CHAPTER 1

INTRODUCTION

1.1 Background

The evolution of media has undergone profound transformations, reflecting the shifts in societal norms and technological advancements. From the earliest forms of communication, such as oral storytelling and rudimentary written methods, to the advent of the printing press, each stage marked significant changes in how information was disseminated and consumed. In particular, the transition to mass media in the 20th century reshaped the landscape, allowing for broader access to diverse content. The complexities of this evolution are underscored by various economic tendencies that have played pivotal roles, as evidenced by the competitive escalation of production expenditures and the rise of blockbuster phenomena (Bakker, 2012). Moreover, different cultural contexts, such as the representation of gay, lesbian, and transgender identities in Japanese media from the Edo period to contemporary society, highlight the interplay of media and societal perceptions over time (Caldart, 2010). This dynamic interplay continues to inform our understanding of media's role in shaping cultural narratives.

The origins of media can be traced back to primitive forms of communication, which evolved significantly over centuries in response to societal needs. Early human interactions relied on oral traditions, storytelling, and symbolic representations, marking the inception of a complex information exchange system. As civilizations advanced, so

too did methods of communication, leading to the creation of written language and printed material. This shift not only facilitated greater literacy but also allowed for the dissemination of ideas across wider geographical areas. The development of entertainment industries, closely linked to these communicative milestones, illustrates how media evolved from simple narratives to multifaceted platforms (Bakker, 2012). Moreover, the establishment of public engagement initiatives in various academic disciplines highlights the importance of bridging communication gaps and fostering a richer understanding of medias role in society (Adam et al., 2009). Thus, the origins of media reveal a path shaped by technological and cultural advancements that laid the groundwork for modern communication.

Before the invention of the printing press, written knowledge was painstakingly reproduced by hand, often by scribes in monastic scriptoria. Manuscripts, written on parchment or papyrus, were rare and expensive, limiting literacy to religious and aristocratic elites. The Library of Alexandria in the 3rd century BCE, symbolized the centralization of knowledge in the ancient world, housing hundreds of thousands of scrolls before its eventual destruction (Onunka et al., 2023). Despite its loss, the library underscored the importance of media as a repository of human thought. In medieval Europe, illuminated manuscripts preserved classical and religious texts, while in the Islamic world, scholars in Baghdad's House of Wisdom translated and expanded upon Greek and Roman works (Soni, 2023). The labour-intensive nature of manuscript production meant that information spread slowly, reinforcing the authority of institutions that controlled written knowledge.

The invention of the movable-type printing press by Johannes Gutenberg in 1440 revolutionized media by enabling mass production of texts. The Gutenberg Bible in 1455 demonstrated the press's potential, making books more affordable and accessible (Onyejelem, 2018). This technological leap facilitated the rapid spread of ideas during the Renaissance and Reformation. Martin Luther's Ninety-Five Theses in 1517, printed and distributed across Europe, exemplified how media could challenge established power structures. The printing press also spurred the rise of newspapers; by the 17th century, publications like Relation from Germany in 1605 and The London Gazette in 1665 provided regular news updates to a growing literate public. Political pamphlets, such as Thomas Paine's Common Sense in 1776, played crucial roles in revolutions, demonstrating print media's power to mobilize public opinion (Pepels, 2017). The Enlightenment further amplified print's influence, as philosophers like Voltaire and Rousseau used books and essays to disseminate progressive ideas.

The 19th century introduced the first major shift from print to electronic media with Samuel Morse's telegraph in 1837. This innovation allowed near-instantaneous long-distance communication, transforming business, journalism, and military operations (Rogers, 2015). News agencies like Reuters (founded 1851) utilized telegraph networks to distribute global events in real-time, a radical departure from the slower pace of printed newspapers (Bahriddin, 2025). The telegraph's influence extended to politics; during the American Civil War, both Union and Confederate forces relied on telegraphic dispatches for strategic coordination (Rogers, 2015). Although the invention of telephone in 1876, primarily served as interpersonal communication (Manning, 2020),

it foreshadowed future electronic media by establishing wired networks that connected distant voices. These developments marked the beginning of an era where information could transcend geographical barriers at unprecedented speeds.

The early 20th century saw the rise of radio, the first medium capable of broadcasting sound to mass audiences. Guglielmo Marconi's wireless telegraphy in the 1890s, laid the foundation for radio technology, which evolved from military and maritime communication to public entertainment (Apollonio et al., 2025; Nassa, 2011). The first commercial radio station, KDKA in Pittsburgh, began broadcasting in 1920, airing election results and music. By the 1930s, radio had become a household staple, offering news, serialized dramas—The War of the Worlds in 1938—and live sports (Apollonio et al., 2025; De Santis, 2018). Politicians quickly recognized radio's persuasive power; Franklin D. Roosevelt's Fireside Chats during the year of 1933–1944, reassured Americans during the Great Depression and WWII, while Adolf Hitler's regime exploited radio for propaganda (Apollonio et al., 2025). The medium's ability to deliver real-time updates—such as Edward R. Murrow's WWII broadcasts—made it an indispensable tool for journalism. Radio also unified national cultures, as families gathered to listen to popular programs, creating shared experiences across vast distances.

Television, emerging in the mid-20th century, combined audio and visual elements to create the most immersive mass medium yet. In the 1920s, the early experiments in mechanical television gave way to electronic systems, notably Philo Farnsworth's cathode-ray tube in 1927, with the first public broadcasts began in the 1930s, but television's widespread adoption occurred post-WWII, as affordable sets entered

households (Forrester, 2019). By the 1950s, TV had surpassed radio as the dominant medium, offering news, entertainment, and advertising in a dynamic format. Politicians adapted to its visual demands; the 1960 Kennedy-Nixon debates highlighted how televised appearances could sway public perception (Rojas-Padilla et al., 2022). Television also shaped consumer culture through commercials, while its coverage of historic events—the Apollo moon landing in the 1969 (Bukley, 2020), the Vietnam War (Azimi & Ozad, 2018)—brought global moments into living rooms. Sitcoms, news programs, and variety shows defined mid-century popular culture, making television a central force in daily life.

The rise of print media marked a pivotal moment in the evolution of communication, significantly transforming societal access to information. Originating with the invention of the printing press in the 15th century (Onyejelem, 2018; Pepels, 2017), print media provided a mechanism for disseminating knowledge beyond the confines of oral tradition or exclusive elite spheres. This technological advancement facilitated the mass production of books, newspapers, and pamphlets, thereby democratizing information and fostering literacy among the general populace. By the 19th century, print media had established itself as a powerful tool for social change, enabling the widespread distribution of revolutionary ideas and creating a platform for public discourse. However, early practitioners of these medium faced challenges in adapting to emerging technologies, often clinging to traditional print-based models while overlooking the potential of innovative communication methods (Lynch, 1994). Consequently, the benefits of technological advancements in communication were not

fully realized until later (Watson, 2015), underlining the transformative yet contested nature of media evolution during this period.

The advent of mass media and television marked a significant turning point in the way information and culture were disseminated to the public. By the late 20th century, television had become a dominant medium, shaping societal norms and influencing public opinion. Its rise was fuelled by technological advancements, including the establishment of broadcasting networks and improved reception, which facilitated widespread access to news and entertainment. In regions such as Kashmir, the development of television served as a milestone that not only transformed local communication but also intensified the community's reliance on this medium amid political turbulence, as detailed in (Khan & Raja, 2024). Furthermore, television's convergence with digital media illustrates its adaptability to contemporary cultural demands, creating interactive spaces that engage users and reflect their anxieties, as discussed in (Fox, 2017). This interplay of media forms underscores the dynamic evolution of communication from traditional print to a multifaceted digital landscape.

In concluding the exploration of media evolution, it becomes evident that the journey from early forms of communication to the pervasive influence of mass media and television has fundamentally transformed societal interaction. The emergence of diverse platforms has enabled unprecedented access to information, shaping public discourse and collective action. Notably, citizen advocacy has played a critical role in influencing communication policies, as discussed in the long-term analysis of citizen engagement in shaping public policy (Mueller, 2004). Furthermore, the relationship

between mass media and health communication illustrates the profound impact that media can have on societal well-being, emphasizing the importance of strategic communication efforts (Chukwu-Okoronkwo et al., 2019). As technology continues to advance, understanding the historical context of these changes is essential for navigating the complexities of contemporary media landscapes and their implications for future communication practices.

The evolution of mass media in the Internet age has been characterized by transformative advancements that challenge traditional models while fostering unprecedented opportunities for innovation and accessibility. The rapid growth of information and communication technology (ICT) has compelled media companies to rethink their strategies and embrace new mediums, significantly altering industry dynamics. As noted in Mueller (2004), the shifting demand and supply conditions necessitate a re-evaluation of cooperation between suppliers and customers, which has become pivotal in the development of content delivery. This transition reflects a broader trend where virtual products increasingly undermine physical formats, leading to phenomena such as the decline of optical disc markets, as detailed in Khan & Raja, 2024). Consequently, the rise of digital platforms not only democratizes content creation and distribution but also intensifies competition, resulting in a landscape where the survival of established entities depends on their adaptability to continuous change.

The advent of streaming services has fundamentally transformed the landscape of traditional media, reshaping consumption patterns across various sectors, including television, music, and sports. This paradigm shift is largely driven by the increasing

demand for personalized and on-demand content, prompting traditional media outlets to reconsider their operational models. For instance, the rise of over-the-top (OTT) platforms like DAZN and Amazon has challenged established broadcasters by providing direct access to content, which bypasses traditional distribution channels entirely. As noted in the study, these changes reflect a broader trend toward direct-to-consumer (D2C) approaches, where niche targeting and enhanced digital experiences are becoming paramount for engaging audiences (Hanich, 2015). Similarly, in the music industry, the transition to digital platforms illustrates the need for innovative business models that align with contemporary consumer preferences, showcasing how digitalization is reshaping the industry's core (Khan & Raja, 2024).

The internet has fundamentally transformed the landscape of mass media and streaming services, fostering a dynamic environment where accessibility and consumer choice reign supreme. Unlike traditional media, which often relies on fixed schedules and geographical limitations, streaming services provide unprecedented convenience, allowing users to access content on-demand across various devices. This shift not only democratizes media consumption but also enhances the viewing experience through personalized content recommendations based on individual preferences. Furthermore, the proliferation of over-the-top (OTT) services has disrupted conventional cable television models, as evidenced by the declining popularity of optical discs and satellite services in favor of streaming options like YouTube TV and SlingTV, which offer comprehensive access to live sports and other content (Snyman & Gilliard, 2019). Ultimately, the internet's influence has catalysed innovation in media delivery,

presenting an array of benefits that cater to modern consumers desires for flexibility and immediacy.

The transformative impact of the internet on mass media has ushered in an era characterized by profound shifts in consumption patterns, production, and distribution. As traditional mediums grapple with technological advancements, the emergence of streaming services epitomizes the ongoing creativity and adaptability required to thrive in a digital landscape. An analysis of industries like optical discs underscores the urgency for content providers to innovate continually in response to changing consumer preferences, as evidenced by the decline of Blu-ray amidst fierce competition from digital alternatives (Hermes et al., 2010). Furthermore, the dynamics of competition within the information and communication technology sectors reveal that companies must cooperate and evolve alongside their consumers to sustain relevance (Mcgee, 2018). The overall implications of these changes extend beyond mere survival; they highlight the necessity for strategic foresight and collaborative efforts to navigate the complexities of a disrupted media environment.

The evolution of media has undergone one of its most radical transformations with the advent and proliferation of the internet, fundamentally altering how content is produced, distributed, and consumed. Traditional television, once the dominant medium for entertainment and information, has been reshaped by digital technology, leading to the rise of streaming platforms that offer on-demand, personalized viewing experiences (Snyman & Gilliard, 2019). This shift represents not just a technological advancement but a cultural and economic revolution in media consumption. The internet has

democratized content creation, disrupted traditional broadcasting models, and redefined audience engagement, making streaming television the new norm.

The launch of platforms like YouTube (2005) and Netflix's streaming service (2007) marked the first major steps toward internet-based television. Netflix, originally a DVD rental service, recognized the potential of streaming and pivoted to an all-digital model, offering a vast library of films and TV shows for a monthly subscription fee (Ms. H. Kaur & Ashfaq, 2023). This innovation eliminated the need for physical media and allowed users to watch content at their convenience. Other services soon followed, including Hulu (2008), which focused on next-day TV episode streaming, and Amazon Prime Video (2011), which bundled video content with e-commerce benefits (Ms. H. Kaur & Ashfaq, 2023; Snyman & Gilliard, 2019). These platforms capitalized on growing broadband penetration, improved video compression technologies, and the proliferation of internet-connected devices, making streaming both feasible and desirable for mass audiences.

As streaming services grew, consumer habits shifted dramatically. Binge-watching, a term popularized by Netflix's release of entire seasons at once, became a cultural phenomenon, contrasting sharply with the weekly episode releases of traditional TV. Audiences increasingly valued on-demand access, favoring platforms that allowed them to watch content at their own pace (Humphries et al., 2018; Jenner, 2020). The decline of scheduled programming and the rise of algorithm-driven content discovery underscored a broader cultural shift toward media individualism, where users expect entertainment to conform to their lifestyles rather than the reverse.

The streaming revolution has had profound economic and cultural repercussions. Traditional advertising models have been disrupted, with many platforms opting for subscription-based revenue (subscription video on demand / SVOD) or hybrid models incorporating ads (advertising-based video on demand / AVOD) (Kumar et al., 2023). This shift has forced advertisers to rethink their strategies, leading to innovations like targeted programmatic ads and branded content integrations. Meanwhile, the globalization of content has accelerated, with streaming platforms distributing shows and films across borders, often dubbing or subtitling them for international audiences. This has led to the rise of non-English language hits like Squid Game (Netflix) and Money Heist (Netflix), demonstrating that streaming has democratized media consumption on a worldwide scale (Ms. H. Kaur & Ashfaq, 2023; Kumar et al., 2023). Culturally, streaming has also enabled niche genres and underrepresented voices to thrive, as platforms cater to diverse audiences rather than relying solely on mass-market appeal.

Television, since its inception, has primarily functioned as a dominant medium for leisure and entertainment, offering audiences an escape from daily life through sitcoms, dramas, and variety shows. However, over time, its role expanded beyond mere amusement, transforming into a powerful tool for storytelling that conveys deeper societal values—particularly heroism (Anggoro et al., 2024; Dhaniel Audisa & Kusumandyoko, 2022; Mukhlas et al., 2024). Initially designed to captivate viewers with light-hearted content, television gradually incorporated narratives of courage, sacrifice, and moral integrity, shaping public perception of what it means to be a hero (Franco et

al., 2018). By analyzing television's transition from pure entertainment to a platform for heroic storytelling, we can understand how the medium influences collective consciousness, reinforces cultural myths, and inspires real-world behaviour.

Heroism is part of value shared through literature. Like in the story of the outlaw hero thief Robin Hood (Haller, 2014) that shared through writings in literatures. Even in the television today, continues to evolve as a medium for heroic storytelling, particularly through superhero franchises like The Flash (2014-2023) and Daredevil (2015-2018), which blend action with moral introspection (Burrow et al., 2021). By transitioning from mere escapism to a vehicle for meaningful narratives, media and television has cemented its role not just as a source of leisure, but as a modern-day storytelling medium that defines, challenges, and celebrates the very notion of what it means to be a hero.

Indonesia's longstanding history of freedom fighting dates back to the pre-independence era. The stories of pre-independence Indonesian heroes like Pangeran Diponegoro, Cut Nyak Dien, and Tuanku Imam Bonjol not only passed down through literatures but also movies (Kusuma Wardhani et al., 2022; Mahmudi & Suryadi, 2024; Srikandi, 2021). This emphasizes the crucial role of media in passing down the value of heroism to Indonesian youth.

There are also pivotal changes in the concept of heroism in Indonesia between pre-independence and after the independence era. While the root of the Indonesian heroes' history remains to be further explored (Pellegrini, 2012; Wood, 2005), the pre-independence heroes taught the value of heroism by fighting against colonization by the Dutch and the Japanese as a 'common enemy' (Mahmudi & Suryadi, 2024). After

independence, the value of heroism is shifted not only fighting against a common enemy but also to 'ideas', and it was influenced by the media (Ahmad, n.d.). The heroic aspects, like justice and courage, that were transmitted through the media, are what will be explored in this research.

1.2 Identification of the Problem

The long history of media keep on progressing, especially in the digital age whereas everything is connected. The influence of entertainment on individual behaviour and societal values has become a significant area of study (Bolin & Skogerbø, 2013). Through storytelling, media can influence viewers' behaviour, inspire action, and teach moral lessons (Praditama et al., 2023; Sindhuja et al., 2023). These values are transmitted not only by physical example, but through the mass medium like television.

How people view the world can be influenced by media. George Gerbner's cultivation theory offers a framework for comprehending how viewers' worldviews are shaped by extended exposure to media information (Littlejohn et al., 2021). In order to compare violence on television with violence in the real world, the National Committee employed content analysis data gathered by Gerbner. The analysis revealed statistics on the quantity and kinds of violence on television, and the conclusion was that there is a lot of violence on television (Al Ibrahim, 2023). According to this theory, the more time spent in a media environment, the more likely people are to adopt the behaviours that are portrayed there (Shrum, 2017). These values are cultivated through the intensity of the viewers in consuming the media.

Universitas Pelita Harapan

Behaviour, as understood through symbolic interactionism, is shaped by social interactions and the meanings individuals assign to them. This sociological perspective emphasizes that people act based on shared symbols—such as language, gestures, and cultural norms—which they interpret through communication. Unlike instinct-driven actions, human behaviour is dynamic and constructed through ongoing social exchanges (Husin et al., 2021). In conjunction to cultivation theory, these symbols transmitted through television as medium.

One of the behaviours is the heroic action that basing on cultivation perspective, the frequency of heroic action would impact audience perception through repeated media exposure. Heroes are usually portrayed as brave, unselfish people who overcome adversity in television, movies, and social media, which reinforces societal norms of bravery (Rusch, 2022). Audiences eventually internalize these stories, thinking that heroic deeds are more prevalent and possible than they actually are (Mukhlas et al., 2024; Wijayakusuma & Dwipa, 2022). Because people imitate the actions they witness on film this culture effect has the potential to inspire heroism in real life.

In the cultivation theory, media broadcasting plays a huge role in shaping the mind of its audiences that further influence behaviour. De Santis (2018) discussed on the effect of radio broadcast "The War of the Worlds" in 1983 that causes mass panics, showing how powerful media influence can be. This shows that media plays a significant role of media in influencing behaviours of its audiences.

The study of media influence that preceded this study dated back on how print media influence the emergence of nationalism. Contemporary newspapers reports and

editorials are leading the emergence of Hindu nationalism in India, sparking the development of Babri Demolition campaign in 1984, Gujarat Riot in 2002, and General Elections in 2014 (Bhutia, 2017). The broadcast of television also entices the spirit of heroism in influencing the India National Cricket team and its supporters (Ghosh, 2006). In the digital age, the influence is not limited to print and broadcast, but also digital media like television streaming services on the internet, that never been studied before which becomes the core nexus of this study's research gap.

In examining media consumption, it becomes crucial to differentiate between mere frequency and the intensity of engagement. While frequency predominantly talked about the quantity of watching (e.g. episodes or hours/minutes), intensity encompasses the emotional depth and cognitive involvement that viewers experience during their consumption (Starosta et al., 2019). Research indicates that viewers who immerse themselves fully in the storyline exhibit stronger identification with characters, subsequently influencing their behavioral patterns in real life (Michalopoulos & Rauh, 2024).

Despite the growing body of literature on media influence and its impact on individual behaviour there is a notable gap in research focusing on the influence of *anime* (a Japanese animation), particularly in non-Western contexts. Most studies on cultivation theory and media effects have focused on Western media or general media consumption (Shrum, 2017; Mustafaj & Van Den Bulck, 2021), leaving a gap in understanding how specific *anime* series, particularly those with strong heroic themes, impact viewers in non-Western settings. Heroism has been studied extensively in

psychology and sociology (Franco et al., 2018; Stokes-Parish et al., 2020). This research is intended to add to the library of communication encyclopaedia on exploring how the role of media in fostering heroic traits through the *anime*.

Traditionally, heroism has been studied in psychology and sociology. Heroism focuses on individual traits, upbringing, and personal experiences (Stokes-Parish et al., 2020). Characteristics like bravery, compassion, and a readiness to put one's own safety at danger are all part of the psychological and social concept of heroism (Franco et al., 2018). Media, as a powerful tool for socialization has the potential to influence viewers' values, attitudes, and behaviours (Ms. H. Kaur & Ashfaq, 2023). It is often associated with acts of selflessness and courage, whether in extraordinary circumstances or everyday life. While the role of media in shaping heroic behaviours has gained attention in recent years (Anggoro et al., 2024). The heroic acts is tightly connected to the emotion whereas on top of the frequency of watching, the depth of the connection also lies within the duration and years of following the series that forms the intensity of watching (Ameri et al., 2024; Dewan, 2022). The discourse of how *anime* can influence the heroic behaviours of its viewers is what will be the main focus in this research.

The root of heroism is tightly connected with nationalism. Syaifullah in Hatami (2018) stated that nationalism in the past was an act of heroism in facing invaders, in which the concept swiftly departed from facing outer enemy into upholding internal unity to reach fair and prosperous Indonesia. The efforts to uphold these traits of unity are shown today in the form of heroic demonstrations while carrying the flag of *One Piece*.

The development of colour spectrum has been growing exponentially in the broadcast media. Among the various forms of that media, *anime* has emerged as a powerful cultural force, transcending geographical and cultural boundaries (Steinberg, 2015). The global rise of *anime* as a cultural phenomenon (Ifi Gama, 2024) has transformed the way media influences individuals, particularly young adults.

One of the most iconic *anime* series, *One Piece*, created by Eiichiro Oda, has captivated millions of viewers worldwide with its themes of heroism, friendship, perseverance, and justice (CBR.com). *One Piece*, with its long-running narrative, rich character development, and profound moral lessons, stands out as a significant cultural artifact. The series follows the adventures of Monkey D. Luffy and his crew as they navigate a world filled with challenges, moral dilemmas, and opportunities for heroism. The characters' unwavering commitment to justice, selflessness, and helping others has made *One Piece* a source of inspiration for many viewers.

In Indonesia, *anime* culture is especially prominent among university students, who often engage with *anime* through streaming platforms, social media, and fan communities (selular.id). University students represent a unique demographic that is susceptible to the influence of the media as they were at a critical stage of their personal and social development (Ting, 2018). They are also at a pivotal stage in their lives, where they are forming their identities, values, and beliefs. This makes them an ideal group for studying the influence of media on heroism. Observations in settings like universities in Indonesia suggest that intense viewership can foster aspirational behaviours, further reinforcing the importance of immersive engagement in shaping heroic attitudes among

young adults (Brata et al., 2021). The character development depicted in *anime*, exemplified by visuals like *One Piece,* offers profound insights into the transformative power of storytelling (Wijayakusuma & Dwipa, 2022). Understanding how media like *One Piece* can inspire heroism among university students has practical implications for fostering positive social change.

One Piece has gained a significant following in this demographic. Many students identifying with its themes and characters (Mukhlas et al., 2024). Despite its popularity, there is limited research on how *One Piece* influences its audience, particularly in non-Western contexts like Indonesia. While anecdotal evidence suggests that the series inspires viewers to adopt heroic traits (Wijayakusuma & Dwipa, 2022), there is a lack of empirical data to support this claim. This gap in research highlights the need for a systematic investigation into the relationship between *One Piece* watching intensity and heroism levels among university students in Jakarta.

It is especially important to comprehend the elements that encourage heroism. Heroism among college students can take many forms, including defending fellow students, volunteering for charitable organizations, or speaking out in favour of justice (Farchan, 2016). One notable example of the speaking out in favour of justice, is the mass demonstration to speak up against the injustice done by the government (Baity & Adi, 2016), where *One Piece* flag were seen raised in the recent act of demonstrations (news.detik.com). The subject of whether *anime*, especially *One Piece*, may encourage heroism in its viewers is therefore brought up.

Universitas Pelita Harapan

Picture 1.1 – 2023's university students demonstration in Patung Kuda, Jakarta (news.detik.com)

In the context of *One Piece*, its consistent portrayal of heroic actions, moral dilemmas, and self-sacrifice may cultivate a sense of heroism among its viewers. The series emphasizes the importance of standing up for what is right, helping others, and persevering in the face of adversity (Wijayakusuma & Dwipa, 2022; Mukhlas et al., 2024). These themes align with the core components of heroism (Gölz, 2019), suggesting that intense engagement with *One Piece* could inspire viewers to adopt heroic traits in their own lives. Cultivation theory has been widely used in television and movies, but little is known about how it applies to *anime*, especially in non-Western countries like Indonesia.

This study aims to fill this gap by investigating the relationship between *One Piece* watching intensity and heroism levels among university students in Jakarta. Since the centre location of Indonesia government located in the capital city of Jakarta, the mass demonstration as an act of heroism was moved by the university students in that area. The study uses the concept of cultivation theory to determine whether prolonged and extensive exposure to *One Piece* increases viewers' sense of heroism (Anggoro et

al., 2024; Wijayakusuma & Dwipa, 2022). The findings will provide empirical evidence on the influence of *anime* on moral and social development, particularly in urban and educational settings like Jakarta.

This study uses a quantitative survey approach to gather information from university students in Jakarta, in order to fill the research gap. The quantitative approach allows for the systematic collection and analysis of data (Hossan et al., 2023), enabling the researcher to identify patterns and correlations between *One Piece* watching intensity and heroism levels. The survey will assess variables such as viewing frequency, emotional engagement, and self-reported heroic behaviors or tendencies. Viewing intensity will be measured through questions about the frequency of watching *One Piece*, the duration of engagement with the series, and the level of emotional investment in the characters and storyline. Heroism levels will be assessed using a validated scale that measures traits such as altruism, bravery, and willingness to help others. By applying statistical techniques, the study will determine whether there is a significant relationship between these variables and provide insights into the extent to which *One Piece* influences heroism among its viewers.

In conclusion, the identification of the problem highlights the need for empirical research on the influence of *One Piece* watching intensity on heroism levels among university students in Jakarta. By applying cultivation theory and employing a quantitative survey method, this study aims to address the gaps in the literature by shedding light on how *anime* fosters heroic traits through the use of cultivation theory and a quantitative survey approach. The findings will contribute to a deeper

understanding of how media can shape moral and social values, particularly in urban and educational environment like Jakarta. Lastly, this study may promote positive social change by highlighting the ways in which media may inspire heroism in young adults.

1.3 Research Objectives

The primary objectives of this study are:

1. To measure the intensity of *One Piece* series consumption among university students in Jakarta.

2. To assess the levels of heroism among *One Piece* viewers in Jakarta.

3. To analyse the influence of *One Piece* watching intensity on heroism levels.

1.4 Research Questions

Is there a significant relationship between the intensity of watching *One Piece* and heroism levels among university students in Jakarta.

1. What is the relationship between watching intensity of *One Piece anime* and the levels of heroism in Jakarta university students?

2. What are the levels of heroism among *One Piece* viewers in Jakarta?

1.5 Significance of the Study

This study holds significant theoretical and practical implications. Theoretically, it advances the discourse on cultivation theory by applying it to *anime*, a form of media that has been underexplored in this context. Additionally, it adds to the expanding library

of research on the influence of media and how it affects moral and social development, especially in non-Western contexts.

Practically, the study's conclusions may help media creators and educators develop more effective teaching methods. For educators specifically, the study highlights the potential of *anime* as a tool for character development and prosocial behaviour among university students. For media producers, it emphasizes how crucial it is for media creators to incorporate positive moral messages in entertainment content to inspire positive behavioural changes.

1.6 Scope and Limitations

This study focuses on the influence of *One Piece* watching intensity on heroism levels among university students in Jakarta. The research is limited to young adults and adolescents who are active viewers of the series. The study does not explore other factors that may influence heroism, such as family background, education, or personal experiences. Additionally, the findings are context-specific to Jakarta and may not be generalizable to other regions or cultures.