* physical poster.

‘still with me’ (Respondent 1). Similarly, other objects, like ornaments, can also evoke ‘sad memories’ tied to the loss of friends or family members (Respondent 16). This aligns with Wang’s (2019) argument regarding the importance of text on a movie poster in fostering emotional engagement; however, it contrasts with his assertion that text primarily serves as a marketing tool to sell the media text. This further reinforces Chunyuan and Li’s (2021) argument that film posters transmit information through their visuals, shaping audiences' emotional experiences. This supports Kadyrgali *et al*.’s (2024) view that emotion is the crucial link between audiences and media, a connection that also applies to how owners experience posters. This aligns with the documentary 24x36: A Movie About Movie Posters (2016), which highlights that studios often default to featuring star actors on posters, as this is considered a more effective selling strategy. This reinforces Smith’s (2022: 54) argument that the emotional response to fiction is inherently ‘empathic’ and ‘sympathetic,’ as audiences form connections by engaging with the protagonist(s). Similarly, this emotional engagement can extend to poster owners and their connection to the characters depicted. Fictional narratives provide a safe space where audiences can experience a range of emotions without needing to act on them in real life (Smith, 2022). Furthermore, Smith (2022) argues that emotional responses to fictional texts and real-life events are equally significant and legitimate, as fiction often draws from or refers to real-life elements or events. This is supported by Välisalo’s (2017) study of audiences’ emotional responses to *The Hobbit* characters, which found that emotional reactions were strongly tied to the audience’s connection to the characters and the events depicted in the films. Posters can provide emotional support to their owners, serving as reminders of both challenging and uplifting times. For instance, Respondent 24, who experienced severe depression, watched *Dune* (2021) in ‘IMAX seven times,’ making it their ‘emotional support movie.’ Although the poster (Figure 8.4) brings them happiness, it also serves as ‘a reminder of a very challenging time in my life.’ However, they emphasised that it is ‘the movie as a whole, not just this poster’ that provides emotional support. Posters can also be a source of calm, especially during difficult periods such as the pandemic. Respondent 6 found solace by ‘burying’ themselves with their posters, describing them as ‘something you enjoy,’ which became ‘a bit of a bigger priority as time went on.’ For Respondent 6, posters reflected ‘the state of things I was going



Figure 8.3. Respondent 28 Physical Sirius Black water bottle physical poster.

through at the time,' providing a visual anchor during uncertain times. Similarly, posters can offer comfort, with some owners finding them 'more comforting than anything else.' Respondent 8 explained that posters serve as 'little anchors on the wall' that connect them to emotions and places from their past. For Respondent 3, who lacked close relationships with friends and family, posters featuring characters became like 'friends,' offering a sense of reassurance and comfort. Posters can evoke nostalgia and pleasure in two distinct ways. For Respondent 21, they provide 'the nostalgia side' and 'the entertainment [pornography] side.' Frequent travel and limited proximity to family and friends make posters a valuable 'daily reminder,' offering an alternative to video calls and emotional relief on bad days. For example, their *Akira* poster (Figure 6.3) holds 'a lot of nostalgia value' but could still be placed in storage if necessary. In terms of entertainment, Respondent 21 described posters as their 'primary outlet for that sort of thing,' contributing to their happiness through visual engagement. Posters also help to maintain a 'fairly positive' atmosphere in a space by serving as reminders of positive experiences, such as 'how things used to be like' (Respondent 16). Additionally, some owners display posters purely for their humour, though this occurs to a lesser extent (Respondent 18). Posters play an important role in their owners' 'well-being and happiness' (Respondent 21), but in extreme circumstances, physical posters can have a 'much bigger impact' on an owner's 'state of mind' and overall happiness (Respondent 9). Respondent 9 explained that without posters and other objects on the walls, they might feel 'trapped' and 'isolated,' as these items provide essential 'visual interest.' The absence of such elements can be 'frustrating' and 'limiting' (Respondent 9). While digital posters also contribute to this sense of well-being, their absence would 'diminish my computing enjoyment, but only a bit' (Respondent 9). This reinforces the work of Appadurai (1986: 5), Miller (1987), and McVeigh (2000), highlighting how individuals encode and project significance ('projectability') onto objects. In this context, owners encode and project significance onto their posters,



Figure 8.4. Respondent 24 Digital *Dune* (2021) digital poster displayed as their old phone Wallpaper.

influencing their state of mind through the emotional and cognitive meanings they attribute to them. This aligns with McVeigh's (2000) concept of *'*consumutopia' and the idea of a *'*contagious desire', where this refers to the owner's urge to display their posters as their presence can positively influence the owner's state of mind by being visually engaging and emotionally uplifting. Conversely, the absence of displayed posters can result in negative feelings, highlighting their significance. This supports Carney's (1994) argument that art (or decorative objects) serves both emotional and cognitive roles for individuals and groups. For SFFFT poster owners, eliciting an emotional response is an important factor in their connection to their posters. For some, this emotional engagement is a crucial aspect of their attachment, while for others, only specific posters evoke a meaningful reaction, often tied to personal experiences, nostalgia, or affinity with the media text they represent. The main reason being 'wouldn't be a huge amount of point and having them if they didn't' as they 'make you feel good, bring back old memories or just be visually something nice to look at' (Respondent 12). But it is not important that 'not all of them', as Respondent 26 states his Tim Drake Robin poster (Figure 6.5) just 'looks pretty'. Respondent 26 simply puts it 'sometimes things are just aesthetically pleasing, pleasing. They look nice, they match the furniture colour the room motif.' When it came to poster type influencing their well-being, physical posters held particular significance for some owners due to their tangible nature. Respondent 22 described physical posters as 'tactile' and noted that being able to 'look at it just feels more kind of real, like it's more of a real presence in the world and a reminder of my connection to that.' Similarly, Respondent 12 highlighted the importance of a poster's 'bigger size and the tangibility of the object.' However, for others, the content of the poster was a more significant factor than its type. As Respondent 19 explained, 'It's the medium, it's not important to me. It's the content.' This suggests that while physical posters offer unique benefits, the overall impact of a poster often lies in its subject matter. Other objects, aside from posters, can also evoke emotional responses and serve as reminders of media texts. These include other SFFFT merchandise, such as *Serenity* (2005) Funkopops (Respondent 11), and posters from other genres, like a FIFA football game poster (Respondent 27). Some objects, however, elicit a stronger emotional response. For example, Respondent 1 finds that their books, whether stacked in piles, on bookshelves, or in storage, provide a greater emotional impact. This is partly because they haven't seen certain books 'for so long' or don't view them as often. As Respondent 1 explained, 'You get more of a hit from something you haven't seen,' whereas posters, which are 'on display every day,' may lose some of their emotional impact as owners become desensitised or adapt to their presence. Overall, this highlights Carney's (1994) argument that art (or decorative objects) can have emotional and cognitive significance for both individuals and groups. It supports Chunyuan and Li's (2021) statement that posters communicate information that influences the audience's emotional

experience. It further reinforces Kadyrgali *et al.*'s (2024) findings, which suggest that there are parallels between the emotional response to a film and its poster after interacting with or watching the media text, though this response depends on the poster's content. This also strengthens Hall's (1973) reception theory, particularly the concept of 'negotiated readings'. In this context, studio's design media texts and posters as commodities intended to sell (Gray, 2010), drawing on Kadyrgali *et al.*'s (2024) observation that emotional engagement is the most important factor linking audiences to films, a principle equally relevant to posters. While owners are relatively in tune with the studios in terms of emotional responses, the specific emotions elicited by the posters can differ, as emotional interpretation is subjective to each individual. This also strengthens Hall's (1973) reception theory, particularly the concept of 'preferred or dominant readings'. In this context, studios deliberately choose characters for their posters to elicit an emotional response, enabling owners to feel a deeper connection to the content of the poster. This further underlines the work of Appadurai (1986: 5), Miller (1987), and McVeigh (2000) already noted above regarding 'encoding', 'imbuing' and 'projectability'. Both studios and owners encode meaning into posters, while owners project emotional significance and cognitive meanings onto them. This further supports the idea that owners are having 'silent conversations' with their objects like posters (Abram, 1996), as posters communicate emotional significance and cognitive meanings to their owners. A significant factor in acquiring a poster is often its ability to elicit emotional responses. For SFFFT poster owners, there was a need to evoke some form of reaction, whether strong or subtle, for owners to find them meaningful. While an owner's well-being and happiness are highly subjective and vary in degree and manner of fulfilment, other considerations, such as overall aesthetics, can sometimes take precedence. Posters play both emotional and cognitive roles for their owners, contributing to their sense of well-being, particularly through their content. They provide emotional support by serving as reminders of the media text, which may offer comfort or positivity. Posters can positively influence their owners by reminding them of something uplifting or meaningful, and they can also serve as a source of humour, enhancing their emotional value. During challenging times, posters can help calm their owners, while also acting as reminders of those difficult periods and their associated state of mind. Owners may notice a negative impact when posters are absent and a positive influence when they are present. The content of a poster often serves as an emotional anchor for owners. The emotional response it generates depends on the owner's perception of its content. For example, characters depicted on posters may foster parasocial relationships, acting as substitutes for or complements to personal relationships, and providing a sense of rapport or companionship. Owners may identify with certain aspects of a character's personality, and the poster can visually highlight these traits. This connection helps owners see themselves in the character, fostering empathy and providing comfort,

ultimately reinforcing their sense of humanity. While posters primarily aim to generate positive emotions, they can also elicit negative emotions, often tied to the media text itself. Owners may use their posters as tools to process and understand these emotions or to avoid feeling them altogether. Physical posters, by their very nature, hold particular significance for some owners because they exist within the same physical space, fostering a direct connection through their tangibility. This creates a dynamic where the physical presence of the poster complements the intangible emotional responses it evokes. While the emotional response is often driven by the content of the poster, this tends to outweigh the importance of the poster's type. Interestingly, posters can sometimes elicit stronger emotional responses when interacted with less frequently, creating a sense of novelty or heightened impact when noticed. They also serve as reminders of the media text and the experiences associated with it, further enriching their emotional significance. The SFF genres, renowned for their expansive worlds and boundless imaginative possibilities, foster deep emotional engagement among their audiences. SFFFT posters serve as a tangible extension of these fictional universes, allowing owners to visually and physically anchor themselves to the stories, characters, and themes that resonate with them, extending their engagement with the media text into their everyday environments as a tangible presence.

Posters can serve as a 'visual kind of reference and stimulus,' but when an owner loses interest in a fandom, they may feel that 'it's time to give up' on the associated poster if 'it doesn't still make me feel good to see something related to it or to watch an episode' (Respondent 14). This shift often leads to no longer wanting to display the poster, as it 'doesn't help to evoke in me the love of the show, or memories related to it.' Respondent 14 further explained, 'There's not a lot of point in having them if they're not doing something for me,' which can prompt reflection on why they were interested in the fandom in the first place. For some, fandom is 'partly within my own personality,' and removing a poster signifies 'it's time to cut ties with something at that point' (Respondent 14). Instead of putting them in storage (Respondent 14), they would sell them. This resonates with the literature, offering an alternative perspective to Frost *et al.*'s definition of a living poster, as described by Fagerholm (2009), which states that a poster's 'primary function – that of delivering a message – then once the information a poster relays is out of date, technically it dies.' For SFFFT posters, the message or information conveyed does not necessarily become 'out of date.' However, as Pearce (1994: 2) and Smith (2011) suggest, the significance and meaning of an object, such as a poster, can diminish or change over time due to individual motivations and external factors. Individual motivations might include the owner no longer experiencing a positive emotional response, the poster losing its role as a reminder, or shifts in the owner's personality. External factors, such as changes in the media text or fandom

associated with the poster, can also impact its significance. While the message or information of the poster, as a paratext of the media text, remains intact, its personal significance to the owner may fade. This loss of meaning effectively leads to the 'death' of the poster in terms of its emotional and symbolic value to the individual. Owners may encode and project a lack of emotional significance onto their posters (Appadurai, 1986: 5; Miller, 1987; McVeigh, 2000), which can influence their decision to remove them. This further establishes that individuals have 'silent conversations' between themselves and objects (Abram, 1996). However, in this scenario, posters fail to communicate emotional significance to their owners, diminishing their personal value. Therefore, SFFFT posters can lose their emotional significance over time, leading to their removal due to individual motivations or external factors. Despite the uniqueness of the SFF genres, their posters function similarly to those of other fandoms or personal interests; if they no longer hold emotional value or are influenced by changing preferences, spatial limitations, or external circumstances, they are likely to be replaced or taken down.

[8.3.2] Two of 'the Big Three' the Best Reminders?

[8.3.2.1] Content is a Reminder

The content of a poster is a key component that influences its owner's well-being and serves as a reminder of meaningful things. A recurring theme was that the content needed to be 'something that is relevant to me, something that I'm interested in' (Respondent 19). The type of content also elicited different responses. For Respondent 15, 'characters that I have on my walls are touchstones for stories,' while landscapes are seen as 'invitations to step into something new.' With landscapes, there is an open-ended quality that allows the owner to imagine the rest of the narrative, and this adds 'more value' to the poster and makes it 'what I enjoy looking at' (Respondent 7). Posters featuring identifiable characters often strengthen the connection to the media text. As Respondent 19 explained, 'It's just easier to identify with a poster if you know which character or characters the property is based on.' For instance, Respondent 19's Spider-Man posters (Figure 7.9, 8.5, 8.6 and 8.7) prominently feature characters who represent 'the most relevant part of the movie.' The media text's 'very personal, intimate story' resonates deeply with them, making these posters especially meaningful. Fan art offers an alternative way to engage with media texts by depicting characters in scenes that did not occur in the original story. Respondent 11, for example,

has a poster showing two characters kissing, a moment that 'could have happened, but it didn't.' Fan art also allows for creative design approaches and layouts that official posters typically don't have. Respondent 23's Last Supper *Star Wars* fan art poster (Figure 6.2) exemplifies this, using illustrations to simulate Leonardo da Vinci's iconic painting. As Respondent 23 observed, 'You're not going to get the actual actors and actresses, and people who made Star Wars to sit down and recreate the Last Supper, it's not going to happen. So, it's fun to do that.' This supports the statement made in the documentary 24x36: A Movie About Movie Posters (2016) that studio-produced posters predominantly feature characters. The rationale, as discussed in 24x36: A Movie About Movie Posters (2016), is that relying on the star's face makes the film easier to market, with publicists carefully controlling how stars are presented on posters to maintain an ideal image. This photograph/star-face design arguably intensifies the commercial and marketing function of media text posters, often at the expense of their aesthetic appeal. This approach can also be interpreted as a 'unifying leitmotif,' as McVeigh (2000) describes, with the poster content centring around characters. Consequently, owners frequently acquire posters featuring characters as their primary content. This aligns with Hall's (1973) reception theory, particularly the concept of 'preferred or dominant readings'. In this context, the characters on the poster serve as an easy and recognisable way for studios and owners to establish a shared connection with the media text. However, owners tend to be selective about which parts of the media texts they recall, often focusing on the scenes or moments that are most

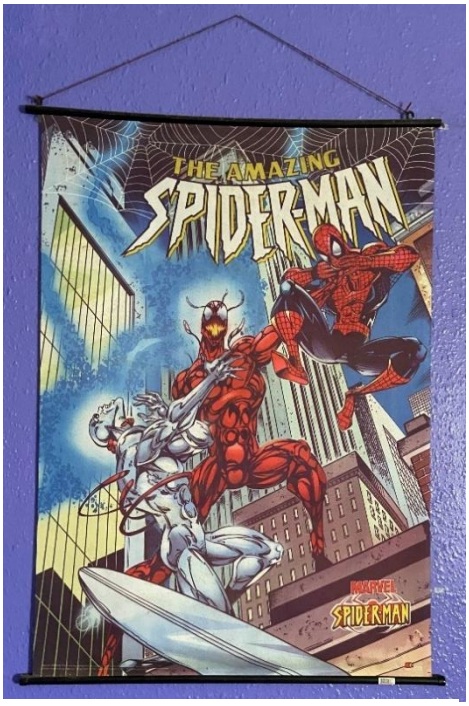


Figure 8.5. Respondent 19 Physical *Spider-Man* physical poster displayed in their bedroom.



Figure 8.6. Respondent 19 *Spider-Man: No Way Home* (2021) official digital poster displayed on their mobile as wallpaper.

personally relevant to them. Additionally, this relates to semiotics, the study of signs and the meanings they communicate, where signs are composed of a ‘signifier’ and a ‘signified’ (de Saussure, 1915, in Bauer and Gaskell, 2000: 228-229). The ‘signifier’ refers to the physical elements, such as the words or images, while the ‘signified’ refers to the concept or meaning derived from those elements. In this context, the ‘signifier’ is the character depicted on the poster, while the ‘signified’ includes both the media text being referenced and the character itself, or, in the case of fan art, the possibility of presenting an alternative interpretation. Similarly, when the ‘signifier’ is a landscape depicted on the poster, the ‘signified’ becomes the evocation of imagination and the inspiration to think of something new. In the case of fan art posters, this reinforces Jenkins’s (1988: 104) argument that fanfiction enables fans to negotiate their position by imagining alternatives, expressing frustrations, and sharing new perspectives.Both studios and owners encode meaning into posters; owners project significance onto the content, particularly characters, as a way to facilitate reminders associated with the media text (Appadurai, 1986: 5; Miller, 1987; McVeigh, 2000) and posters facilitate ‘silent conversations’ with their owners (Abram, 1996). Through these interactions, posters communicate memories associated with the media texts to their owners, reinforcing personal connections and emotional significance. A poster featuring landscapes as its content can inspire its owners to be more imaginative and think creatively. The content of a poster can also serve as a reminder of the media text, even if it primarily features a character. This is particularly significant when the character is the protagonist, as the story of the media text often revolves around them. However, the specific content that resonates with and reminds the owner depends on both the nature of the media text and the owner’s personal perception of it. Fan art posters hold additional significance as they allow fans to creatively depict alternative stories or visuals that explore ‘what could have happened’, narratives or scenarios that are not, and likely will not, be depicted in the official texts. By reimagining and expanding the media text, fan art provides a unique way to engage with and personalise the SFF genres, which are already rich in imaginative possibilities. While the SFF genres offer uniquely vast and otherworldly content compared to other genres, their posters still function in the same fundamental way, serving as visual touchstones that strengthen emotional connections between owners and the fictional worlds they love.



Figure 8.7. Respondent 19 digital *Spider-Man: No Way Home* (2021) fan art digital poster displayed on their desktop screens as wallpaper.

[8.3.2.2] Design is a Reminder

We have examined how the design of a poster aligns with its genre in terms of aesthetics and its perception as artwork. However, from another perspective, some owners believe that a poster's design must also align with the genre and style of the media text it represents. This alignment serves as both a reminder of the media text and a declaration of the genre to the owner and audience. For example, Respondent 23 explained that for an animation, the poster must be 'all artistically done' to ensure it 'feels like it's part of the same world.' Different genres, such as SFF, influence the design elements of posters. According to Respondent 20, fantasy is often set in a 'mythological and magical' world, typically within a 'historical or pseudo-historical period setting,' whether 'real or imagined.' As a result, fantasy posters are frequently associated with traditional design types, such as prints, paintings, or illustrations. In contrast, SF posters often feature digitally edited designs to emphasise technology, as 'technology is part of the whole point' of the genre (Respondent 20). This reinforces the point made in the documentary 24x36: A Movie About Movie Posters (2016), which is about how the design of which poster further informs the audience type of movie it is (e.g. animated = illustrated in design). This study further found that design types can also be associated with the genre and can also be seen as a 'unifying leitmotif' as stated by McVeigh (2000). Owners may wish to obtain posters with design types that are associated with the genre. Additionally, this relates to semiotics (de Saussure, 1915, in Bauer and Gaskell, 2000: 228-229) where the 'signifier' is the design type and the 'signified' is the

genre or movie design type (animated media text – animated poster design). This aligns with Hall's (1973) reception theory, particularly the concept of 'preferred or dominant readings'. In this context, the design type of the poster serves to inform the owners about the type of movie and genre, as intended by the studio, allowing the owners to associate the design with those specific genres. Poster owners project significance onto the design (Appadurai, 1986: 5; Miller, 1987; McVeigh, 2000) and use it as a reminder or connection to a particular genre and style associated with the media text; the objects have 'silent conversations' with individuals (Abram, 1996). Through these interactions, posters communicate elements of the media text's design and genre to their owners, deepening the connection between the owner and the associated media. Therefore, for owners, their posters need to be designed in a way that aligns with the genre and movie style to create synergy and cohesion.

[8.3.3] Reminders and Experiences

Posters can serve as reminders of significant experiences for their owners. Respondent 22 explained that posters evoke memories of their 'experiences.' In contrast, Respondent 15 noted that the posters they chose, 'to save digitally or to hang on my walls', are representative of moments in life that felt meaningful. Posters can act as 'memory pieces,' helping to 'keep the memory fresh, the visual image in my mind fresh' (Respondent 14). These memories can relate to both the media texts themselves and the places where they were filmed. For example, Respondent 10 recounted a family holiday in New Zealand, where *The Lord of the Rings* was filmed. *The Lord of the Rings* poster reminds them of that trip, describing it as 'one of the last times that we were together as a family' and reflecting on it as a 'good experience, a pleasant time.'

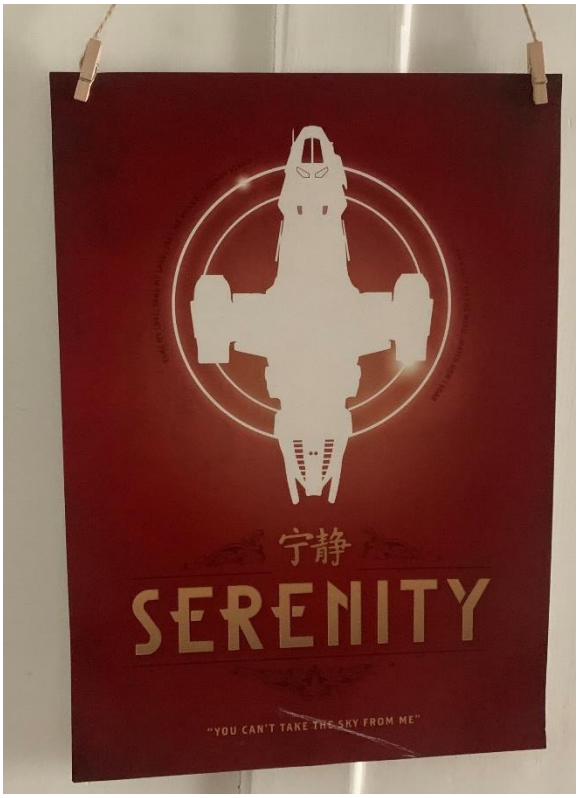


Figure 8.8. Respondent 11 physical *Serenity* (2005) fan art poster.

This aligns with Money's (2007) assertion that objects can possess embedded commemorative qualities. Additionally, it supports Frost *et al*.'s (2006) argument that movie posters act as markers of memory, representing what owners consciously preserve, whether linked to their personal experiences or the broader historical significance of the poster itself. In this context, posters serve as prompts to elicit memories and experiences. Posters can

connect owners to the stories of the media texts they represent and evoke the emotions associated with the experience of first watching them. Respondent 11 explained that posters 'take me to certain aspects of the story' and 'give me feelings of specific areas of the story.' For instance, their *Serenity* (2005) fan art poster (Figure 8.8) elicits a positive emotional response, giving them 'warm feelings' as it reminds them of the story's conclusion, where the characters survive and live their lives. Similarly, Respondent 19's *The Amazing Spider-Man* (2012) official poster (Figure 7.9) is positioned in various spots in their space, consistently reminding them of the experience of first seeing the film and the emotions it evoked. This strengthens Gray's (2010) argument that posters act as paratexts of the media text, possessing synergistic elements that complement and enhance the media text without fully encapsulating it. According to Gray (2010), posters condense a great deal of meaning into a single image, enabling multiple dimensions of engagement. This also supports Tuan's (1998: 194) and Gabbiadini *et al.*'s (2021) findings that engaging with SFF media texts enables a sense of immersion. Furthermore, it expands on Smith's (2022) argument that a media text's narrative elicits specific feelings and experiences in the audience, demonstrating that this can also apply to posters. In this context, it is unsurprising that owners view their posters as paratexts that remind them of the media text, but often only of specific scenes or moments rather than the entire narrative. For owners like Respondent 3, posters serve as reminders of how much they 'really, really love' the media text and can encourage them to revisit it. For example, Respondent 3, *Who Framed Roger Rabbit?* (1988) official poster (Figure 8.9) inspires them to watch the film again. Additionally, the poster reflects their excitement to share the movie with their daughter when she is older, as watching movies together is a cherished activity. This also supports the concept of social capital, as people use posters as vehicles to engage within networks of relationships (Bourdieu, 1986: 21). In this context, engagement with the media text, prompted by the poster, allows the owner to imagine future bonding moments with their daughter through shared experiences of the media text. It is important for many owners that their posters serve as reminders, as Respondent 16 notes, they 'wouldn't have a poster up that didn't bring any kind of emotion.' Posters often remind owners of aspects of themselves,

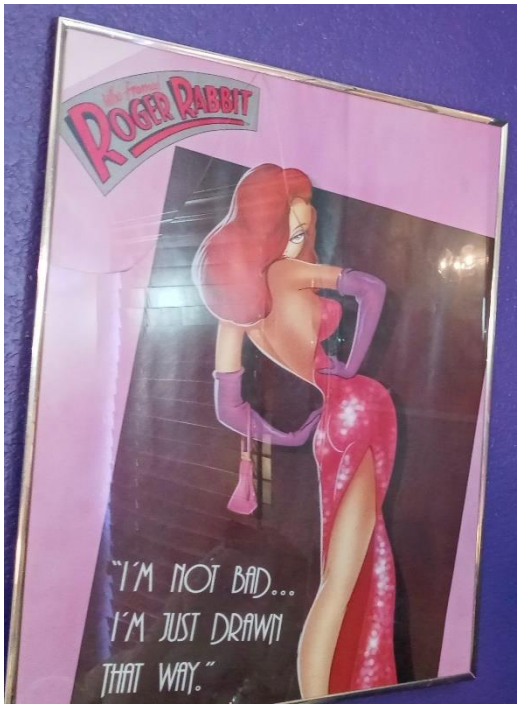


Figure 8.9. Respondent 3 physical *Who Framed Roger Rabbit?* (1988) official poster.

media texts, books (Respondent 22), collections, or meaningful experiences (Respondent 14). However, for some owners, it is 'not necessarily' important that their posters act as reminders (Respondent 26). For example, Respondent 26 explains that their Tim Drake poster (Figure 6.5) does not evoke memories of the media text or comic but was chosen simply because they thought it looked 'cool.' When it came to poster types that served as stronger reminders, physical posters were often preferred. As Respondent 27 noted, 'physical [posters] require some sort of engagement,' such as framing, which makes owners more selective and lends them a 'more nostalgic' quality. Respondent 23 explained that their connection to posters varies depending on 'what they're referencing,' with digital posters offering 'less connection' compared to physical ones, which often have 'their own little stories.' These stories stem from both the experience of acquiring the poster and the content itself. Additionally, Respondent 22 observed that physical posters 'might do it more just because they're physically taking up space', making them more noticeable and easier to acknowledge. On the other hand, digital posters are 'easier to switch in and out,' allowing owners to display content with 'more significance and meaning' at a given moment (Respondent 26). For example, Respondent 19 compared their *Spider-Man: No Way Home (2021)* digital posters (Figure 8.6 and 8.7), which evoke 'one memory,' to their physical *The Amazing Spider-Man* (2012) official poster (Figure 7.9), which holds a 'completely different sort of memory.' This illustrates how the tangibility and permanence of physical posters can imbue them with deeper connections and personal significance (Appadurai, 1986: 5; Miller, 1987; McVeigh, 2000). Owners are having 'silent conversations' (Abram, 1996) with their posters and using them as reminders of personal experiences and/or specific scenes from the media text. Through these interactions, posters communicate personal experiences and evoke specific scenes from the media text, reinforcing the owner's emotional and cognitive connection to the object. Therefore, posters can serve as powerful reminders of experiences or moments in an owner's life that hold personal significance. A consistent theme identified in this study is that posters act as reminders, not just of the media text, but also of the owner's initial interaction with it or associations with other personal experiences. They can also elicit positive emotional responses by reminding owners of the media text, particularly certain scenes, aspects of the story, or their feelings when they first watched it. Additionally, posters can provide comfort by recalling moments in the media text where characters had a satisfying or happy ending. Furthermore, posters can encourage owners to re-engage with the media text, prompting them to revisit it. They may even inspire owners to share the experience with others, fostering connections and strengthening bonds. Posters are significant reminders because they help owners recall experiences, stories, and the circumstances surrounding how, why, and when they acquired the poster. This highlights what is important to them and can evoke meaningful emotional responses. However, it's

important to note that posters don't necessarily have to be reminders; they can simply be appreciated for their aesthetic appeal. Digital posters, by their nature, are easy to display and change, allowing owners to adapt them to reflect what is currently significant and meaningful. They bring enjoyment, emotional support, and a connection to media texts in a dynamic and accessible way.

[8.4] Conclusion

In conclusion, owners engage in silent conversations with their SFFFT posters through their content, fostering emotional, nostalgic, and personal connections. These connections reflect the owner's affinities, convictions, sense of self, and identity as a SF fan, while also linking to the media text associated with the poster. These silent conversations are significant to owners and often influence their decisions when acquiring posters. Physical posters are particularly effective in facilitating these silent conversations due to their tangible presence in the owner's space. Owners tend to give greater consideration to physical posters when selecting and displaying them because of limited display options, the permanence of their placement, and the need for their significance and meaning to have longevity. In contrast, digital posters allow for greater variety and flexibility, enabling owners to easily change them to suit their preferences, reducing the need for long-term significance. Owners also recognise the social function of their posters. By displaying them, they invite actual conversations with others, using the posters as tools to communicate emotional, nostalgic, and personal responses or to provide insight into their identity or fandom. Posters displayed in shared spaces can also convey messages of safety and inclusivity. Owners value posters not only for their visual aesthetics but for their deeper significance and the ability to communicate through silent conversations. However, posters must convey certain messages or hold emotional resonance to remain meaningful; otherwise, owners may 'kill' the poster, choosing to stop displaying it or sell it. A loss of interest in the associated media text or fandom can also lead to a poster losing its significance. It's important to note that SFFFT posters serve purposes beyond silent conversations. They can be appreciated for their aesthetic appeal, practicality, or simply for looking 'cool' without necessarily expressing deeper meanings. Regardless of poster type, content remains paramount in determining their significance.

Chapter 9. Conclusion and Recommendations

In conclusion, this research explored physical and digital SFFFT posters, specifically from films and television shows, from the perspective of their owners, examining their potential as sources of cultural significance and meaning. The research generated many findings. Posters do indeed hold cultural and personal significance for their owners, though the level of investment and attachment varies widely. Some owners placed little to no significance on their posters, while others attributed deep meaning to them. Notably, several interviewees gained a greater understanding of their posters' significance during the interview process itself, even though they had given little thought to these aspects when initially acquiring them. This is particularly interesting given that these posters are typically displayed in private, personal spaces within the home, suggesting that their meaning can evolve over time through reflection and interaction.

There are a number of key conclusions which emerged from this research, and these are set out below in terms of the six research questions listed in Chapter 1 ‘Introduction’. The research questions were formulated based on identified gaps in the literature on posters which seek to capture media, mostly movie and TV, narratives. Perhaps understandably, most existing research on media posters has focused on their commercial role as advertisements, but this study approaches them from a different perspective. Additionally, while there is extensive literature on media posters, little has specifically examined the SFF genres. Given that SFF attempts to capture imaginative worlds and beings, literally creating realities beyond our own, it offers a unique perspective compared to other genres such as westerns or thrillers, and even other entertainment forms like music. Despite this distinctiveness, there is a notable lack of academic work that explores how audiences perceive and resonate with the visual imagery of SFF posters. Unlike genres such as westerns, thrillers, history or romance, which reflect real-world settings and social contexts that have existed or still exist, SFF depicts worlds, characters, and environments that are entirely fictional and unattainable. While it may be possible to visit the set locations where *The Lord of the Rings* (2001-2003) was filmed, and talk to the actors, we cannot physically go to the ‘Shire’ and meet ‘Gandalf’, and neither can we interact with any artefacts from that imagined world – just movie props. Other genres still allow some connection with reality; the ‘wild west’ may be long gone, but we can still go to *Tombstone* (1993), Arizona, a part of the town has been set aside as a historical district and walk on the spot where the ‘OK Corral’ existed. The SFF genre’s ability to transport audiences to ‘out-of-this-world’ spaces sets it apart from others, even though, as Bradbury (2004) observed, science fiction narratives are

ultimately concerned with addressing real-world problems. However, this dissociation from reality remains largely unexplored in poster studies.

The SFF genres and their fandoms have grown significantly in mainstream culture, making it even more relevant to investigate how fans and owners engage with SFF posters beyond their advertising function. While existing literature offers anchor points for understanding certain aspects of poster ownership and significance, it does not fully address the unique ways in which SFF posters function as visual portals to fictional worlds. A review of the literature, combined with the distinct nature of SFF, led to the development of key research questions aimed at addressing these gaps. These questions are outlined below, along with a brief summary of the key insights generated by the research. While the answers provided here offer a concise response to each question, they are explored in greater depth in the results and discussion chapters.

(1) What are the meanings and sources of significance of SFFFT posters to those who collect and display them?
    - SFFFT posters held deep significance and meaning for their owners, often resonating with special occasions, serving as reminders of the media text, and contributing to the personal importance of their spaces. This research identified that the significance and meaning of SFFFT posters stem from two key conceptual frameworks: ‘The Three Significances’, aesthetics, functionality, and significance (space or personal significance), and **‘**The Big Three’, content, design, and colour. As the saying goes, ‘Omne Trium Perfectum’: everything that comes in threes is perfect. These frameworks illustrate that, although the worlds depicted in these posters may be unattainable, they are made tangible and visible through structured visual elements in poster form, allowing them to hold deep significance for their owners.

(2) How do their SFFFT posters express certain aspects of themselves or anything else? To what degree and ways?
    - SFFFT posters functioned as a moderate form of self-expression, reflecting their owners' identities, affinities, and convictions. This is primarily achieved through the content of the poster and its connection to the referenced media text. Owners valued SFFFT posters as a tangible link to a beloved media text, making them similar in significance to posters from other media genres.

(3) What, if any or how much significance do SFFFT posters have for individual social behaviour, personal values and beliefs, perceptions of identities, sense of self or well-being? For example, do they help reaffirm who they consider themselves to be in the sense of their identities or help their felt sense of well-being?

- The research suggested that SFFFT posters primarily reflect and reinforce their owners' self-perception rather than their moral beliefs. One of the main motivations for acquiring posters was their ability to affirm fan identity, which owners viewed as a significant part of who they are. Beyond identity reinforcement, posters also provided joy and personal satisfaction, further strengthening their emotional connection to them. The literature highlights that objects and media texts can contribute to well-being and a sense of self, and the research suggests that SFFFT posters serve this function within fandom. Whether this role is unique to SFFFT posters or applies similarly to posters from other genres and entertainment forms remains an interesting avenue for further research.

(4) Does the context within which SFFFT posters are displayed (private, public) affect their meaning to those who display them?

- The space in which SFFFT posters are displayed shapes their meaning and significance, just as SFFFT posters influence the atmosphere and function of a space. Unlike more conventional decorative objects, SFFFT posters are often perceived as niche, leading to greater negotiation over their placement, typically resulting in their display within personal spaces such as bedrooms. Despite depicting fantastical and otherworldly realms, these posters exist within real-world environments, where they serve as tools for claiming space, setting a mood, or even dividing open areas. Their placement is often intentional, enhancing the experience of these imagined worlds through synergy with other objects, spatial interaction, and the creation of a specific ambience. However, as physical objects, SFFFT posters are still subject to practical constraints, including wall size, poster dimensions, and visibility, all of which influence where and how they are displayed. Interestingly, over time, these posters, despite portraying extraordinary, non-everyday worlds, may fade into the background as their owners become accustomed to them. This integration into the everyday environment highlights the paradox of SFFFT posters: while they transport viewers to distant and inherently unattained worlds, they simultaneously become part of the mundane, blending into the spaces they inhabit.

(5) Are there any differences in such meanings or significance between ‘official’ SFFFT posters and those produced as ‘fan art’?

- Findings suggested that official posters are generally perceived by their owners as more accurate representations of the media text, aligning closely with the intended marketing and visual style of the original production. In contrast, fan art

posters offer alternative interpretations, reimagining characters, narratives, or stylistic elements in ways that diverge from the official vision. This distinction highlights how official posters reinforce the canonical identity of a media text, while fan art allows for creative reinterpretation and fan expression. While this trend aligns with existing literature on FGC, the research suggested that the SFF genres present an interesting paradox: there is both a desire for accuracy in fictional worlds that are themselves reinterpretations of reality and an openness to reimagining these already reimagined worlds.

(6) Are the answers to the above questions influenced by the physical/digital form of the poster? For physical forms, does the size and shape of the SFFFT poster matter?

- The research has shown that the type of SFFFT poster significantly influences 'The Three Significances' by shaping its availability (both in terms of content and ease of acquisition) and its presentation/display (how it can be showcased and experienced). While digital posters offer greater storage options and accessibility, physical posters hold greater influence as they exist within the owner's physical space, requiring more selective curation. The SFF genres itself is inherently unattainable, much like digital posters, yet physical posters provide a tangible form that owners can possess, interact with, and integrate into their personal space, reinforcing their connection to these fantastical worlds.

A key message emerging from this research is that SFFFT posters hold significant meaning for their owners. This study contributes to fandom studies and material culture research by demonstrating that SFFFT posters are more than just advertisements for media texts; they can carry deep personal and cultural significance. It also highlights the meaningful distinctions between official and fan art SFFFT posters, as well as physical and digital formats.

Despite its contributions, this research faced several limitations, which future studies could address:

1. Impact of the COVID-19 Pandemic

   The pandemic-imposed restrictions on in-person data collection prevented interviews in the spaces where SFFFT posters were displayed. It also made focus groups and event-based observations (such as at conventions or makeshift SFFFT poster stalls) unfeasible. Future research should conduct in-person interviews in participants' homes, observe individuals acquiring SFFFT posters in real-time, and engage with SFFFT poster artists, retailers, and convention sellers to gain a more comprehensive perspective.

2. Sample Size and Diversity

   Both the online survey and interviews had relatively small sample sizes, limiting the generalizability of findings. Future research should aim for a larger and more diverse sample, spanning different cultures beyond a predominantly Western demographic. While many countries have their own movie industries, and the SFF genres have had multiple cross-influences, the research reported here was very much focused on respondents domiciled in Europe and North America; respondents from these places accounted for over 70% of the total number of respondents. It is possible, indeed likely, that applying the same research methodology set out here with fans living outside these locations could generate different results. This would be an intriguing study. However, even if the research is extended to other socio-cultural contexts, it would be necessary to employ a stratified sampling approach to ensure representation across key demographic variables, such as nationality, age, gender, and socioeconomic background.

3. Survey Design and Question Refinement

   Some respondents found the online survey complex. To improve clarity, future research could implement multiple, smaller surveys:

   - One survey focused on the potential meanings and significance of SFFFT posters to owners.
   - Another is collecting demographic data (e.g., age, religion, disability, social class, gender, ethnicity).
   - A separate survey for interview participants to provide detailed poster information (e.g., size, material, number owned).

   Additionally, survey questions requiring percentage-based responses (e.g., ‘What size are most of your SFFFT posters?’) posed challenges for analysis. Future surveys should use predefined numerical categories (e.g., ‘1-5 SFFFT posters,’ ‘6-10 SFFFT posters,’ etc.). Similarly, questions with limited response categories (e.g., ‘21 or more posters’) should be expanded to capture a broader range of ownership patterns.

   Additional questions could be introduced to refine data collection and provide insights to help explore some of the suggested explanations for patterns observed in the SARS analysis. Example questions that may help include:

   - What devices do you own (e.g. laptop, desktop, tablet)?
   - Other interests – Do you play video games? If so, how much time do you spend playing them?
   - How many or often do you watch SFF movies and TV shows?

- What is your disposable income? (Rather than just asking for their gross household income)
- Who do you live with, and how many people share your space?

4. Longitudinal Research
   A longitudinal study tracking the lifecycle of a SFFFT poster, from acquisition to ownership, display, and possible storage or disposal, would provide deeper insights into the evolving significance of posters over time. This could help tease out the long-term dynamics of SFFFT poster ownership and display.
5. Focusing on Specific Fandoms or Media Texts
   Future studies could concentrate on specific fandoms or media texts, such as *Star Wars*, given its long-running legacy and presence across multiple media formats. A focused approach would allow for a deeper exploration of fandom engagement with posters within a particular franchise.
6. Other Texts (Books or games)
   Future studies could explore posters related to other media, such as books or video games, where official studios (official posters) or fans (through fan art posters) create visuals that may not be present in the original text. Unlike films and television, which inherently have visual elements, books and some games rely on textual or interactive storytelling, making posters perhaps a crucial medium for visual representation. Investigating how these SFFFT posters shape audience perception, engagement, and fan identity would provide valuable insights into the role of paratexts in different media landscapes.

By addressing these limitations, future research can build upon these findings and further explore the evolving significance of SFFFT posters in fan culture and beyond.

Word Count

Word Count: 81, 260 [Appendices not included].

Word Count: 99,804 [Appendices included].

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Appendices

Appendix 1. Respondents would be prepared to take part in a longer, more semi-structured interview

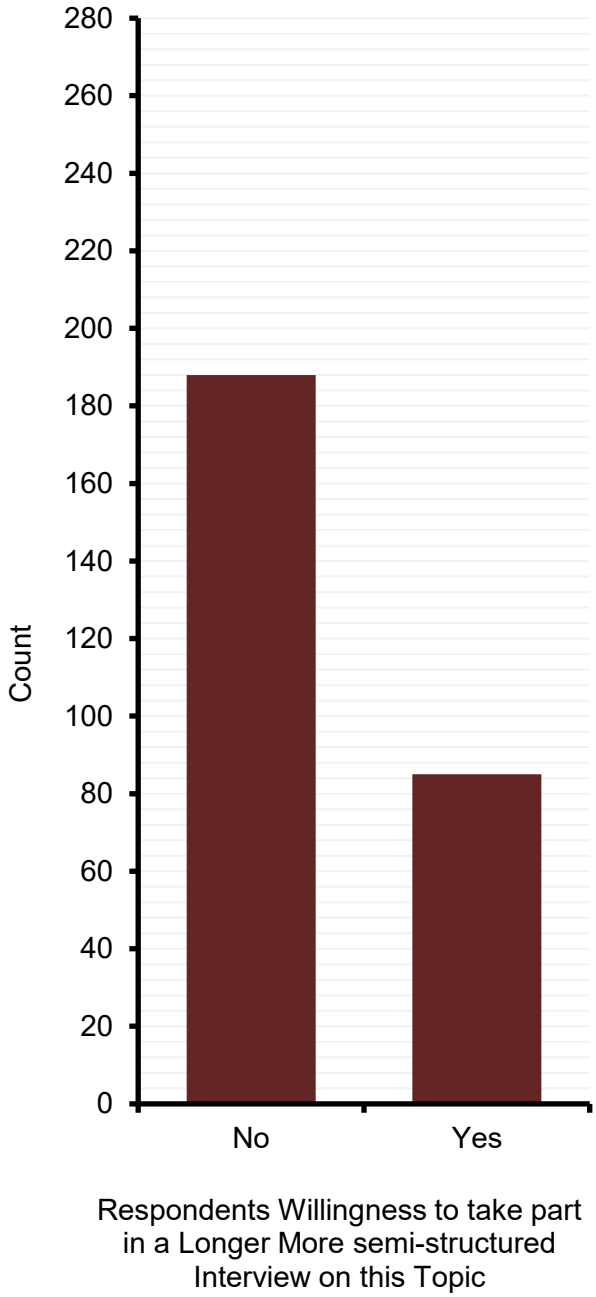


Figure A1. The respondents would be prepared to take part in a longer, more semi-structured interview on this topic. The responses are from the online survey question 38. Would you be prepared to take part in a longer, more in-depth interview on this topic?

Appendix 2. List of search terms

- Science-fiction
- Fantasy
- Science fiction and fantasy
- Science-fiction and fantasy posters
- Posters
- Science-fiction club/society
- Fantasy club/society
- Science-fiction and fantasy club/society
- *Star Wars*
- Marvel
- Stranger Things
- Doctor Who
- The Witcher
- Shadowhunters
- Game of Thrones
- Star Trek
- DC
- Battlestar Galactica
- Firefly
- Red Dwarf
- Stargate SG-1
- Babylon 5
- Stargate: Atlantis
- Blake's 7
- The Expanse
- Space: Above and Beyond
- Lost in Space
- Harry Potter
- Fantastic Beasts
- Walt Disney Animation Studios
- Pirates of the Caribbean
- Transformers
- Hellboy
- Spider-Man™: Into the Spider-Verse

- The Hobbit
- The Lord Of the Rings
- The Chronicles of Narnia
- Twilight
- Godzilla
- King Kong
- Carnival Row
- A Discovery of Witches
- See
- Once Upon a Time
- American Gods
- Good Omens
- Merlin
- The Vampire Diaries
- Dune
- Harley Quinn

Appendix 3. Participant Information Sheet (Interview)

College of Business, Arts and Social Sciences
Department of Film and Television Research



PARTICIPANT INFORMATION SHEET

Interviews

The research ethics approval has been obtained from the relevant Research Ethics Committee.

Study title
Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

You have been asked to partake in my PhD research study. Feel free to ask me if there is anything that is not clear or if you would like more information.

I am a science-fiction and/or fantasy fan and have been since I was 10 years, old watching the new series of *Doctor Who* in 2005 with my family and was hooked. At the time the walls of my room were white and blank, so I infused my love for science-fiction and fantasy and my love of art with science-fiction and fantasy posters. Over the years I have gained a collection of science-fiction and fantasy posters including Star Wars, Marvel, Doctor Who and DC, which I have stored or displayed all over my bedroom as well as on my digital devices such as desktop and phone. Therefore, I choose to do my PhD around my love of science-fiction and fantasy posters so I could talk to other science-fiction and fantasy posters fans like yourself and apply an academic lens.

What is the purpose of the study?
I am exploring the significance science fiction and fantasy posters have for those who display or collect them – what meanings, if any, they might have for you and the reasons why you might collect or display them on your walls or anywhere else.

I will be seeking in the interview to follow up in more detail on the kinds of questions asked in the online survey you have already completed. The aim is to give me more detail and examples of science fiction and fantasy posters you display or collect and what their significance might be to you in various ways.

Why have I been invited to participate?
You have been invited because your views and insights will be useful in understanding the significance of science-fiction and/or fantasy posters for individuals and groups as a source of cultural significance and meaning. You completed the online survey (https://www.windowsoffantasy.com/online-survey) which after completing you were asked if you would like to take part in a follow-up interview and you agreed to this by providing your email address.

You have been selected because…
- You are an **adult** (18 - 80)
- You own **science-fiction and/or fantasy posters**

The interviews will involve at least 20 participants, and up to a maximum of 27 participants.

More information and/or questions:

- About this study: https://www.windowsoffantasy.com/
- About the interview: https://www.windowsoffantasy.com/interview
- If you have any questions, you email me at Rhianna.Morse@brunel.ac.uk

Do I have to take part?
The participation of this study is, of course, entirely voluntary. If you do decide to take part, you will be given this information sheet to keep and will be asked to complete a consent form. You have the right to withdraw from the interview at any time and this will in no way influence or adversely affect you. If you decide to take part, you are still free to withdraw at any time up until 30th September 2023 and without having to give a reason.

What will happen to me if I take part?
The interview will take about an hour or so to complete. It will be done either via an online video call or in person (face-to-face), depending on your preference and/or practicality – including the COVID situation.

We will have to take COVID precautions for any in-person interviews – which will be discussed beforehand on the basis of whatever rules are in place at the time and any additional precautions you would like to take.

The ideal option for me is to interview you in the place where you display your posters, but I appreciate that may not be possible in every case.

If we do the interview online, the personal information I request includes your email address and your preference in terms of the online platform (Zoom or Teams). My details are as follows:

- My university *Zoom* email address is 1403422@brunel.ac.uk.
- My university *Teams* email address is Rhianna.Morse@brunel.ac.uk and/or 1403422@brunel.ac.uk.

Photos of posters and the locations
A key resource for my research will be photos of your posters and where they are situated. I will take these, with your permission, if we are able to meet in person at the place where your posters are displayed.

If we have to do the interview remotely, I would be very grateful if you could please provide the photos for me, to give me a good sense of how your poster are displayed – both close ups of individual posters and wider shots to give a sense of where they are positioned in relation to one another and in the room. Please supply these in either PNG, JPG format or in a Word or PowerPoint file.

If possible, I would also appreciate it if you could please send me copies of any digital posters. If you have any posters not on display (in storage, for example), I would appreciate if you could also take photos of these if possible. If any of your poster-type images are displayed anywhere else, such as on a t-shirt or a mug, photos of these would also be helpful.

Feel free to blur anything in the photos you don't want me to see or to be used in the study (please let me know if you have done this) or I can blur the photos for you and send you a copy.

Examples of such images can be found on my study's website:
https://www.windowsoffantasy.com/interview

Poster preference study and a willingness to pay assessment
I would be grateful if you could also complete my 'poster preference' and 'willingness to pay' study, the documents for which are attached to the email. This will take about 10 minutes.

In the document there are images of 28 posters. From these, please choose three that you would select in physical format and three in digital (you can have the same poster in each). Please

indicate the numbers of these as posters 1, 2 and 3 in the boxes. Then please mark the relevant boxes to indicate how much you would be willing to pay for each poster.

These might not be the posters you would necessarily choose to buy, but please choose ones that are closest to your preference as that would help to give me a broad idea of how much you would be willing to spend on what kind of image. In this document there is an example of the form completed, to give you an idea. If you complete this, I will ask about these choices in the interview.

What I need please from you now
Please get back to me and let me know the following:

1. **Confirm that you are still willing to take part in the interview**
2. **How** would you like to be **interviewed**?
    a. **In Person (Face-to-Face) if possible**
        i. Where would you like the interview to take place (e.g. place of residence, café, other public location)?
        ii. What is the address location?
    b. **Video call** (e.g., Zoom or Teams)
        i. Which video chatting service do you want to use (*Zoom* or *Teams)* for the interview?
        ii. What is your *Zoom* or *Teams email address* and/or name?
3. What is likely to be the best **time** and **date** for you to do the interview (we can discuss this further later, so you do not have to commit to anything at this stage)?
4. Would you like me to send you a copy of your **online survey responses**?

If you are happy to go ahead, please send me the following:

- A signed copy of the **consent form** attached to the email. This is a formal requirement by my university for anyone who takes part in any research project.
- If the interview is to be done remotely or not at the place where your posters are displayed, images of your posters, as indicated above
- A completed '**poster preference study' sheet and the 'willingness to pay' assessment form**

For remote interviews, you can send the images of your posters nearer to the time of the interview if preferred, rather than with the consent form and the preferences/willingness documents

Are there any lifestyle restrictions?
There are no lifestyle restrictions relevant to this study.

What are the possible disadvantages and risks of taking part?
There are no anticipated disadvantages or risks associated with taking part in this study.

If conducting research with participants in person, these are the risks relating to Covid-19 and appropriate safety measures:

- Researcher and participants are advised to undertake Covid-19 tests on the day they are due to take part, and at least twice a week thereafter.
- Please be aware that while every effort is made to ensure your safety, vaccination is proven to decrease the risk of transmission of Covid-19 and to reduce the likelihood of severe illness.
- Face coverings should be worn by researcher and participants wherever possible.
- Researcher and participants should wash or sanitise their hands regularly.
- All equipment will be thoroughly sanitised between each use.

What are the possible benefits of taking part?
There will be no intended benefit to you from taking part in the study, other than maybe the pleasure of talking about your own interests in posters.

What if something goes wrong?
If you are harmed by taking part in this research project, there are no special compensation arrangements. If you are harmed due to someone's negligence, then you may have grounds for legal action, but you may have to pay for it.
The person to contact if you wish to complain about the experience to The Chair of the College of Business, Arts and Social Sciences at Brunel, David Gallear, email CBASS-ethics@brunel.ac.uk .

Will my taking part in this study be kept confidential?
Information collected during the research will be kept strictly confidential. You will not be able to be identified in any ensuing reports or publications as you will be pseudonymised. With your permission, pseudonymised data will be retained in storage and may be used in future research – you can indicate whether or not you give permission for this by way of the Consent Form.

Recordings will be transcribed only by the researcher and no one else will be allowed access to the original recordings. They will be destroyed immediately following the making of the transcription. Interview transcripts will be securely stored for 10 years, as is required by Brunel University's Research Data Management Policy (http://www.brunel.ac.uk/about/documents/pdf/RDM-Policy.pdf). If you wish, I can supply you with a copy of the recording and its transcription.

All the data gathered in this study will be stored using secure password protected storage services provided by Brunel University London. These services are Brunel University London Personal 'OneDrive' (Online cloud account) account and Brunel server personal account (as backup storage). These storage services are accessed on the researcher's personal devices laptop, desktop/main computer and mobile (app). The data will also be backed up on the researcher's personal devices (laptop, desktop/main computer and USB extended hard drive). Any physical data collected, such as my notes and the poster preference study and a willingness to pay assessment, will be stored in a folder in a locker. All physical data will be digitalised and stored as discussed above. The data will be stored until the end of the project 30th September 2023 and then deleted and/or shredded.

If, during the course of the research, evidence of harm or misconduct comes to light, it may be necessary to break confidentiality. The researcher will tell you at the time if we think we need to do this and will let you know what will happen next.

Will I be recorded, and how will the recording be used?
I would like to record the interview, either as a video or audio recording, with your permission, which I will confirm at the time. This will help to ensure that I miss nothing of importance. The transcripts will be analysed in relation to your online survey response, photos and any digital images. No other use will be made of the transcriptions without your written permission.

If you do not want the interview recorded, please let me know and I will rely on taking notes. The means of recording will depend on whether the interview is done in person (e.g. using an audio recorder, laptop or mobile phones) or online (with the inbuilt recording facility).

What will happen to the results of the research study?
The research data will be coded (made anonymous) and written up as part of my PhD thesis and other academic outputs such as conference or journal papers. The pseudonymised research data may also be shared with other researchers for further analysis, but at no point will any uniquely

identifiable data be shared. If you take part in this research, you can obtain a copy of the publication by contacting me.

Who is organising and funding the research?
The research is being undertaken by Rhianna Morse, in conjunction with Brunel University London and self-funded.

What are the indemnity arrangements?
Brunel University London provides appropriate insurance cover for research which has received ethical approval, which is the case with this project.

Who has reviewed the study?
This study has been reviewed by the College of Business, Arts and Social Sciences.

Research Integrity
Brunel University London is committed to compliance with the Universities UK Research Integrity Concordat. You are entitled to expect the highest level of integrity from the researcher during the course of this project.

Contact for further information or any complaints
Researcher name: Rhianna Morse
PhD Researcher, Film and Television Studies, Brunel University London
Email: Rhianna.Morse@brunel.ac.uk

Principal Supervisor: Professor Geoff King
Email: geoff.king@brunel.ac.uk

For complaints and questions about the conduct of the Research
For Complaints the details are: The Chair of the College of Business, Arts and Social Sciences at Brunel, David Gallear, email CBASS-ethics@brunel.ac.uk.

Appendix 4. Consent Form (Interview)

CONSENT FORM

College of Business, Arts and Social Sciences

Department of Film and Television Research

Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

Rhianna Morse

APPROVAL HAS BEEN GRANTED FOR THIS STUDY TO BE CARRIED OUT BETWEEN 14/07/2022 AND 28/02/2023

The participant (or their legal representative) should complete the whole of this sheet.		
	YES	NO
Have you read the Participant Information Sheet?		
Have you had an opportunity to ask questions and discuss this study? (via email/phone for electronic surveys)		
Have you received satisfactory answers to all your questions? (via email/phone for electronic surveys)		
Do you understand that you will not be referred to by name in any report concerning this study?		
Do you understand that:		
• You are free to withdraw from this study at any time • You don't have to give any reason for withdrawing • Choosing not to participate or withdrawing will not affect your rights • You can withdraw your data any time up to 30/09/2023		
I agree to my interview being audio and video recorded		
I agree to the use of non-attributable quotes when the study is written-up or published.		
The procedures regarding confidentiality have been explained to me		
I agree that my pseudonymised data can be stored and shared with other researchers for use in future projects.		
I agree to the researcher using the photographs, floorplan(s), and digital image(s) of the digital science-fiction and/or fantasy poster(s) (if required), preference study sheet/'willingness to pay' assessment form in the research study thesis.		
I agree to take part in this study.		

Signature of research participant:
Print name:
Date:

Appendix 5. Poster preference study sheet and 'Willingness to pay' form

Poster preference study sheet and 'Willingness to pay' form

The research ethics approval has been obtained from the relevant Research Ethics Committee.

I am interested to find out what you would be willing to pay for certain kinds of posters, from a selection of examples.

You will find below images of 28 posters. From these, please choose three that you would select in physical form and three in digital (you can have the same poster in each). Please indicate the numbers of these as posters 1, 2 and 3 below. Then please mark the relevant boxes to indicate how much you would be willing to pay for each poster.

These might not be posters you would actually choose, but if you could select those closest to your reference, that would help to give me an idea of how much you would be willing to spend on what kind of image.

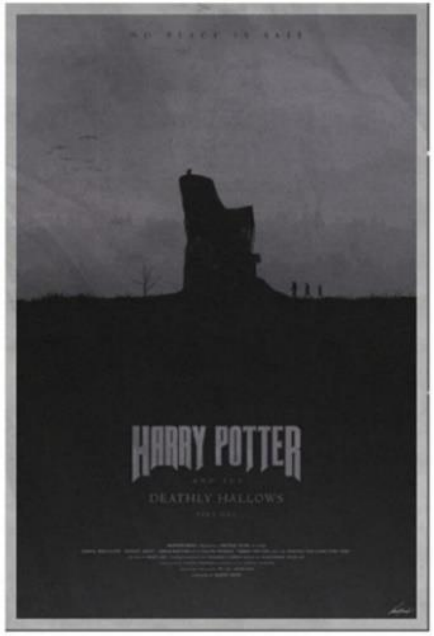
Price (£)	The **Physical** Posters you choose				The **Digital** Posters you choose		
	Poster [1]	Poster [2]	Poster [3]		Poster [4]	Poster [5]	Poster [6]
(a) £0 (Free)	☐	☐	☐		☐	☐	☐
(b) £1 to £10	☐	☐	☐		☐	☐	☐
(c) £11 to £20	☐	☐	☐		☐	☐	☐
(d) £21 to £30	☐	☐	☐		☐	☐	☐
(f) £31 to £40	☐	☐	☐		☐	☐	☐
(g) £41 to £50	☐	☐	☐		☐	☐	☐
(h) £51 to £60	☐	☐	☐		☐	☐	☐
(i) £61 to £70	☐	☐	☐		☐	☐	☐
(j) £71 to £80	☐	☐	☐		☐	☐	☐
(k) £81 to £90	☐	☐	☐		☐	☐	☐
(l) £91 to £100	☐	☐	☐		☐	☐	☐
(m) £101 or more	☐	☐	☐		☐	☐	☐

Example

Here is an example form for some of my own posters. Note that Poster 9 is the physical form of the digital poster 9.

Price (£)	The **Physical** Posters you choose				The **Digital** Posters you choose		
	Poster [1] 9	Poster [2] 16	Poster [3] 21		Poster [4] 9	Poster [5] 11	Poster [6] 6
(a) £0 (Free)	☐	☐	☐		☐	☐	☐
(b) £1 to £10	☐	☒	☐		☒	☒	☒
(c) £11 to £20	☐	☐	☐		☐	☐	☐
(d) £21 to £30	☒	☐	☐		☐	☐	☐
(f) £31 to £40	☐	☐	☐		☐	☐	☐
(g) £41 to £50	☐	☐	☒		☐	☐	☐
(h) £51 to £60	☐	☐	☐		☐	☐	☐
(i) £61 to £70	☐	☐	☐		☐	☐	☐
(j) £71 to £80	☐	☐	☐		☐	☐	☐
(k) £81 to £90	☐	☐	☐		☐	☐	☐
(l) £91 to £100	☐	☐	☐		☐	☐	☐
(m) £101 or more	☐	☐	☐		☐	☐	☐

Science-Fiction and Fantasy Poster choices



Poster [1]
(Edwardjmoran, 2015)



Poster [2]
(Cassiusviolet, 2020)



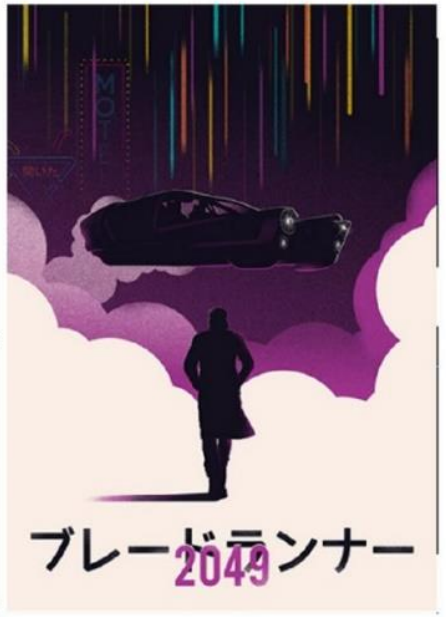
Poster [3]
(Dabcreatives, 2017)



Poster [4]
(Edwardjmoran, 2019)



Poster [5]
(Skinner, 2014)



Poster [6]
(Shrimpy99, 2018)



Poster [7]
(Dance, 2020)



Poster [8]
(Qi, 2021)



Poster [9]
(Nguyen, 2010)



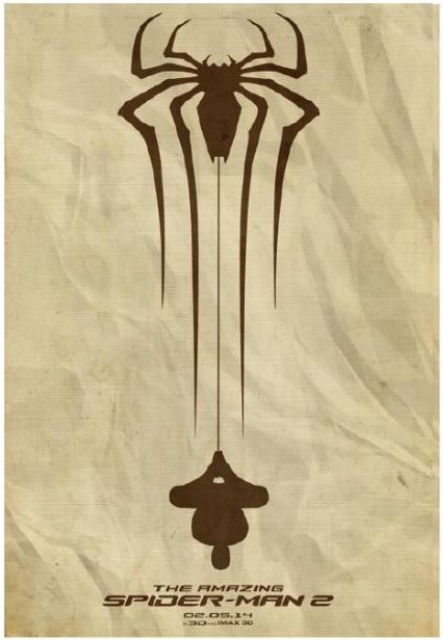
Poster [10]
(Mesias, 2021)



Poster [11]
(SM-Artwork, 2021)



Poster [12]
(u/aimlessjedi, 2020)



Poster [13]
(Edwardjmoran, 2014)



Poster [14]
(Flaiss87, 2019)



Poster [15]
(Alancawlan, 2015)



Poster [16]
(Ferguson, 2014)



Poster [17]
(Davejohns, 2015)



Poster [18]
(Jung, 1997)



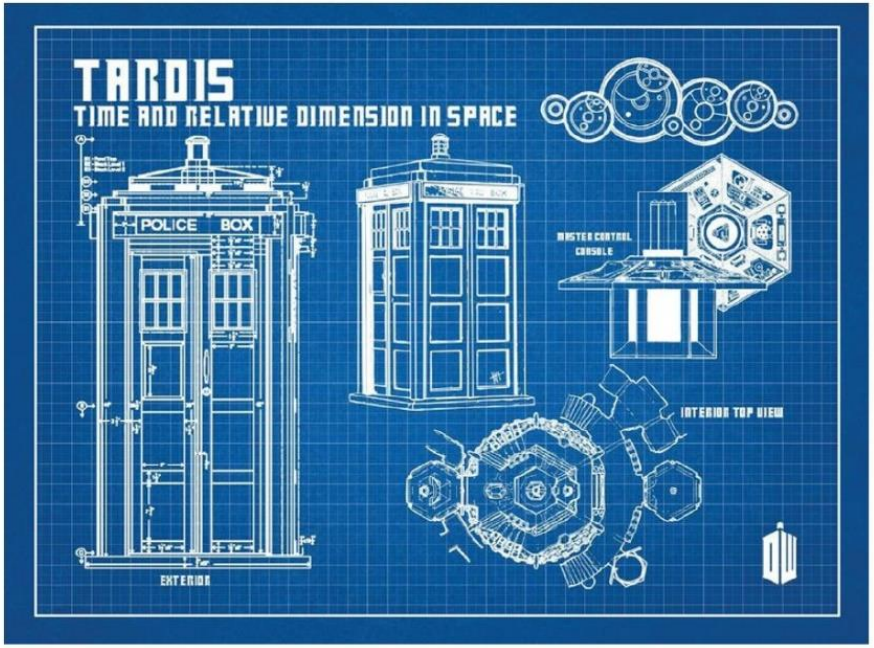
Poster [19]
(Ferguson, 2021)



Poster [20]
(Rjartworks, 2019)



Poster [21]
(Joblo's Movie Posters, 2019



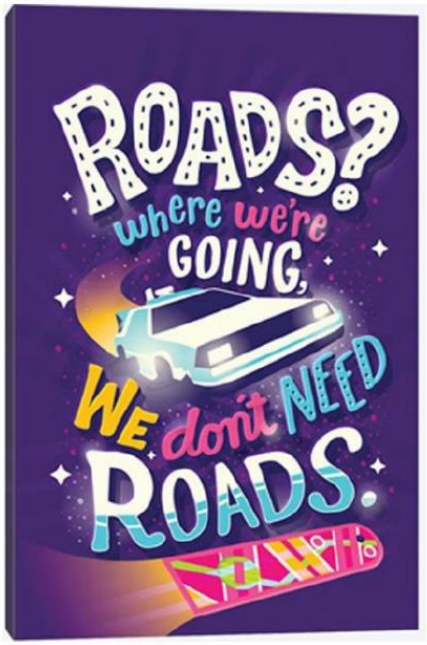
Poster [22]
(BoldBlocDesignLtd, 2021)



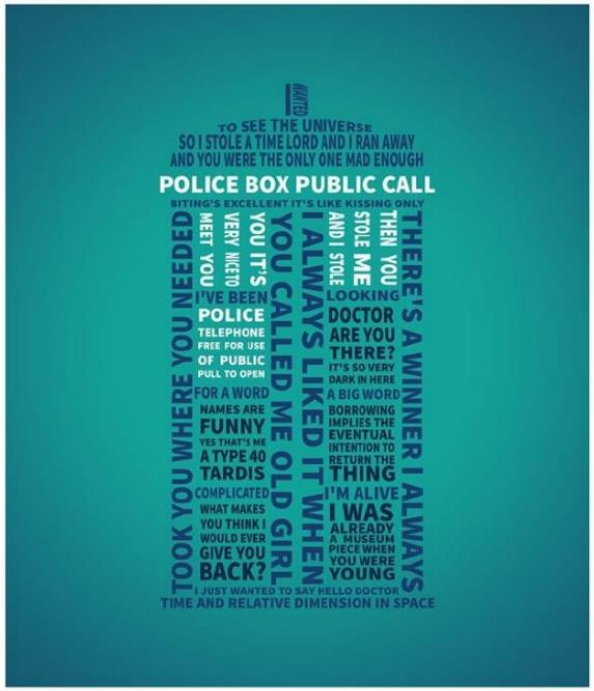
Poster [23]
(Camveefx, 2019)



Poster [24]
Flipkart (2021)



Poster [25]
(Rodil, 2021)



Poster [26]
(ArtPal, 2021)



Poster [27]
(Berniedave, 2018)



Poster [28]
Ebay (2021)

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Windows of Fantasy: Science-Fiction and Fantasy Poster(s) - Online Survey

Introduction

Windows of Fantasy: Science-Fiction and Fantasy Posters - Online Survey

Thank you for taking part in this online survey!

Participant Information Sheet (Doc)

For more information about this research and another link to the participant information sheet for the online survey (bottom of the page):
https://www.windowsoffantasy.com/information-about-study

Consent Form

College of Business, Arts and Social Sciences

Department of Film and Television Research

Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

Rhianna Morse

The research ethics approval has been obtained from the relevant Research Ethics Committee.

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1. Please confirm the following:

Please don't select more than 1 answer(s) per row.

Please select at least 1 answer(s).

	Yes	No
I have read the Participant Information Sheet included with this questionnaire;	☐	☐
I am over the age of 18;	☐	☐
I understand that no personal identifying data are collected in this study.	☐	☐
I understand that once I have submitted my answers, I am unable to withdraw my data from the study;	☐	☐
I agree that my data can be anonymised, stored and used in future research in line with Brunel University's data retention policies;	☐	☐
I agree to take part in this study	☐	☐

End of the online survey

- After completing the online survey, you will be asked if you would like to take part in a follow-up interview.
- If you answer ‘yes’ then you will be asked to provide your email address.

When you provide contact details (e.g., email address), your survey responses will no longer be anonymous to the researcher and the answers that you have given will form part of the subsequent interview.

Physical and/or digital science-fiction and/or fantasy poster(s)?

Layout of online survey

There are **3** ways you can fill out this survey by **poster type**:

---

1. **Only physical** science-fiction and/or fantasy poster(s) (i.e., paper, card, canvas etc)

a) About your **physical** science-fiction and/or fantasy poster(s) (**12** questions)

b) Significance of your science-fiction and/or fantasy poster(s) (**4** questions)

c) About you (**8** questions)

d) Want to **talk more** about your science-fiction and/or fantasy poster(s)? (**1** question)

Total questions: 25 questions

Length: 25-30 minutes

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2. **Only digital** science-fiction and/or fantasy poster(s) (i.e., wallpaper on devices such as a laptop, tablet, desktop, and mobile phone)

a) About your **digital** science-fiction and/or fantasy poster(s) (**9** questions)

b) **Significance** of your science-fiction and/or fantasy poster(s) (**4** questions)

c) **About you** (**8** questions)

e) Want to talk **more** about your science-fiction and/or fantasy poster(s)? (**1** question)

Total questions: 22 questions

Length: 25-30 minutes

---

3. **Both physical** and **digital** science-fiction and fantasy poster(s)

a) About your **physical** science-fiction and/or fantasy poster(s) (**12** questions)

b) About your **digital** science-fiction and/or fantasy poster(s) (**9** questions)

c) **Significance** of your science-fiction and/or fantasy poster(s) (**4** questions)

d) **About you** (**8** questions)

e) Want to talk **more** about your science-fiction and fantasy poster(s)? (**1** question)

Total questions: 34 questions

Length: 30-40 minutes

Please choose **1 of the 3** (**Physical**, **digital** or **both**) from the above, in the question below that is **relevant** to you or that you wish to **discuss**. Once you have **chosen** your answer you will be **directed** to the **set of questions** about the poster type you have chosen.

For **more information** about this **study** and **Online survey** (including **Participant information sheet**) that you are taking, go to my **PhD study website**: https://www.windowsoffantasy.com/online-survey

2. Which **type** of poster do you want to answer questions for, **physical** or **digital** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **box** to indicate your answer.*

- ○ Only physical poster(s)
- ○ Only digital poster(s)
- ○ Both physical and digital poster(s)

About your physical science-fiction and/or fantasy poster(s)

3. How **many physical** science-fiction and/or fantasy poster(s) do you currently own? | *Please tick the appropriate **boxes** to indicate your answer.* | *Alternatively, you can write your answer in the bow below the table 'If you selected '21 or more...''.*

Please don't select more than 2 answer(s) per row.

Please select between 1 and 2 answers.

Please don't select more than 1 answer(s) in any single column.

	Science-Fiction	Fantasy
0	☐	☐
1 to 5	☐	☐
6 to 10	☐	☐
11 to 15	☐	☐
16 to 20	☐	☐
21 or more	☐	☐

3.a. If you selected '**21 or more**', please specify **how many posters** you do have:

4. What is the **highest price** (£) you would be **willing to pay** for a **single physical** science-fiction and/or fantasy poster? | *Please tick the appropriate **box** to indicate your answer.*

- ○ £0 (Free)
- ○ £1 to £10

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- £11 to £20
- £21 to £30
- £31 to £40
- £41 to £50
- £61 to £70
- £51 to £60
- £71 to £80
- £81 to £90
- £91 to £100
- £101 or more

4.a. If you selected **'£101 or more'**, please specify **how much more** are you **willing to pay** for **a poster**:

5. Do you have **physical** science-fiction and/or fantasy poster(s) that are **official** or **fanart**? | **Official Posters** are posters designed and produced by the company that owns the film and or TV Show as a form of marketing. Official posters are commonly found in public spaces such as buses and billboards. **Fanart Posters** are posters created by fans as a form of artwork of a film and or TV Show. | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Official poster(s)	☐	☐	☐	☐	☐
Fanart poster(s)	☐	☐	☐	☐	☐

I don't know if they are official or fanart science-fiction and/or fantasy poster(s)	☐	☐	☐	☐	☐

6. What **size(s)** are most of your **physical** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Larger than A1	☐	☐	☐	☐	☐
A1 (59.4 x 84.1 cm)	☐	☐	☐	☐	☐
A2 (42 x 59.4 cm)	☐	☐	☐	☐	☐
A3 (29.7 x 42 cm)	☐	☐	☐	☐	☐
A4 (21 x 29.7 cm)	☐	☐	☐	☐	☐
A5 (21 x 14.8 cm)	☐	☐	☐	☐	☐
Smaller than A5	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify in the box below)	☐	☐	☐	☐	☐

6.a. **Other** (If you selected '**Other**', please specify in the box below).

7. What **materials(s)** are your **physical** science-fiction and/or fantasy poster(s) made of? | The answers are based on various materials of poster(s) found from different poster(s) websites like the general paper and

card poster from metal poster(s) from the website *Displate* to textile poster(s) from the website *UKPosters*.| *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Canvas	☐	☐	☐	☐	☐
Foamboard	☐	☐	☐	☐	☐
Textile	☐	☐	☐	☐	☐
Paper (Matte)	☐	☐	☐	☐	☐
Paper (Glossy)	☐	☐	☐	☐	☐
Card (Matte)	☐	☐	☐	☐	☐
Card (Glossy)	☐	☐	☐	☐	☐
Metal (Matte)	☐	☐	☐	☐	☐
Metal (Glossy)	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your material in the box below)	☐	☐	☐	☐	☐

7.a. **Other** (If you selected **'Other'**, please specify in the box below).

8. How many of your **physical** science-fiction and/or fantasy poster(s) are **black** and **white** or has **colour**? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)

Black and White	☐	☐	☐	☐	☐
Colour	☐	☐	☐	☐	☐

9. What is the **design** of your **physical** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Digitally Edited (i.e. designed/edited via computer software)	☐	☐	☐	☐	☐
Illustrations/Drawings (i.e. mainly drawn in pencil.)	☐	☐	☐	☐	☐
Painted (i.e. paints applied to a surface to be decorated.)	☐	☐	☐	☐	☐
Stencil (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated)	☐	☐	☐	☐	☐
Typography (i.e. mainly consist of letters.)	☐	☐	☐	☐	☐
Vintage (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique)	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your design in the box below)	☐	☐	☐	☐	☐

9.a. If you selected **'Other'**, please specify your **design** in the box below.

10. What is the primary **content** (iconography) of your **physical** science-fiction and/or fantasy poster(s)? |
*Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Characters (e.g. creatures/aliens)	☐	☐	☐	☐	☐
Landscapes and Settings	☐	☐	☐	☐	☐
Symbols and Logos	☐	☐	☐	☐	☐
Titles and Text	☐	☐	☐	☐	☐
Vehicles	☐	☐	☐	☐	☐
Weapons	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your poster content type in the box below)	☐	☐	☐	☐	☐

10.a. If you selected **'Other'**, please specify your **poster content** in the box below.

11. What is the **importance** of the following criteria when you are **buying/acquiring physical** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent
Price of the poster	☐	☐	☐	☐	☐	☐
Origin of the poster (i.e. if it is official or fanart)	☐	☐	☐	☐	☐	☐
Size of the poster	☐	☐	☐	☐	☐	☐
Material of the poster (e.g., card or metal)	☐	☐	☐	☐	☐	☐
Colour of the poster (e.g., black and white or colourful)	☐	☐	☐	☐	☐	☐
Design of the poster (e.g., paintings or stencil)	☐	☐	☐	☐	☐	☐
Content of the poster (e.g., landscapes or characters)	☐	☐	☐	☐	☐	☐
Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)	☐	☐	☐	☐	☐	☐

Whether it is framed	☐	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your factor in the box below)	☐	☐	☐	☐	☐	☐

11.a. If you selected **'Other'**, please specify other **criteria** in the box below.

12. In which rooms do you **display** your **physical** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Bathroom	☐	☐	☐	☐	☐
Bedroom	☐	☐	☐	☐	☐
Dining room	☐	☐	☐	☐	☐
Hallway	☐	☐	☐	☐	☐
Kitchen	☐	☐	☐	☐	☐
Living room	☐	☐	☐	☐	☐
Study (Home office)	☐	☐	☐	☐	☐
Work office	☐	☐	☐	☐	☐
Shared workspace area	☐	☐	☐	☐	☐

Other (If you selected 'Other', please specify the room in the box below)	☐	☐	☐	☐	☐

12.a. If you selected **'Other'**, please specify **the room** in the box below.

13. Where are the **physical** science-fiction and/or fantasy poster(s) **placed** within your **room(s)**? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
On the wall near your bed	☐	☐	☐	☐	☐
On your desk	☐	☐	☐	☐	☐
On the wall near to your desk	☐	☐	☐	☐	☐
On your door(s)	☐	☐	☐	☐	☐
On your wall(s)	☐	☐	☐	☐	☐
On your wardrobe	☐	☐	☐	☐	☐
On the wall near to your sofa	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify the room in the box below)	☐	☐	☐	☐	☐

13.a. If you selected **'Other'**, please specify the **placement** of your posters in the box below.

14. What is the **importance** of the following criteria when **considering** the **placement** of your **physical** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

Please select at least 1 answer(s).

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent
Allow better sight of poster(s)	☐	☐	☐	☐	☐	☐
The poster(s) brighten or add colour to the room.	☐	☐	☐	☐	☐	☐
The poster(s) fit well in relation to other poster(s) or objects	☐	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify in the box below)	☐	☐	☐	☐	☐	☐

14.a. If you selected '**Other**', please specify:

Do you want to answer questions about your digital science-fiction and/or fantasy poster(s)?

The next set of questions are about your **digital** science-fiction and/or fantasy poster(s).

Only **physical** poster(s)

- If you have chosen to do **only physical** poster(s), can you please confirm by ticking the box for **'No'** in the question below.

Both physical and digital poster(s)

- If you have chosen to do **both physical** and **digital** poster(s), can you please confirm whether you still **want to** answer questions about **digital poster(s)** by ticking the box for **'Yes'** in the question below.
- If you **no longer** want to answer questions about **digital poster(s)**, can you please indicate by ticking the box for **'No'** in the question below.

15. Do you want to answer questions about your **Digital** Science-Fiction and Fantasy Poster(s)?

| *Please tick the appropriate **box** to indicate your answer.*

- ○ Yes
- ○ No

About your digital science-fiction and/or fantasy poster(s)

16. How **many digital** science-fiction and/or fantasy poster(s) do you currently own? | *Please tick the appropriate **boxes** to indicate your answer.* | *Alternatively, you can write your answer in the bow below the table 'If you selected '21 or more...''.*

Please don't select more than 2 answer(s) per row.

Please select between 1 and 2 answers.

Please don't select more than 1 answer(s) in any single column.

	Science-Fiction	Fantasy
0	☐	☐
1 to 5	☐	☐
6 to 10	☐	☐
11 to 15	☐	☐
16 to 20	☐	☐
21 or more	☐	☐

16.a. If you selected '**21 or more**', please specify **how many posters** you do have:

17. What is the **highest price** (£) you would be **willing to pay** for a **single digital** science-fiction and/or fantasy poster? | *Please tick the appropriate **box** to indicate your answer.*

- ○ 0 (Free)
- ○ £1 to £10

- £11 to £20
- £21 to £30
- £31 to £40
- £41 to £50
- £61 to £70
- £51 to £60
- £71 to £80
- £81 to £90
- £91 to £100
- £101 or more

17.a. If you selected **'£101 or more'**, please specify **how much more** are you **willing to pay** for **a poster**:

18. Do you have **digital** science-fiction and/or fantasy poster(s) that are **official** or **fanart**? | **Official Posters** are posters designed and produced by the company that owns the film and or TV Show as a form of marketing. Official posters are commonly found in public spaces such as buses and billboards. **Fanart Posters** are posters created by fans as a form of artwork of a film and or TV Show. | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Official poster(s)	☐	☐	☐	☐	☐
Fanart poster(s)	☐	☐	☐	☐	☐

I don't know if they are official or fanart science-fiction and/or fantasy poster(s)	☐	☐	☐	☐	☐

19. On what **device(s)** do you **store** or **view digital** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Desktop Screen	☐	☐	☐	☐	☐
Laptop	☐	☐	☐	☐	☐
Mobile Phone	☐	☐	☐	☐	☐
Tablet	☐	☐	☐	☐	☐
Television	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify in the box below)	☐	☐	☐	☐	☐

19.a. **Other** (If you selected '**Other**', please specify in the box below).

20. How many of your **digital** science-fiction and/or fantasy poster(s) are **black** and **white** or has **colour**? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own

	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Black and White	☐	☐	☐	☐	☐
Colour	☐	☐	☐	☐	☐

21. What is the **design** of your **digital** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Digitally Edited (i.e. designed/edited via computer software)	☐	☐	☐	☐	☐
Illustrations/Drawings (i.e. mainly drawn in pencil.)	☐	☐	☐	☐	☐
Painted (i.e. paints applied to a surface to be decorated.)	☐	☐	☐	☐	☐
Stencil (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated)	☐	☐	☐	☐	☐
Typography (i.e. mainly consist of letters.)	☐	☐	☐	☐	☐
Vintage (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique)	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your design in the box below)	☐	☐	☐	☐	☐

21.a. If you selected **'Other'**, please specify your **design** in the box below.

22. What is the primary **content** (iconography) of your **digital** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Characters (e.g. creatures/aliens)	☐	☐	☐	☐	☐
Landscapes and Settings	☐	☐	☐	☐	☐
Symbols and Logos	☐	☐	☐	☐	☐
Titles and Text	☐	☐	☐	☐	☐
Vehicles	☐	☐	☐	☐	☐
Weapons	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify your poster content type in the box below)	☐	☐	☐	☐	☐

22.a. If you selected **'Other'**, please specify your **poster content** in the box below.

23. What is the **importance** of the following criteria when you are **buying/acquiring digital** science-fiction and/or

fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

Please select at least 1 answer(s).

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent
Price of the poster	☐	☐	☐	☐	☐	☐
Origin of the poster (i.e. if it is official or fanart)	☐	☐	☐	☐	☐	☐
The poster fits the device screen	☐	☐	☐	☐	☐	☐
Colour of the poster (e.g., black and white or colourful)	☐	☐	☐	☐	☐	☐
Design of the poster (e.g., paintings or stencil)	☐	☐	☐	☐	☐	☐
Content of the poster (e.g., landscapes or characters)	☐	☐	☐	☐	☐	☐
Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)	☐	☐	☐	☐	☐	☐

Other (If you selected 'Other', please specify your factor in the box below)	☐	☐	☐	☐	☐	☐

23.a. If you selected **'Other'**, please specify other **criteria** in the box below.

24. In which rooms are your **fixed device(s)** where you **display** your **digital** science-fiction and fantasy poster(s)? | A 'fixed device(s)' could be TV and/or desktop for example. | *Please tick the appropriate **boxes** to indicate your answer.*

	Percentage of the posters you own				
	0% (None)	25% (Quarter)	50% (Half)	75% (Three quarters)	100% (All)
Bathroom	☐	☐	☐	☐	☐
Bedroom	☐	☐	☐	☐	☐
Dining room	☐	☐	☐	☐	☐
Hallway	☐	☐	☐	☐	☐
Kitchen	☐	☐	☐	☐	☐
Living room	☐	☐	☐	☐	☐
Study (Home office)	☐	☐	☐	☐	☐
Work office	☐	☐	☐	☐	☐
Shared workspace area	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify the room in the box below)	☐	☐	☐	☐	☐

24.a. If you selected **'Other'**, please specify **the room** in the box below.

The significance of your science-fiction and/or fantasy poster(s)

25. Are any of your **physical and/or digital** science-fiction and/or fantasy poster(s) **reminders** of a **film** and/or **TV show**, **person**, **place**, or **event**? | An 'event' could be Comic-Con for example. | *Please tick the appropriate **boxes** to indicate your answer*

- ☐ Film and/or TV Show
- ☐ Person
- ☐ Place
- ☐ Event
- ☐ Other

25.a. If you selected Other, please specify:

26. To what **extent** do any of your **physical and/or digital** science-fiction and/or fantasy poster(s) **elicit** the following for you… | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

Please select at least 1 answer(s).

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent

Gives you an emotional response (e.g. makes you happy).	☐	☐	☐	☐	☐	☐
Give you a sense of being immersed in the fictional world	☐	☐	☐	☐	☐	☐
Express what kind of person you are (i.e., To you and potentially others)	☐	☐	☐	☐	☐	☐
Reflect your personal values and beliefs (i.e., The standards you follow and the system of how you make choices)?	☐	☐	☐	☐	☐	☐
Reflect your social behaviour - How you interact with other people (e.g., Being kind, helpful, brave)?	☐	☐	☐	☐	☐	☐
Other (If you selected 'Other', please specify in the box below)	☐	☐	☐	☐	☐	☐

26.a. If you selected '**Other**', please specify:

27. To what **extent** do your **physical and/or digital** science-fiction and/or fantasy poster(s) **reflect** your **identities**? | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

Please select at least 1 answer(s).

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent
Age identity	☐	☐	☐	☐	☐	☐
Class identity	☐	☐	☐	☐	☐	☐
Ethnic identity	☐	☐	☐	☐	☐	☐
Gender identity	☐	☐	☐	☐	☐	☐
National Identity	☐	☐	☐	☐	☐	☐
Religious identity (Religious affiliation(s))	☐	☐	☐	☐	☐	☐
Science-fiction and fantasy fan Identity	☐	☐	☐	☐	☐	☐
Sense of self	☐	☐	☐	☐	☐	☐
Sexuality (Sexual orientation)	☐	☐	☐	☐	☐	☐

Any other identities (If you selected 'Any other identities', please specify in the box below)	☐	☐	☐	☐	☐	☐

27.a. If you selected '**Any other identities'**, please specify in the box below.

28. To what **extent** having **completed** this survey **changed** or **clarified** your **perspective** of your **physical and/or digital** science-fiction and/or fantasy poster(s)? | *Please tick the appropriate **boxes** to indicate your answer.*

Please don't select more than 1 answer(s) per row.

	Not at all	To a small extent	To some extent	To a moderate extent	To a great extent	To a very great extent
Changed	☐	☐	☐	☐	☐	☐
Clarified	☐	☐	☐	☐	☐	☐

About You

29. What is your **sex**? | A question about gender identity will follow later in the online survey. Sex refers to the biological differences between males and females, such as the genitalia and genetic differences. Whereas gender is a social construct where an individual follows the role and discourse of a gender such as a cisgender man or woman (A person whose gender corresponds with their birth sex.) | *Please tick the appropriate **box** to indicate your answer.*

- ○ Female
- ○ Male
- ○ Intersex
- ○ Prefer not to disclose.

30. How **old** are you? | *Please tick the appropriate **box** to indicate your answer.*

- ○ 18 to 24 years old
- ○ 25 to 29 years old
- ○ 30 to 34 years old
- ○ 35 to 39 years old
- ○ 40 to 44 years old
- ○ 45 to 49 years old
- ○ 50 to 54 years old
- ○ 55 to 59 years old
- ○ 60 to 64 years old
- ○ 65 to 69 years old
- ○ 70 to 74 years old
- ○ 75 to 79 years old
- ○ 80 to 84 years old
- ○ 85 years old +

- Prefer not to disclose.

31. What would you consider to be your **national identity**?

| *Please tick the appropriate **box** to indicate your answer.*

- I would like to disclose my national identity
- Prefer not to disclose.

31.a. If you selected '**I would like to disclose my national identity**', please state in the box below your **national identity**.

32. What would you consider to be your **ethnic identity**? |

White - English, Scottish, French, American etc.| **Black** - African, Caribbean etc. Asian - Indian, Pakistani, Bangladeshi, Chinese etc. | **Mixed or Multiple ethnic groups** - White and Black Caribbean, White and Black African, White and Asian. | **Other ethnic group** - Arab. These examples are based on the list of ethnic groups used in Census 2011 from Office for National Statistics. | *Please tick the appropriate **box** to indicate your answer.*

- I would like to disclose my ethnic identity
- Prefer not to disclose.

32.a. If you selected '**I would like to disclose my ethnic identity**', please state in the box below your **ethnic identity**.

33. Which of the following best describes your **sexual orientation**? | The question and answers are based on the guidance for questions on sex, gender identity and sexual orientation for the 2019 census rehearsal for the 2021 census by the Office for National Statistics. | *Please tick the appropriate **box** to indicate your answer.*

- ○ Heterosexual or Straight
- ○ Gay or Lesbian
- ○ Bisexual
- ○ Other sexual orientations (e.g., pansexual, or asexual)
- ○ Prefer not to disclose.

33.a. If you selected '**Other sexual orientations (e.g., pansexual, or asexual)**' please state in the box below your **sexual orientations**.

34. Which of the following best describes your **religious identity**? | *Please tick the appropriate **box(es)** to indicate your answer.*

- ☐ Buddhist
- ☐ Christian
- ☐ Hindu
- ☐ Jewish
- ☐ Muslim
- ☐ Sikh
- ☐ No religion (e.g., Atheist)
- ☐ Prefer not to disclose
- ☐ Other

34.a. If you selected Other, please specify:

35. Which of the following best describes your **social class identity**? | *Please tick the appropriate **box** to indicate your answer.*

- Lower-Working Class
- Upper-Working Class
- Lower-Middle Class
- Upper-Middle Class
- Lower-Upper Class
- Upper-Upper Class
- Mixed
- Unsure
- Prefer not to disclose.

35.a. If you selected '**Mixed'** please state in the box below your **social class identity.**

36. Which of the following best describes your average annual household **income**? | *Please tick the appropriate **box** to indicate your answer.*

- £0 to £10,000
- £11,000 - £20,000
- £21,000 - £30,000

- £31,000 - £40,000
- £41,000 - £50,000
- £51,000 or £60,000
- £61,000 or £70,000
- £71,000 or £80,000
- £80,000 or more
- Prefer not to disclose.

37. Is the **gender** you identify with the same as your **sex registered** at **birth**? | *Please tick the appropriate **box** to indicate your answer.*

- Yes
- No
- Prefer not to disclose.

37.a. If you selected '**No'** please state in the box below your **gender identity (e.g., Transgender, non-binary, etc).**

Want to talk more about your science-fiction and/or fantasy poster(s)?

38. Would you be prepared to **take part** in a longer more **in-depth interview** on this topic? | ** *When you provide **contact details** (e.g. email address(s)), your survey responses will **no longer** be **anonymous** to the researcher, and the answers you gave will form part of the subsequent **interview**.* **| *Please tick the appropriate **box** to indicate your answer.* | *More information about the interview can be found on my research website: https://www.windowsoffantasy.com/interview.* | *If you have any questions please email me at Rhianna.Morse@brunel.ac.uk.*

- ○ Yes
- ○ No

38.a. If you have chosen '**Yes'**, please state here in the box below your **email address.** | *More information about the interview can be found on my research website: https://www.windowsoffantasy.com/interview.* | *If you have any questions please email me at Rhianna.Morse@brunel.ac.uk.*

End of Online Survey

Thank You for filling out this Online Survey!

I am still looking for people to complete my online survey.

If you could let other people know about this survey, who like you, own sci-fi and fantasy physical and/or digital posters (physical and/or digital).

Appendix 7. Participant Information Sheet (Online Survey)

College of Business, Arts and Social Sciences
Department of Film and Television Research

Brunel University London

PARTICIPANT INFORMATION SHEET

Online Survey

The research ethics approval has been obtained from the relevant Research Ethics Committee.

Study title
Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

You have been asked to partake in my PhD research study. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Feel free to ask me if there is anything that is not clear or if you would like more information.

I am a science-fiction and/or fantasy fan and have been since I was 10 years old watching the new series of *Doctor Who* in 2005 with my family and I was hooked. At the time the walls of my room were white and blank, so I infused my love for science-fiction and fantasy with my love of art with science-fiction and fantasy posters. Over the years I have gained a collection of science-fiction and fantasy posters ranging from *Star Wars*, *Marvel*, *Doctor Who* and *DC*, which I have stored or displayed all over my bedroom as well as on my digital devices such as desktop and phone. Therefore, I choose to do my PhD around my love of science-fiction and fantasy posters so I could talk to other science-fiction and fantasy posters fans like yourself and apply an academic lens.

What is the purpose of the study?
I am exploring the significance science fiction and fantasy posters have for those who display or collect them – what meanings, if any, they might have for you and the reasons why you might collect or display them on your walls or anywhere else.

Why have I been invited to participate?
You have been invited via Zoom meeting(s), social media posts, email and/or the researcher's website to partake in this online survey.

You have been selected because…

- You are an **adult** (18 - 80)
- You can **read** and **speak English.**
- You own **science-fiction and/or fantasy poster(s)**
  - From **film**(s) and/or **television** show(s)
  - Are **fanart** (i.e., are posters created by fans as a form of artwork of a film and or TV Show) and/or **official** (i.e., are posters designed and produced by the company that owns the film and or TV Show as a form of marketing)
  - In **physical** (i.e., paper, card, canvas etc) and/or **digital** (i.e., wallpaper on devices such as a laptop, tablet, desktop, and mobile phone) format.

You have been invited because your views and insights will be useful in understanding the significance of science-fiction and/or fantasy posters for individuals and groups as a source of cultural significance and meaning. The online survey will involve at least 50 participants although the intention is to aim for 100.

If you have any questions about this study, you can ask via my university email:
Rhianna.Morse@brunel.ac.uk

If you want more information about this study, please visit this study's website:
https://www.windowsoffantasy.com/

If you decide to take part, you will be asked to sign a consent form.

Do I have to take part?
The participation of this study is entirely voluntary; it is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and you will be asked to complete a consent form. As this is an are anonymous online survey, once you have submitted your results, you will be unable to withdraw.

What does the Online Survey involve?
There are **3** ways you can complete the online survey based upon the poster type you want to answer questions about:

1. Only **physical** science-fiction and/or fantasy poster(s)
    a. Total questions: **25 questions**
    b. Length: **25-30 minutes**

2. Only **digital** science-fiction and/or fantasy poster(s)
    a. Total questions: **22 questions**
    b. Length: **25-30 minutes**

3. **Both** physical and digital science-fiction and/or fantasy poster(s)
    a. Total questions: **34 questions**
    b. Length: **30-40 minutes**

Again, please choose the one of these 3 ways that is most relevant to you. The online survey will be made available from **22nd July** to **28th February 2023.**

Only physical and only digital science-fiction and/or fantasy poster(s) are similar in questions but have questions that are specific to physical and digital posters. The questions are structured questions with answers set out as multiple-choice tick boxes. The questions span:

- Your poster(s) (e.g., the size, material, how many you have etc.)
- In the possible ways your poster(s) are significant and meaningful to you
- Yourself such national identity, age, religion, disability, social class, gender and ethnicity. This is useful to this study, but you can choose not to disclose all or any of this if you prefer.

After completing the online survey, you will be asked if you would like to take part in a follow-up interview. To which you will be asked to provide your email address. When you provide contact details (e.g., email address), your survey responses will no longer be anonymous to the researcher and the answers that you have given will form part of the subsequent interview. Once you have provided your email, the researcher will email to confirm that you are willing to partake in an interview. The researcher will later email you again to arrange a suitable date/time/location for conducting the interview.

If you wish to no longer partake in the interview, you can email the researcher, but your online survey data cannot be withdrawn but the identify to your data will be removed.

Are there any lifestyle restrictions?
There are no lifestyle restrictions relevant to this study.

What are the possible disadvantages and risks of taking part?
There are no anticipated disadvantages or risks associated with taking part in this study.

What are the possible benefits of taking part?
There will be no intended benefit to you from taking part in the study.

What if something goes wrong?
If you are harmed by taking part in this research project, there are no special compensation arrangements. If you are harmed due to someone's negligence, then you may have grounds for a legal action, but you may have to pay for it.

The person to contact if you wish to complain about the experience to The Chair of the College of Business, Arts and Social Sciences at Brunel, David Gallear, email CBASS-ethics@brunel.ac.uk .

Will my taking part in this study be kept confidential?
None of your personal identifying data (e.g., name) are collected in the online survey. However, unless you wish to partake in a longer more in-depth interview on this topic, which you will be asked at the end of the survey to provide your email address. When you provide contact details (e.g., email address), your survey responses will no longer be anonymous to the researcher and the answers that you have given will form part of the subsequent interview. Once you have submitted your answers you will be unable to withdraw your data from the study. With your permission, anonymised data and the data from those whom choose to partake in the interview will be stored and may be used in future research – you can indicate whether or not you give permission for this by way of the Consent Form. If you wish to no longer partake in the interview, you can email me, but your online survey data cannot be withdrawn but the identify to your data will be removed.

All the data gathered in this study will be stored and secure password protected storage services provided by Brunel University London in the folder called 'PhD Thesis' which are all password protected. These services are…

- Brunel University London Personal 'OneDrive' (Online cloud account) account
- Brunel server personal account (As backup storage)

These storage services are accessed on the researcher's personal devices …

- Laptop
- Desktop/main computer
- Mobile (app)

The data will also be backup on the researchers personal devices as well. These being…

- Laptop
- Desktop/main computer
- A USB extended hard drive.

For any physical data collected such as sheets, notes will be stored in a bind folder in a locker. All the physical data will be digitalised and stored as discussed above. All information, data and personal data which are collected during the course of the research will be kept strictly confidential will be stored until the researchers' course end date 30th September 2023, after will be deleted and/or shredded.

If during the course of the research, evidence of harm or misconduct come to light, then it may be necessary to break confidentiality. The researcher will tell you at the time if we think we need to do this and will let you know what will happen next.

Will I be recorded, and how will the recording be used?
No recording will be made as part of this study.

What will happen to the results of the research study?
The research data will be coded (for anonymity) and analysed by the researcher before written up as part of my PhD thesis and other academic outputs such as conference or journal papers. The anonymised research data may also be shared with other researchers for further analysis, but at no point will any uniquely identifiable data be shared. If you take part in this research, you can obtain a copy of the publication by contacting me.

Who is organising and funding the research?
The research is being undertaken by Rhianna Morse, in conjunction with Brunel University London and self-funded.

What are the indemnity arrangements?
Brunel University London provides appropriate insurance cover for research which has received ethical approval.

Who has reviewed the study?
This study has been reviewed by the College of Business, Arts and Social Sciences.

Research Integrity

Brunel University London is committed to compliance with the Universities UK Research Integrity Concordat. You are entitled to expect the highest level of integrity from the researcher during the course of this project.

Contact for further information or any complaints

Researcher name: Rhianna Morse

PhD Researcher, Film and Television Studies, Brunel University London

Email: Rhianna.Morse@brunel.ac.uk

Principal Supervisor: Professor Geoff King

Email: geoff.king@brunel.ac.uk

For complaints and questions about the conduct of the Research

For Complaints the details are: The Chair of the College of Business, Arts and Social Sciences at Brunel, David Gallear, email CBASS-ethics@brunel.ac.uk.

Appendix 8. Consent Form (Online Survey)

ONLINE CONSENT FORM

College of Business, Arts and Social Sciences

Department of Film and Television Research

Windows of Fantasy: The Significance of Science Fiction and Fantasy Film and Television Posters

Rhianna Morse

The research ethics approval has been obtained from the relevant Research Ethics Committee.

Please confirm the following:

	Yes	No
• I have read the Participant Information Sheet included with this questionnaire;		
• I am over the age of 18;		
• I understand that no personal identifying data are collected in this study.		
• I understand that once I have submitted my answers, I am unable to withdraw my data from the study;		
• I agree that my data can be anonymised, stored and used in future research in line with Brunel University's data retention policies;		
End of the online survey o After completing the online survey, you will be asked if you would like to take part in a follow-up interview. o If you answer 'yes' then you will be asked to provide your email address. o When you provide contact details (e.g., email address), your survey responses will no longer be anonymous to the researcher and the answers that you have given will form part of the subsequent interview.		
• I agree to take part in this study		

Appendix 9. Online Survey Questions in relation to Research Questions

Research Questions	Questions
[Meaning & Significance] What are the meanings and sources of significance of sci-fi and fantasy poster(s) to those who collect and display them?	Q2) Which type of poster do you want to answer questions for, physical or digital science-fiction and/or fantasy poster(s)? ▪ Both physical and digital poster(s) ▪ Only physical poster(s) ▪ Only digital poster(s) Physical & Digital Characteristics Q3) How many physical science-fiction and/or fantasy poster(s) do you currently own? ▪ 0 ▪ 1 to 5 ▪ 6 to 10 ▪ 11 to 15 ▪ 16 to 20 ▪ 21 or more Q4) What is the highest price (£) you would be willing to pay for a single physical science-fiction and/or fantasy poster? ▪ £0 (Free) ▪ £1 to £10 ▪ £11 to £20 ▪ £21 to £30 ▪ £31 to £40 ▪ £41 to £50 ▪ £51 to £60 ▪ £61 to £70

- £71 to £80
- £81 to £90
- £91 to £100
- £101 or more

Q6) What size(s) are most of your physical science-fiction and/or fantasy poster(s)?

- Larger than A1 of physical poster(s)
- A1 (59.4 x 84.1 cm) of physical poster(s)
- A2 (42 x 59.4 cm) of physical poster(s)
- A3 (29.7 x 42 cm) of physical poster(s)
- A4 (21 x 29.7 cm) of physical poster(s)
- A5 (21 x 14.8 cm) of physical poster(s)
- Smaller than A5 of physical poster(s)

Q7) What material(s) are your physical science-fiction and/or fantasy poster(s) made of?

- Canvas physical poster(s)
- Foamboard physical poster(s)
- Textile physical poster(s)
- Paper (Matte) physical poster(s)
- Paper (Glossy) physical poster(s)
- Card (Matte) physical poster(s)
- Card (Glossy) physical poster(s)
- Metal (Matte) physical poster(s)
- Metal (Glossy) physical poster(s)

Q8) How many of your physical science-fiction and/or fantasy poster(s) are black and white or has colour?

- Black and White physical poster(s)
- Colour physical poster(s)

	Q9) What is the design of your physical science-fiction and/or fantasy poster(s)? ▪ Digitally edited physical poster(s) (i.e. designed/edited via computer software) ▪ Illustrations/Drawings physical poster(s) (i.e. mainly drawn in pencil) ▪ Painted physical poster(s) (i.e. paints applied to a surface to be decorated) ▪ Stencil physical poster(s) (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated) ▪ Typography physical poster(s) (i.e. mainly consist of letters.) ▪ Vintage physical poster(s) (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique) Q10) What is the primary content (iconography) of your physical science-fiction and/or fantasy poster(s)? ▪ Characters on physical poster(s) (e.g. creatures/aliens) ▪ Landscapes and Settings on physical poster(s) ▪ Symbols and Logos on physical poster(s) ▪ Titles and Text on physical poster(s) ▪ Vehicles on physical poster(s) ▪ Weapons on physical poster(s) Digital Characteristics Q16) How many digital science-fiction and/or fantasy poster(s) do you currently own? ▪ 0 ▪ 1 to 5

	▪ 6 to 10 ▪ 11 to 15 ▪ 16 to 20 ▪ 21 or more Q17) What is the highest price (£) you would be willing to pay for a single digital science-fiction and/or fantasy poster? ▪ £0 (Free) ▪ £1 to £10 ▪ £11 to £20 ▪ £21 to £30 ▪ £31 to £40 ▪ £41 to £50 ▪ £51 to £60 ▪ £61 to £70 ▪ £71 to £80 ▪ £81 to £90 ▪ £91 to £100 ▪ £101 or more Q19) On what device(s) do you store or view digital science-fiction and/or fantasy poster(s)? ▪ Desktop Screen ▪ Laptop ▪ Mobile Phone ▪ Tablet ▪ Television Q20) How many of your digital science-fiction and/or fantasy poster(s) are black and white or has colour? ▪ Black and White physical poster(s) ▪ Colour physical poster(s)

Q21) What is the design of your digital science-fiction and/or fantasy poster(s)?

- Digitally edited physical poster(s) (i.e. designed/edited via computer software)
- Illustrations/Drawings physical poster(s) (i.e. mainly drawn in pencil)
- Painted physical poster(s) (i.e. paints applied to a surface to be decorated)
- Stencil physical poster(s) (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated)
- Typography physical poster(s) (i.e. mainly consist of letters.)
- Vintage physical poster(s) (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique)

Q22) What is the primary content (iconography) of your digital science-fiction and/or fantasy poster(s)?

- Characters on physical poster(s) (e.g. creatures/aliens)
- Landscapes and Settings on physical poster(s)
- Symbols and Logos on physical poster(s)
- Titles and Text on physical poster(s)
- Vehicles on physical poster(s)
- Weapons on physical poster(s)

Physical & Digital

The Significance

Reminder

	Q25) Are any of your physical and/or digital science-fiction and/or fantasy poster(s) reminders of a film and/or TV show, person, place, or event? ▪ Film and/or TV Show ▪ Person ▪ Event ▪ Place ▪ Other Escapism Q26) To what extent do any of your physical and/or digital science-fiction and/or fantasy poster(s) elicit the following for you… • ~~Gives you an emotional response (e.g., makes you happy)~~ • Give you a sense of being immersed in the fictional world • ~~Express what kind of person you are (i.e., to you and potentially others)~~ • ~~Reflect your personal values and beliefs (i.e., the standards you follow and the system of how you make choices)~~ • ~~Reflect your social behaviour - how you interact with other people (e.g., being kind, helpful, brave) and other things.~~ Changed or clarified your Perspective. Q28) To what extent having completed this survey changed or clarified your perspective of your physical and/or digital science-fiction and/or fantasy poster(s)? ▪ Changed ▪ Clarified

[Express & Values] How do they reflect the individual's own expressed sense of themselves? To what degree and ways do the poster(s) reflect their values, for example?	The Significance Physical & Digital Q26) To what extent do any of your physical and/or digital science-fiction and/or fantasy poster(s) elicit the following for you… ~~Gives you an emotional response (e.g., makes you happy)~~ ~~Give you a sense of being immersed in the fictional world~~ Express what kind of person you are (i.e., to you and potentially others) Reflect your personal values and beliefs (i.e., the standards you follow and the system of how you make choices) ~~Reflect your social behaviour - how you interact with other people (e.g., being kind, helpful, brave) and other things.~~ Q27) To what extent do your physical and/or digital science-fiction and/or fantasy poster(s) reflect your identities? ~~Age identity~~ ~~Class identity~~ ~~Ethnic identity~~ ~~Gender identity~~ ~~National identity~~ ~~Religious identity (religious affiliation(s)~~ ~~Science-fiction and fantasy fan identity~~ Sense of self ~~Sexuality (sexual orientation)~~
[Behaviour, Identities (Sense of self) & Wellbeing] What, if any or how much significance do poster(s) have for	The Significance Physical & Digital

individual social behaviour, perceptions of identities, sense of self or wellbeing? *For example, do they help reaffirm who they consider themselves to be in the sense of their identities or help their felt sense of wellbeing? It is important to make it clear that there is a possibility that they might have limited significance for some of those who display them. Even where poster(s) might be seen as having a role, that will be one among many aspects of someone's life.*	Q26) To what extent do any of your physical and/or digital science-fiction and/or fantasy poster(s) elicit the following for you… • Gives you an emotional response (e.g., makes you happy) • ~~Give you a sense of being immersed in the fictional world~~ • ~~Express what kind of person you are (i.e., to you and potentially others)~~ • ~~Reflect your personal values and beliefs (i.e., the standards you follow and the system of how you make choices)~~ • Reflect your social behaviour - how you interact with other people (e.g., being kind, helpful, brave) and other things. Q27) To what extent do your physical and/or digital science-fiction and/or fantasy poster(s) reflect your identities? • Age identity • Class identity • Ethnic identity • Gender identity • National identity • Religious identity (religious affiliation(s) • Science-fiction and fantasy fan identity • ~~Sense of self~~ • Sexuality (sexual orientation)
[Location & Placement] Does the context within which poster(s) are displayed (private and public) affect their meaning to those who display them?	Room Physical Q12) In which rooms do you display your physical science-fiction and/or fantasy poster(s)? ▪ Bathroom ▪ Bedroom

- Dining room
- Hallway
- Kitchen
- Living room
- Study (Home office)
- Work office
- Shared workspace area

Q13) Where are the physical science-fiction and/or fantasy poster(s) placed within your room(s)?

- On the wall near your bed
- On your desk
- On the wall near to your desk
- On your door(s)
- On your wall(s)
- On your wardrobe
- On the wall near to your sofa

Q14) What is the importance of the following criteria when considering the placement of your physical science-fiction and/or fantasy poster(s)?

- Allow better sight of poster(s).
- The poster(s) brighten or add colour to the room.
- The poster(s) fit well in relation to other poster(s) or objects.

Digital

Q24) In which rooms are your fixed device(s) where you display your digital science-fiction and fantasy poster(s)?

- Bathroom
- Bedroom
- Dining room
- Hallway

	▪ Kitchen ▪ Living room ▪ Study (Home office) ▪ Work office ▪ Shared workspace area
[Official & Fan art] Are there any differences in such meanings or significance between 'official' poster(s) and those produced as 'fan art'?	Physical Q5) Do you have physical science-fiction and/or fantasy poster(s) that are official or fan art? ▪ Official physical poster(s) ▪ Fan art physical poster(s) Q11) What is the importance of the following criteria when you are buying/acquiring physical science-fiction and/or fantasy poster(s)? ▪ ~~Price of the poster~~ ▪ Origin of the poster (e.g., whether it is official or fan art) ▪ ~~Size of the poster~~ ▪ ~~Material of the poster (e.g., card or metal)~~ ▪ ~~Colour of the poster (e.g., black and white or colourful)~~ ▪ ~~Design of the poster (e.g., paintings or stencil)~~ ▪ ~~Content of the poster (e.g., landscapes or characters)~~ ▪ ~~Whether it is collectable (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)~~ ▪ ~~Whether it is framed~~ Digital Q18) Do you have digital science-fiction and/or fantasy poster(s) that are official or fan art? ▪ Official physical poster(s)

	▪ Fan art physical poster(s) Q23) What is the importance of the following criteria when you are buying/acquiring digital science-fiction and/or fantasy poster(s)? ~~▪ Price of the poster~~ ▪ Origin of the poster (i.e., if it is official or fan art) ~~▪ The poster fits the device screen.~~ ~~▪ Colour of the poster (e.g., black and white or colourful)~~ ~~▪ Design of the poster (e.g., paintings or stencil)~~ ~~▪ Content of the poster (e.g., landscapes or characters)~~ ~~Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)~~
[Physical & Digital] Are the answers to the above questions influenced by the physical/digital form of the poster? For physical forms, does the size and shape of the poster matter?	Physical Q11) What is the importance of the following criteria when you are buying/acquiring physical science-fiction and/or fantasy poster(s)? ▪ Price of the poster ▪ Origin of the poster (e.g., whether it is official or fan art) ▪ Size of the poster ▪ Material of the poster (e.g., card or metal) ▪ Colour of the poster (e.g., black and white or colourful) ▪ Design of the poster (e.g., paintings or stencil) ▪ Content of the poster (e.g., landscapes or characters) ▪ Whether it is collectable (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities) ▪ Whether it is framed Digital

	Q23) What is the importance of the following criteria when you are buying/acquiring digital science-fiction and/or fantasy poster(s)? ▪ Price of the poster ▪ Origin of the poster (i.e., if it is official or fan art) ▪ The poster fits the device screen. ▪ Colour of the poster (e.g., black and white or colourful) ▪ Design of the poster (e.g., paintings or stencil) ▪ Content of the poster (e.g., landscapes or characters) ▪ Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)

Appendix 10. In Person COVID-19 Precautions (Interview)

In Person (Face-to-Face)

COVID-19 Government Requirements Precautions

The research ethics approval has been obtained from the relevant Research Ethics Committee.

These are the government requirements precautions deemed necessary at the time of writing, but please note that they may change. There are requirements for the researcher and the participant.

If, after reading this document, you still wish to be interviewed in person, please let me know via email. If you have changed your mind about an in-person interview and wish to do an online (video call) interview, this is fine. Please email me to let me know.

Interacting

To prevent contracting COVID-19 when we are in person (face-to-face) thus interacting, both the researcher and the participant have to do the following:

The researcher and participant will:

- A Rapid lateral flow test (freely available) will be done on the day of the interview. We will email the results to each other.
- Wear face coverings (e.g. Masks and/or Face visors, shields and transparent face coverings) with at least 2 layers of fabric. Single-use, dispose of responsibly. Reusable face masks need to be washed at the highest temperature appropriate for the fabric.
- Use hand sanitiser and washing hands with soap and water for 20 seconds when needed, and for taking off and putting on face coverings.

The researcher will:

- Show the participant my vaccination status via the NHS App if they wish, via email.
- Take regular Rapid lateral flow tests twice weekly thereafter.
- I will self-isolate for 10 days before the interview.

Location

If the interview takes place face-to-face, the participant and researcher will:

- Observe social distancing measures of keeping a two-metre distance.

Café or other public venue

The researcher will ensure the following:

If the location is at a local café or other public location, I the researcher will clean/sanitise the table (for example using anti-bacterial wipes) and use hand sanitiser.

- I will ensure that the ventilation in the area where the interview will be conducted is adequate by making sure that we sit next to open doors and windows or sitting in the outside area.

Participants home

The participant will ensure the following:

- The location, being the place of residence of the participant where the interview will take place, will need to be cleaned/sanitised using normal household cleaning products and hand sanitiser.
- Ventilation to let in fresh air by uncovering vents and opening doors and windows for just 10 minutes or a small amount of time continuously, if possible, before, during, and after the interview. If the cost of heating is a concern, opening windows for shorter periods of time can still help to reduce the risk of the virus spreading. Will also wear extra layers to keep warm.

Researchers Travelling

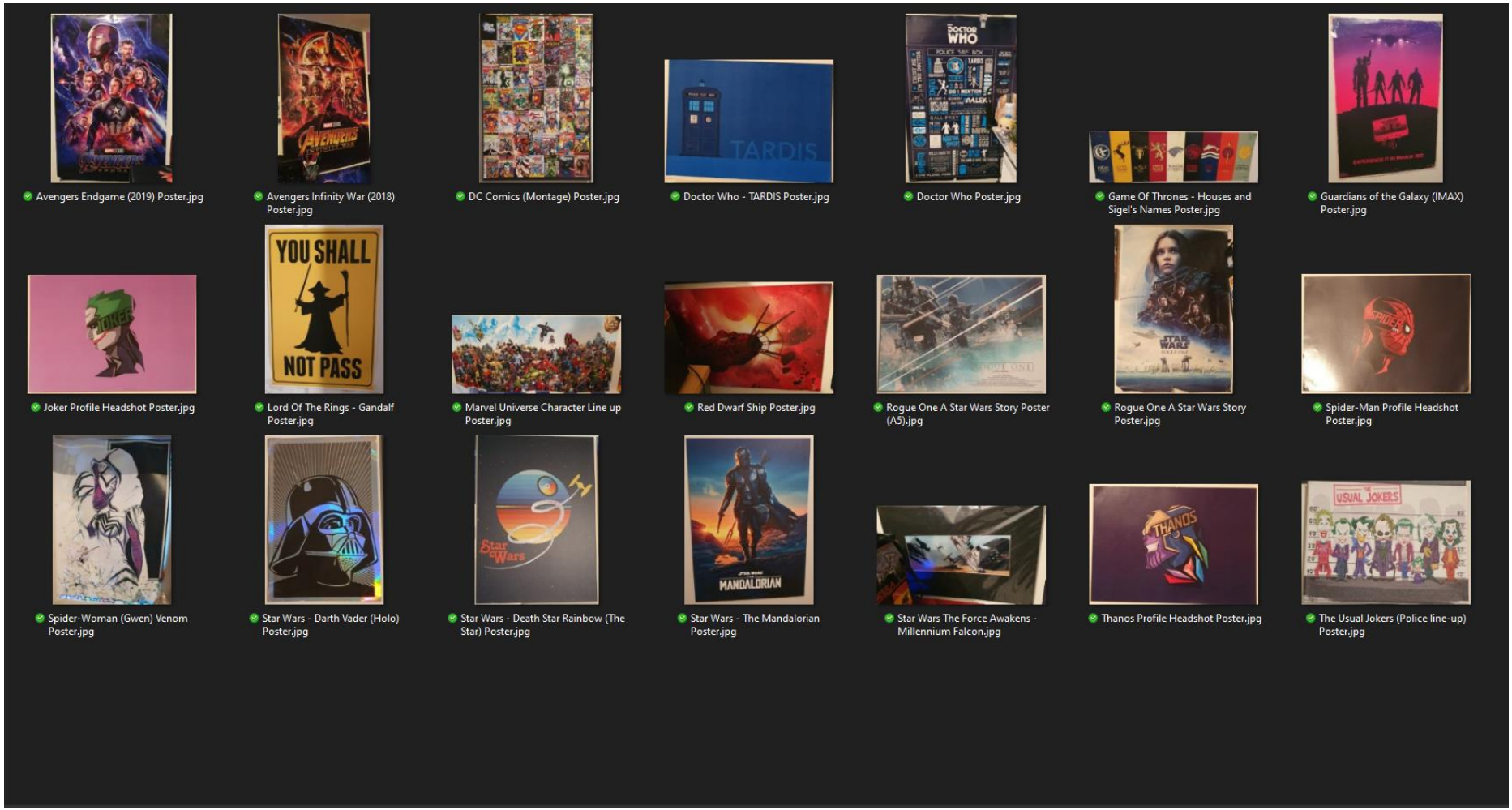
Whilst travelling to the location, the researcher will…

- Wear a face covering at all times.
- Social distancing measures of keeping a two-metre distance.
- Use hand sanitiser when needed.
- On a train, bus or tube, I will sit next to a door or open window for ventilation.

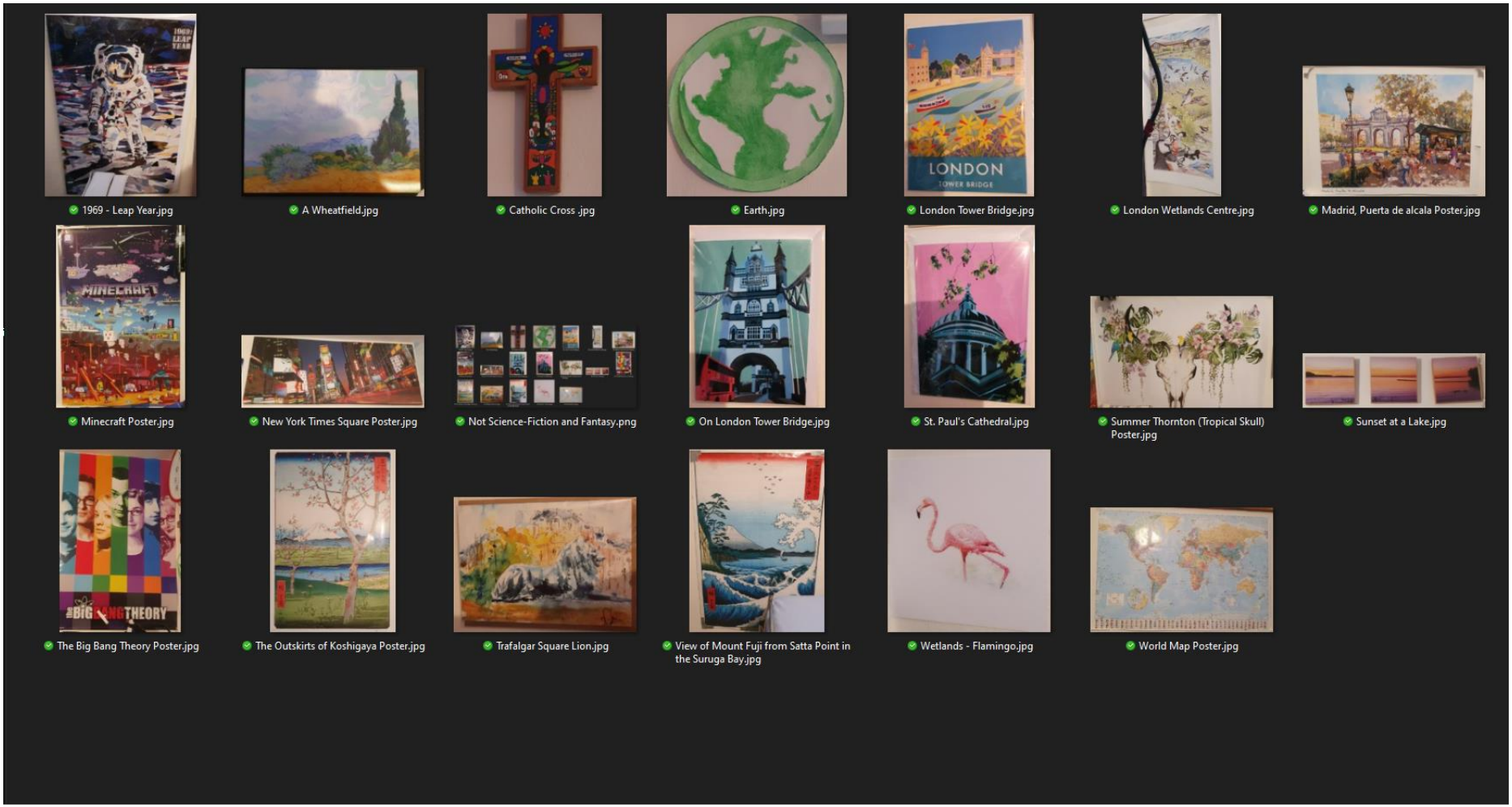
Contracted COVID-19

If either the researcher and/or the participant tests positive for COVID-19, the interview will be rescheduled once both the researcher and participant have a negative test results and feel able to.

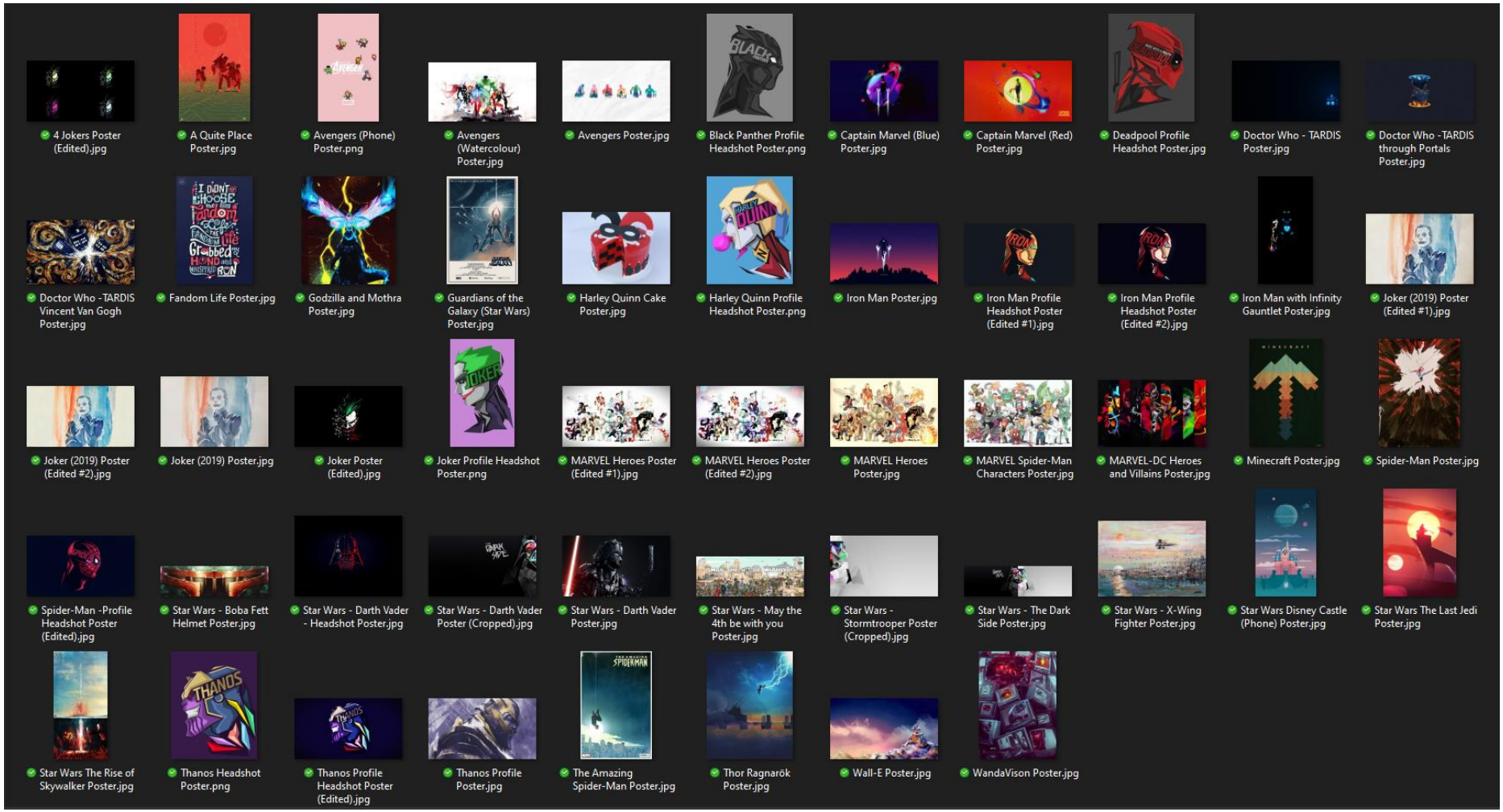
Appendix 11. Example Photos of Physical Science-Fiction and Fantasy Posters on display from the website (Interview)



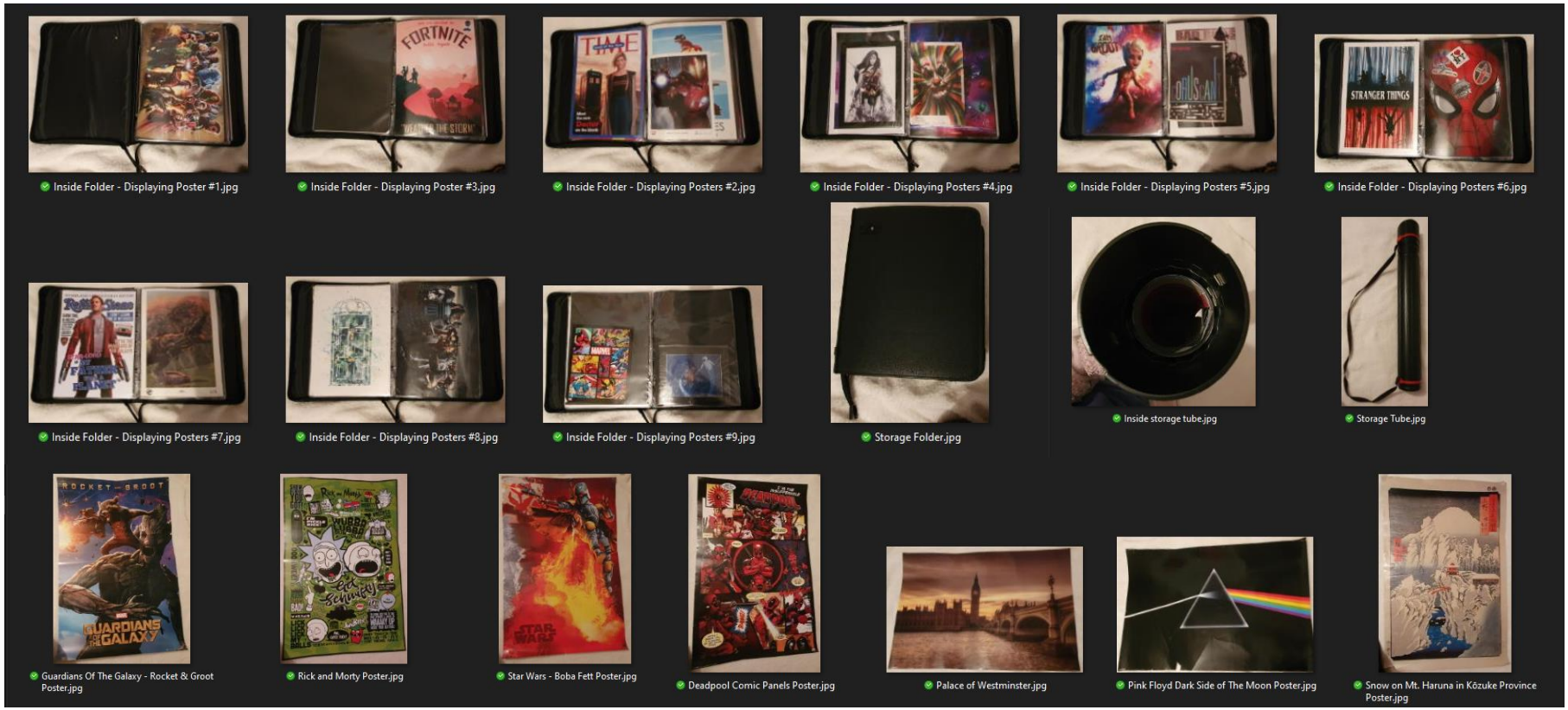
Appendix 12. Example Photos of Non-Physical Science-Fiction and Fantasy Posters on display from the website (Interview)



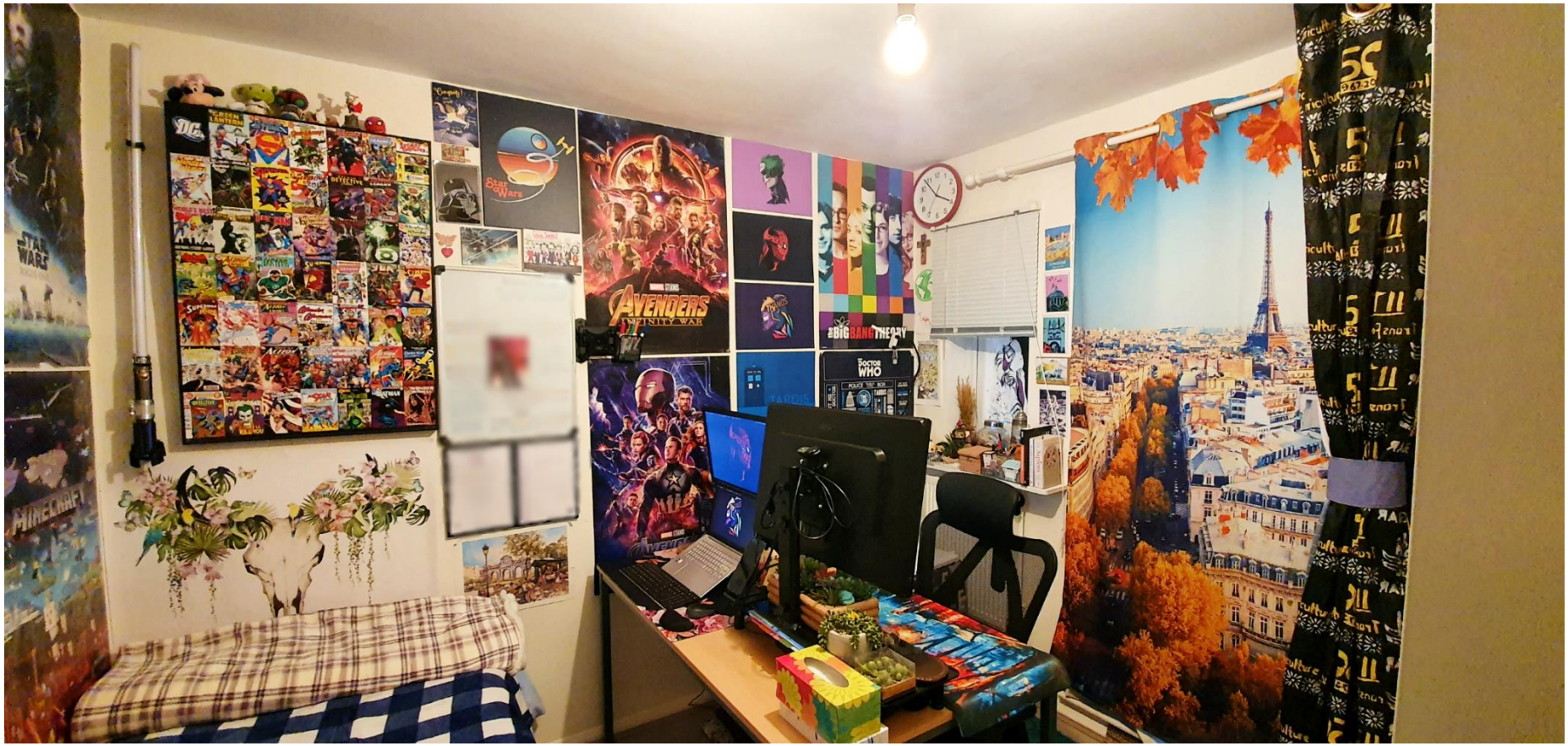
Appendix 13. Example Photos of Digital Science-Fiction and Fantasy Posters from the website (Interview)

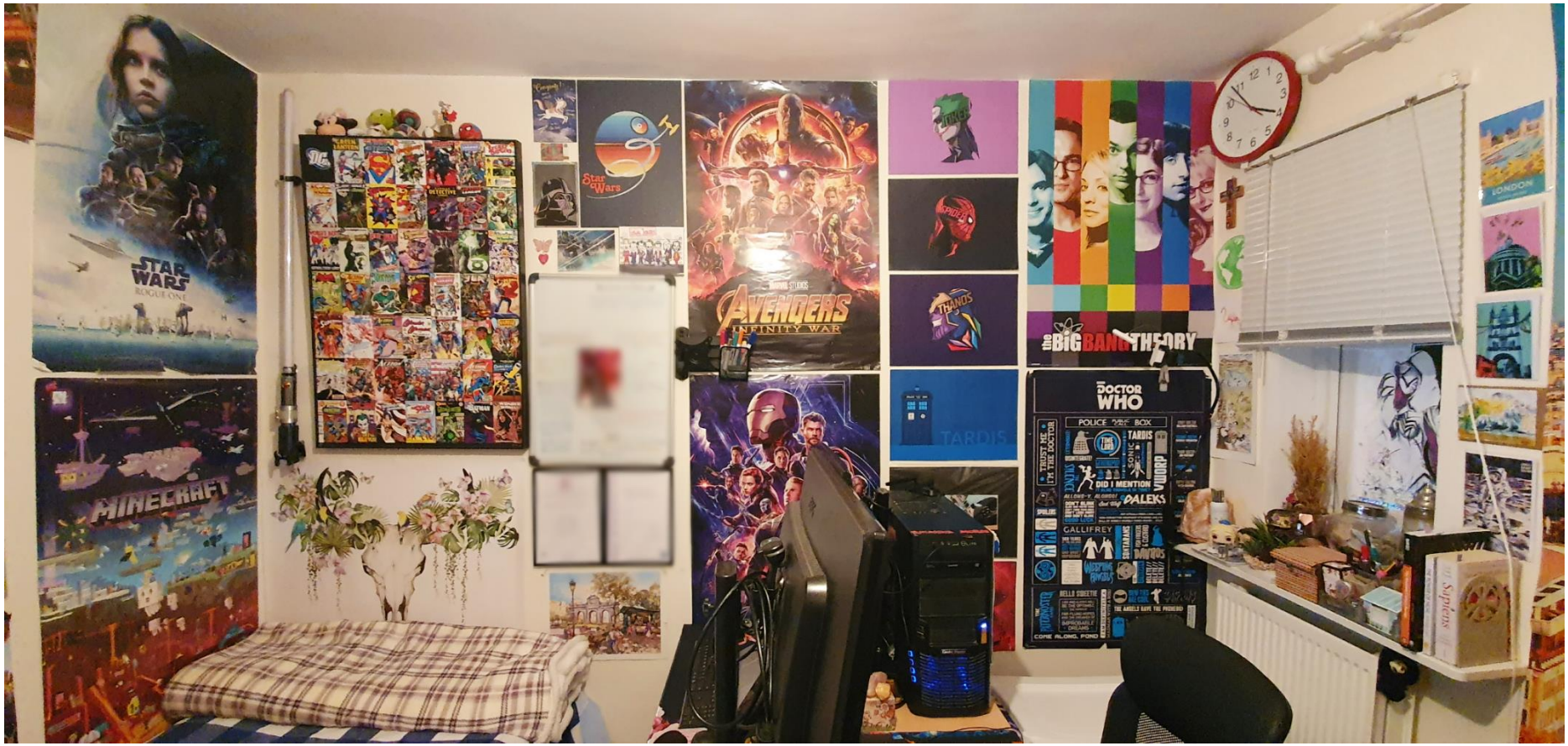


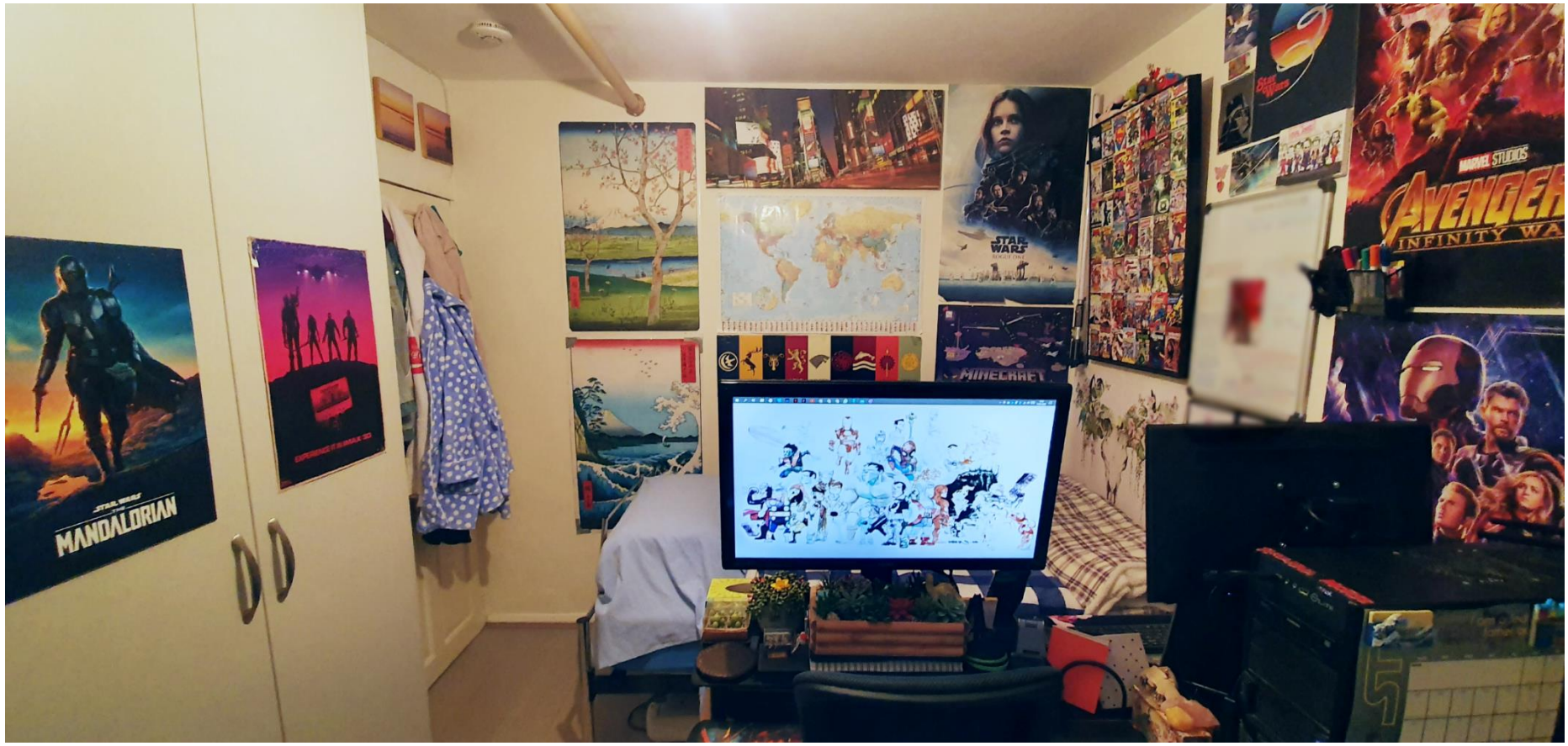
Appendix 14. Example Photos of Physical Posters in Storage from the website (Interview)



Appendix 15. Example of a wide shots Photos of Location from the website (Interview)



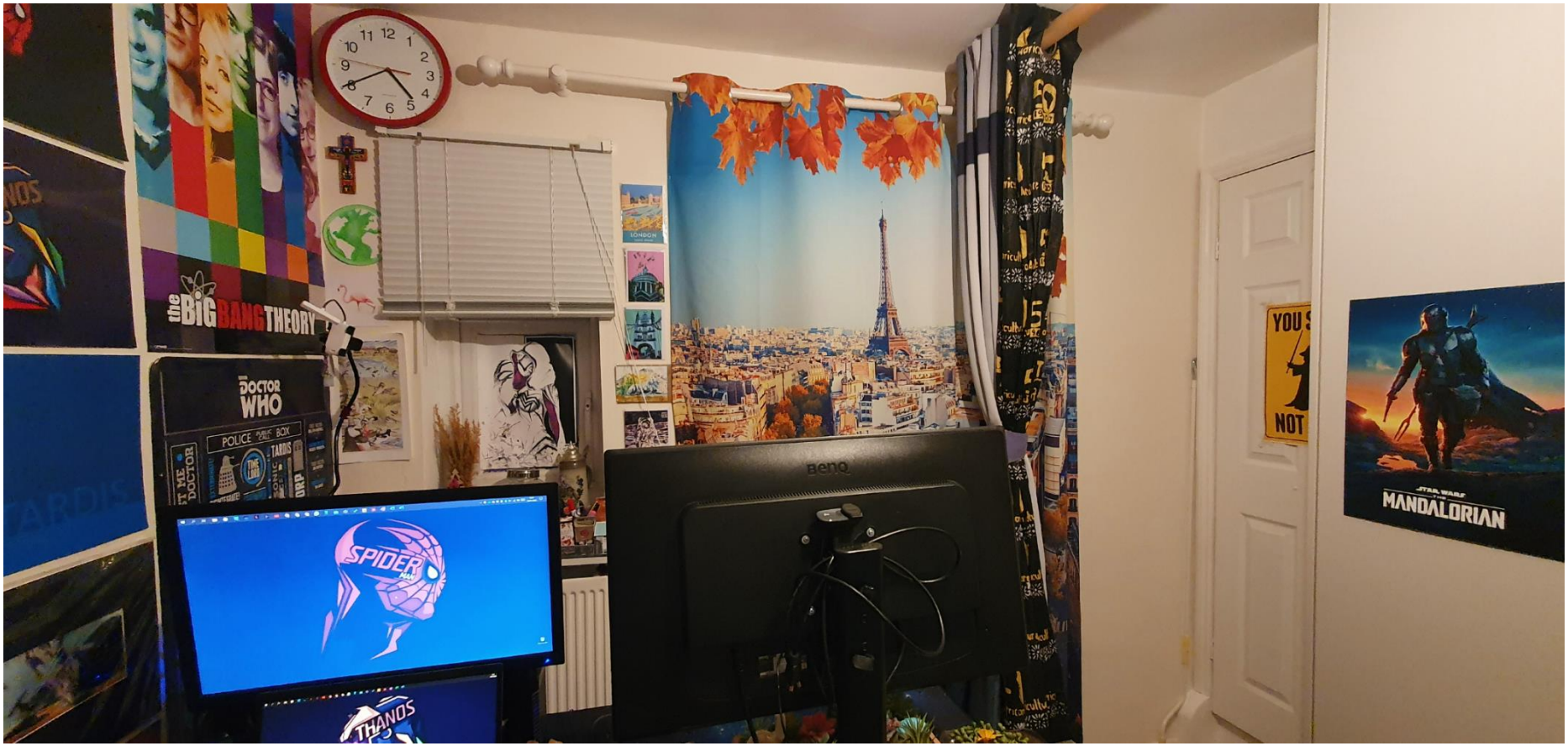

STAR WARS
ROGUE ONE
MINECRAFT
Star Wars
AVENGERS
INFINITY WAR
THANOS
the BIG BANG THEORY
DOCTOR WHO
POLICE BOX
TARDIS
DALEKS
GALLIFREY
LONDON


MANDALORIAN
STAR WARS
MINECRAFT
MARVEL STUDIOS

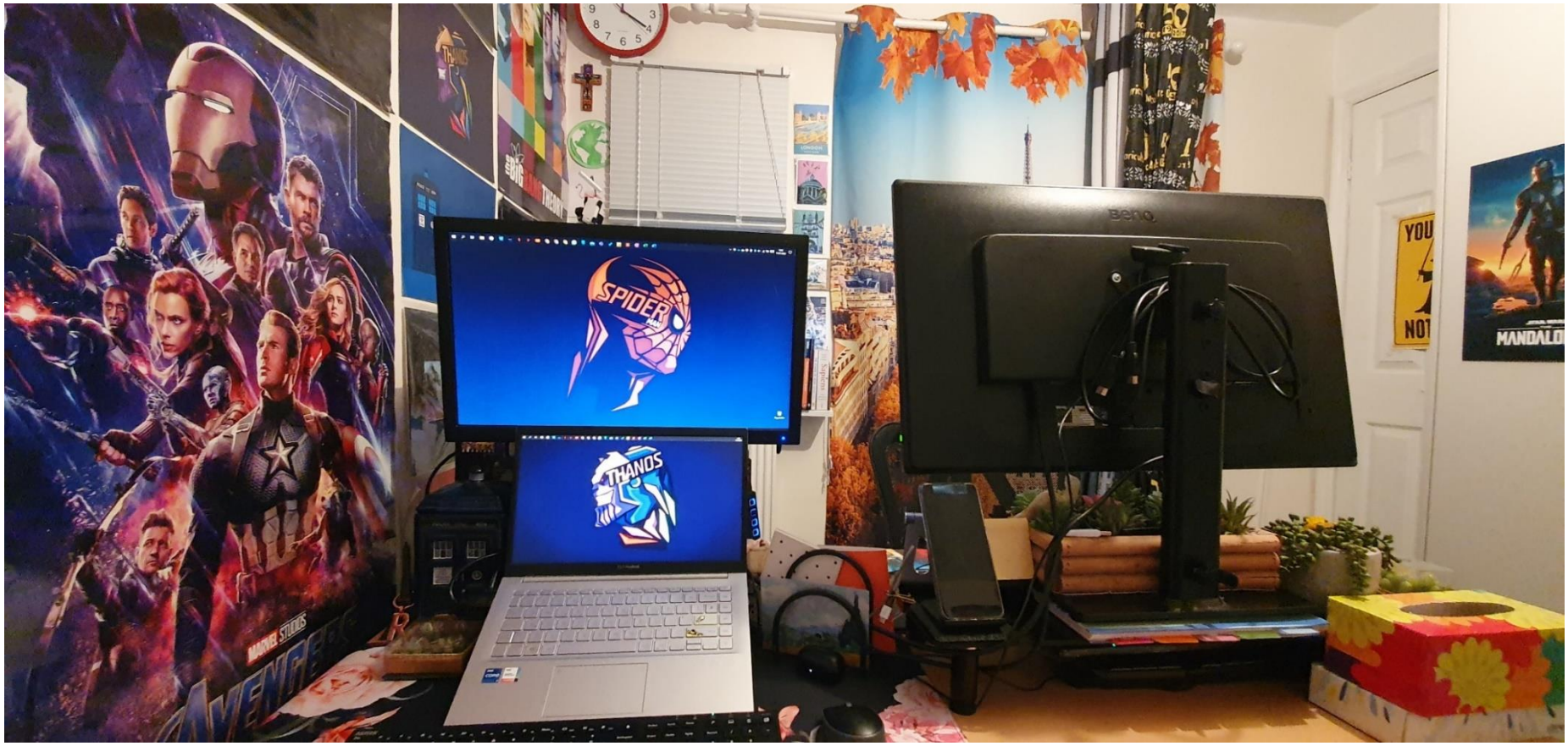

STAR WARS
ROGUE ONE
MINECRAFT
HIGH HONOR
OURS IS THE FURY
HEAR MY ROAR
WINTER IS COMING
GROWING STRONG
BATMAN


YOU SHAL
NOT PASS
MANDALORIAN


SPIDER
THANOS
the BIG BANG THEORY
DOCTOR WHO
POLICE PUBLIC BOX
TARDIS
DISINTEGRATE!
DID I MENTION
DALEKS
TRUST ME
THE DOCTOR
LONDON


the BIG BANG THEORY
DOCTOR WHO
POLICE PUBLIC BOX
TARDIS
SPIDER
THANOS
BenQ
MANDALORIAN




SPIDER
THANOS
BenQ
MARVEL STUDIOS

Appendix 16. Example Photos of Physical Posters in Storage from the website (Interview)



Appendix 17. Example Photo of Other Objects with Posters on them from the website (Interview)



Appendix 18. Interview Guide

Interview Guide

Aim

The questions in this interview are to follow up in more detail on the kinds of questions asked in the online survey. The aim is to give me more detail and examples of science fiction and fantasy posters you display or collect and what their significance might be to you in various ways.

General themes of the interview

- Science-fiction and fantasy genre and community and science-fiction and fantasy poster(s).
- Escapism and what this means in specific terms
- Poster(s) (physical, digital, official fanart, material, size & iconography)
- Location of poster(s) (Public or private sphere)
- Significance of science-fiction and fantasy poster(s) for the owners (including, potentially, influences on their social behaviour, perceptions of their identities, sense of self or wellbeing)

Materials for interview

- ✓ Photographs science-fiction and/or fantasy poster(s) (Video Call)
  - If any of your science-fiction and/or fantasy poster(s) transferred onto other presentational platforms such as a t-shirt.
- ✓ A completed 'poster preference study' sheet and the 'willingness to pay' assessment form

Questions

Science-Fiction &/or Fantasy Poster(s)

[1] What is your **favourite** poster(s)?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
  - ***Prompt*** *– Why did you get this poster?*

[2] **Why** science-fiction &/or fantasy poster(s)?

- *Please elaborate the answer with some examples.*

Science-Fiction

[2.a]

[OS] In the online survey you stated that you have… ____ ***…science-fiction physical*** *poster(s).*

Why do you have… ____ ***…science-fiction physical*** *poster(s)?*

[2.b]

[OS] In the online survey you stated that you have… ____ ***…science-fiction digital*** *poster(s).*

Why do you have… ____ ***…science-fiction digital*** *poster(s)?*

- *Please elaborate the answer with some examples.*
  - ***Prompt*** *– Likes science-fiction genre, likes the art style of science-fiction, likes the science-fiction common context (iconography), likes the film(s) and/or TV show(s), likes the poster(s) themselves.*

Fantasy

[2.c]

[OS] In the online survey you stated that you have… ____ ***..fantasy physical*** *poster(s).*

Why do you have… ____ ***…fantasy physical*** *poster(s)?*

[2.d]

[OS] In the online survey you stated that you have… ____ ***…fantasy digital*** *poster(s).*

Why do you have… ____ ***…fantasy digital*** *poster(s)?*

- *Please elaborate the answer with some examples.*
  - ***Prompt*** *– Likes fantasy genre, likes the art style of fantasy, likes the fantasy common context (iconography), likes the film(s) and/or TV show(s), likes the poster(s) themselves.*

Physical		Digital	
Genre	Amount	Genre	Amount
Science-Fiction		Science-Fiction	
Fantasy		Fantasy	

[2.e] *Would you consider yourself a* ***collector*** *of* ***physical*** *and/or* ***digital*** *science-fiction and/or fantasy poster(s)?*

- *Please elaborate the answer with some examples*

[2.e.i]	*How long have you been **getting/collecting** your **physical** and/or **digital** science-fiction &/or fantasy poster(s)?*
➢	*Please elaborate the answer with some examples*

[3]	Do you have poster(s) of **other genres** or of things other than science-fiction & fantasy?
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
[3.a]	*How **many** (**Other genre** poster(s)) do you have **compared** to **science-fiction and/or fantasy poster(s)**?*
➢	*Please elaborate the answer with some examples.*
[3.b]	*Which **genre**, science-fiction & fantasy or other genre(s) has **more significance** to you?*
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
[3.c]	*Which **genre**, science-fiction & fantasy or other genre(s) do you **prefer** to you?*
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[4]	Do you consider you **poster(s)** as **art**?
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[5]	Where do you **mostly** get your…	*[5.a]*	*physical*	…poster(s)?
		[5.b]	*digital*	
➢	*Please elaborate the answer with some examples.*			
➢	***Prompt** – Online, conventions, shop and gifts?*			

[6]	Why did you choose **posters** as a **platform** to represent your interest in the science-fiction & fantasy genre/community?
➢	*Please elaborate the answer with some examples.*
❖	***Prompt** – Physical (Material (Canvas, Foamboard, Textile, Paper (Matte), Paper (Glossy), Card (Matte), Card (Glossy), Metal (Matte), Metal (Glossy)) and size)/digital poster (devices they are on)*

[7.a-?]	[OS] In the online survey you stated that, the _____ (e.g., material) your _____ (e.g., Physical or Digital) poster(s) are _____ (e.g., card matte). And when it came to the _____ (e.g., material) of your _____ (e.g., Physical or Digital) poster(s) it being _____ (e.g., card matte) is **(was not) important** _____**extent** (e.g., to a very great extent or not at all) when **acquiring** science-fiction and/or fantasy physical and/or digital poster(s). Why is that?

➢ *Please elaborate the answer with some examples.*

Online Survey

- Price
- Origin (Official or Fanart)
- Sizes (Physical Posters)
- Material (Physical Posters)
- Stored/ Viewed (Digital posters)
- Colour and/or black and White
- Designs
- Content (iconography)
- Collectable

[Physical & Digital] importance when acquiring science-fiction and/or fantasy poster(s)
Not at all - No - then why – do other objects perform this for you?
To a small extent
To some extent
To a moderate extent
To a great extent
To a very great extent

[7.a-? i-?]	*[OS] You said in the online survey you have _____ (e.g., Mostly - 100% - Card matte) but when it came to the **level of importance**) it was _____ (e.g., not very important).* *Why?*

➢ *Please elaborate the answer with some examples.*

[7.a-? i-?.1-?]	*[OS] In the online survey you stated that when it came to the _____ (e.g., origin of the poster (i.e., if it is official or fanart)) ...* → *Physical Poster(s) – it **(was not) important** _____ **extent** (e.g., to a very great extent or not at all) but for*

	→ *Digital Poster(s) - it* ***(was not) important*** _____ ***extent*** *(e.g., to a very great extent or not at all)*
	Why do these ***differ****?*
➢	*Please elaborate the answer with some examples.*
[7.b]	Would you get a physical or digital versions of your poster(s)?
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[8]	What do you prefer physical or digital posters?
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Significance

[9]	Does your choice of poster(s) have **significance/role(s)** to you?
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
	▪ Physical and/or Digital
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
❖	***Prompt*** *– Content (iconography)*
[9.a]	*Which poster type, **physical** or **digital**, have more **significance/role(s)** to you?*
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
[9.b]	*Is it important to you that your poster(s) have **significance/role(s)** to you?*
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
	▪ Physical and/or Digital
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
[9.c]	*Are there **other objects** with similar…* • *Value* • *Significance* • *Meaning* • *Role* *…as your choice of poster(s)?*
➢	Yes – why/in what ways - *Please elaborate the answer with some examples.*
	▪ Physical and/or Digital
➢	No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
➢	***Prompt*** *- other poster(s) of other genres, objects, interests or beliefs have the same investment, how do they rank, compare importance.*

Aspiration

[10]	Do you **aspire** to be **like/not** like the **people represented** in the...	[10.a]	*physical*	...poster(s)?
		[10.b]	*digital*	

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Follow-up*** *– influences your social behaviour, morals, ideologies, how you interact with friends and family*

	The primary content (iconography) is...
Physical Poster(s)	
Digital Poster(s)	

[10.c]	Does having a **poster**(s) of that **character**(s) help with this **aspiration**?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[10.d]	*Is it important to you that your **poster**(s) help **aspire** to be **like/not** like the **people represented**?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[10.e]	*Which type of poster, **physical** or **digital**, help with this* aspiration *more?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Express What Kind Of Person You Are

[11]	[OS] In the online survey you stated that, your poster(s) express what kind of person you are (i.e., To you and potentially others) ...	
	Why...	

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *Content (iconography)*

		The extent their posters reflect/elicit
	Express what kind of person you are (i.e., To you and potentially others)	

[11.a]	*Which poster type, **physical** or **digital**, **expresses** what **kind of person you are** (i.e., To you and potentially others), **more**?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[11.b]	*Is it important to you that your poster(s) **express** what **kind of person you are** (i.e., To you and potentially others),*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Other Opinions

[12]	Has **anyone said** anything about your…	[12.a]	*physical*	…poster(s)?
		[12.b]	*digital*	

- Yes – If they have, **what have they said**? - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *Content (iconography)*

[12.c]	*Do you care what the **people think** about your poster(s)?*

- Yes – If they have, **what have they said**? - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- Prompt - strangers, college, people close to you.

Reminder

[13.a-e]	[OS] In the online survey you stated that, your poster(s) are **reminder**(s) of _____. Why are they **reminder**(s) and in what ways are they **reminder**(s)?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *Content (iconography)*

	[13.a]	[13.b]	[13.c]	[13.d]	[13.e]
Reminder(s)	Film and/or TV Show	Person	Place	Event	Other

[13.a.i]	Does your...	[13.a.i.1]	***physical***	...poster(s) link/connect to the ***film*** and/or ***TV show***? To what extent?
		[13.a.i.2]	***digital***	

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[14]	*Which poster type, **physical** or **digital**, are more of a **reminder** of something or anything specific such as what you have chosen to you?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[15.a-e]	*Is it important to you that your poster(s) have **reminded** you of something or anything specific such as what you have chosen to you?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Influence On Your Sense Of Well-Being/Happiness

[16]	[OS] In the online survey you stated that, your poster(s) do give you an emotional response (e.g., makes you happy) ...	
	Why...	

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - ▪ Physical and/or Digital
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ❖ ***Prompt*** – *Content (iconography)*

	The extent their posters reflect/elicit
Emotional response (e.g., makes you happy)	

[16.a]	Yes - What emotions do they influence, are they **positive** or **negative** emotions?

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ❖ ***Prompt*** – *Content (iconography)*

[16.b]	*Which poster type, **physical** or **digital**, gives you a greater **emotional response** (e.g., makes you happy)?*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[16.c]	*Is it important to you that your poster(s) gives you an **emotional response** (e.g., makes you happy) ....*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - ▪ Physical and/or Digital
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Personal Values & Beliefs

Does your choice of poster(s) **reflect** your **values/belief/social compass** (i.e., the standards you follow and the choices you make)?	
[17]	[OS] In the online survey you stated that, your poster(s) reflect your **Personal values and beliefs** (i.e., The standards you follow and the system of how you make choices)...
	Why ...

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ❖ *Prompt – Content (iconography)*

Reflecting their	The extent their posters reflect/elicit
Personal values and beliefs (i.e., The standards you follow and the system of how you make choices)	

[17.a]	*Yes – What are the **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices) your poster(s) **reflect**?*

- Physical and/or Digital
- ➢ *Please elaborate the answer with some examples.*

[17.b]	*Which poster type, **physical** or **digital**, **reflects** your **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices) **more**?*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[17.c]	*Is it important to you that your poster(s) **reflect** your **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices) ...*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Reaffirm	
[18.a]	*Does your poster(s) **reaffirm** your **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices)? To what extent?*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[18.b]	*Is it important to you that your poster(s) **reaffirm** your **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices)?*

- ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*

	▪ Physical and/or Digital ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
[18.c]	*Which poster type, **physical** or **digital**, **reaffirm** your **personal values and beliefs** (i.e., The standards you follow and the system of how you make choices)?* ➢ Yes – why/in what ways - *Please elaborate the answer with some examples.* ➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[19]	[OS] In the online survey you stated that, your poster(s) reflect elicit your **Social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave)
	Why...

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *Content (iconography)*

Reflecting their	The extent their posters reflect/elicit
Social behaviour - How you interact with other people (e.g., Being kind, helpful, brave)	

[19.a]	*Yes – What are the **social behaviour(s)** - How you interact with other people (e.g., Being kind, helpful, brave) your **physical** and/or **digital** poster(s) **reflect**?*

- *Please elaborate the answer with some examples.*

[19.b]	*Which type of poster, **physical** or **digital**, **reflects** your **social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave) **more**?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[19.c]	*Is it important to you that your poster(s), **reflects** your **social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave)?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Reaffirm

[20.a]	*Does your poster(s) **reaffirm** your **social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave)?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[20.b]	*Is it important to you that your poster(s) **reaffirm** your **social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave)?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[20.c]	*Which poster type, **physical** or **digital**, **reaffirm** your **social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave)?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

Identities

[21-22]	Does your choice of poster(s) have a **bearing** (**reaffirm** and **reflect**) on your **sense of identity** – your **sense of self** or **who you are**?

Reflect your identities
Not at all - **No** - then why – do other objects perform this for you?
To a small extent
To some extent
To a moderate extent
To a great extent
To a very great extent

[21.a-c]	*How do your poster(s) **reflect** your_____ (e.g., age) identity, especially_____ (e.g., to a great extent)?*
[21.a-c. i-ix]	*Is it important that your poster(s) **reflect** your _____ (e.g., age)? If yes, why?*
[21.a-c. i-ix. 1-9]	*Which type of poster, **physical** or **digital**, **reflects** your _____ (e.g., age) **more?***
	Reaffirm
[22.a-c]	*Does your poster(s) **reaffirm** your _____ (e.g., age) identity, especially_____ (e.g., to a great extent)?*
[22.a-c. i-ix]	*Is it important to you that your poster(s) **reaffirm** your_____ (e.g., age) identity, especially_____ (e.g., to a great extent)?*
[22.a-c. i-ix. 1-9]	*Which poster type, **physical** or **digital**, **reaffirm** your_____ (e.g., age) identity, especially_____ (e.g., to a great extent)?*

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Follow-up** – Career (job), Age, class, ethnic, gender, national, religious, science-fiction and fantasy fan identity, sense of self, sexuality (sexual orientation) and any other identities.*
- ***Prompt** – Content (iconography)*

Location & Placement Of Science-Fiction & Fantasy Poster(s)

In Storage

[23]	Why are your **science-fiction** and/or **fantasy**...	[23.a]	*physical*	...poster(s) in **storage**?
		[23.b]	*digital*	

➢ *Please elaborate the answer with some examples.*

[24]	Do you have **other objects/genre**...	[24.a]	*physical*	...poster(s) on **display**?
		[24.b]	*digital*	

➢ *Please elaborate the answer with some examples.*

[25]	*Why did you **choose** to **display** them (e.g., other objects/genre poster(s)) a **not** your **science-fiction** and/or **fantasy poster(s)**?*

➢ *Please elaborate the answer with some examples.*

Room

[26]	Why did you **choose** to **place** your…	[26.a]	*physical*	…poster(s) in **certain room(s)**?
		[26.b]	*digital*	

- *Please elaborate the answer with some examples.*
- ***Prompt** – Photographs and floorplan(s) - Why that one here, this one there, etc*

		Room
Physical Poster(s)	**Private** space	
	Public space	
Digital Poster(s)	**Private** space	
	Public space	

[27]	*Why do you **choose** to have…*	*[27.a]*	*physical*	*…poster(s) in Private and Public space?*
		[27.b]	*digital*	

- *Please elaborate the answer with some examples.*
- ***Prompt** – Photographs and floorplan(s) - Why that one here, this one there, etc*

[28]	*Why **not** chose to have…*	*[27.a]*	*physical*	*…poster(s) in Private and/or Public space?*
		[27.b]	*digital*	

- *Please elaborate the answer with some examples.*
- ***Prompt** – Photographs and floorplan(s) - Why that one here, this one there, etc*

[29]	*Would you **place/display** your…*	*[29.a]*	*physical*	*…poster(s) in the Private and/or Public space?*
		[29.b]	*digital*	

- Yes – why/in what kind - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt** – Content (iconography)*

Placement

[30.a]	[OS] You stated in the online survey and from your photographs you sent your physical poster(s) are placed _____. Why did you **choose** to place your physical poster(s) _____?

➢ *Please elaborate the answer with some examples.*

Poster Type	Placement
Physical Poster(s)	

[30.b]	From your photographs you sent your digital poster(s) are placed _____. Why did you **choose** to place your digital poster(s) _____?

➢ *Please elaborate the answer with some examples.*

Poster Type	Placement (From photographs)
Digital Poster(s)	

[31.a-d]	You stated in the online survey it is _____ (e.g., to a very great extent) **important** to you **placing** your physical poster(s)… Why to this _____ **extent/not at all** (e.g., to a very great extent)?

➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*

➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

importance of the following criteria when considering the **placement** of your physical science-fiction and/or fantasy poster(s)		Criteria
[31.a]		To allow better sight of poster(s) of the poster(s)?
[31.b]		brighten or add colour to the room?
[31.c]		fit well in relation to other posters or objects?
[31.d]		Other

[32]	*Why did you choose to put your physical poster(s) on that **coloured wall/environment** (e.g., wardrobe) with that **colour**?*

➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*

➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[32.a]	*Is the **colour** of the **wall/environment** important to you when it comes to placing your physical poster(s)?*

➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*

- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[33]	How often do you **change around** your….	*[33.a]*	*physical*	…poster(s) that are **displayed**?
		[33.b]	*digital*	

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

[34] With the room(s) you have displayed your… [34.a] physical / [34.b] digital …poster(s) has these room(s)…

- changed
- reaffirmed
- amplified
- kept it **neutral** (the same as before)

…meaning/significance of the poster(s)?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *e.g., Atmosphere - cosy, personal space, workspace etc.*

[35] With the… [35.a] physical / [35.b] digital …poster(s) you displayed in your room(s) has the poster(s)…

- changed
- reaffirmed
- amplified
- kept it **neutral** (the same as before)

…meaning/significance of the room(s)?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** – *e.g., Cosy.*

[36] How often do you **engage** (e.g., **look**) with/at your… [36.a] physical / [36.b] digital …poster(s)?

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- ***Prompt*** - *Engagement with the poster(s).*

Escapism

[37]	[OS] In the online survey you stated your poster(s) do/or does not make you feel a **sense of being immersed** in the **fictional world**...	
	Why...	

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
  - Physical and/or Digital
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- *Prompt - Windows into another space*

	The extent their posters reflect/elicit
Sense of being **immersed** in the **fictional world**	

[37.a]	*When you feel a **sense of being immersed** in a **fictional world** (escapism), what are you escaping from?*			
[37.b]	*What elements of your...*	*[37.b.i]*	*physical*	*... poster(s) give you or could give you more a **sense of being immersed** in the **fictional world**?*
		[37.b.ii]	*digital*	
[37.c]	*Is it important that your poster(s) make you feel a* **sense** of being **immersed** in the **fictional world** *more?*			
[37.d]	*Which type of poster, physical or digital, make you feel a* **sense** of being **immersed** in the **fictional world** *more?*			

- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- Prompt - Origin of the poster (i.e., if it is official or fanart), Material of the poster (e.g., card or metal), Collectable poster (e.g., such as anniversary issues, limited editions, special promotional posters, or rarities), Whether it is framed, Size of the poster, Colour of the poster (e.g., black and white or colourful), Design of the poster (e.g., paintings or stencil) and Content of the poster (e.g., landscapes or characters)
- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*
- Yes – why/in what ways - *Please elaborate the answer with some examples.*
- No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*

COVID

[38]	Since **COVID** therefore having to stay at home more, has this influenced/changed… how your taste in/ significance/meaning of your poster(s), the rooms your poster(s) are displayed in and their placement?			
[38.a]	Since **COVID** therefore having to stay at home more, has this influenced/changed your **taste** in your…	*[38.a.i]*	*physical*	*…poster(s)?*
		[38.a.ii]	*digital*	
➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*				
➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*				
[38.b]	*Since **COVID** therefore having to stay at home more, has this influenced/changed the **significance/meaning** of your…*	*[38.b.i]*	*physical*	*…poster(s)?*
		[38.b.ii]	*digital*	
➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*				
➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*				
[38.c]	*Since **COVID** therefore having to stay at home more, has this influenced/changed where (i.e.., **room(s)**) you display…*	*[38.c.i]*	*physical*	*…poster(s)?*
		[38.c.ii]	*digital*	
➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*				
➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*				
[38.d]	*Since **COVID** therefore having to stay at home more, has this influenced/changed how you **place/display** your…*	*[38.d.i]*	*physical*	*…poster(s)?*
		[38.d.ii]	*digital*	
➢ Yes – why/in what ways - *Please elaborate the answer with some examples.*				
➢ No - then why – do other objects perform this for you? - *Please elaborate the answer with some examples.*				

Poster Preference Study Sheet & 'Willingness To Pay' Form

	Poster [1]	Poster [2]	Poster [3]	Poster [4]	Poster [5]	Poster [6]
	[]	[]	[]	[]	[]	[]
Physical Posters						
Digital Posters						

Poster Preference Study

[39]	**Why** did you <u>choose</u> these poster(s)?
➢	*Please elaborate the answer with your choices.*

[39.a]	<u>Visual Medium</u>	i. Film ii. TV Show
[39.b]	<u>Genre</u>	i. Science-Fiction ii. Fantasy
[39.c]	<u>Origin</u> of the poster (i.e., if it is official or fanart)	i. Official ii. Fanart
[39.d]	<u>Design</u> of the poster (e.g., paintings or stencil)	i. Digitally Edited ii. Illustrations/Drawings iii. Painted iv. Stencil v. Typography vi. Vintage
[39.e]	<u>Colour</u> of the poster (e.g., black and white or colourful)	i. Colour ii. Black & White
[39.f]	<u>Content</u> of the poster (e.g., landscapes or characters)	i. Characters (E.g., Creatures/Aliens) ii. Landscapes And Settings iii. Symbols And Logos iv. Titles And Text v. Vehicles vi. Weapons

[40]	Which <u>one</u> of these posters you choose is your <u>favourite</u>?
[40.a]	*Why?*
➢	*Please elaborate the answer with your choices.*

[41]	What <u>size(s)</u> would you choose to have your physical **poster(s)** to be?

[41.a]	*Why?*
	➢ *Please elaborate the answer with your choices.* ❖ ***Prompt** - Larger than A1, A1 (59.4 x 84.1 cm), A2 (42 x 59.4 cm), A3 (29.7 x 42 cm), A4 (21 x 29.7 cm), A5 (21 x 14.8 cm), Smaller than A5 or other.*

[42]	What **device screen size(s)** would you choose to have your **digital poster(s)** to be?
[42.a]	*Why?*
	➢ *Please elaborate the answer with your choices.* ❖ ***Prompt** - Desktop Screen, Laptop, Mobile Phone, Tablet, Television or other.*

[43]	What **material(s)** would you choose to have your **physical poster(s)** to be?
[43.a]	*Why?*
	➢ *Please elaborate the answer with your choices.* ❖ ***Prompt** - (Canvas, Foamboard, Textile, Paper (Matte), Paper (Glossy), Card (Matte), Card (Glossy), Metal (Matte), Metal (Glossy) or other.*

[44]	Would you have any of your **physical poster(s)** them **framed**?
	➢ **Yes** – why/in what ways - *Please elaborate the answer with some examples.* ➢ **No** - then why – do other objects perform this for you? - *Please elaborate the answer with your choices.*

[45]	Did you **consider** when you were **choosing** these posters how they might _____?	
[45.a]	The **Significance** Of Science-Fiction & Fantasy Poster(s)	i. **Aspiration** ii. **Express** what **kind of person you are** (i.e., To you and potentially others) iii. What other might **say**. iv. **Reminder**(s) v. **Significance/role(s)** vi. **Influence** on your **sense** of **well-being/happiness** vii. (Reflect and/or **Reaffirm**) **Personal values and beliefs** (i.e., The standards you follow and the system of how you make choices) viii. (**Reflect** and/or **Reaffirm**) **Social behaviour** - How you interact with other people (e.g., Being kind, helpful, brave) ix. (Reflect and/or Reaffirm) on your **sense of identity** – your **sense of self** or **who you are**
[45.b]	**Location** & **Placement**	x. Room(s) xi. Placement(s)

[46]	Why would you be willing to pay this amount for those poster(s)?

➢ *Please elaborate the answer with your choices.*

		Poster Number	Price (£)
[46.a]	Poster [1]		
[46.b]	Poster [2]		
[46.c]	Poster [3]		
[46.d]	Poster [4]		
[46.e]	Poster [5]		
[46.f]	Poster [6]		

		highest price (£) single poster is
[46.g]	Physical Posters Is the **economic value** intrinsic or equal to **personal value/significance** of the posters you choose?	
[46.h]	Digital Posters Is the **economic value** intrinsic or equal to **personal value/significance** of the posters you choose?	

Final question

In the online survey you stated that since **completing** the **online survey** it did _____ change and clarify your perspective of your posters.	
[47]	Since completing this interview has it **changed** or **clarified** your perspective of your science-fiction & fantasy poster(s)?

- *Please elaborate the answer with some examples.*
- ***Prompt*** *– Online Survey response in comparison, Does talking about it like this make you think differently. Hasn't come to their conscious, Perhaps not as overt*

Online Survey	
Changed	Clarified

End if interview

Thank You for taking part in this interview	
[48]	Is there anything else you would like to **add**, **questions** you like to **ask**?

Extra

Ancillary questions

1. Have any of the above been influenced/changed as a result of COVID?
    a. If the answer to 1 is no, then why – do other objects perform this for you? *Please elaborate the answer with some examples.*
2. Is there a difference in the above for…?
    a. **Physical**
        i. Material (Canvas, Foamboard, Textile, Paper (Matte), Paper (Glossy), Card (Matte), Card (Glossy), Metal (Matte), Metal (Glossy))
        ii. size
    b. **Digital** poster (devices they are on)
    c. **Official** & **fanart**
    d. The **design** - (Digitally edited, illustrations/drawings, painted, stencil, typography and vintage)
    e. The **content** (iconography) - (Characters (e.g., creatures/aliens), landscapes and settings, symbols and logos, titles and text, vehicles and weapons)
    f. The **poster(s)** being **science-fiction** or **fantasy**
    g. The poster(s) from **film** or **TV show**.
    h. If not, why – do **other objects** perform this for you?

Side questions/prompts

- Conversations
- Black and white - Colour
- Collecting/ collectable
- Price (**economic value** intrinsic or equal to **personal value/significance**)
- Some poster(s) (Other genres) over others?
- Preference/choice

Appendix 19. Interview Questions in Relation to Research Questions

Research Questions	Questions
[Meaning & Significance] What are the meanings and sources of significance of sci-fi and fantasy poster(s) to those who collect and display them?	Science-Fiction &/or Fantasy Poster(s) Favourite (1) What is your favourite poster(s)? Why? Why Sci-fi & Fantasy Posters? (2) Why science-fiction &/or fantasy poster(s)? (3) Which one do you prefer, sci-fi or fantasy? Why? (3.a) What is it about science fiction &/or fantasy that you like or love? Number of Posters (4) Number of posters (4.a) Physical (4.b) Digital Collecting (5) Would you consider yourself a collector of physical and/or digital science-fiction and/or fantasy poster(s)? (6) How long have you been getting/collecting your physical and/or digital science-fiction &/or fantasy poster(s)? (6.a) Physical

	(6.b) Digital Other Genres (7) Do you have poster(s) of other genres or of things other than science-fiction & fantasy? (7.a) How many (Other genre poster(s)) do you have compared to science-fiction and/or fantasy poster(s)? (7.b) Which genre, science-fiction & fantasy or other genre(s) has more significance to you? (7.c) Which genre, science-fiction & fantasy or other genre(s) do you prefer to you? Other (8) Do you consider your poster(s) as art? (9) Where do you mostly get your poster(s)? (9.a) Physical (9.b) Digital (10) Why did you choose posters as a platform to represent your interest in the science-fiction & fantasy genre/community? *[77] * *Why did you choose/like ___ (Poster(s))? *
[Express & Values] How do they reflect the individual's own expressed sense of themselves? To what degree and ways do the poster(s) reflect their values, for example?	The Significance Express What Kind of Person You Are (21) In the online survey, you stated that your poster(s) express what kind of person you are (i.e., to you and potentially others), why & in what ways?

	(22) Is it important to you that your poster(s) express what kind of person you are (i.e., to you and potentially others)? Why & in what ways? (23) Which poster type, physical or digital, expresses what kind of person you are (i.e., to you and potentially others), more? Why & in what ways? Personal Values & Beliefs Reflect (32) In the online survey, you stated that your poster(s) do/do not reflect your personal values and beliefs (i.e., the standards you follow and the system of how you make choices). Why & in what ways? [Yes – What are the personal values and beliefs (i.e., the standards you follow and the system of how you make choices) your poster(s) reflect?] (33) Which poster type, physical or digital, reflects your personal values and beliefs (i.e., the standards you follow and the system of how you make choices) more? Why & in what ways? (34) Is it important to you that your poster(s) reflect your personal values and beliefs (i.e., the standards you follow and the system of how you make choices)? Why & in what ways? Reaffirm (35) Does your poster(s) reaffirm your personal values and beliefs (i.e., the standards you follow and the system of how you make choices)? To what extent? [Yes – What are the personal values and beliefs (i.e., the standards you follow and the system of how you make choices) your poster(s) reaffirm?] Why & in what ways? (36) Which poster type, physical or digital, reaffirms your personal values and beliefs (i.e.,

	the standards you follow and the system of how you make choices) more? Why & in what ways? (37) Is it important to you that your poster(s) reaffirm your personal values and beliefs (i.e., the standards you follow and the system of how you make choices)? Why & in what ways? Identities Sense of self (44.h) Reflect (Sense of self-identity) (44.h.i) Which type of poster, physical or digital, reflects your sense of self more? Why & in what ways? (44.h.ii) Is it important that your poster(s) reflect your sense of self? Why & in what ways? (45.h) Reaffirm (Sense of self-identity) (45.h.i) Which type of poster, physical or digital, reaffirms your sense of self more? Why & in what ways? (45.h.ii) Is it important that your poster(s) reaffirm your sense of self? Why & in what ways?
[Behaviour, Identities (Sense of self) & Wellbeing] What, if any or how much significance do poster(s) have for individual social behaviour, perceptions of identities, sense of self or wellbeing? For example, do they help reaffirm who they consider themselves to be in the sense of their identities or help their felt sense of wellbeing? It is important to make it clear that there is a possibility that they might have limited significance for some of those who display	The Significance Influence On Your Sense of Well-Being/Happiness (29) In the online survey, you stated that your poster(s) do give you an emotional response (e.g., makes you happy). Why & in what ways? [Yes - What emotions do they influence, are they positive or negative emotions?]

them. Even where poster(s) might be seen as having a role, that will be one among many aspects of someone's life.	(30) Which poster type, physical or digital, gives you a greater emotional response (e.g., makes you happy)? Why & in what ways? (31) Is it important to you that your poster(s) gives you an emotional response (e.g., makes you happy)? Why & in what ways? Social Behaviour Reflect (38) In the online survey, you stated that your poster(s) do/ does not reflect elicit your social behaviour - How you interact with other people (e.g., Being kind, helpful, brave), Why & in what ways? [Yes – What are the social behaviour(s) - How you interact with other people (e.g., Being kind, helpful, brave), your physical and/or digital poster(s) reflect?] (39) Which poster type, physical or digital, reflects your social behaviour - How you interact with other people (e.g., being kind, helpful, brave) more? Why & in what ways? (40) Is it important to you that your poster(s) reflects your social behaviour - How you interact with other people (e.g., being kind, helpful, brave)? Why & in what ways? Reaffirm (41) Does your poster(s) reaffirm your social behaviour - How you interact with other people (e.g., being kind, helpful, brave)? To what extent? [Yes – What are the social behaviour(s) - How you interact with other people (e.g., Being kind, helpful, brave), your physical and/or digital poster(s) reaffirm?] Why & in what ways? (42) Which poster type, physical or digital, reaffirm your social behaviour - How you interact

	with other people (e.g., being kind, helpful, brave) more? Why & in what ways? (43) Is it important to you that your poster(s) reaffirm your social behaviour - How you interact with other people (e.g., being kind, helpful, brave)? Why & in what ways? Identities Age identity (44.a) Reflect (Age identity) (44.a.i) Which type of poster, physical or digital, reflects your age identity more? Why & in what ways? (44.a.ii) Is it important that your poster(s) reflect your age identity? Why & in what ways? (45.a) Reaffirm (Age identity) (45.a.i) Which type of poster, physical or digital, reaffirms your age identity more? Why & in what ways? (45.a.ii) Is it important that your poster(s) reaffirm your age identity? Why & in what ways? Class Identity (44.b) Reflect (Class identity) (44.b.i) Which type of poster, physical or digital, reflects your class identity more? Why & in what ways? (44.b.ii) Is it important that your poster(s) reflect your class identity? Why & in what ways? (45.b) Reaffirm (Class identity) (45.b.i) Which type of poster, physical or digital, reaffirms your class identity more? Why & in what ways?

	(45.b.ii) Is it important that your poster(s) reaffirm your class identity? Why & in what ways? Ethnic Identity (44.c) Reflect (Ethnic identity) (44.c.i) Which type of poster, physical or digital, reflects your ethnic identity more? Why & in what ways? (44.c.ii) Is it important that your poster(s) reflect your ethnic identity? Why & in what ways? (45.c) Reaffirm (Ethnic identity) (45.c.i) Which type of poster, physical or digital, reaffirms your ethnic identity more? Why & in what ways? (45.c.ii) Is it important that your poster(s) reaffirm your ethnic identity? Why & in what ways? Gender Identity (44.d) Reflect (Gender identity) (44.d.i) Which type of poster, physical or digital, reflects your gender identity more? Why & in what ways? (44.d.ii) Is it important that your poster(s) reflect your gender identity? Why & in what ways? (45.d) Reaffirm (Gender identity) (45.d.i) Which type of poster, physical or digital, reaffirms your gender identity more? Why & in what ways? (45.d.ii) Is it important that your poster(s) reaffirm your gender identity? Why & in what ways?

	National Identity (44.e) Reflect (National identity) (44.e.i) Which type of poster, physical or digital, reflects your national identity more? Why & in what ways? (44.e.ii) Is it important that your poster(s) reflect your national identity? Why & in what ways? (45.e) Reaffirm (National identity) (45.e.i) Which type of poster, physical or digital, reaffirms your national identity more? Why & in what ways? (45.e.ii) Is it important that your poster(s) reaffirm your national identity? Why & in what ways? Religious identity (Religious affiliation(s)) (44.f) Reflect (Religious identity) (44.f.i) Which type of poster, physical or digital, reflects your religious identity more? Why & in what ways? (44.f.ii) Is it important that your poster(s) reflect your religious identity? Why & in what ways? (45.f) Reaffirm (Religious identity) (45.f.i) Which type of poster, physical or digital, reaffirms your religious identity more? Why & in what ways? (45.f.ii) Is it important that your poster(s) reaffirm your religious identity? Why & in what ways? Science-fiction and fantasy fan Identity

	(44.g) Reflect (Science-fiction and fantasy fan identity) (44.g.i) Which type of poster, physical or digital, reflects your science-fiction and fantasy fan identity more? Why & in what ways? (44.g.ii) Is it important that your poster(s) reflect your science-fiction and fantasy fan identity? Why & in what ways? (45.g) Reaffirm (Science-fiction and fantasy fan identity) (45.g.i) Which type of poster, physical or digital, reaffirms your science-fiction and fantasy fan identity more? Why & in what ways? (45.g.ii) Is it important that your poster(s) reaffirm your science-fiction and fantasy fan identity? Why & in what ways? Sexuality (Sexual orientation) (44.i) Reflect (Sexuality identity) (44.i.i) Which type of poster, physical or digital, reflects your sexuality (Sexual orientation) more? Why & in what ways? (44.i.ii) Is it important that your poster(s) reflect your sexuality (Sexual orientation)? Why & in what ways? (45.i) Reaffirm (Sexuality identity) (45.i.i) Which type of poster, physical or digital, reaffirms your sexuality (Sexual orientation) more? Why & in what ways?

	(45.i.ii) Is it important that your poster(s) reaffirm your sexuality (Sexual orientation)? Why & in what ways? Poster Preference Study Sheet & 'Willingness to Pay' Form Poster Preference Study (73) Did you consider when you were choosing these posters how they might _____? Why & in what ways? (73.a) The Significance of Science-Fiction & Fantasy Poster(s) (73.a.vi) Influence on your sense of well-being/happiness (73.a.viii) (Reflect and/or Reaffirm) Social behaviour - How you interact with other people (e.g., being kind, helpful, brave) (73.a.ix) (Reflect and/or Reaffirm) on your sense of identity – your sense of self or who you are
[Location & Placement] Does the context within which poster(s) are displayed (private and public) affect their meaning to those who display them?	Location & Placement In Storage (46) Do you have any science-fiction and/or fantasy poster(s) in storage? Why & in what ways? (46.a) Physical (46.b) Digital (47) Why are your science-fiction and/or fantasy poster(s) in storage?

	(47.a) Physical (47.b) Digital (48) Do you have other objects/genre of poster(s) on display? (48.a) Why did you choose to display them a not your science-fiction and/or fantasy poster(s)? Room (49) Why did you choose to place your physical and/or digital poster(s) in certain room(s)? (49.a) Bathroom [Private space] (49.b) Bedroom [Private space] (49.c) Dining room [Private space] (49.d) Hallway [Private space] (49.e) Kitchen [Private space] (49.f) Living room. [Private space] (49.g) Study (Home office) [Private space] (49.h) Work office [Public space] (49.i) Shared workspace area [Public space] (49.j) Other [Private &/or public space] (50) Why do you choose to have poster(s) in private and/or public space? (50.a) Physical (50.b) Digital (51) Why not chose to have poster(s) in private and/or public space? (51.a) Physical (51.b) Digital

	(52) Would you place/display your poster(s) in private and/or public space? Why & in what ways? (52.a) Physical (52.b) Digital Placement (53) Why did you choose to place your physical poster(s)? (53.a) On the wall near your bed (53.b) On your desk (53.c) On the wall near to your desk (53.d) On your door(s) (53.e) On your wall(s) (53.f) On your wardrobe (53.g) On the wall near to your sofa (53.h) Other (54) Why did you choose to place your digital poster(s)? (55) Importance of placing their physical poster(s) (55.a) To allow better sight of poster(s) of the poster(s)? (55.b) brighten or add colour to the room? (55.c) fit well in relation to other posters or objects?

	(55.d) Other (56) Why did you choose to put your physical poster(s) on that coloured wall/environment (e.g., wardrobe) with that colour? (56.a) Is the colour of the wall/environment important to you when it comes to placing your physical poster(s)? Why & in what ways? (57) How often do you change around your poster(s) that are displayed? Why & in what ways? (57.a) Physical (57.b) Digital Significance /Meaning (58) [Rooms to Posters] With the room(s) you have displayed your poster(s), has these room(s) changed, reaffirmed, amplified, and kept it neutral (the same as before) meaning/significance of the poster(s)? Why & in what ways? (58.a) Physical (58.b) Digital (59) [Posters to Rooms] With your poster(s) you displayed in your room(s), has the poster(s) changed, reaffirmed, amplified, and kept it neutral (the same as before) meaning/significance of the room(s)? Why & in what ways? (59.a) Physical (59.b) Digital

	(60) How often do you engage (e.g., look) with/at your poster(s)? Why & in what ways? (60.a) Physical (60.b) Digital COVID-19 (66.b) Since COVID-19, therefore having to stay at home more, has this influenced/changed the significance/meaning of your poster(s)? Why & in what ways? (66.c) Since COVID-19, therefore having to stay at home more, has this influenced/changed where (i.e., room(s)) you display your poster(s)? Why & in what ways? (66.d) Since COVID-19, therefore having to stay at home more, has this influenced/changed how you place/display your poster(s)? Why & in what ways?
[Official & Fan art] Are there any differences in such meanings or significance between 'official' poster(s) and those produced as 'fan art'?	Importance when acquiring science-fiction and/or fantasy poster(s) (11) Importance when acquiring science-fiction and/or fantasy poster(s) (11.f) Origin (Official or Fan art) (11.f.i) Physical (11.f.ii) Digital (11.f.iii) When considering physical/digital poster(s), origin (Official or Fan art) was more important when acquiring science-fiction and/or fantasy poster(s) than for physical/digital poster(s). Why?

	(11.f.iv) What do you prefer, official or fan art posters? Why?
[Physical & Digital] Are the answers to the above questions influenced by the physical/digital form of the poster? For physical forms, does the size and shape of the poster matter?	All Questions Extra (12) Would you get a physical or digital versions of your poster(s)? Why & in what ways? (13) What do you prefer, physical or digital posters? Why & in what ways?

Appendix 20. A list of relevant questions used the Likert scale for the Kruskal-Wallis Test

- 11. What is the importance of the following criteria when you are buying/acquiring physical science-fiction and/or fantasy poster(s)?
- 14. What is the importance of the following criteria when considering the placement of your physical science-fiction and/or fantasy poster(s)?
- 23. What is the importance of the following criteria when you are buying/acquiring digital science-fiction and/or fantasy poster(s)?
- 26. To what extent do any of your physical and/or digital science-fiction and/or fantasy poster(s) elicit the following for you...
- 27. To what extent do your physical and/or digital science-fiction and/or fantasy poster(s) reflect your identities?
- 28. To what extent having completed this survey changed or clarified your perspective of your physical and/or digital science-fiction and/or fantasy poster(s)?

Appendix 21. A list of relevant questions used the Likert scale for the Kruskal-Wallis Test

- 5. Do you have physical science-fiction and/or fantasy poster(s) that are official or fan art?
- 6. What size(s) are most of your physical science-fiction and/or fantasy poster(s)?
- 7. What material(s) are your physical science-fiction and/or fantasy poster(s) made of?
- 8. How many of your physical science-fiction and/or fantasy poster(s) are black and white or has colour?
- 9. What is the design of your physical science-fiction and/or fantasy poster(s)?
- 10. What is the primary content (iconography) of your physical science-fiction and/or fantasy poster(s)?
- 12. In which rooms do you display your physical science-fiction and/or fantasy poster(s)?
- 13. Where are the physical science-fiction and/or fantasy poster(s) placed within your room(s)?
- 18. Do you have digital science-fiction and/or fantasy poster(s) that are official or fan art?
- 19. On what device(s) do you store or view digital science-fiction and/or fantasy poster(s)?
- 20. How many of your digital science-fiction and/or fantasy poster(s) are black and white or has colour?
- 21. What is the design of your digital science-fiction and/or fantasy poster(s)?
- 22. What is the primary content (iconography) of your digital science-fiction and/or fantasy poster(s)?
- 24. In which rooms are your fixed device(s) where you display your digital science-fiction and fantasy poster(s)?

Appendix 22. A list of relevant questions that were analysed using the Cross Tab Test.

- 2. Which type of poster do you want to answer questions for, physical or digital science-fiction and/or fantasy poster(s)?
- 3. How many physical science-fiction and/or fantasy poster(s) do you currently own?
- 4. What is the highest price (£) you would be willing to pay for a single physical science-fiction and/or fantasy poster?
- 16. How many digital science-fiction and/or fantasy poster(s) do you currently own?
- 17. What is the highest price (£) you would be willing to pay for a single digital science-fiction and/or fantasy poster?
- 25. Are any of your physical and/or digital science-fiction and/or fantasy poster(s) reminders of a film and/or TV show, person, place, or event?

Appendix 23. Statistical tests on some of the Online Survey Questions

	Code	Criteria	Mean		Subset			
			Rounded up	Decimal Point	1	2	3	4
Samplea	5	Reflect your social behaviour	2	1.61	453.556			
	4	Reflect your personal values and beliefs.	2	2.10		563.12921		
	2	Give you a sense of being immersed in the fictional world.	2	2.34		617.07303		
	3	Express what kind of person you are	3	2.99			766.77612	
	1	Gives you an emotional response	4	3.75				945.63971
Test Statistic					.[b]	3.129	.[b]	.[b]
Sig. (2-sided test)						0.077		
Adjusted Sig. (2-sided test)						0.181		

Homogeneous subsets are based on asymptotic significances. The significance level is .05.

a. Each cell shows the sample average rank of the Criteria.

b. Unable to compute because the subset contains only one sample.

Table A23.1. The extent the which responses are elicited from physical and/or digital science-fiction and/or fantasy poster(s) when comparing responses.

		Gives you an emotional response	Give you a sense of being immersed in the fictional world	Express what kind of person you are	Reflect your personal values and beliefs	Reflect your social behaviour
Mean	Rounded up	4	2	3	2	2
	Decimal Point	3.75	2.34	2.99	2.10	1.61
Kruskal-Wallis Test	N	272	267	268	267	266
	Test Statistic	271.17				
	P-Value	0.00				
Significant or Not Significantly Different		Significantly Different				

Table A23.2. The p-value shows the extent the which responses were elicited from physical and/or digital science-fiction and/or fantasy poster(s) when comparing responses.

	Code	Criteria	Mean		Subset						
			Rounded up	Decimal Point	1	2	3	4	5	6	7
Sample a	6	Religious identity	0	0.22	801.513						
	5	National identity	0	0.35		878.0883 5					
	3	Ethnic identity	0	0.50		939.1367					
	9	Sexuality	1	0.79			1045.611 3				
	4	Gender identity	1	0.79			1064.683 5				
	2	Class identity	1	0.85			1113.917 6				
	1	Age identity	1	1.36				1316.236 9			
	8	Sense of self	2	2.13					1588.13 4		
	7	Science-fiction and fantasy fan identity	4	3.80						2044.805 6	
Test Statistic					.[b]	2.256	2.894	.[b]	.[b]	.[b]	
Sig. (2-sided test)						0.133	0.235				

Adjusted Sig. (2-sided test)			0.474	0.553				

Homogeneous subsets are based on asymptotic significances. The significance level is .05.

a. Each cell shows the sample average rank of the Criteria.

b. Unable to compute because the subset contains only one sample.

Table A23.3. The extent the respondents' identities are reflected by the physical and/or digital science-fiction and/or fantasy poster(s) when comparing criteria.

		Age identity	Class identity	Ethnic identity	Gender identity	National Identity	Religious identity (Religious affiliation(s))	Science-fiction and fantasy fan Identity	Sense of self	Sexuality (Sexual orientation)
Mean	Rounded up	1	1	0	1	0	0	4	2	1
	Decimal Point	1.36	0.85	0.50	0.79	0.35	0.22	3.80	2.13	0.79
Kruskal-Wallis Test	N	268	267	267	267	266	265	270	265	265
	Test Statistic	861.02								
	P-Value	0.00								
Significant or Not Significantly Different		Significantly Different								

Table A23.4. The p-value of the extent the respondents' identities are reflected by the physical and/or digital science-fiction and/or fantasy poster(s) when comparing identities.

		Changed	Clarified
Mean	Rounded up	1	1
	Decimal Point	0.54	1.33
Kruskal-Wallis Test	N	270	273
	Test Statistic	63.909a,b	
	P-Value	0.00	
Significant or Not Significantly Different		Significantly Different	

Table A23.5. The P-Value of the extent the respondent's perspective on their physical and/or digital science-fiction and/or fantasy poster(s) after completing the online survey, when comparing perspectives.

		Price of the poster		Origin of the poster		Colour of the poster	
		Physical Posters	Digital Posters	Physical Posters	Digital Posters	Physical Posters	Digital Posters
Mean	Rounded up	3	3	2	1	3	3
	Decimal Point	2.95	3.26	1.86	1.30	2.56	2.72
Kruskal-Wallis Test	N	215	168	215	167	215	169
	Test Statistic	9.10		13.17		1.02	
	P-Value	0.00		0.00		0.31	
Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different	

		Design of the poster		Content of the poster		Collectable poster	
		Physical Posters	Digital Posters	Physical Posters	Digital Posters	Physical Posters	Digital Posters
Mean	Rounded up	3	3	4	4	2	1
	Decimal Point	3.42	3.10	4.25	4.34	1.71	0.87
Kruskal-Wallis Test	N	216	165	222	172	216	168
	Test Statistic	2.03		0.90		33.45	
	P-Value	0.15		0.34		0.00	
Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	

Table A23.6. The p-value of the criteria when buying/acquiring physical and digital science-fiction and/or fantasy poster(s) when comparing the criteria.

	Code	Criteria	Mean		Subset						
			Rounded up	Decimal Point	1	2	3	4	5	6	7
Samplea	9	Whether it is framed	1	1.01	493.743						
	8	Collectable poster	2	1.71		717.458					
	2	Origin of the poster	2	1.86		765.674	765.674				
	4	Material of the poster	2	2.05			822.266				
	5	Colour of the poster	3	2.56				991.144			
	3	Size of the poster	3	2.63				1010.195			
	1	Price of the poster	3	2.95					1116.560		
	6	Design of the poster	3	3.42						1271.775	
	7	Content of the poster	4	4.25							1546.322
Test Statistic					.[b]	1.027	2.725	0.130	.[b]	.[b]	.[b]

Sig. (2-sided test)			0.311	0.099	0.718			
Adjusted Sig. (2-sided test)			0.813	0.374	0.997			

Homogeneous subsets are based on asymptotic significances. The significance level is .05.

a. Each cell shows the sample average rank of the Criteria.

b. Unable to compute because the subset contains only one sample.

Table A23.7. The importance of the criteria when buying/acquiring physical science-fiction and/or fantasy poster(s) is when comparing the criteria.

		Price of the poster	Origin of the poster	Size of the poster	Material of the poster	Colour of the poster	Design of the poster	Content of the poster	Collectable poster	Whether it is framed
Mean	Rounded up	3	2	3	2	3	3	4	2	1
	Decimal Point	2.95	1.86	2.63	2.05	2.56	3.42	4.25	1.71	1.01
Kruskal-Wallis Test	N	215	215	215	214	215	216	222	216	216
	Test Statistic	571.12								
	P-Value	0.00								
Significant or Not Significantly Different		Significantly Different								

Table A23.8. The p-value of the importance of the criteria when buying/acquiring physical science-fiction and/or fantasy poster(s) when comparing the criteria.

	Code	Criteria	Mean		Subset				
			Rounded up	Decimal Point	1	2	3	4	5
Samplea	7	Collectable poster	1	0.87	287.690				
	2	Origin of the poster	1	1.30		353.31138			
	4	Colour of the poster	3	2.72			588.21006		
	5	Design of the poster	3	3.10				655.10606	
	3	The poster fits the device screen.	3	3.20				667.68343	
	1	Price of the poster	3	3.26				689.28571	
	6	Content of the poster	4	4.34					877.65988
Test Statistic					.[b]	.[b]	.[b]	1.469	.[b]
Sig. (2-sided test)								0.480	
Adjusted Sig. (2-sided test)								0.782	

Homogeneous subsets are based on asymptotic significances. The significance level is .05.

a. Each cell shows the sample average rank of the Criteria.

b. Unable to compute because the subset contains only one sample.

Table A23.9. The importance of the criteria when buying/acquiring digital science-fiction and/or fantasy poster(s) is when comparing the criteria.

		Price of the poster	Origin of the poster	The poster fits the device screen	Colour of the poster	Design of the poster	Content of the poster	Collectable poster
Mean	Rounded up	3	1	3	3	3	4	1
	Decimal Point	3.26	1.30	3.20	2.72	3.10	4.34	0.87
Kruskal-Wallis Test	N	168	167	169	169	165	172	168
	Test Statistic	381.40						
	P-Value	0.00						
Significant or Not Significantly Different		Significant Difference						

Table A23.10. The p-value of the criteria when buying/acquiring digital science-fiction and/or fantasy poster(s) in detail, when comparing the criteria.

	Code	Criteria	Mean		Subset	
			Rounded up	Decimal Point	1	2
Samplea	2	The poster(s) brighten or add colour to the room	3	2.73	493.743	
	3	The poster(s) fit well in relation to other poster(s) or objects.	3	3.26		717.458
	1	Allow better sight of poster(s)	3	3.44		765.674
Test Statistic					.[b]	1.027
Sig. (2-sided test)						0.311
Adjusted Sig. (2-sided test)						0.813

Homogeneous subsets are based on asymptotic significances. The significance level is .05.

a. Each cell shows the sample average rank of the Criteria.

b. Unable to compute because the subset contains only one sample.

Table A23.11. The importance of the criteria for the placement of the respondent's physical science-fiction and/or fantasy poster(s) when comparing the criteria.

		Allow better sight of poster(s)	The poster(s) brighten or add colour to the room.	The poster(s) fit well in relation to other poster(s) or objects.
Mean	Rounded up	3	3	3
	Decimal Point	3.44	2.73	3.26
Kruskal-Wallis Test	N	215	217	221
	Test Statistic	23.23		
	P-Value	0.00		
Significant or Not Significantly Different		Significant Different		

Table A23.12. The p-value of the importance of the criteria for the placement of the respondent's physical science-fiction and/or fantasy poster(s) when comparing criteria.

Appendix 24. Statistical tests on the Online Survey SARS

		Sex				Age				Religious Identity				Sexuality			
		Female		Male		Young (18 to 34)		Older (35 to +)		Religious/ Spiritual		Non-Religious/ Non-Spiritual		Heterosexual or Straight		LGBTQ+	
	Poster Types	Count	Expected Count	Count	Expected Count	Count	Expected Count	Count	Expected Count	Count	Expected Count	Count	Expected Count	Count	Expected Count	Count	Expected Count
Chi-Square Tests	Only physical poster(s)	30	25.9	45	49.1	35	39.4	41	36.6	22	21.0	49	50.0	45	44.6	24	24.4
	Only digital poster(s)	14	15.6	31	29.4	29	22.8	15	21.2	15	13.9	32	33.1	27	28.5	17	15.5
	Both physical and digital poster(s)	48	50.5	98	95.5	76	77.8	74	72.2	41	43.1	105	102.9	93	91.9	49	50.1
	Value	1.400				4.591				0.348				0.262			
	P-Value	0.50				0.10				0.84				0.88			
Significant or Not Significantly Different		Not Significantly Different				Not Significantly Different				Not Significantly Different				Not Significantly Different			

Table A24.1. The p-value of which type of poster (only physical, only digital or both physical and digital science-fiction and/or fantasy poster(s)) wanted to answer questions for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Black and White	Mean	Rounded up	7	6	7	5	4	7	7	7
		Decimal Point	6.73	5.99	7.43	5.48	4.37	7.35	6.57	6.51
	Kruskal-Wallis Test	Total N	78	142	111	114	63	153	137	73
		Test Statistic	1.568		0.810		1.458		0.008	
		P-Value	0.21		0.37		0.23		0.93	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Colour	Mean	Rounded up	93	94	93	94	96	92	93	93
		Decimal Point	93.27	93.53	92.57	93.91	95.63	92.21	92.93	93.49
	Kruskal-Wallis Test	Total N	78	143	111	115	63	154	138	73
		Test Statistic	1.243		0.538		1.685		0.001	
		P-Value	0.26		0.46		0.19		0.98	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.2. The p-value of certain characteristic groups (SARS) who have black and white and colour physical science-fiction and/or fantasy poster(s).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Black and White	Mean	Rounded up	12	8	8	11	11	8	11	7
		Decimal Point	12.05	8.19	7.58	11.45	11.27	8.05	10.75	6.70
	Kruskal-Wallis Test	Total N	56	113	89	83	51	118	107	56
		Test Statistic	1.118		2.256		1.694		1.556	
		P-Value	0.29		0.13		0.19		0.21	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Colour	Mean	Rounded up	88	91	91	89	89	91	88	93
		Decimal Point	87.95	91.01	91.39	88.55	88.73	91.18	88.43	93.30
	Kruskal-Wallis Test	Total N	56	114	90	83	51	119	108	56
		Test Statistic	0.859		2.256		1.385		1.830	
		P-Value	0.35		0.13		0.24		0.18	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.3. The p-value of certain characteristic groups (SARS) who have black and white and colour digital science-fiction and/or fantasy poster(s).

		Sex						Age					
		Female			Male			Young (18 to 34)			Older (35 to +)		
	Price	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	£0 (Free) to £20	27	25.8	0.06	46	47.2	0.03	31	36.3	0.79	43	37.7	0.76
	£21 or more	51	52.2	0.03	97	95.8	0.02	80	74.7	0.38	72	77.3	0.37
	Chi-Square Value	0.137						2.297					
	P-Value	0.71						0.13					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Religious Identity	
Religious/ Spiritual	Non-Religious/ Non-Spiritual

Sexuality	
Heterosexual or Straight	LGBTQ+

	Price	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	£0 (Free) to £20	20	20.0	0.00	49	49.0	0.00	46	44.5	0.05	22	23.5	0.10
	£21 or more	43	43.0	0.00	105	105.0	0.00	92	93.5	0.02	51	49.5	0.05
	Chi-Square Value	0.000						0.223					
	P-Value	0.99						0.64					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Table A24.4. The p-value of the highest price (£) for certain characteristic groups (SARS) would be willing to pay for a single physical science-fiction and/or fantasy poster.

		Sex						Age					
		Female			Male			Young (18 to 34)			Older (35 to +)		
	Price	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	£0 (Free) to £20	49	48.8	0.00	99	99.2	0.00	76	77.9	0.05	73	71.1	0.05
	£21 or more	7	7.2	0.01	15	14.8	0.00	15	13.1	0.28	10	11.9	0.31
	Chi-Square Value	0.014						0.694					
	P-Value	0.90						0.40					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

		Religious Identity						Sexuality					
		Religious/ Spiritual			Non-Religious/ Non-Spiritual			Heterosexual or Straight			LGBTQ+		
	Price	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$

Chi-Square Tests	£0 (Free) to £20	44	44.1	0.00		104	103.9	0.00	95	93.1	0.04		46	47.9	0.07
	£21 or more	7	6.9	0.00		16	16.1	0.00	14	15.9	0.22		10	8.1	0.42
	Chi-Square Value	0.005							0.748						
	P-Value	0.95							0.39						
Significant or Not Significantly Different		Not Significantly Different							Not Significantly Different						

Table A24.5. The p-value of the highest price (£) for certain characteristic groups (SARS) would be willing to pay for a single digital science-fiction and/or fantasy poster.

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Larger than A1	Mean	Rounded up	15	20	18	18	15	20	21	15
		Decimal Point	15.20	19.81	18.33	18.12	15.00	19.73	20.96	15.14
	Kruskal-Wallis Test	Total N	74	135	105	109	60	147	130	71
		Test Statistic	1.063		0.280		2.212		0.594	
		P-Value	0.30		0.60		0.14		0.44	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
A1 (59.4 x 84.1 cm)	Mean	Rounded up	29	27	27	28	26	29	26	30
		Decimal Point	28.95	26.88	26.67	28.44	25.83	28.74	25.58	30.48
	Kruskal-Wallis Test	Total N	76	133	105	109	60	147	129	73
		Test Statistic	0.589		0.118		0.470		0.908	
		P-Value	0.44		0.73		0.49		0.34	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
A2 (42 x 59.4 cm)	Mean	Rounded up	15	19	18	17	18	17	18	16
		Decimal Point	15.20	18.61	17.62	16.82	17.50	17.41	18.41	15.85

	Kruskal-Wallis Test	Total N	74	133	105	107	60	145	129	71
		Test Statistic	0.394		0.001		0.108		0.008	
		P-Value	0.53		0.98		0.74		0.93	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
A3 (29.7 x 42 cm)	Mean	Rounded up	19	18	21	16	21	17	17	19
		Decimal Point	18.92	18.20	20.99	16.28	20.83	16.89	17.18	18.66
	Kruskal-Wallis Test	Total N	74	136	105	109	60	148	131	71
		Test Statistic	0.173		0.375		1.273		0.029	
		P-Value	0.68		0.54		0.26		0.86	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
A4 (21 x 29.7 cm)	Mean	Rounded up	13	11	12	11	12	12	11	11
		Decimal Point	13.33	10.53	11.79	10.98	12.10	11.64	11.24	11.11
	Kruskal-Wallis Test	Total N	75	133	105	107	62	146	129	72
		Test Statistic	1.049		0.031		0.081		0.083	
		P-Value	0.31		0.86		0.78		0.77	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
A5 (21 x 14.8 cm)	Mean	Rounded up	6	5	5	5	6	4	5	5
		Decimal Point	6.16	4.55	5.34	4.91	6.36	4.34	5.43	5.00
		Total N	73	132	105	107	59	144	129	70
		Test Statistic	1.255		0.026		0.786		0.001	

	Kruskal-Wallis Test	P-Value	0.26		0.87		0.38		0.98			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Smaller than A5	Mean	Rounded up	2	1	1	2	3	1	0	2		
		Decimal Point	2.03	1.15	0.98	2.34	3.39	0.70	0.39	2.14		
	Kruskal-Wallis Test	Total N	74	130	102	107	59	143	127	70		
		Test Statistic	1.255		0.026		0.786		0.001			
		P-Value	0.26		0.87		0.38		0.98			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			

Table A24.6. The p-value of physical science-fiction and fantasy poster(s) sizes for certain characteristic groups (SARS).

		Sex						Age					
		Female			Male			Young (18 to 34)			Older (35 to +)		
	Reminders	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	Film and/or TV Show	90	95.0	0.26	157	152.0	0.16	127	123.3	0.11	126	129.7	0.11
	Person	36	30.4	1.04	43	48.6	0.65	38	39.5	0.06	43	41.5	0.05
	Place	14	16.5	0.39	29	26.5	0.24	26	21.9	0.75	19	23.1	0.72
	Event	23	21.1	0.16	32	33.9	0.10	21	27.3	1.45	35	28.7	1.38
	Chi-Square Value	3.009						4.626					
	P-Value	0.39						0.20					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Religious Identity	
Religious/ Spiritual	Non-Religious/ Non-Spiritual

Sexuality	
Heterosexual or Straight	LGBTQ+

	Reminders	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	Film and/or TV Show	74	80.0	0.45	173	167.0	0.22	151	155.3	0.12	86	81.7	0.23
	Person	29	26.2	0.29	52	54.8	0.14	51	50.5	0.01	26	26.5	0.01
	Place	15	14.9	0.00	31	31.1	0.00	29	28.2	0.02	14	14.8	0.05
	Event	20	16.8	0.59	32	35.2	0.28	37	34.1	0.25	15	17.9	0.48
	Chi-Square Value	1.973						1.161					
	P-Value	0.58						0.76					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Table A24.7. The p-value of physical and/or digital science-fiction and/or fantasy poster(s) being reminders of a film and/or TV show, person, place, or event for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Allow better sight of poster(s)	Mean	Rounded up	3	4	3	3	4	3	3	4
		Decimal Point	3.30	3.53	3.49	3.39	3.62	3.37	3.35	3.56
	Kruskal-Wallis Test	N	73	137	105	109	61	147	130	71
		Test Statistic	1.88		0.63		1.13		1.84	
		P-Value	0.17		0.43		0.29		0.18	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
The poster(s) brighten or add colour to the room.	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	2.77	2.72	2.61	2.86	2.61	2.72	2.64	2.89
	Kruskal-Wallis Test	N	75	137	104	112	59	148	131	71
		Test Statistic	0.03		1.05		0.36		1.26	
		P-Value	0.86		0.31		0.55		0.26	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
The poster(s) fit	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	3.22	3.25	3.30	3.25	3.33	3.23	3.27	3.35

well in relation to other poster(s) or objects	Kruskal-Wallis Test	N	77	138	108	112	61	151	134	72
		Test Statistic	0.10		0.75		0.00		0.91	
		P-Value	0.76		0.39		0.99		0.34	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Other	Mean	Rounded up	2	1	1	1	1	1	1	1
		Decimal Point	1.71	0.86	0.97	1.38	0.83	1.30	1.30	1.00
	Kruskal-Wallis Test	N	24	37	30	32	18	40	33	21
		Test Statistic	2.99		0.89		0.13		0.02	
		P-Value	0.08		0.35		0.72		0.89	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.8. The p-value of the importance of placing physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

		Sex						Age					
		Female			Male			Young (18 to 34)			Older (35 to +)		
	Number Poster	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	0	36	31.5	0.64	54	58.5	0.34	41	44.5	0.27	50	46.5	0.26
	1 to 5	71	72.8	0.05	137	135.2	0.02	113	104.1	0.76	100	108.9	0.73
	6 to 10	27	29.8	0.26	58	55.2	0.14	51	43.0	1.48	37	45.0	1.42
	11 to 15	4	5.6	0.46	12	10.4	0.25	8	7.8	0.00	8	8.2	0.00
	16 to 20	9	7.7	0.22	13	14.3	0.12	3	10.8	5.59	19	11.2	5.35
	21 or more	6	5.6	0.03	10	10.4	0.02	2	7.8	4.33	14	8.2	4.14
	Chi-Square Value	2.533						24.335					
	P-Value	0.77						0.00					
Significant or Not Significantly Different		Not Significantly Different						Significantly Different					

		Religious Identity						Sexuality					
		Religious/ Spiritual			Non-Religious/ Non-Spiritual			Heterosexual or Straight			LGBTQ+		
	Number Poster	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	0	23	25.2	0.19	64	61.8	0.08	54	55.1	0.02	30	28.9	0.04
	1 to 5	60	58.8	0.02	143	144.2	0.01	136	131.8	0.14	65	69.2	0.26
	6 to 10	25	25.2	0.00	62	61.8	0.00	54	54.4	0.00	29	28.6	0.01
	11 to 15	7	4.9	0.87	10	12.1	0.36	6	9.2	1.10	8	4.8	2.09
	16 to 20	5	5.5	0.05	14	13.5	0.02	13	13.8	0.04	8	7.2	0.08
	21 or more	4	4.3	0.03	11	10.7	0.01	11	9.8	0.14	4	5.2	0.26
	Chi-Square Value	1.642						4.184					
	P-Value	0.90						0.52					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Table A24.9. The p-value of how many physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS) currently own.

		Sex						Age					
		Female			Male			Young (18 to 34)			Older (35 to +)		
	Number Poster	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	0	24	23.8	0.00	46	46.2	0.00	41	38.1	0.21	31	33.9	0.24
	1 to 5	33	32.6	0.01	63	63.4	0.00	61	51.4	1.80	36	45.6	2.03
	6 to 10	15	17.3	0.31	36	33.7	0.16	30	27.5	0.22	22	24.5	0.25
	11 to 15	14	9.8	1.76	15	19.2	0.90	15	15.4	0.01	14	13.6	0.01
	16 to 20	9	10.9	0.32	23	21.1	0.16	15	18.0	0.50	19	16.0	0.57
	21 or more	17	17.6	0.02	35	34.4	0.01	16	27.5	4.84	36	24.5	5.45
	Chi-Square Value	3.655						16.127					
	P-Value	0.60						0.01					
Significant or Not Significantly Different		Not Significantly Different						Significantly Different					

		Religious Identity						Sexuality					
		Religious/ Spiritual			Non-Religious/ Non-Spiritual			Heterosexual or Straight			LGBTQ+		
	Number Poster	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$	Count	Expected Count	$(Ob-Ex)^2/Ex$
Chi-Square Tests	0	22	20.3	0.13	47	48.7	0.06	44	34.9	2.35	23	32.1	2.56
	1 to 5	20	27.4	2.01	73	65.6	0.84	27	28.7	0.10	28	26.3	0.11
	6 to 10	14	15.0	0.07	37	36.0	0.03	16	19.3	0.56	21	17.7	0.61
	11 to 15	13	8.0	3.19	14	19.0	1.33	5	8.9	1.69	12	8.1	1.84
	16 to 20	10	9.4	0.03	22	22.6	0.01	13	12.5	0.02	11	11.5	0.02
	21 or more	18	16.8	0.08	39	40.2	0.04	16	16.7	0.03	16	15.3	0.03
	Chi-Square Value	7.832						9.912					
	P-Value	0.17						0.08					
Significant or Not Significantly Different		Not Significantly Different						Not Significantly Different					

Table A24.10. The p-value of how many digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS) are currently owned.

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Price of the poster	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	2.89	3.00	3.26	2.64	3.05	2.87	2.97	2.97
	Kruskal-Wallis Test	N	75	135	107	107	62	144	130	70
		Test Statistic	0.28		12.54		1.00		0.07	
		P-Value	0.60		0.00		0.32		0.80	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Origin of the poster (i.e. if it is official or fan art)	Mean	Rounded up	2	2	2	2	2	2	2	1
		Decimal Point	1.59	2.01	1.53	2.18	2.13	1.71	2.14	1.46
	Kruskal-Wallis Test	N	74	136	106	108	61	146	130	71
		Test Statistic	2.59		8.43		3.04		6.38	
		P-Value	0.11		0.00		0.08		0.01	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different	
Size of the poster	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	2.52	2.67	2.67	2.58	2.50	2.69	2.53	2.83

	Kruskal-Wallis Test	N	75	135	106	108	62	145	129	71
		Test Statistic	0.71		0.15		0.78		1.55	
		P-Value	0.40		0.70		0.38		0.21	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Material of the poster (e.g., card or metal)	Mean	Rounded up	2	2	2	2	2	2	2	2
		Decimal Point	1.87	2.14	2.12	1.95	2.06	2.07	2.08	2.16
	Kruskal-Wallis Test	N	75	134	106	107	62	144	129	70
		Test Statistic	2.14		0.56		0.03		0.06	
		P-Value	0.14		0.46		0.86		0.81	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Colour of the poster (e.g., black and white or colourful)	Mean	Rounded up	2	3	3	2	3	3	2	3
		Decimal Point	2.41	2.60	2.65	2.45	2.63	2.53	2.42	2.77
	Kruskal-Wallis Test	N	74	136	106	108	62	145	129	71
		Test Statistic	0.68		0.76		0.15		2.34	
		P-Value	0.41		0.39		0.70		0.13	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Design of the poster (e.g.,	Mean	Rounded up	4	3	4	3	4	3	3	4
		Decimal Point	3.51	3.31	3.68	3.14	3.54	3.45	3.44	3.52
		N	75	136	108	107	61	146	130	71
		Test Statistic	1.19		7.77		0.01		0.21	

paintings or stencils)	Kruskal-Wallis Test	P-Value	0.28		0.01		0.93		0.65			
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different			
Content of the poster (e.g., landscapes or characters)	Mean	Rounded up	4	4	4	4	4	4	4	4		
		Decimal Point	4.42	4.14	4.34	4.16	4.26	4.25	4.15	4.37		
	Kruskal-Wallis Test	N	77	139	110	111	62	150	133	73		
		Test Statistic	2.79		5.23		0.09		3.30			
		P-Value	0.10		0.02		0.77		0.07			
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different			
Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)	Mean	Rounded up	2	2	2	2	2	2	2	2		
		Decimal Point	1.64	1.76	1.72	1.70	1.82	1.68	1.72	1.71		
	Kruskal-Wallis Test	N	76	135	106	109	62	146	129	72		
		Test Statistic	0.41		0.00		0.20		0.07			
		P-Value	0.52		0.99		0.65		0.79			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			

Whether it is framed	Mean	Rounded up	1	1	1	1	1	1	1	1
		Decimal Point	0.85	1.08	1.07	0.95	0.90	1.01	1.13	0.79
	Kruskal-Wallis Test	N	75	136	107	108	62	146	130	71
		Test Statistic	1.78		0.02		1.24		3.66	
		P-Value	0.18		0.90		0.27		0.06	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Other	Mean	Rounded up	1	2	1	2	2	1	2	1
		Decimal Point	1.38	1.59	1.10	1.92	1.70	1.45	1.63	1.20
	Kruskal-Wallis Test	N	21	44	29	37	23	40	40	20
		Test Statistic	0.02		2.14		0.14		0.26	
		P-Value	0.88		0.14		0.71		0.61	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.11. The p-value of the physical poster when buying/acquiring physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Characters (e.g. creatures/aliens)	Mean	Rounded up	64	62	66	59	64	62	62	64
		Decimal Point	63.96	61.97	66.22	59.29	64.29	61.93	62.23	63.70
	Kruskal-Wallis Test	Total N	77	142	111	113	63	153	137	73
		Test Statistic	0.085		3.773		0.313		0.085	
		P-Value	0.77		0.05		0.58		0.77	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Landscapes and Settings	Mean	Rounded up	22	19	18	22	16	21	19	22
		Decimal Point	21.67	19.06	17.59	22.07	15.57	20.61	18.51	21.92
	Kruskal-Wallis Test	Total N	75	139	108	111	61	148	131	73
		Test Statistic	0.611		3.114		0.987		1.277	
		P-Value	0.43		0.08		0.32		0.26	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Symbols and Logos	Mean	Rounded up	7	10	9	9	12	9	10	8
		Decimal Point	7.47	10.28	9.46	8.93	11.69	9.05	10.37	7.53

	Kruskal-Wallis Test	Total N	77	141	108	112	62	152	135	73
		Test Statistic	0.730		0.060		1.376		0.363	
		P-Value	0.39		0.81		0.24		0.55	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Titles and Text	Mean	Rounded up	6	8	7	8	8	8	7	9
		Decimal Point	6.25	8.15	7.01	8.10	7.92	8.16	6.68	8.57
	Kruskal-Wallis Test	Total N	72	138	108	108	60	147	131	70
		Test Statistic	0.154		1.728		0.003		2.749	
		P-Value	0.69		0.19		0.96		0.10	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Vehicles	Mean	Rounded up	6	8	6	8	8	7	7	5
		Decimal Point	5.56	7.78	5.66	8.25	8.19	6.99	7.42	5.43
	Kruskal-Wallis Test	Total N	72	135	108	106	58	143	128	69
		Test Statistic	0.363		7.416		0.633		1.011	
		P-Value	0.55		0.01		0.43		0.31	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Weapons	Mean	Rounded up	4	1	2	2	2	2	0	0
		Decimal Point	4.11	1.11	2.10	2.12	1.72	2.41	0.00	0.00
		Total N	73	135	108	106	58	145	0	0
		Test Statistic	5.834		0.502		0.123		0.010	

Kruskal-Wallis Test	P-Value	0.02	0.48	0.73	0.92
Significant or Not Significantly Different		Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.12. The p-value of the content on their physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Digitally Edited (i.e. designed/edited via computer software)	Mean	Rounded up	60	59	73	47	65	60	60	60
		Decimal Point	60.26	59.42	72.50	46.62	64.68	60.10	59.89	60.27
	Kruskal-Wallis Test	Total N	78	138	110	111	63	151	134	73
		Test Statistic	0.001		28.581		0.572		0.001	
		P-Value	0.98		0.00		0.45		0.97	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Illustrations/Drawings (i.e. mainly drawn in pencil.)	Mean	Rounded up	19	17	17	19	13	20	17	18
		Decimal Point	18.59	17.45	16.82	18.75	13.10	19.74	17.22	18.49
	Kruskal-Wallis Test	Total N	78	139	110	112	63	152	135	73
		Test Statistic	1.148		0.111		1.836		0.757	
		P-Value	0.28		0.74		0.18		0.38	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Painted (i.e. paints applied to a surface to be decorated.)	Mean	Rounded up	14	14	6	22	18	12	14	14
		Decimal Point	14.29	13.95	6.48	21.88	17.86	11.50	14.18	13.89
	Kruskal-Wallis Test	Total N	77	138	110	112	63	150	134	72
		Test Statistic	0.010		18.147		2.006		0.012	
		P-Value	0.92		0.00		0.16		0.91	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Stencil (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated)	Mean	Rounded up	1	2	1	2	2	1	2	1
		Decimal Point	0.65	1.64	0.69	2.03	1.59	1.34	1.69	0.69
	Kruskal-Wallis Test	Total N	77	137	110	111	63	149	133	72
		Test Statistic	0.442		0.973		0.944		0.381	
		P-Value	0.51		0.32		0.33		0.54	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Typography (i.e. mainly consist of letters.)	Mean	Rounded up	2	1	1	2	1	1	1	2
		Decimal Point	2.24	1.09	0.69	2.27	0.81	1.33	1.13	2.05
	Kruskal-Wallis Test	Total N	78	137	110	110	62	150	133	73
		Test Statistic	0.444		2.360		0.431		2.693	
		P-Value	0.51		0.12		0.51		0.10	

	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Vintage (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique)	Mean	Rounded up	3	5	2	6	2	5	5	3
		Decimal Point	3.25	4.93	2.31	6.31	1.98	5.03	4.51	3.47
	Kruskal-Wallis Test	Total N	77	137	110	111	63	149	133	72
		Test Statistic	0.594		5.467		1.990a		0.229	
		P-Value	0.44		0.02		0.16		0.63	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.13. The p-value of the design of their physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Official poster(s)	Mean	Rounded up	55	64	56	66	64	58	63	55
		Decimal Point	54.81	64.46	55.50	66.01	64.11	58.39	63.24	54.51
	Kruskal-Wallis Test	Total N	78	140	109	114	62	152	136	72
		Test Statistic	4.407		4.554		1.016		3.211	
		P-Value	0.04		0.03		0.31		0.07	
	Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Fan art poster(s)	Mean	Rounded up	37	30	39	26	29	35	29	40
		Decimal Point	37.34	29.68	38.74	26.36	28.63	35.36	28.73	39.58
	Kruskal-Wallis Test	Total N	77	139	111	110	62	152	134	72
		Test Statistic	3.099		6.754		1.200		5.947	
		P-Value	0.08		0.01		0.27		0.01	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different	

Table A24.14. The p-value of official and fan art physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Canvas	Mean	Rounded up	3	9	10	4	7	7	8	5
		Decimal Point	2.67	9.22	9.55	4.28	6.85	6.67	8.21	4.51
	Kruskal-Wallis Test	Total N	75	141	110	111	62	150	134	72
		Test Statistic	2.194		3.209		0.216		0.150	
		P-Value	0.14		0.07		0.64		0.70	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Foamboard	Mean	Rounded up	0	1	1	1	0	1	1	0
		Decimal Point	0.35	0.90	0.93	0.92	0.41	1.01	1.15	0.00
	Kruskal-Wallis Test	Total N	72	139	107	109	61	148	130	71
		Test Statistic	0.458		0.119		0.472		2.786	
		P-Value	0.50		0.73		0.49		0.10	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Textile	Mean	Rounded up	5	3	4	3	3	4	4	5
		Decimal Point	5.28	3.06	4.44	3.01	3.28	4.25	3.68	4.58
		Total N	71	139	107	108	61	147	129	71

	Kruskal-Wallis Test	Test Statistic	6.651		0.850		0.264		2.134	
		P-Value	0.01		0.36		0.61		0.14	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Paper (Matte)	Mean	Rounded up	22	21	18	24	21	22	23	17
		Decimal Point	22.04	20.57	17.57	24.10	20.90	21.90	23.13	17.47
	Kruskal-Wallis Test	Total N	76	141	107	111	61	153	134	73
		Test Statistic	0.164		3.575		0.137		1.634	
		P-Value	0.69		0.06		0.71		0.20	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Paper (Glossy)	Mean	Rounded up	51	53	48	56	49	51	50	52
		Decimal Point	50.65	52.50	47.94	55.53	48.79	51.32	49.81	52.05
	Kruskal-Wallis Test	Total N	77	140	107	113	62	152	134	73
		Test Statistic	0.137		2.084		0.221		0.180	
		P-Value	0.71		0.15		0.64		0.67	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Card (Matte)	Mean	Rounded up	13	5	8	8	14	5	10	4
		Decimal Point	12.84	5.18	7.73	8.03	13.52	5.17	10.34	4.23
		Total N	74	140	107	109	61	150	133	71
		Test Statistic	4.490		0.245		6.847		3.721	

	Kruskal-Wallis Test	P-Value	0.03		0.62		0.01		0.05	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different		Significantly Different	
Card (Glossy)	Mean	Rounded up	8	4	6	5	5	6	3	11
		Decimal Point	8.45	4.11	5.73	5.23	5.24	5.87	3.03	11.11
	Kruskal-Wallis Test	Total N	74	140	109	110	62	149	132	72
		Test Statistic	2.135		0.453		0.082		11.971	
		P-Value	0.14		0.50		0.78		0.00	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	
Metal (Matte)	Mean	Rounded up	1	2	4	0	0	3	1	4
		Decimal Point	0.68	2.30	3.86	0.46	0.42	2.98	1.33	4.17
	Kruskal-Wallis Test	Total N	73	141	110	109	60	151	132	72
		Test Statistic	1.331		5.613		2.543		5.450	
		P-Value	0.25		0.02		0.11		0.02	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different	
Metal (Glossy)	Mean	Rounded up	1	3	3	1	2	2	2	2
		Decimal Point	1.01	2.82	3.41	0.90	2.46	2.47	2.22	2.46
		Total N	74	142	110	111	61	152	135	71
		Test Statistic	0.278		0.950		0.077		0.018	

Kruskal-Wallis Test	P-Value	0.60	0.33	0.78	0.89
Significant or Not Significantly Different		Not Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.15. The p-value of the material of their physical science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Desktop Screen	Mean	Rounded up	25	44	25	51	29	42	39	34
		Decimal Point	24.53	44.21	25.29	50.64	29.44	41.81	39.42	34.31
	Kruskal-Wallis Test	Total N	53	108	86	78	45	116	104	51
		Test Statistic	11.153		17.047		3.358		0.281	
		P-Value	0.00		0.00		0.07		0.60	
	Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Laptop	Mean	Rounded up	43	28	34	32	45	29	35	28
		Decimal Point	42.73	27.52	33.52	32.28	45.31	28.88	35.00	28.30
	Kruskal-Wallis Test	Total N	55	109	88	79	48	116	105	53
		Test Statistic	7.216		0.501		7.853		0.323	
		P-Value	0.01		0.48		0.01		0.57	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different	
Mobile Phone	Mean	Rounded up	35	29	40	19	35	29	28	35
		Decimal Point	34.55	29.13	40.45	19.23	34.57	28.88	28.33	34.91
		Total N	55	109	88	78	47	116	105	53

	Kruskal-Wallis Test	Test Statistic	0.752		23.245		1.513		3.543	
		P-Value	0.39		0.00		0.22		0.06	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Tablet	Mean	Rounded up	10	9	8	10	8	9	10	7
		Decimal Point	9.72	8.57	8.43	9.87	7.95	8.99	9.75	7.08
	Kruskal-Wallis Test	Total N	54	105	88	76	44	114	100	53
		Test Statistic	0.046		0.770		0.402		0.220	
		P-Value	0.83		0.38		0.53		0.64	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Television	Mean	Rounded up	1	4	1	7	1	5	4	3
		Decimal Point	1.44	4.29	0.60	6.58	1.16	4.61	4.00	2.94
	Kruskal-Wallis Test	Total N	52	105	88	76	43	114	100	51
		Test Statistic	2.046		4.659		0.565		0.140	
		P-Value	0.15		0.03		0.45		0.71	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.16. The p-value of digital science-fiction and fantasy poster(s) being displayed on certain devices for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Bathroom	Mean	Rounded up	0	1	1	1	1	1	2	0
		Decimal Point	0.00	1.44	1.20	0.68	1.11	0.93	1.58	0.00
	Kruskal-Wallis Test	Total N	49	104	83	73	45	108	95	53
		Test Statistic	0.949		0.007		0.398		1.123	
		P-Value	0.33		0.93		0.53		0.29	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Bedroom	Mean	Rounded up	27	24	38	10	28	24	20	34
		Decimal Point	26.50	24.29	37.50	9.80	28.19	24.07	20.05	34.26
	Kruskal-Wallis Test	Total N	50	105	84	74	47	108	96	54
		Test Statistic	0.128		15.969		0.470		5.645	
		P-Value	0.72		0.00		0.49		0.02	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Significantly Different	
Dining room	Mean	Rounded up	0	0	0	0	0	0	0	0
		Decimal Point	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
		Total N	49	104	84	73	45	108	95	53

	Kruskal-Wallis Test	Test Statistic	0.000		0.000		0.000		0.000	
		P-Value	1.00		1.00		1.00		1.00	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Hallway	Mean	Rounded up	0	0	0	0	0	0	0	0
		Decimal Point	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
	Kruskal-Wallis Test	Total N	49	104	84	73	45	108	95	53
		Test Statistic	0.000		0.000		0.000		0.000	
		P-Value	1.00		1.00		1.00		1.00	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Kitchen	Mean	Rounded up	0	1	0	1	0	1	1	0
		Decimal Point	0.00	0.96	0.00	1.37	0.00	0.93	1.05	0.00
	Kruskal-Wallis Test	Total N	49	104	84	73	45	108	95	53
		Test Statistic	0.471		1.137		0.417		0.558	
		P-Value	0.49		0.29		0.52		0.46	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Living room	Mean	Rounded up	18	13	12	18	13	17	18	12
		Decimal Point	18.14	13.10	11.90	18.33	12.50	17.05	17.60	12.26
		Total N	51	105	84	75	46	110	98	53
		Test Statistic	1.047		1.882		0.023		0.082	

	Kruskal-Wallis Test	P-Value	0.31		0.17		0.88		0.77	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Study (Home office)	Mean	Rounded up	32	39	26	50	41	35	39	32
		Decimal Point	31.73	39.02	25.88	50.00	40.82	35.32	39.14	31.94
	Kruskal-Wallis Test	Total N	52	107	85	77	49	109	99	54
		Test Statistic	0.553		0.439		0.546		0.317	
		P-Value	0.46		0.51		0.46		0.57	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Work office	Mean	Rounded up	6	10	3	14	5	9	10	5
		Decimal Point	6.00	9.62	2.74	14.33	5.43	8.80	10.31	5.19
	Kruskal-Wallis Test	Total N	50	104	82	75	46	108	97	53
		Test Statistic	0.045		0.753		4.052		0.148	
		P-Value	0.83		0.39		0.04		0.70	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different	
Shared workspace area	Mean	Rounded up	1	3	2	2	1	3	3	0
		Decimal Point	0.51	2.86	1.81	2.36	1.09	2.78	3.13	0.47
		Total N	49	105	83	74	46	108	96	53
		Test Statistic	1.039		1.432		0.012		1.002	

Kruskal-Wallis Test	P-Value	0.31	0.23	0.91	0.32
Significant or Not Significantly Different		Not Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.17. The p-value for certain characteristic groups (SARS) displayed their digital science-fiction and/or fantasy poster(s) in their respective rooms.

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
On the wall near your bed	Mean	Rounded up	17	17	25	8	18	17	16	20
		Decimal Point	16.55	16.97	25.00	8.33	18.42	17.11	15.58	20.07
	Kruskal-Wallis Test	Total N	74	137	108	108	57	149	130	71
		Test Statistic	0.528		23.018		0.153		0.153	
		P-Value	0.47		0.00		0.70		0.70	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
On your desk	Mean	Rounded up	3	3	4	2	4	3	2	5
		Decimal Point	3.04	3.38	4.48	2.14	4.09	3.08	2.15	5.00
	Kruskal-Wallis Test	Total N	74	133	106	105	55	146	128	70
		Test Statistic	0.043		3.038		0.458		2.154	
		P-Value	0.84		0.08		0.50		0.14	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
On the wall near	Mean	Rounded up	23	22	26	19	23	23	20	25
		Decimal Point	22.70	22.28	25.93	18.69	22.88	22.85	20.45	24.65
		Total N	76	138	106	111	59	151	132	72

to your desk	Kruskal-Wallis Test	Test Statistic	0.125		2.873		0.052		1.230			
		P-Value	0.72		0.09		0.82		0.27			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
On your door(s)	Mean	Rounded up	7	3	4	4	5	4	3	5		
		Decimal Point	7.33	2.59	4.40	3.97	5.26	4.05	3.27	4.58		
	Kruskal-Wallis Test	Total N	75	135	106	107	57	148	130	71		
		Test Statistic	2.677		0.616		0.044		0.338			
		P-Value	0.10		0.43		0.83		0.56			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
On your wall(s)	Mean	Rounded up	51	49	42	57	52	49	50	50		
		Decimal Point	50.97	49.47	42.20	57.24	52.02	48.68	50.18	50.35		
	Kruskal-Wallis Test	Total N	77	141	106	114	62	151	136	72		
		Test Statistic	0.116		6.953		0.193		0.038			
		P-Value	0.73		0.01		0.66		0.85			
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different			
On your wardrobe	Mean	Rounded up	2	1	2	1	1	2	2	1		
		Decimal Point	2.40	0.95	1.67	1.44	0.93	1.74	1.98	0.72		
		Total N	73	131	106	104	54	144	126	69		
		Test Statistic	5.457		0.984		0.027		0.411			

	Kruskal-Wallis Test	P-Value	0.02		0.32		0.87		0.52	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
On the wall near to your sofa	Mean	Rounded up	8	7	7	7	7	8	7	7
		Decimal Point	7.67	6.57	6.65	6.94	6.58	7.67	6.92	6.94
	Kruskal-Wallis Test	Total N	75	137	109	108	57	150	130	72
		Test Statistic	0.241		0.497		0.080		0.156	
		P-Value	0.62		0.48		0.78		0.69	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.18. The p-value of physical science-fiction and/or fantasy poster(s) displayed in certain areas for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Age identity	Mean	Rounded up	1	1	1	1	1	1	1	1
		Decimal Point	1.33	1.40	1.31	1.43	1.46	1.31	1.34	1.42
	Kruskal-Wallis Test	N	92	169	139	128	78	181	161	89
		Test Statistic	0.10		0.07		0.41		0.51	
		P-Value	0.75		0.79		0.52		0.48	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Class identity	Mean	Rounded up	1	1	1	1	1	1	1	1
		Decimal Point	0.86	0.87	0.88	0.83	0.94	0.83	0.78	0.98
	Kruskal-Wallis Test	N	92	169	139	127	78	180	161	89
		Test Statistic	0.06		0.43		0.47		1.53	
		P-Value	0.80		0.51		0.50		0.22	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Ethnic identity	Mean	Rounded up	1	0	0	1	1	0	0	1
		Decimal Point	0.60	0.44	0.49	0.51	0.63	0.47	0.45	0.65
		N	92	169	139	127	78	127	78	180

	Kruskal-Wallis Test	Test Statistic	1.47		0.19		2.98		3.18	
		P-Value	0.23		0.66		0.08		0.07	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Gender identity	Mean	Rounded up	1	1	1	1	1	1	1	1
		Decimal Point	0.78	0.79	0.93	0.65	1.03	0.72	0.73	1.02
	Kruskal-Wallis Test	N	92	169	139	127	78	180	161	89
		Test Statistic	0.80		1.83		4.70		3.07	
		P-Value	0.37		0.18		0.03		0.08	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different	
National Identity	Mean	Rounded up	0	0	0	0	0	0	0	0
		Decimal Point	0.30	0.40	0.29	0.43	0.43	0.28	0.42	0.23
	Kruskal-Wallis Test	N	91	169	139	126	77	179	161	88
		Test Statistic	1.55		0.67		2.23		6.39	
		P-Value	0.21		0.41		0.14		0.01	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	
Religious identity (Religious affiliation(s))	Mean	Rounded up	0	0	0	0	0	0	0	0
		Decimal Point	0.20	0.24	0.21	0.23	0.42	0.13	0.25	0.18
		N	92	167	138	126	78	178	160	89
		Test Statistic	0.00		0.01		7.24		0.22	

	Kruskal-Wallis Test	P-Value	0.97		0.92		0.01		0.64	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different	
Science-fiction and fantasy fan Identity	Mean	Rounded up	4	4	4	4	4	4	4	4
		Decimal Point	3.93	3.73	3.91	3.67	3.83	3.79	3.68	3.99
	Kruskal-Wallis Test	N	92	171	140	129	77	184	163	89
		Test Statistic	2.83		1.92		0.06		3.98	
		P-Value	0.09		0.17		0.81		0.05	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	
Sense of self	Mean	Rounded up	2	2	2	2	2	2	2	2
		Decimal Point	2.42	1.97	2.25	1.98	2.27	2.02	2.01	2.35
	Kruskal-Wallis Test	N	91	168	139	125	78	178	160	88
		Test Statistic	3.86		1.61		1.21		2.45	
		P-Value	0.05		0.21		0.27		0.12	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Sexuality (Sexual orientation)	Mean	Rounded up	1	1	1	1	1	1	1	1
		Decimal Point	1.02	0.66	0.96	0.62	0.97	0.79	0.58	1.31
		N	91	168	139	125	77	179	160	89
		Test Statistic	4.76		5.31		0.45		22.89	

	Kruskal-Wallis Test	P-Value	0.03		0.02		0.51		0.00	
	Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different		Significantly Different	
Any other identities	Mean	Rounded up	0	1	1	0	1	0	1	1
		Decimal Point	0.33	0.67	0.69	0.40	0.71	0.48	0.57	0.63
	Kruskal-Wallis Test	N	27	54	42	40	28	52	53	24
		Test Statistic	1.58		0.37		0.31		0.02	
		P-Value	0.21		0.54		0.58		0.88	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.19. The p-value of the extent to which certain characteristic groups (SARS), their physical and/or digital science-fiction and/or fantasy poster(s) reflected their identities.

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Characters (e.g. creatures/aliens)	Mean	Rounded up	59	47	54	47	54	50	50	55
		Decimal Point	58.93	47.15	54.44	46.69	53.92	49.79	49.54	54.91
	Kruskal-Wallis Test	Total N	56	114	90	83	51	119	108	56
		Test Statistic	5.824		2.950		0.737		1.228	
		P-Value	0.02		0.09		0.39		0.27	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Landscapes and Settings	Mean	Rounded up	30	32	31	33	34	32	31	34
		Decimal Point	29.91	32.37	30.90	32.62	34.00	31.99	31.37	33.93
	Kruskal-Wallis Test	Total N	56	112	89	82	50	118	106	56
		Test Statistic	0.132		0.240		0.498		0.751	
		P-Value	0.72		0.62		0.48		0.39	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Symbols and Logos	Mean	Rounded up	13	14	12	16	15	12	13	13
		Decimal Point	13.39	13.64	12.08	15.63	15.31	12.39	12.98	12.50

	Kruskal-Wallis Test	Total N	56	110	89	80	49	117	104	56		
		Test Statistic	0.201		0.244		0.479		0.366			
		P-Value	0.65		0.62		0.49		0.55			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Titles and Text	Mean	Rounded up	7	6	4	10	8	6	8	4		
		Decimal Point	7.41	6.37	3.53	10.26	7.81	6.42	7.67	4.25		
	Kruskal-Wallis Test	Total N	54	106	89	78	48	113	101	53		
		Test Statistic	0.018		6.321		0.882		1.612			
		P-Value	0.89		0.01		0.35		0.20			
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different			
Vehicles	Mean	Rounded up	2	15	7	14	9	11	13	6		
		Decimal Point	1.85	14.73	7.39	13.89	9.31	11.42	12.62	6.13		
	Kruskal-Wallis Test	Total N	54	112	89	81	51	116	107	53		
		Test Statistic	19.883		5.592		0.035		5.479			
		P-Value	0.00		0.02		0.85		0.02			
	Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different		Significantly Different			
Weapons	Mean	Rounded up	4	5	4	4	5	4	4	4		
		Decimal Point	4.17	4.77	4.26	4.43	4.50	3.91	4.44	3.85		
		Total N	54	110	89	79	50	115	107	52		
		Test Statistic	0.001		0.004		0.010		0.018			

Kruskal-Wallis Test	P-Value	0.98	0.95	0.92	0.89
Significant or Not Significantly Different		Not Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.20. The p-value of the content on their digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Digitally Edited (i.e. designed/edited via computer software)	Mean	Rounded up	71	76	76	72	70	77	75	72
		Decimal Point	70.98	76.11	76.39	72.26	69.61	76.68	75.00	71.88
	Kruskal-Wallis Test	Total N	56	113	90	82	51	119	107	56
		Test Statistic	1.555		0.813		2.866		1.080	
		P-Value	0.21		0.37		0.09		0.30	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Illustrations/Drawings (i.e. mainly drawn in pencil.)	Mean	Rounded up	20	15	17	16	19	16	15	22
		Decimal Point	20.37	15.27	17.22	16.25	19.12	16.03	14.95	21.76
	Kruskal-Wallis Test	Total N	54	113	90	80	51	117	107	54
		Test Statistic	2.916		0.016		1.635		3.787	
		P-Value	0.09		0.90		0.20		0.05	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	

Painted (i.e. paints applied to a surface to be decorated.)	Mean	Rounded up	10	5	3	12	8	6	6	8
		Decimal Point	9.91	5.00	2.50	11.51	7.50	5.53	6.01	8.02
	Kruskal-Wallis Test	Total N	53	110	90	76	50	113	104	53
		Test Statistic	4.905		14.140		0.832		0.295	
		P-Value	0.03		0.00		0.36		0.59	
	Significant or Not Significantly Different		Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Stencil (i.e. passing ink or paint over holes cut in cardboard or other material onto the surface to be decorated)	Mean	Rounded up	1	1	0	2	2	0	1	1
		Decimal Point	0.94	0.70	0.00	2.05	2.00	0.45	0.74	0.94
	Kruskal-Wallis Test	Total N	53	107	90	73	50	111	101	53
		Test Statistic	0.108		6.319		2.041		0.144	
		P-Value	0.74		0.01		0.15		0.70	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Typography (i.e. mainly consist of letters.)	Mean	Rounded up	4	2	2	3	4	2	2	3
		Decimal Point	3.70	1.87	1.67	3.42	3.57	2.46	2.23	3.24
	Kruskal-Wallis Test	Total N	54	107	90	73	49	112	101	54
		Test Statistic	0.687		1.021		0.434		0.020	
		P-Value	0.41		0.31		0.51		0.89	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Vintage (i.e. commercial artwork created from the late 1800s until the mid-1900s, using a lithography technique)	Mean	Rounded up	4	3	2	5	6	3	4	2
		Decimal Point	3.77	3.04	1.94	5.14	5.50	2.70	3.96	2.36
	Kruskal-Wallis Test	Total N	53	107	90	73	50	111	101	53
		Test Statistic	3.321		1.021		2.478		0.015	
		P-Value	0.07		0.31		0.12		0.90	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.21. The p-value of the design of their digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Gives you an emotional response (e.g. makes you happy)	Mean	Rounded up	4	4	4	4	4	4	4	4
		Decimal Point	4.02	3.61	3.67	3.84	3.90	3.66	3.78	3.74
	Kruskal-Wallis Test	N	92	173	141	130	78	185	164	90
		Test Statistic	10.17		1.68		3.26		0.00	
		P-Value	0.00		0.20		0.07		0.99	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Give you a sense of being immersed in the fictional world.	Mean	Rounded up	2	2	2	2	3	2	2	2
		Decimal Point	2.41	2.30	2.32	2.35	2.58	2.26	2.37	2.36
	Kruskal-Wallis Test	N	92	169	139	127	78	181	160	90
		Test Statistic	0.25		0.01		2.70		0.01	
		P-Value	0.62		0.92		0.10		0.92	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Express what kind of	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	3.24	2.85	3.05	2.90	3.05	2.91	2.89	3.26

person you are (i.e., To you and potentially others)	Kruskal-Wallis Test	N	92	170	140	127	78	181	161	90		
		Test Statistic	3.83		0.85		0.41		2.89			
		P-Value	0.05		0.36		0.52		0.09			
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Reflect your personal values and beliefs. (i.e., the standards you follow and the system of how you make choices)	Mean	Rounded up	2	2	2	2	2	2	2	2		
		Decimal Point	2.15	2.12	1.90	2.32	2.28	2.00	2.13	2.18		
	Kruskal-Wallis Test	N	92	169	140	126	78	181	160	90		
		Test Statistic	0.03		4.64		1.84		0.10			
		P-Value	0.86		0.03		0.18		0.75			
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different			
Reflect your social behaviour. - How you interact with	Mean	Rounded up	2	2	1	2	2	2	2	2		
		Decimal Point	1.52	1.68	1.49	1.74	1.73	1.53	1.61	1.71		
	Kruskal-Wallis Test	N	91	169	139	126	77	181	160	89		
		Test Statistic	1.24		1.63		1.56		0.06			
		P-Value	0.27		0.20		0.21		0.81			

other people (e.g., being kind, helpful, brave)	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Other	Mean	Rounded up	1	1	0	1	1	0	0	1
		Decimal Point	0.95	0.51	0.32	1.13	0.91	0.43	0.43	1.00
	Kruskal-Wallis Test	N	21	45	38	30	22	44	40	22
		Test Statistic	1.15		5.36		1.52		2.70	
		P-Value	0.28		0.02		0.22		0.10	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.22. The p-value of the extent the which responses are elicited from physical and/or digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Bathroom	Mean	Rounded up	2	3	2	3	3	3	3	1
		Decimal Point	1.71	2.94	1.64	3.27	3.13	2.87	3.20	1.47
	Kruskal-Wallis Test	Total N	73	136	107	107	56	148	133	68
		Test Statistic	0.197		0.381		0.899		0.008	
		P-Value	0.66		0.54		0.34		0.93	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Bedroom	Mean	Rounded up	45	32	60	14	37	38	30	53
		Decimal Point	44.67	32.07	60.32	14.22	37.07	38.25	30.04	53.17
	Kruskal-Wallis Test	Total N	75	138	109	109	58	151	134	71
		Test Statistic	5.958		0.010		0.010		15.934	
		P-Value	0.01		0.92		0.92		0.00	
	Significant or Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	
Dining room	Mean	Rounded up	2	3	2	3	1	2	2	3
		Decimal Point	2.43	2.59	1.89	3.07	1.34	2.23	2.07	2.65
		Total N	72	135	109	106	56	146	133	66

	Kruskal-Wallis Test	Test Statistic	0.004		1.165		0.066		0.177	
		P-Value	0.95		0.28		0.80		0.67	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Hallway	Mean	Rounded up	9	8	5	11	7	8	9	6
		Decimal Point	8.90	7.61	4.86	10.88	7.33	7.55	8.96	6.16
	Kruskal-Wallis Test	Total N	73	138	109	108	58	149	134	69
		Test Statistic	0.106		9.546		0.060		0.635	
		P-Value	0.74		0.00		0.81		0.43	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
KitChen	Mean	Rounded up	4	1	2	3	3	2	1	4
		Decimal Point	4.05	1.29	1.64	2.78	3.07	2.35	1.49	4.04
	Kruskal-Wallis Test	Total N	74	136	109	108	57	149	134	68
		Test Statistic	2.420		0.604		0.137		1.321	
		P-Value	0.12		0.44		0.71		0.25	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Living room	Mean	Rounded up	19	16	11	22	16	17	18	16
		Decimal Point	18.58	15.88	10.88	21.99	16.23	16.67	17.67	16.43
		Total N	74	137	109	108	57	150	133	70
		Test Statistic	0.947		12.843		0.009		0.002	

	Kruskal-Wallis Test	P-Value	0.33		0.00		0.93		0.96	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Study (Home office)	Mean	Rounded up	15	22	14	24	25	17	20	16
		Decimal Point	14.53	21.74	13.99	24.31	24.57	16.83	20.15	16.43
	Kruskal-Wallis Test	Total N	74	138	109	108	58	150	134	70
		Test Statistic	0.643		12.374		3.601		0.791	
		P-Value	0.42		0.00		0.06		0.37	
	Significant or Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different		Not Significantly Different	
Work office	Mean	Rounded up	6	7	5	7	4	7	6	4
		Decimal Point	6.16	6.62	5.37	7.24	4.39	6.63	5.78	4.48
	Kruskal-Wallis Test	Total N	73	136	107	107	57	147	134	67
		Test Statistic	0.534		1.396		0.159		0.062	
		P-Value	0.47		0.24		0.69		0.80	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Shared workspace area	Mean	Rounded up	1	1	0	2	1	1	1	1
		Decimal Point	1.04	1.10	0.23	1.89	1.34	1.02	0.94	1.12
		Total N	72	136	107	106	56	147	133	67
		Test Statistic	0.109		3.751		0.005		0.000	

Kruskal-Wallis Test	P-Value	0.74	0.05	0.94	1.00
Significant or Not Significantly Different		Not Significantly Different	Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.23. The p-value for certain characteristic groups (SARS) displayed their physical science-fiction and/or fantasy poster(s) in their respective rooms.

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Changed	Mean	Rounded up	1	1	1	0	1	1	0	1
		Decimal Point	0.54	0.53	0.61	0.46	0.74	0.51	0.44	0.77
	Kruskal-Wallis Test	N	89	174	139	130	78	184	165	87
		Test Statistic	0.04		1.35		3.68		5.54	
		P-Value	0.85		0.25		0.06		0.02	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different	
Clarified	Mean	Rounded up	1	1	1	1	1	1	1	2
		Decimal Point	1.45	1.28	1.49	1.18	1.45	1.33	1.25	1.54
	Kruskal-Wallis Test	N	92	174	142	130	78	186	165	90
		Test Statistic	1.76		3.50		0.38		3.18	
		P-Value	0.19		0.06		0.54		0.08	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.24. The p-value of the extent certain characteristic groups (SARS) found after completing the online survey changed or clarified their perspective on their physical and/or digital science-fiction and/or fantasy poster(s).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Official poster(s)	Mean	Rounded up	32	38	36	36	44	32	36	34
		Decimal Point	31.82	38.05	36.11	35.67	43.63	31.99	35.75	34.38
	Kruskal-Wallis Test	Total N	55	113	90	82	51	118	107	56
		Test Statistic	1.033		0.014		4.187		0.010	
		P-Value	0.31		0.91		0.04		0.92	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different	
Fan art poster(s)	Mean	Rounded up	59	51	57	49	47	56	51	57
		Decimal Point	58.93	50.66	56.59	49.40	46.57	56.46	50.92	57.14
	Kruskal-Wallis Test	Total N	56	114	91	83	51	120	109	56
		Test Statistic	2.150		2.188		3.311		1.064	
		P-Value	0.14		0.14		0.07		0.30	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	

Table A24.25. The p-value of official and fan art digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

			Sex		Age		Religious identity		Sexuality	
			Female	Male	Young (18 to 34)	Older (35 to +)	Religious/ Spiritual	Non-Religious/ Non-Spiritual	Heterosexual or Straight	LGBTQ+
Price of the poster	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	3.40	3.22	3.30	3.22	3.15	3.26	3.44	3.08
	Kruskal-Wallis Test	N	52	112	90	78	48	117	108	51
		Test Statistic	0.28		0.06		0.02		1.45	
		P-Value	0.60		0.80		0.89		0.23	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
Origin of the poster (i.e. if it is official or fan art)	Mean	Rounded up	1	1	1	1	2	1	1	1
		Decimal Point	1.41	1.23	1.26	1.35	1.64	1.10	1.35	1.24
	Kruskal-Wallis Test	N	51	112	90	77	47	117	107	51
		Test Statistic	0.69		0.20		3.70		0.18	
		P-Value	0.41		0.65		0.06		0.68	
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different	
The poster fits the	Mean	Rounded up	3	3	3	3	3	3	3	3
		Decimal Point	3.35	3.15	3.34	3.03	3.27	3.14	3.09	3.39
		N	52	113	91	78	48	118	109	51

device screen.	Kruskal-Wallis Test	Test Statistic	0.65		1.08		0.19		0.61			
		P-Value	0.42		0.30		0.66		0.43			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Colour of the poster (e.g., black and white or colourful)	Mean	Rounded up	3	3	3	3	3	3	3	3		
		Decimal Point	2.77	2.65	2.62	2.82	2.75	2.71	2.62	3.02		
	Kruskal-Wallis Test	N	52	113	90	79	48	119	109	51		
		Test Statistic	0.19		0.66		0.02		1.28			
		P-Value	0.66		0.42		0.89		0.26			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Design of the poster (e.g., paintings or stencils)	Mean	Rounded up	3	3	3	3	3	3	3	3		
		Decimal Point	3.37	2.96	3.18	3.00	3.02	3.11	3.01	3.44		
	Kruskal-Wallis Test	N	49	112	90	75	47	115	108	48		
		Test Statistic	2.15		0.45		0.15		1.21			
		P-Value	0.14		0.50		0.70		0.27			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Content of the poster (e.g., landscapes	Mean	Rounded up	5	4	4	4	5	4	4	4		
		Decimal Point	4.52	4.24	4.42	4.26	4.53	4.33	4.31	4.42		
		N	56	112	90	82	49	120	108	55		
		Test Statistic	0.97		0.42		0.74		0.07			

or characters)	Kruskal-Wallis Test	P-Value	0.33		0.52		0.39		0.79			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different		Not Significantly Different			
Collectable poster (e.g., such as anniversary issues, limited editions, special promotional poster(s), or rarities)	Mean	Rounded up	1	1	1	1	1	1	1	1		
		Decimal Point	1.12	0.79	0.90	0.83	1.48	0.63	0.89	0.96		
	Kruskal-Wallis Test	N	51	113	90	78	48	118	109	50		
		Test Statistic	2.44		0.29		8.68		0.57			
		P-Value	0.12		0.59		0.00		0.45			
	Significant or Not Significantly Different		Not Significantly Different		Not Significantly Different		Significantly Different		Not Significantly Different			
Other	Mean	Rounded up	1	1	1	2	1	1	1	1		
		Decimal Point	1.06	1.05	0.58	1.52	0.79	0.92	1.00	1.35		
	Kruskal-Wallis Test	N	17	39	31	27	19	37	36	17		
		Test Statistic	0.01		3.23		0.11		0.43			
		P-Value	0.94		0.07		0.75		0.51			

	Significant or Not Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different	Not Significantly Different

Table A24.26. The p-value of the digital poster when buying/acquiring digital science-fiction and/or fantasy poster(s) for certain characteristic groups (SARS).

Appendix 25. Fieldwork Risk Assessment Form (Online Survey)

University Research Ethics Committee

RESEARCH ETHICS RISK ASSESSMENT AND MANAGEMENT

This form should be used to support the assessment of risks associated with your research project and their mitigation. This must be completed and submitted where relevant (see questions 43.2 and 44.1 on the Application Form for Research Ethics Approval).

Prior to completion, if there is any aspect of the risks or risk management process associated with your proposed research that you feel unsure about then it is **your responsibility** (as the researcher) to seek further guidance.

For Completion by the Researcher:

Identified Risks	Likelihood	Potential Impact/Outcome	Risk Management/Mitigating Factors
Identify the risks/hazards present	High/Medium/Low	Who might be harmed and how?	Evaluate the risks and decide on the precautions, e.g., Health & Safety
Lone working at own home (Online – Online Survey and social media)	Low	Researcher: • I won't be able to get immediate help and or assistance.	Researcher: • I am living with my family (parents and brother) so the risk is low. • Will let my supervisor know when I have published my online surveys and I will email my supervisor to ask for assistance if necessary.

Dealing with People - Dealing with Strangers online (Social Media e.g., Twitter)	Low	Researcher and participant: • Causing offence	Researcher: • Make the Participant aware that they have been offensive to me and ask them to stop. If they continue then I will cease the contact with them. I will block and report them if need be. Participant: • I will ask and acknowledge if I have said something offensive and apologize. Will then ask if we can carry on.
Dealing with People – Public Online (Social Media e.g., Twitter)	Low	Researcher: • The participant writing obscene and offensive comments.	Researcher: • I will ignore if not severe or if needed it will be blocked and delete.
Dealing with People – Public Online (Online Survey)	Low	Researcher: • The participant writing obscene and offensive comments on the online survey written sections.	Researcher: • I will ignore if not severe or if needed it will be blocked and delete.

Appendix 26. Fieldwork Risk Assessment Form (Interview)

University Research Ethics Committee

RESEARCH ETHICS RISK ASSESSMENT AND MANAGEMENT

This form should be used to support the assessment of risks associated with your research project and their mitigation. This must be completed and submitted where relevant (see questions 43.2 and 44.1 on the Application Form for Research Ethics Approval).

Prior to completion, if there is any aspect of the risks or risk management process associated with your proposed research that you feel unsure about then it is **your responsibility** (as the researcher) to seek further guidance.

For Completion by the Researcher:

Identified Risks	Likelihood	Potential Impact/Outcome	Risk Management/Mitigating Factors
Identify the risks/hazards present	High/Medium/Low	Who might be harmed and how?	Evaluate the risks and decide on the precautions, e.g., Health & Safety
Video chatting Interview			
Lone working at own home (Video Chat - Interview)	Low	Researcher: • I won't be able to get immediate help and or assistance.	Researcher: • I am living with my family (parents and brother) so the risk (Verbal) is low.

Dealing with People - (Video Chat - Interview)	Low	Researcher: • Causing offence. Participant: • The participant saying or doing obscene and offensive comments.	Researcher: • Make the participant aware that they have been obscene and offensive to me and ask them to stop. If they continue, then I will cease contact with them. I will block and report them if need be. Participant: • I will ask and acknowledge if I have said something obscene and offensive and apologize. I will then ask if we can continue.
In Person (Face-to-Face)			
Lone Working - Miscellaneous Hazards	Low	Researcher: • Difficulties in summoning help when required; risk of abuse/attack	Researcher: • I will trust my intuition - If I feel scared or uneasy, I will not ignore it. • I will bring my mobile phone. • I will leave details of the location (e.g. participants home), a work plan (including contact name and address), specify dates and times of departure and return with my supervisor and family (whom I live with) prior to any trip. If my plans change, I will inform someone as soon as possible.

			• I will have an informal "check-in" system with family member(s) with mobile phone within an agreed time frame. If I do not phone or return at a certain time arrange for suitable action to be taken. • Will be accompanied on the tip to the location. • Study maps of the area before setting out. • Have a second route should the first be impassable.
Lone Working-Travelling alone	Low	Researcher: • On foot - risks of accident or personal attack/abuse	• I will keep to busy, well-lit roads and avoid poorly lit or rarely used underpasses. • I will not have valuables (e.g. wallets and mobile phone) on display. • Dress appropriately • Walk with confidence and purpose.
Dealing with People - Other People's Homes	Low	Researcher: • Risk of personal attack/abuse	• Always carry my Brunel ID card and be prepared to identify myself. • Wait to be invited in or at least ask to enter, let them lead the way. • If the person is drunk or aggressive, I will not enter. • Ensure I can get out quickly if necessary. • If I feel threatened at any point, I will make an excuse to leave.

Dealing with People - Other People's Homes	Low	Researcher: • Causing offence, leading to abuse/attack	• Show respect especially to people whose way of life or beliefs are different from my own. • Not letting my equipment (e.g. backpack, laptop, mobile phone, voice recorder) spread around, taking over others' domestic space. • Be mindful of clothing or other personal effects that might cause offence.
Dealing with People - Other People's Homes	Low	Researcher: • Other People's "Pets" - risk of injury, allergy, etc.	• Be aware that not all pets are "friendly" • If I am "wary" of a dog, I will not enter the house unless the owner is prepared to remove the animal from the room I am going to be in.
Dealing with People - Unexpected Behaviour	Low	Researcher: • Aggressive Behaviour	• Check their body language. • Talk myself out of problems; placate rather than provoke. • Not turn my back on someone who is behaving aggressively. • Stay calm, speak gently and slowly. • Not to be enticed into an argument. • Avoid an aggressive stance. Crossed arms, hands on hips or raised hands will challenge and confront. • Keep my distance. • Never try to touch someone who is angry.

			• Be aware and keep an eye on potential escape routes.
Dealing with People - Unexpected Behaviour	Low	Researcher: • Physical attack	• Try to get away as quickly as possible. Move towards a place where I know there will be other people. • Carry a personal alarm - set it off as close to the aggressor's ear as possible and then throw it out of reach. • Shout and scream (e.g. "Fire!"). • If grabbed and unable to break free – I will pretend to vomit.
Health - Allergies	Low	Nut allergy may cause allergic reactions - Allergic reactions can cause discomfort and in severe cases anaphylactic shock	• If the participants have nuts (which I'm allergic to) present I will tell them I have a nut allergy and ask if they can remove them. • Use EpiPens if needed. • Seek medical attention immediately for suspected anaphylactic shock.
COVID-19 These are precautions deemed necessary at the time set my the government. These may change.			
Health - COVID-19 - Interacting	Low	Researcher and Participant: • Prevent contracting COVID-19	Researcher and Participant: • A Rapid lateral flow test (freely available) will be done on the day of the interview. We will email the results to each other. • Face coverings (e.g. Masks and/or Face visors, shields and transparent

			face coverings) with at least 2 layers of fabric. Single-use, dispose of responsibly. Reusable face masks will be washed at the highest temperature appropriate for the fabric. • Hand sanitiser and washing hands with soap and water for 20 seconds when needed and for taking and putting on face coverings. Researcher: • Show the participant my vaccination status via the NHS App if they wish via email. • Regular Rapid lateral flow testing freely available and will be done twice weekly thereafter. • I will self-isolate for 10 days before interview. • After doing the interview with one participant I will self-isolate for 10 days before my next in person (Face-to-face) interview.

Health - COVID-19 - Location	Low	Researcher and Participant: • Prevent contracting COVID-19	Participant and researcher: • Social distancing measures of keeping two metre distance. • Room capacity will only have 2 people in the room as it is a one-to-one interview. If able to. Researcher: • If the location is at a local café or other public location, I the researcher will clean/sanitise the table (for example using anti-bacteria wipes) and using hand sanitiser. • I will ensure that the ventilation in the area where the interview will be conducted is adequate by making sure that we sit next to opening doors and windows or sitting in the outside area. Participant: • The location being the place of residence of the participant where the interview will take place will need to be cleaned/sanitated using normal household cleaning products and using hand sanitiser. • Ventilation to let in fresh air by uncovering vents and opening doors and windows for just 10 minutes or a

			small amount of time continuously if possible before, during, and after the interview. If the cost of heating is a concern, opening windows for shorter periods of time can still help to reduce the risk of the virus spreading. Will also wear extra layers to keep warm.
Health - COVID-19 - Travelling	Low	Researcher: • Prevent getting COVID-19 whilst travelling to location.	Researcher: • Wear face covering at all times. • Social distancing measures of keeping two metre distance. • Use hand sanitiser when needed. • On Train, bus or tube I will sit next to a door or open window for ventilation.
Health - COVID-19 - Contracting	Low	Researcher and participant: • Contracted COVID-19	Researcher and participant: • The interview will be rescheduled once both researcher and participant have a negative test results and feels able to.

Appendix 27. Poster preference study and willingness to pay form Results

	Prices												
	Less £60							More £60					
Choice of Posters	£0 (Free)	£1 to £10	£11 to £20	£21 to £30	£31 to £40	£41 to £50	£51 to £60	£61 to £70	£71 to £80	£81 to £90	£91 to £100	£101 or more	How many choose
1	0	0	1	1	0	0	0	0	0	0	0	0	2
2	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0
5	0	0	1	3	1	0	0	0	0	0	0	0	5
6	0	1	0	2	0	0	0	0	0	0	0	0	3
7	0	1	0	0	0	0	0	0	0	0	0	0	1
8	0	1	0	0	0	0	0	0	0	0	0	0	1
9	0	1	0	0	0	0	0	0	0	0	0	0	1
10	0	2	2	2	0	0	0	0	0	0	0	0	6
11	0	0	1	2	0	0	0	0	0	0	0	0	3
12	0	1	2	1	0	1	0	0	0	0	0	1	6
13	0	0	0	0	0	0	0	0	0	0	0	0	0
14	0	0	1	1	0	0	0	0	0	0	0	0	2
15	0	0	2	2	1	0	0	0	0	0	0	0	5
16	0	1	0	2	1	0	0	0	0	0	0	0	4

17	0	1	0	0	0	0	0	0	0	0	0	0	1
18	0	0	1	0	0	0	0	0	0	0	0	1	2
19	0	0	0	0	0	0	0	0	0	0	0	0	0
20	0	0	0	0	0	0	0	0	0	0	0	0	0
21	0	0	0	0	0	0	0	0	0	0	0	0	0
22	0	1	2	0	1	0	0	0	0	0	0	0	4
23	0	0	0	0	0	0	0	0	0	0	0	0	0
24	0	0	0	0	0	0	0	0	0	0	0	0	0
25	0	1	0	0	0	0	0	0	0	0	0	0	1
26	0	0	0	0	0	0	0	0	0	0	0	0	0
27	0	0	0	2	0	0	0	0	0	0	0	0	2
28	0	1	1	0	0	0	0	0	1	0	0	2	5
Willingness to pay Count	0	12	14	18	4	1	0	0	1	0	0	4	

Table A27.1. The poster preference study and willingness to pay form results for the physical posters they chose.

	Prices												
	Less £60							More £60					
Choice of Posters	£0 (Free)	£1 to £10	£11 to £20	£21 to £30	£31 to £40	£41 to £50	£51 to £60	£61 to £70	£71 to £80	£81 to £90	£91 to £100	£101 or more	How many choose
1	0	1	0	0	0	0	0	0	0	0	0	0	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0
4	0	2	0	0	0	0	0	0	0	0	0	0	2
5	1	0	1	0	0	0	0	0	0	0	0	0	2
6	2	0	0	0	0	0	0	0	0	0	0	0	2
7	0	0	1	0	0	0	0	0	0	0	0	0	1
8	1	0	0	0	0	0	0	0	0	0	0	0	1
9	0	1	0	0	0	0	0	0	0	0	0	0	1
10	1	1	0	0	0	0	0	0	0	0	0	0	2
11	2	4	0	1	0	0	0	0	0	0	0	0	7
12	5	1	1	0	0	0	0	0	0	0	0	0	7
13	0	1	0	0	0	0	0	0	0	0	0	0	1
14	0	1	0	0	0	0	0	0	0	0	0	0	1
15	0	2	0	0	0	0	0	0	0	0	0	0	2
16	0	0	0	0	0	0	0	0	0	0	0	0	0
17	1	2	0	0	0	0	0	0	0	0	0	0	3

18	1	0	0	0	0	0	0	0	0	0	0	0	1
19	0	0	0	0	0	0	0	0	0	0	0	0	0
20	1	0	0	0	0	0	0	0	0	0	0	0	1
21	0	1	0	0	0	0	0	0	0	0	0	0	1
22	1	2	0	0	0	1	0	0	0	0	0	0	4
23	2	2	0	0	0	0	0	0	0	0	0	0	4
24	0	0	0	0	0	0	0	0	0	0	0	0	0
25	1	0	0	0	0	0	0	0	0	0	0	0	1
26	2	0	0	0	0	0	0	0	0	0	0	0	2
27	0	0	0	1	1	0	0	0	0	0	0	0	2
28	2	0	0	0	0	0	0	0	0	0	0	0	2
Willingness to pay Count	23	21	3	2	1	1	0	0	0	0	0	0	

Table A27.2. The poster preference study and willingness to pay form results for the digital posters they chose.

Appendix 28. Online Survey Sample Characteristics Graphs

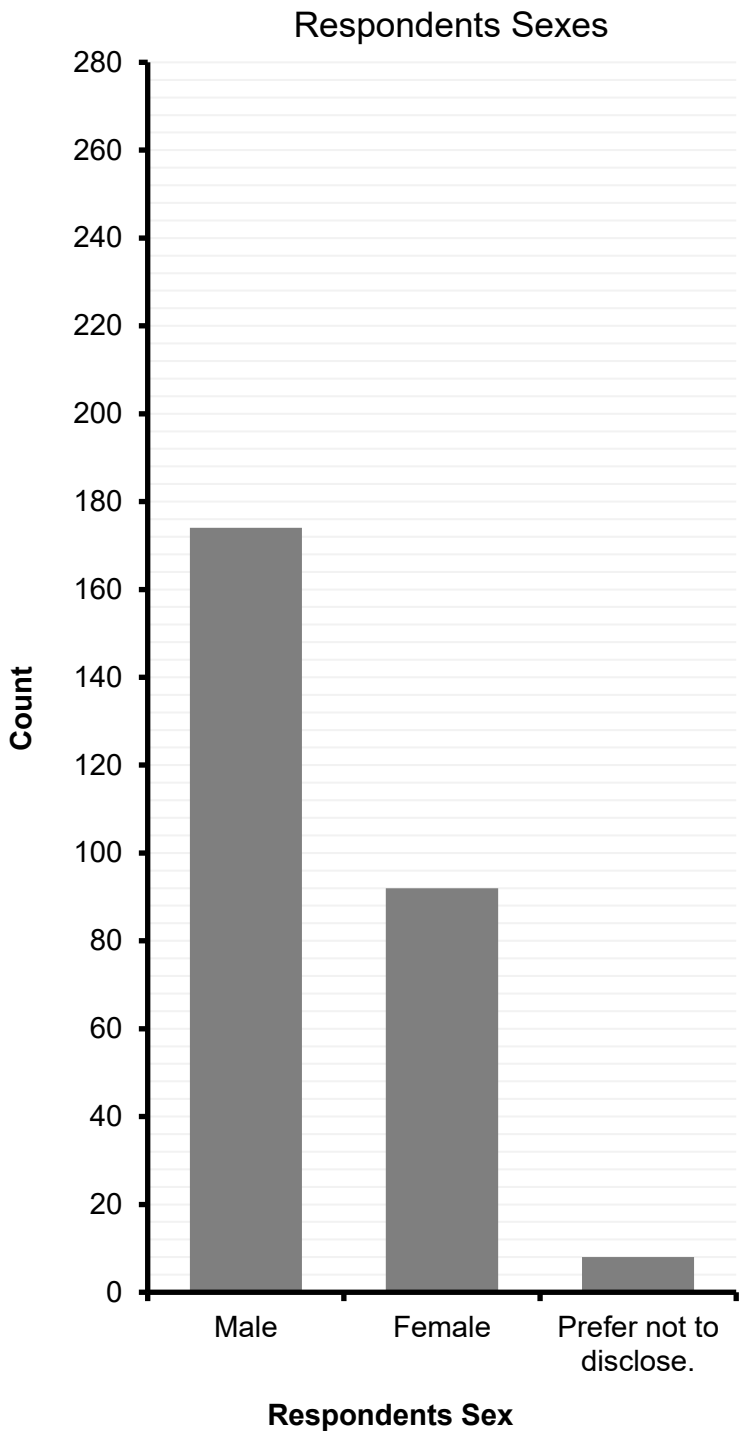


Figure A28.1. The online survey respondents sample sex. The responses are from the online survey question 29. What is your sex?

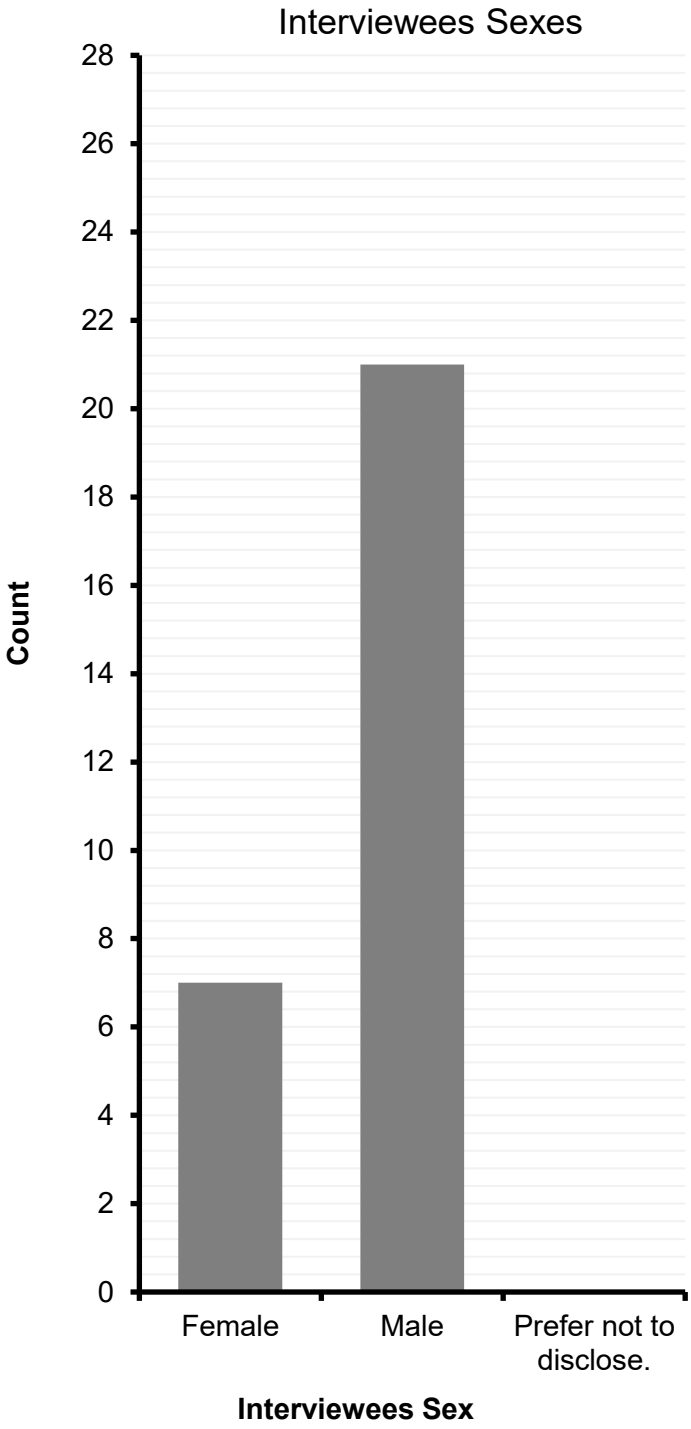


Figure A28.2. The interviewee sample sex. The responses are from the online survey question 29. What is your sex?

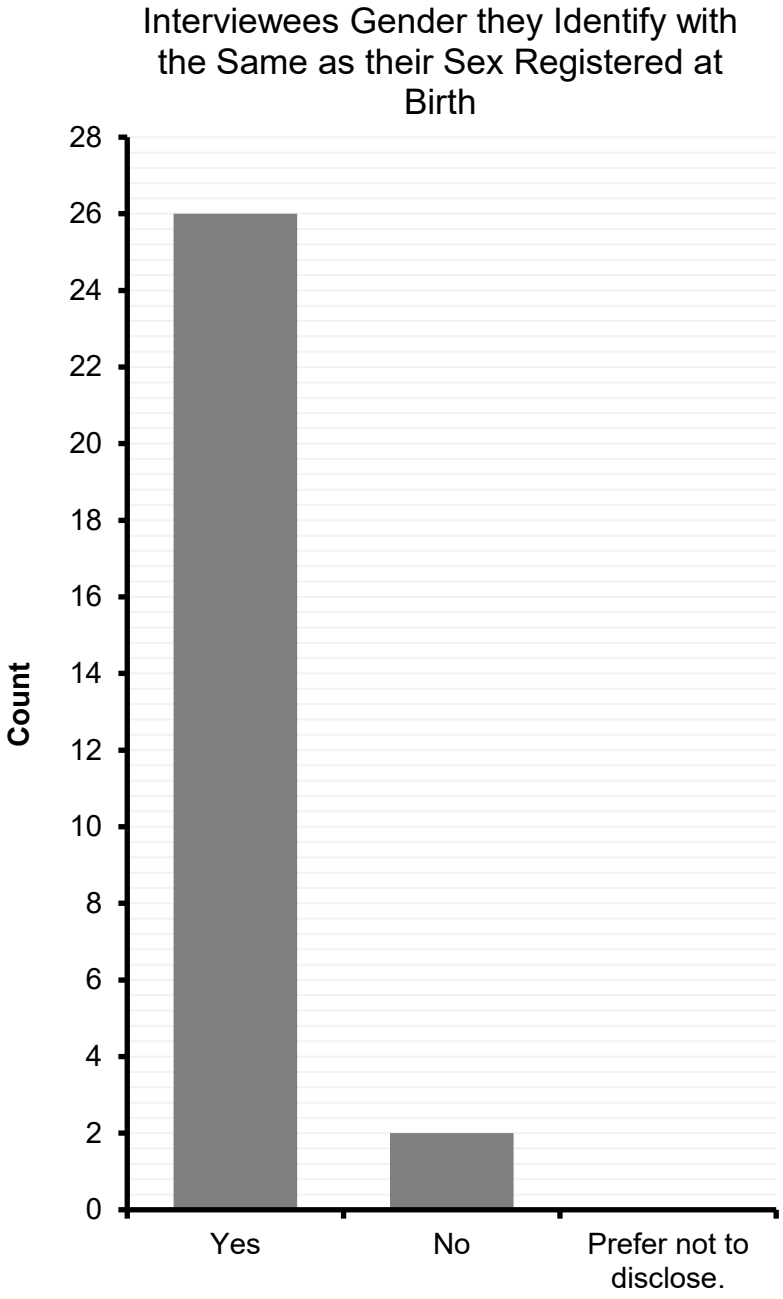


Figure A28.3. Whether the online survey respondents sample gender identity is the same as their sex registered at birth. The responses are from the online survey question 37. Is the gender you identify with the same as your sex registered at birth?

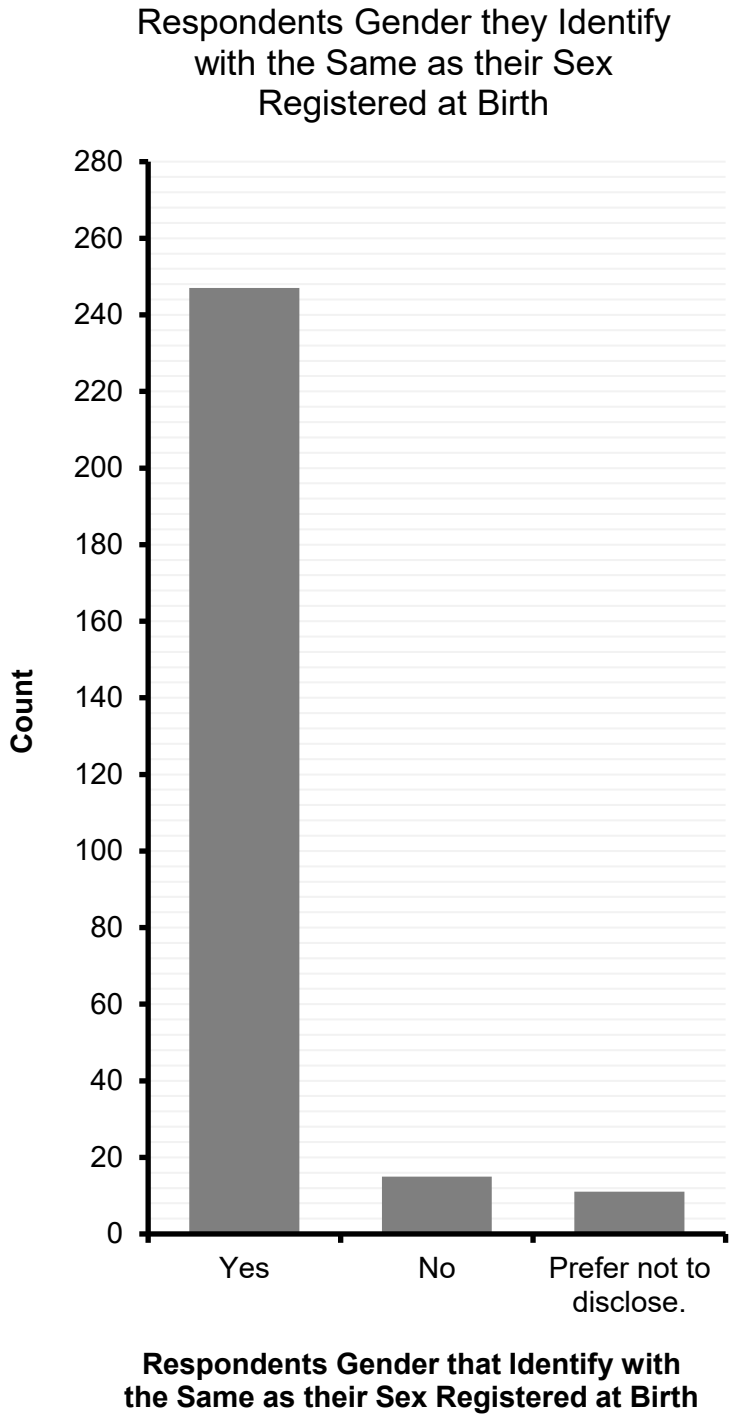


Figure A28.4. Whether the interviewees sample gender identity is the same as their sex registered at birth. The responses are from the online survey question 37. Is the gender you identify with the same as your sex registered at birth?

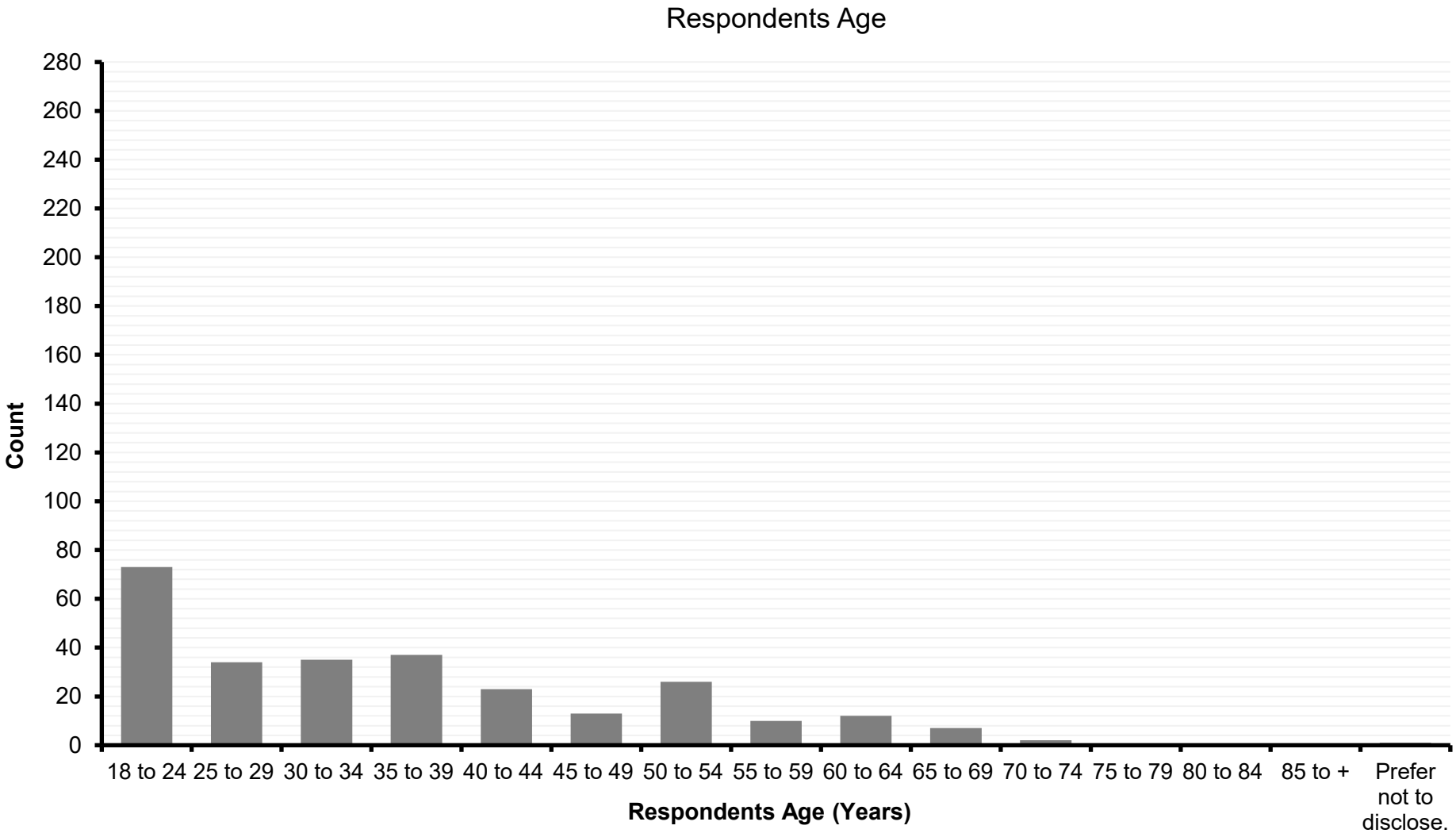


Figure A28.5. The online survey respondents' sample age. The responses are from the online survey question 30. How old are you?

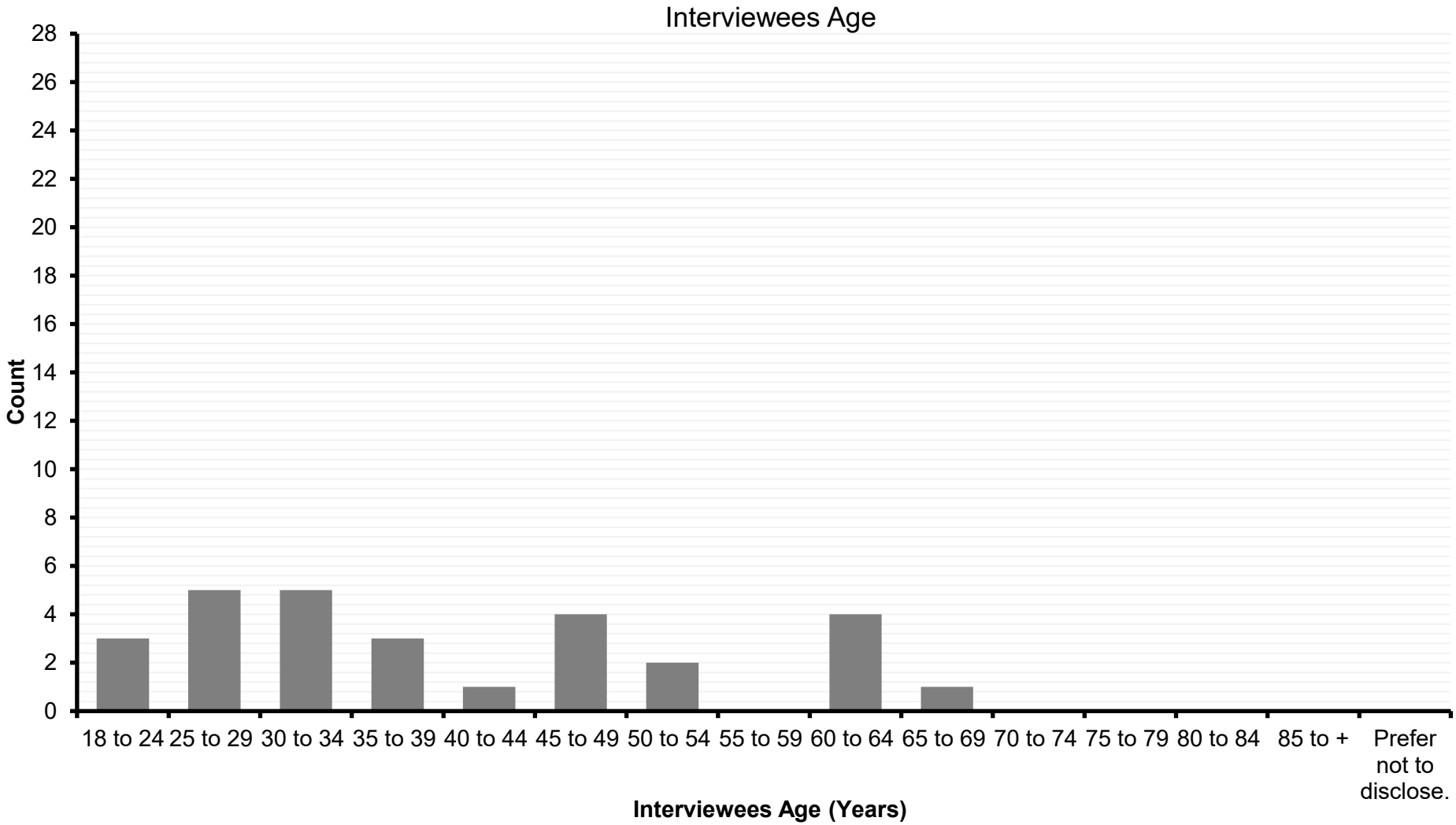


Figure A28.6. The interviewee's sample age. The responses are from the online survey question 30. How old are you?

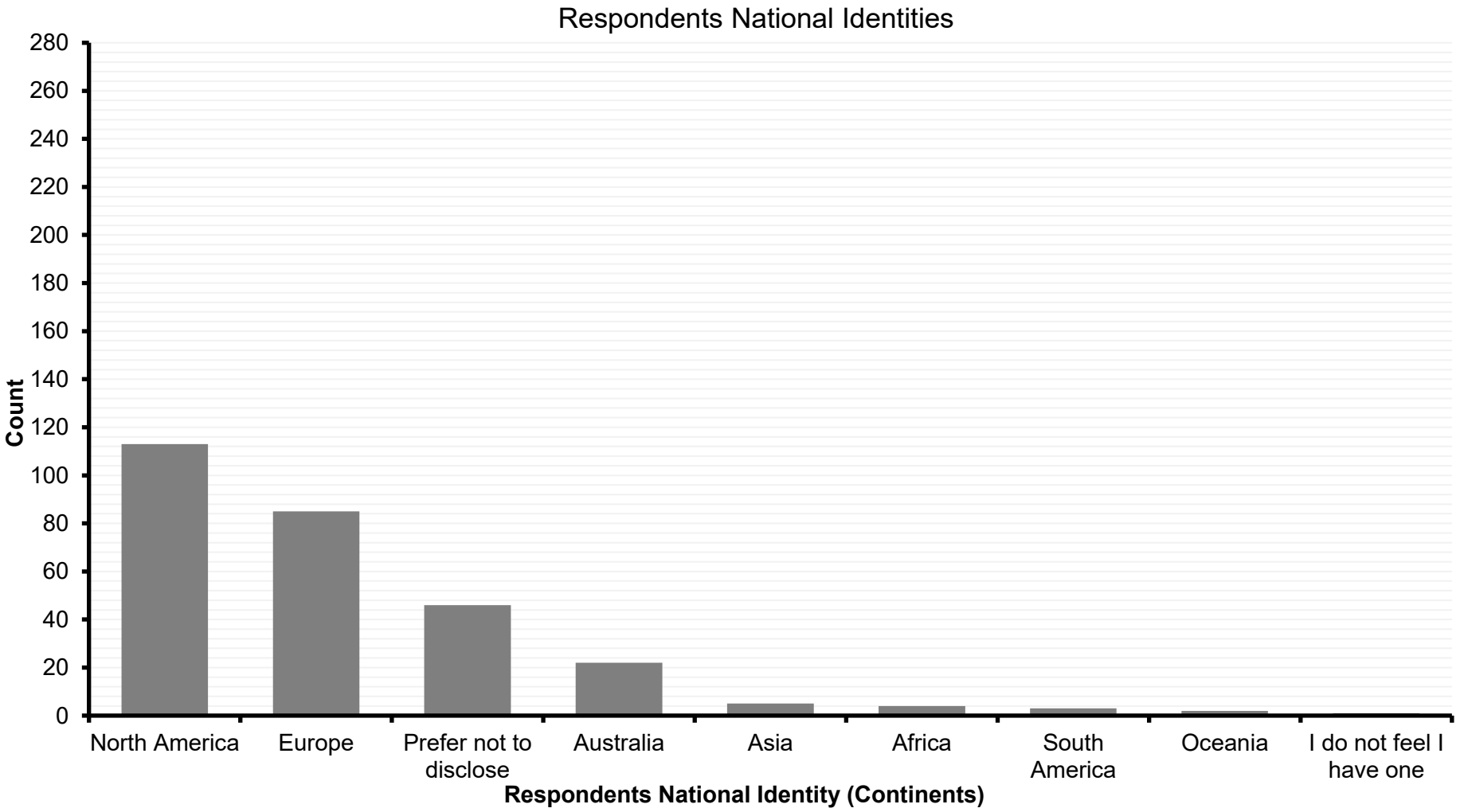


Figure A28.7. The online survey respondents' sample of national identity. The responses are from the online survey question 31. What would you consider to be your national identity?

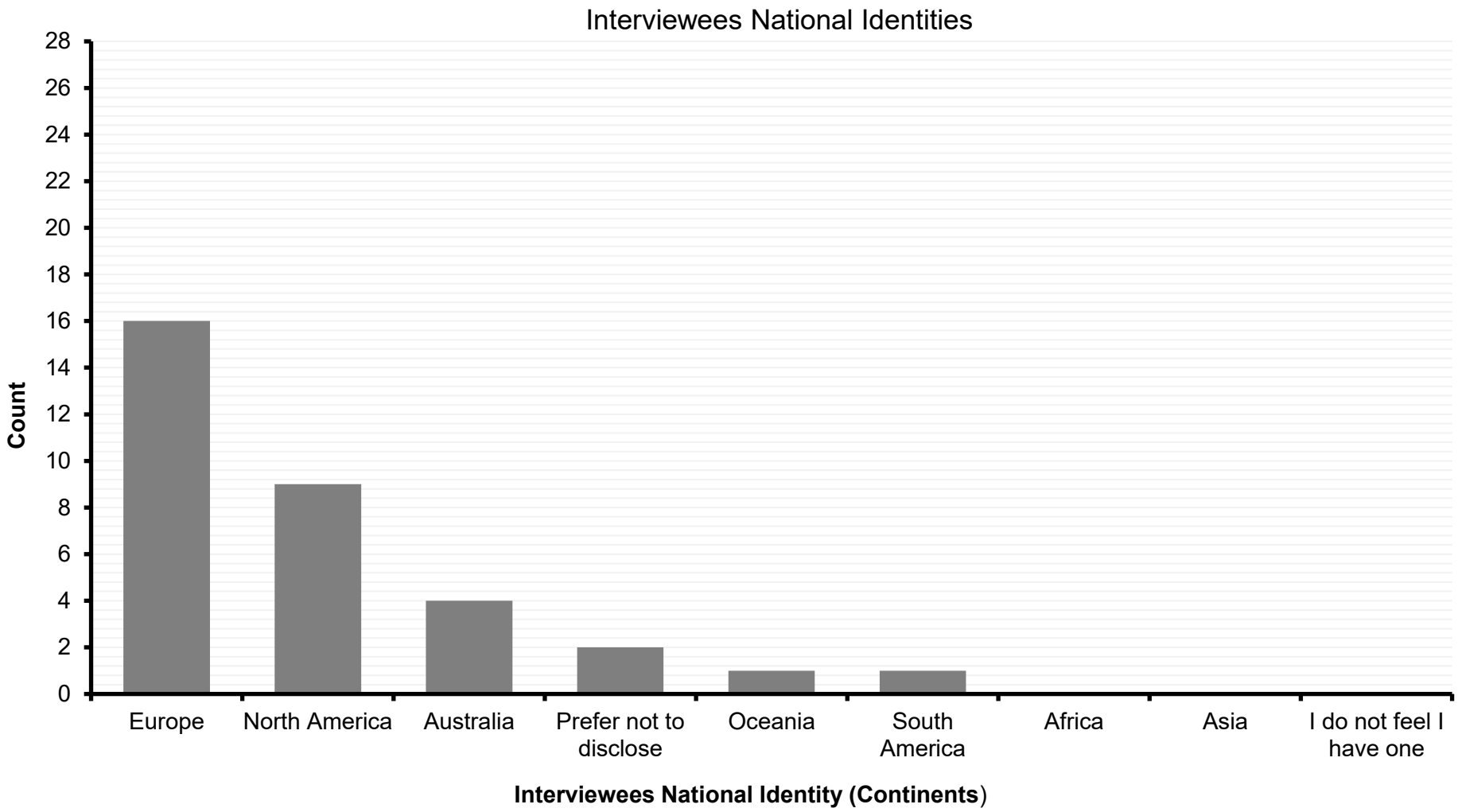


Figure A27.8. The interviewees sample national identity. The responses are from the online survey question 31. What would you consider to be your national identity?

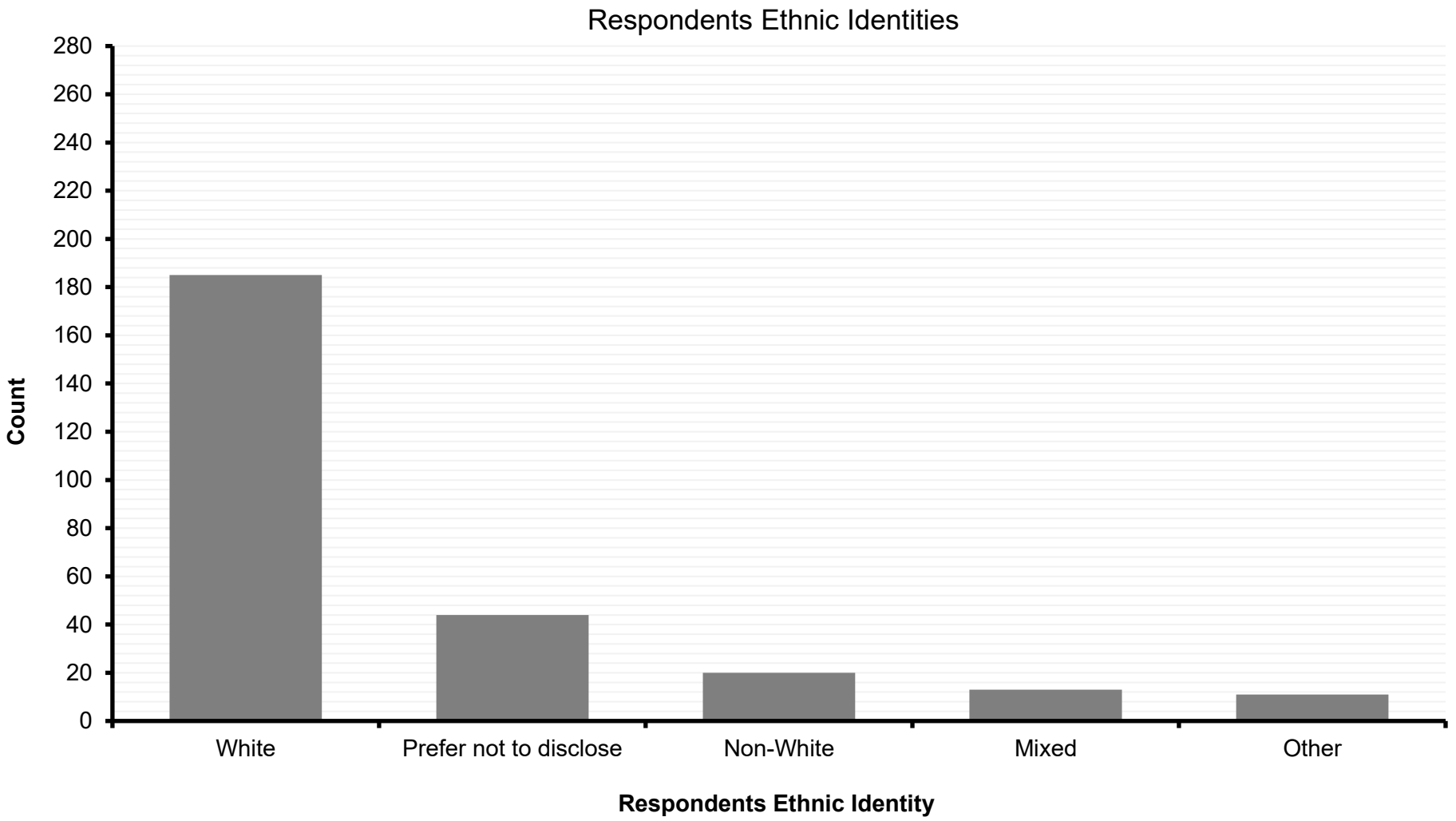


Figure A28.9. The online survey respondents' sample ethnic identity. The responses are from the online survey question 32. What would you consider to be your ethnic identity?

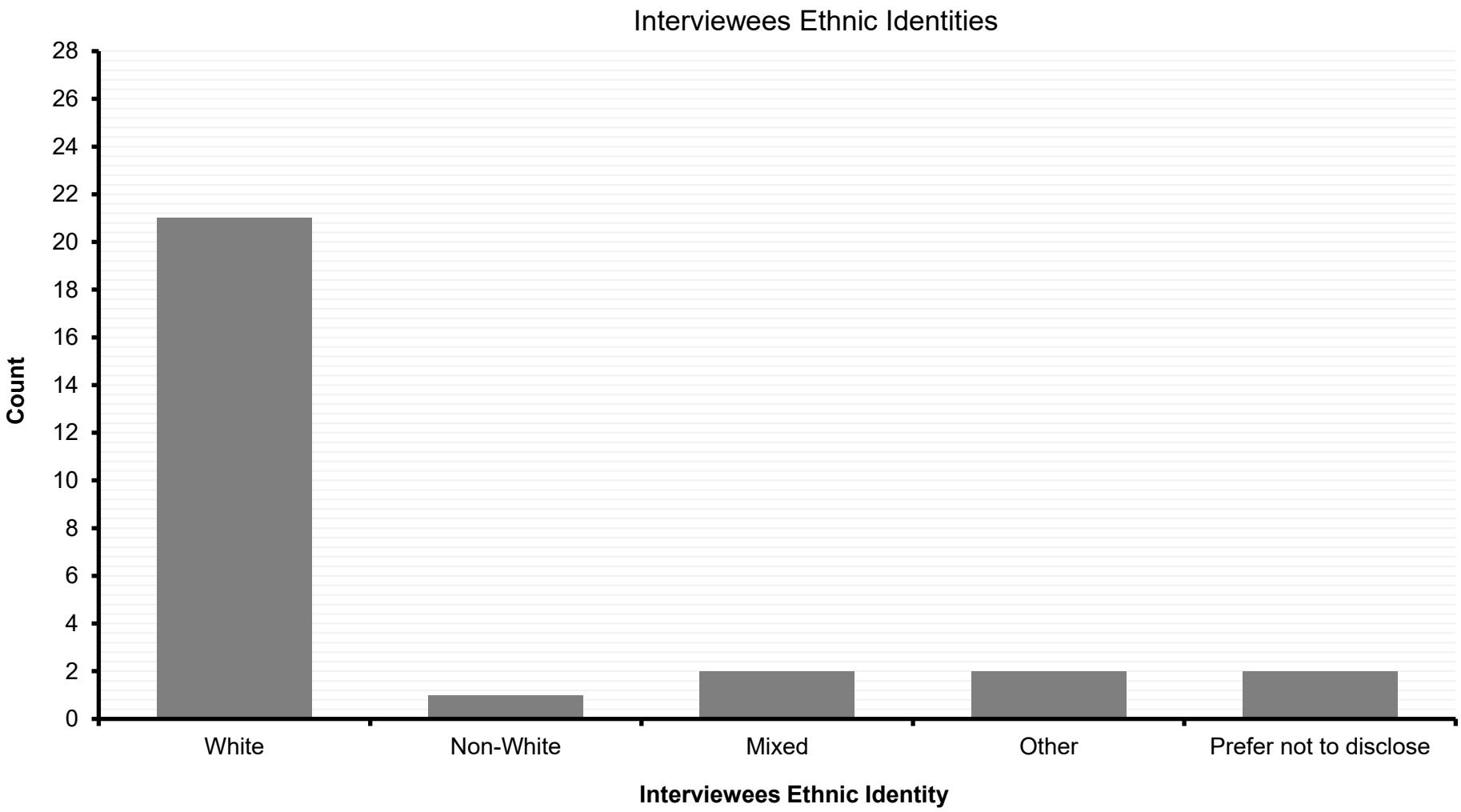


Figure A28.10. The interviewees' sample ethnic identity. The responses are from the online survey question 32. What would you consider to be your ethnic identity?

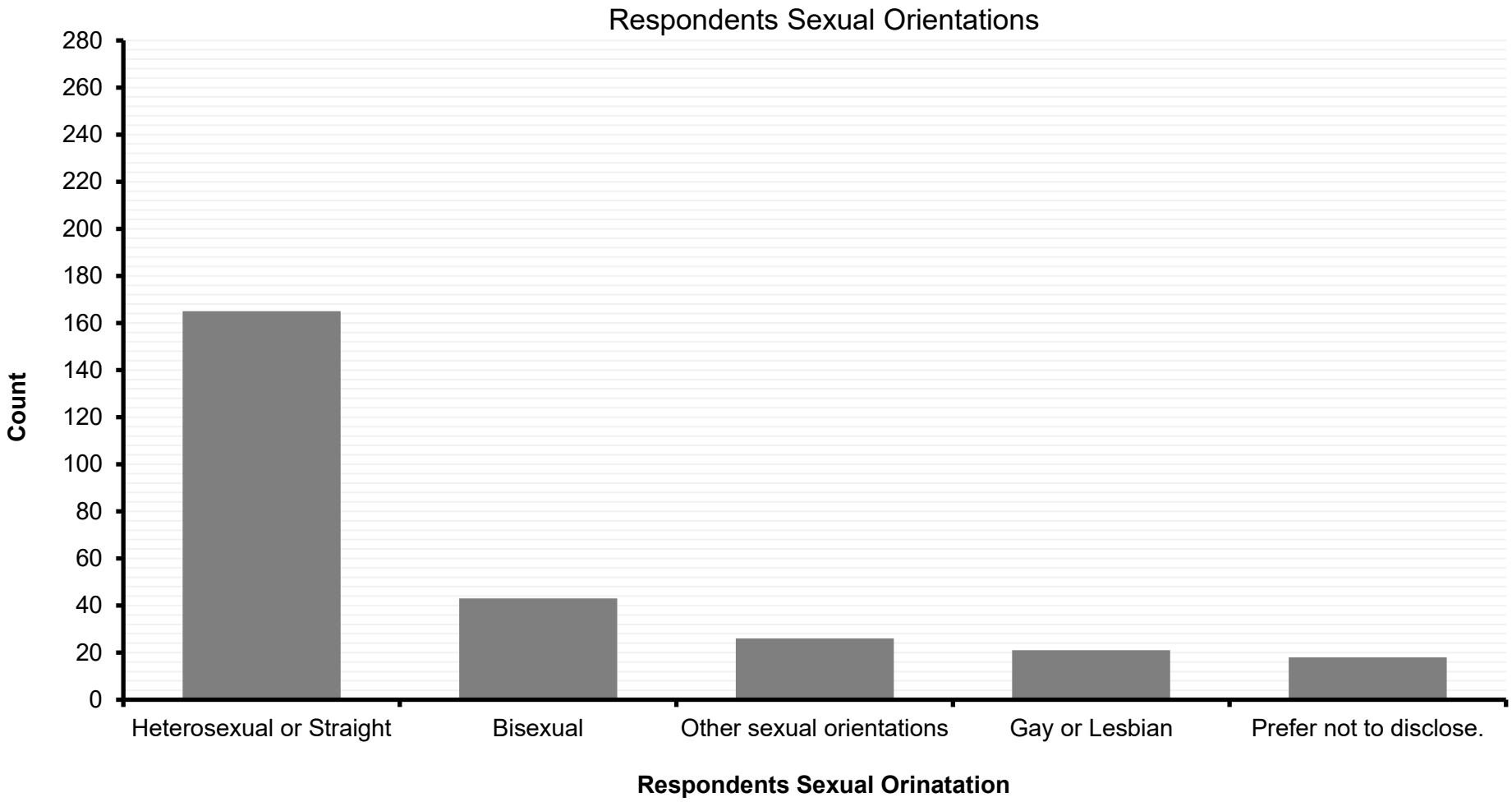


Figure A28.11. The online survey respondents' sample of sexual orientation. The responses are from the online survey question 33. Which of the following best describes your sexual orientation?

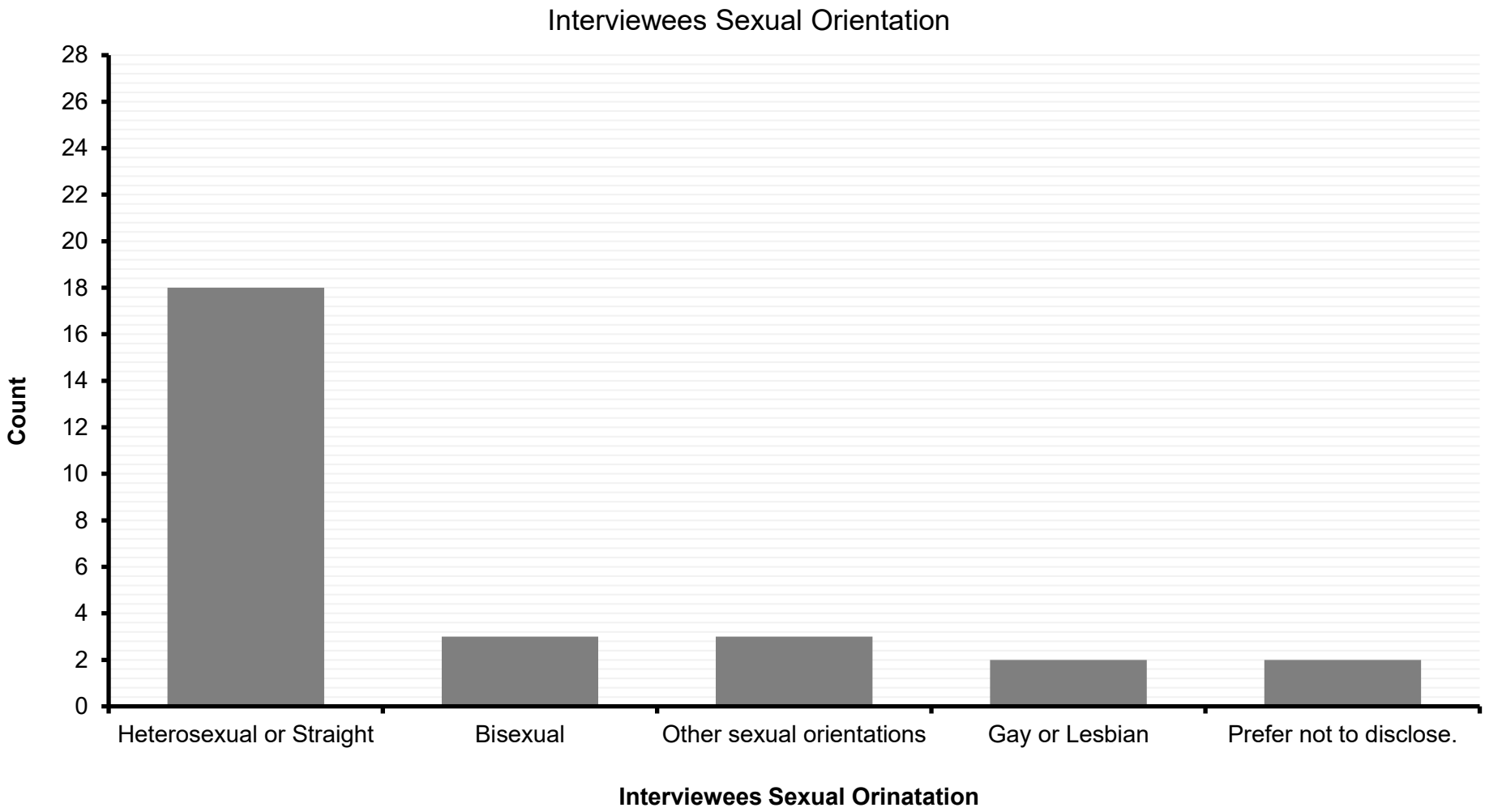


Figure A28.12. The interviewees' sample of sexual orientation. The responses are from the online survey question 33. Which of the following best describes your sexual orientation?

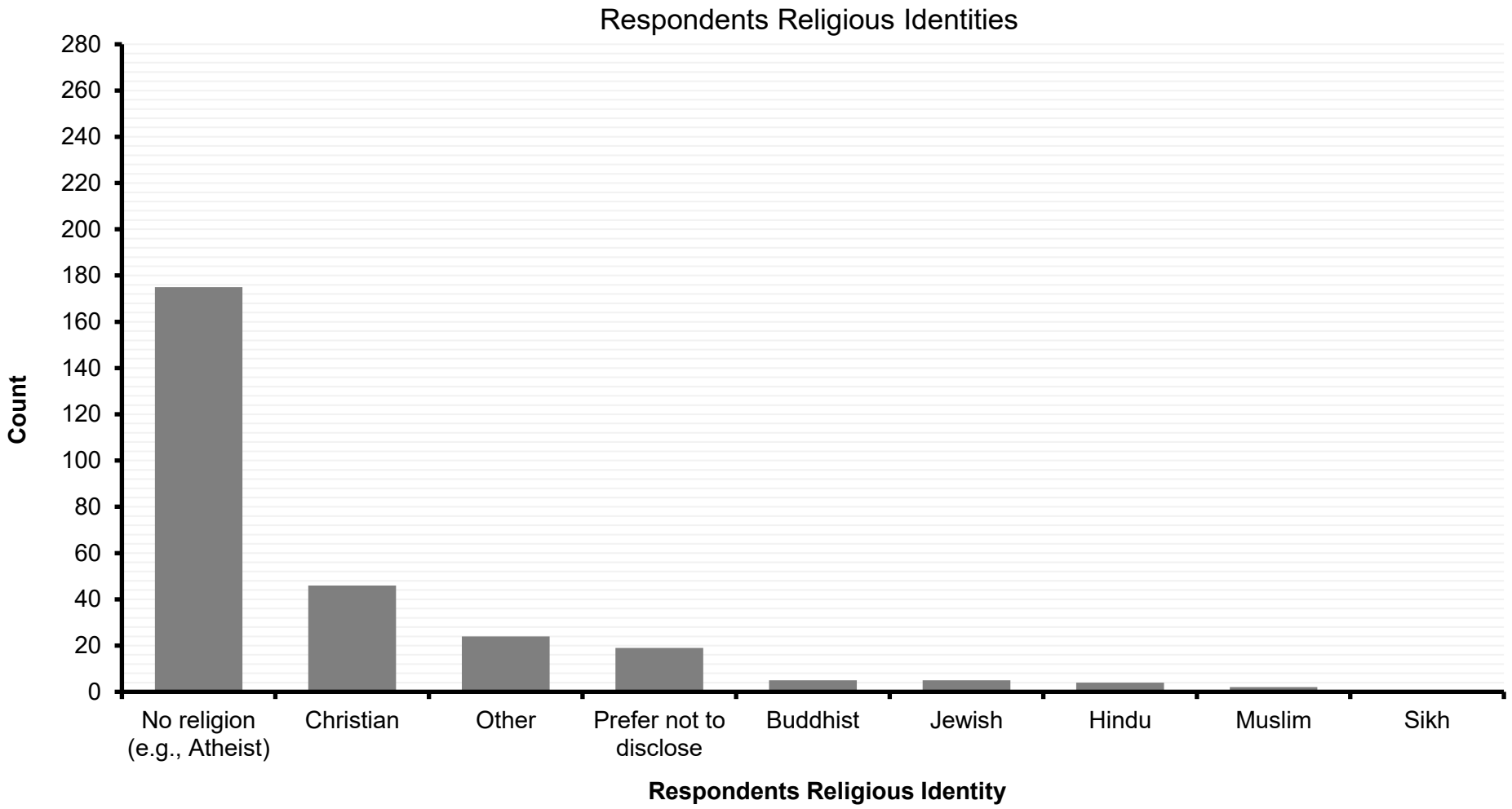


Figure A28.13. The online survey respondents' sample of religious identity. The responses are from the online survey question 34. Which of the following best describes your religious identity?

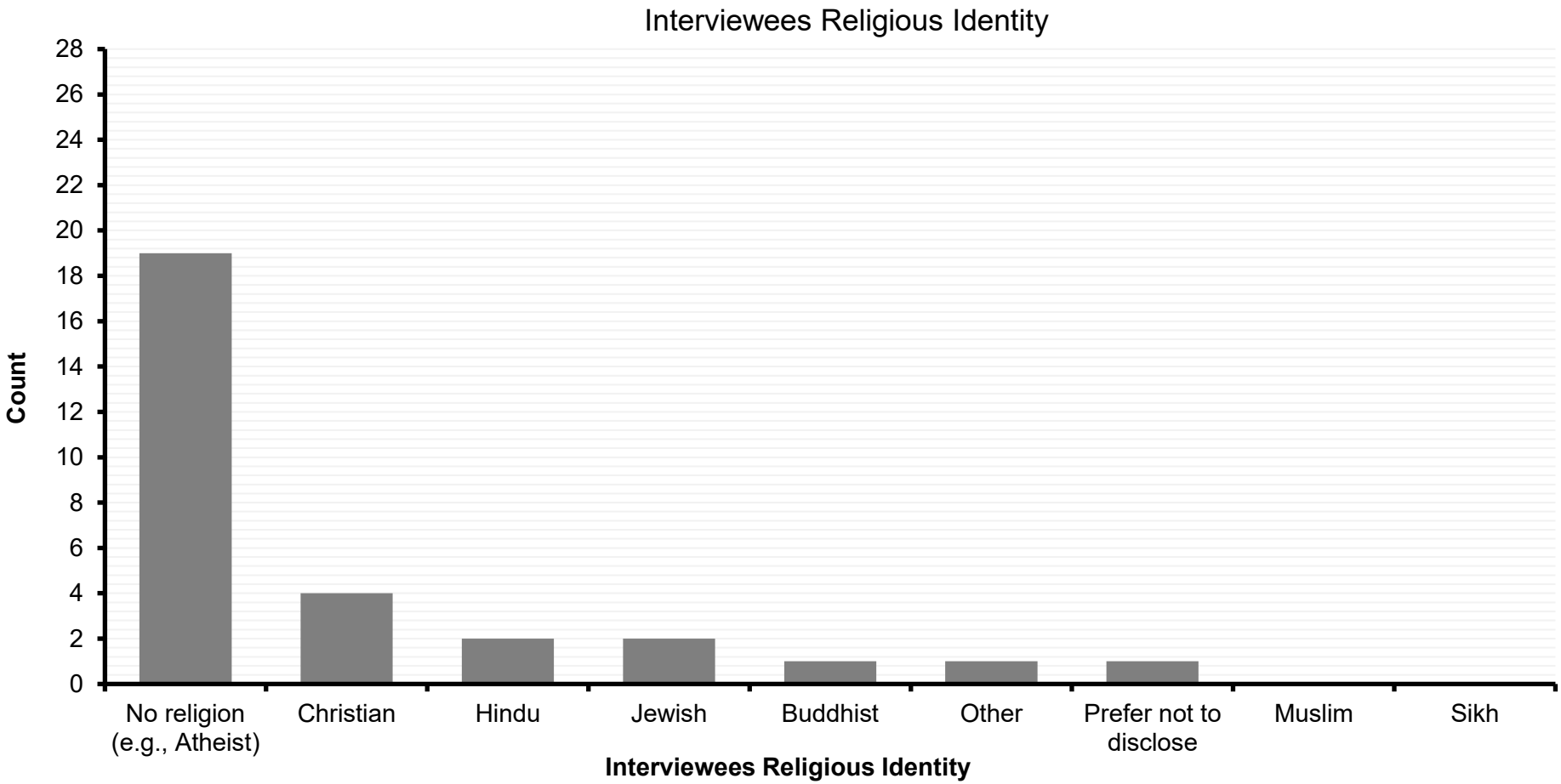


Figure A28.14. The interviewees' sample of religious identity. The responses are from the online survey question 34. Which of the following best describes your religious identity?

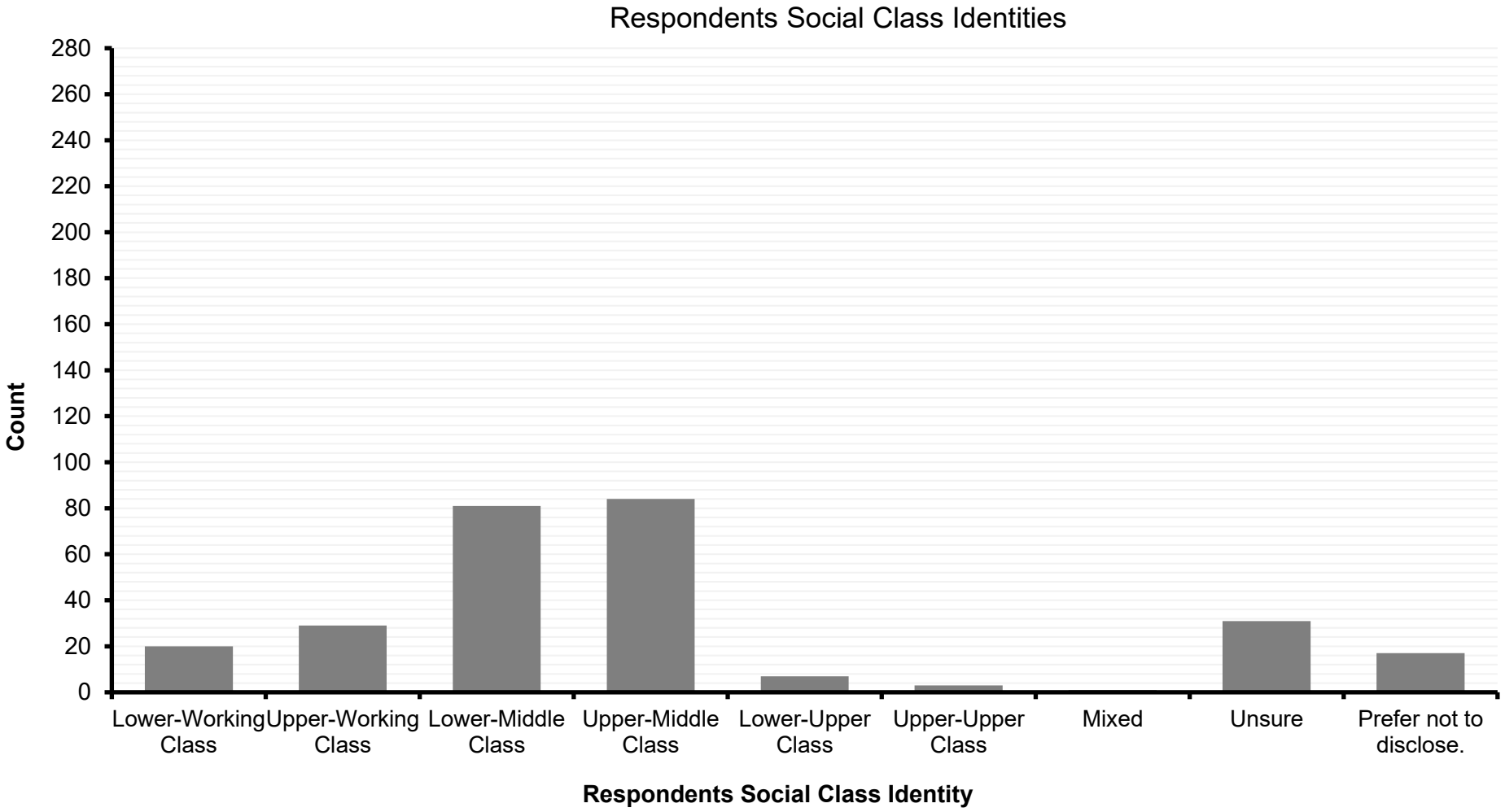


Figure A28.15. The online survey respondents' sample social class identity. The responses are from the online survey question 35. Which of the following best describes your social class identity?

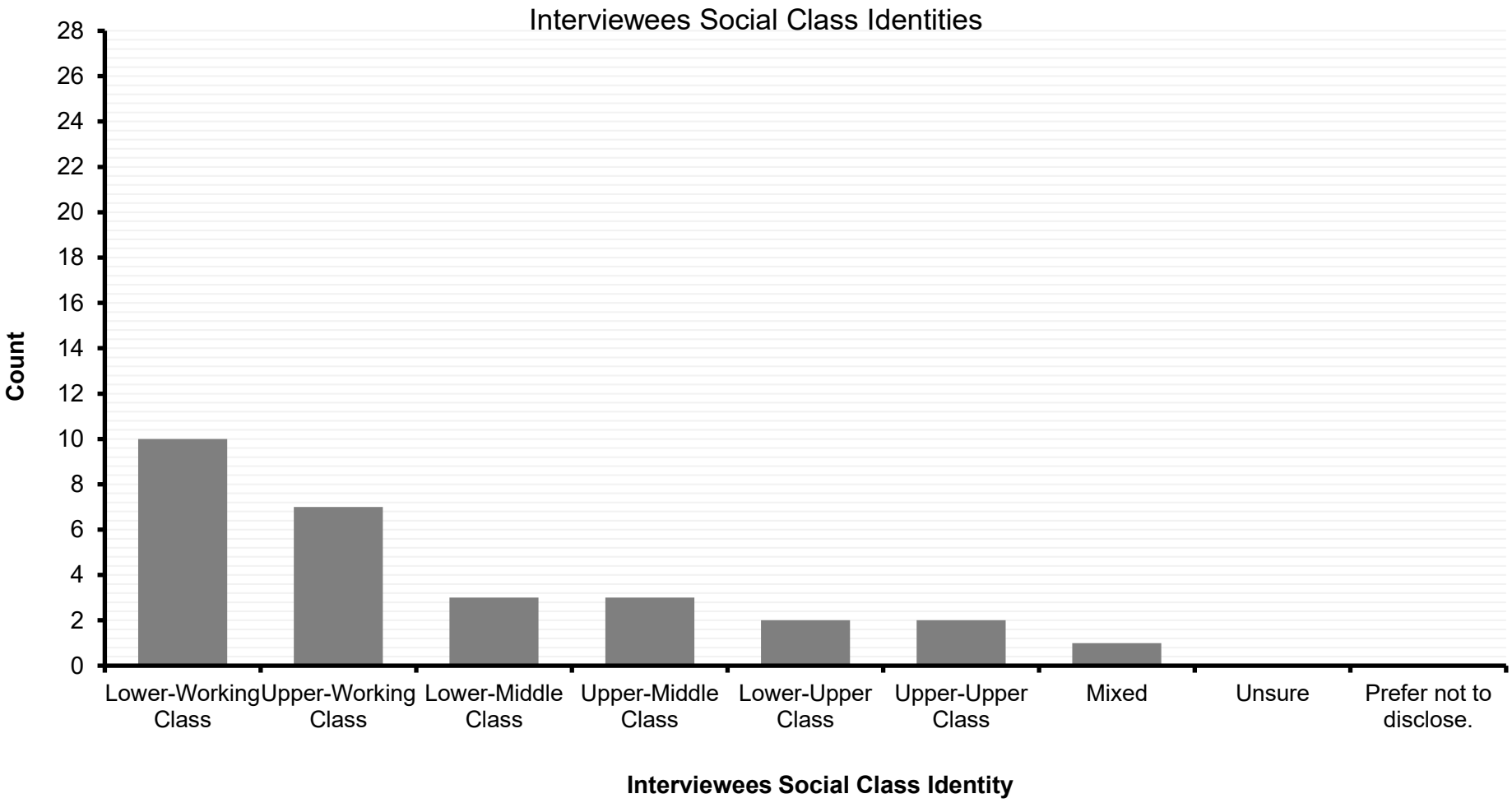


Figure A28.16. The interviewees' sample social class identity. The responses are from the online survey question 35. Which of the following best describes your social class identity?

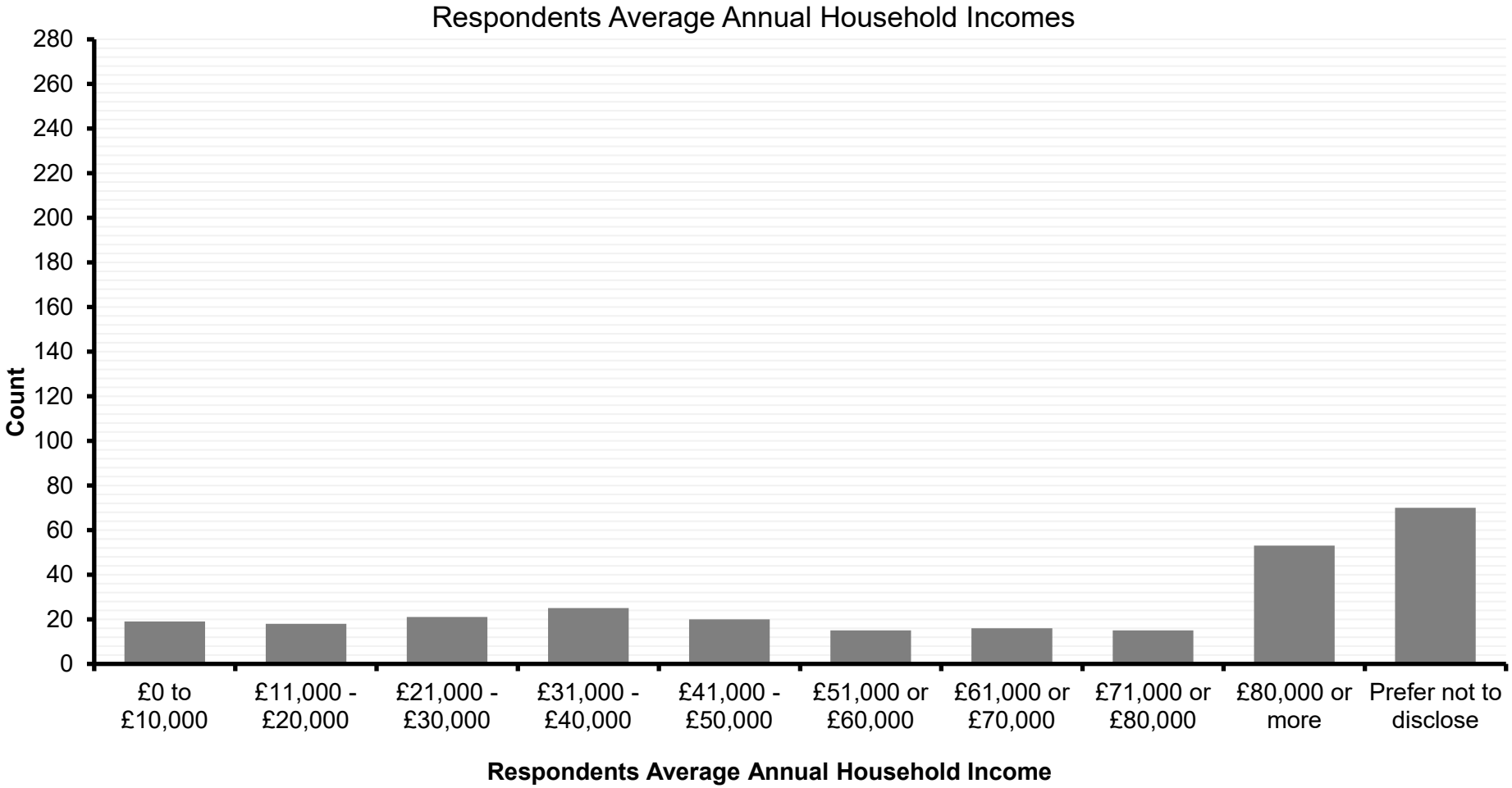


Figure A28.17. The online survey respondents' sample average annual household income. The responses are from the online survey question 36. Which of the following best describes your average annual household income?

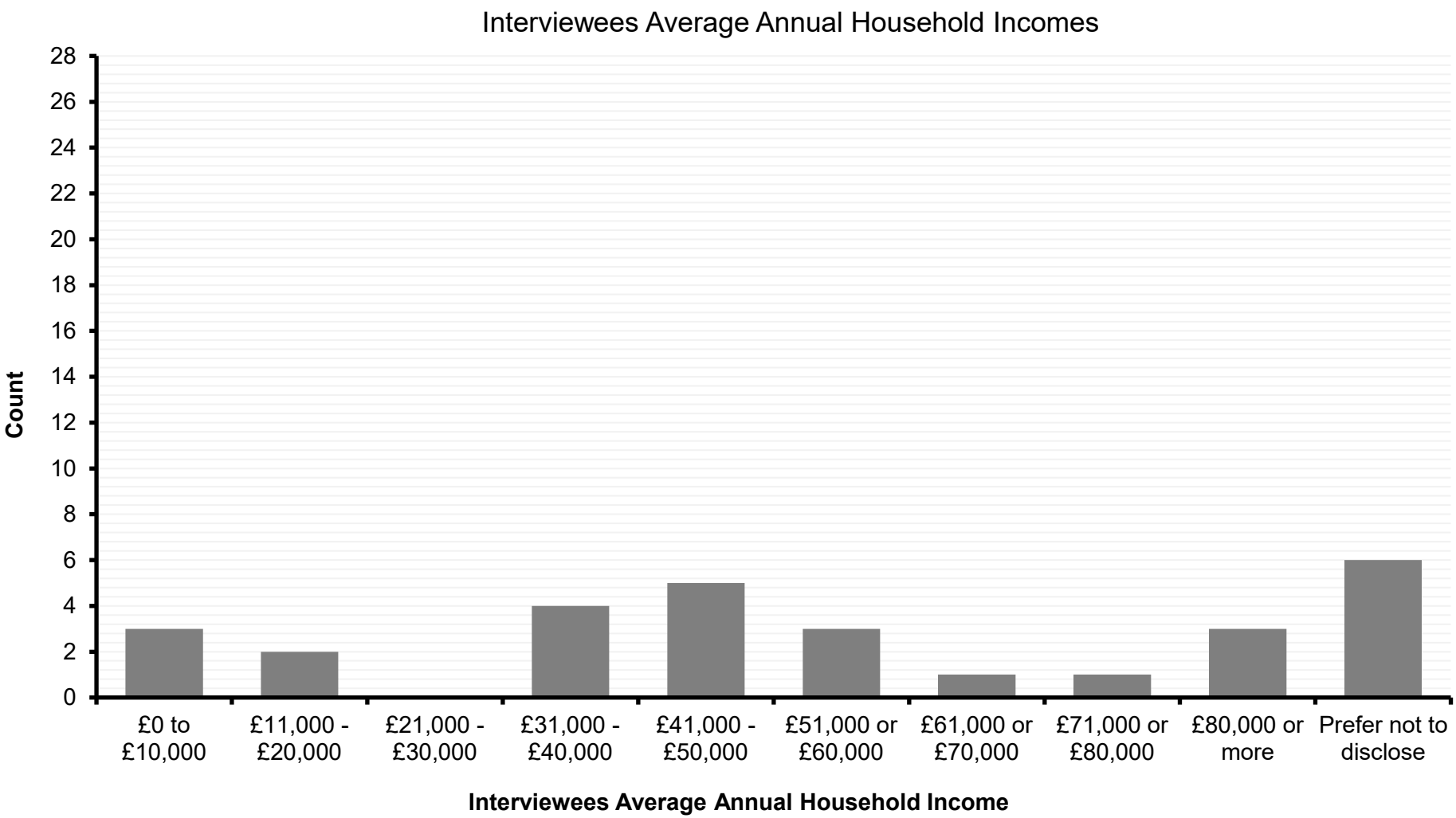


Figure A28.18. The interviewees' sample average annual household income. The responses are from the online survey question 36. Which of the following best describes your average annual household income?