For Real Life?? This is Real Life

How has Bluey enacted positive social change by addressing mature themes through an Australian family perspective? A comparative study between Generation X, Generation Y and Generation Z.

Contents

Introduction

As Bandit once said: "I'm not taking advice from a cartoon dog."[1]

I'm totally ~~not~~ taking advice from a cartoon dog. Billions of people do.

But *why*?

My Personal Interest Project (PIP) aims to analyse how the TV show *Bluey* has introduced the portrayal of complex and mature themes in a family orientated perspective and evidentially promoted positive social change within Australian society. The central focus of my PIP is to explore social continuities and change enacted by Australian children's show *Bluey* and current popular culture through a cross-comparative study of Generations X, Y, and Z. Initial assumptions and hypotheses have explored the implications of family perspective accessible for older generations despite its younger target audience. Surpassing generational boundaries to promote an open minded worldview across humanity and evaluating the impact of *Bluey* on micro, meso and macro through a multigenerational framework.

Being one of the only neuro-typical members in a neurodiverse Australian family, *Bluey* has built a bridge of understanding and compromise within my micro sphere to reach a fluent understanding of each other's unique perspectives, inspiring me to explore this branch of identity that has engendered cultural change and empowered authentic Australian values and culture, beliefs celebrating diversity, and an empathetic attitude. Wider society doesn't appreciate the significance of *Bluey's* advocacy of accurate representation for cultures, communities and life experiences, however my PIP has highlighted the social stigma attributed to mature themes of emotional complexity in grief, issues within relationships and representation of neurodiverse and disabled communities. Developing a social and cultural literacy as a witness of social change surrounding these mature themes and ideas orientalised toward a family audience, viewed through Bronfenbrenner's Ecological Systems Social Theory, they have established a sweeping globalised culture and positive change across society.

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[1] Primary Research, Content Analysis

My intention is to further explore changes and continuities within Bluey's popular culture across the *Bluey* life from first release 2018 to 2024 and continuing, delving through impacts on individual cultural and social identity in micro and macro levels. Recent social change has brought empowerment of the beliefs and values of Australian culture specifically within micro-macro interactions. Similarly adjustment of ideologies surrounding the mature themes and concepts has accumulated into open conversation via the catalyst of technologies, specifically media, altering Australian societies, and transcending to reach a globalised popular culture.

Analysing a cross-generational perspective between Generations X, Y, and Z, I have incorporated the use of extensive secondary research covering podcasts, articles and academic sources to provide myself with an objective academic understanding of the broader sociocultural context of my PIP. Additionally, conducting primary research has become essential in facilitating practical application of my theoretical knowledge utilised through my questionnaire to scope a cross-generational analysis appreciating different perspectives of *Bluey's* influence. In conjunction with my content, analysis of *Bluey's* episodes broadens opportunities in thematic and statistical analysis toward social change and cultural communities through 'Comfortable Culture'. While my personal reflection will deliver authentic qualitative data, ensuring my personal perspective is applicable to relate personal experience to practical knowledge.

Log

Bluey has always been an area of interest for me growing up as the eldest in my family of seven people. Living in a family of 7, everyone in my house is on the neurodiverse spectrum with the exception of my Mother and I. Overcoming challenges in understanding both adults, teenagers, and children on the spectrum has been mostly due to *Bluey* presenting with ADHD and Autism in adults and teenagers. Understanding my siblings as well as coping with parenting stylised on the spectrum and relationships has been accommodated through *Bluey* representing challenges and celebrations of diversity. Through modelling close relationships and social skills of people who think differently, *Bluey* presents different perspectives to combine both ways of thinking to mediate and appreciate the advantages in diversity.

However, as *Bluey* is targeted for Generation Alpha, I had to ethically re-adjust my original idea to accommodate older generations in my study of *Bluey*. This in conjunction with my personal connection to *Bluey* pushed me to critically think about the complexities of *Bluey's* impact on Generations X, Y and Z, leading to my initial question: "How has *Bluey* enacted positive social change by addressing mature themes accessible for children in an Australian family perspective?" I was particularly inspired by the article 'The children's show *'Bluey'* is a balm for stressed, child-free adults', focusing on the rising popularity of *Bluey* with child-free adults.[2] Initially I had no strong structure for my chapters which developed as the PIP progressed. However, the niche idea exploring how *Bluey* has enacted social change by addressing mature themes through a family perspective evoked my topic of 'Comfortable culture'[3] and subsequent structure of chapters. Namely, the emergence and impact of *Bluey's* 'Comfortable culture' influencing a cross-cultural focus on generations and the positive implications on Australian society, unexpectedly diverging into the negative influence of 'toxic fandoms'[4] on *Bluey's* popular culture.

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[2] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

[3] 'Comfortable culture'; defined as a safe space for discussions of complex themes, proposing new ideologies, and dealing with mature ideas for a young target audience.

[4] Toxic fandoms: fan communities characterised by the negative culture centralised around hostility and harassment directed at creators, other individuals or characters within the fandom.

Through secondary research I developed an understanding of how my questionnaire and content analysis aligned with my requirements reviewing my chosen media, evaluating how *Bluey* has primarily affected sociocultural ideologies and values across generations. Additionally, my personal reflection has provided useful insights to the multigenerational implications of *Bluey* in cohesion with my secondary research. Throughout the PIP journey as I first conducted my questionnaire, many participants complained there was no option for Millennials who apparently resonated with my topic, so I decided to expand the comparative study, with equal respondents across Generations X, Y, and Z broadening my secondary studies and cross-cultural focus. Time management was also a deciding factor of the PIP progress from deleted content analysis and underestimating the time for completing annotations.

Overall my PIP has been integral to my conceptual and systematic understanding of evolving Australian society especially within my generation. *Bluey* has been a sustained topic of passion increasing my social and cultural literacy as I was able to appreciate other perspectives than my own and gain a greater appreciation. Maybe we should pay attention to this dog more than we give credit.

Keepy Uppy with Older Generations

The emergence of 'Comfortable Culture' and implication for a generational appeal.

The television show *Bluey* has enacted positive social change shifting current popular culture, influencing Australia through the presentation of simplified mature themes such as grief, loss, marriage, disability, and complex emotions to be understood from a younger family perspective. Progress from introducing the abridging concepts has welcomed a broader audience across generations relating to personal identity with emotional relevance and relatability within the micro sphere. *Bluey's* initiation of 'Comfortable culture' is defined as a safe space for discussions of complex themes, proposing new ideologies, and dealing with mature ideas for a young target audience. However, the multi-generational demographic has become dramatically attached to the growing popularity of the Heeler family, so why do billions across the world sit for billions of minutes of *Bluey*?[5]

Bluey's popularity has redefined cultural perceptions of emotional and social complexity, elevating normalisation of mature themes within a family framework. Through episodes exploring family dynamics, gender roles and parenthood, the show simplifies mature themes accessible to a multi-generational audience through a family perspective. *Bluey's* social progress moves away from societal expectations of stigma and shame associated with issues within families. Secondary sources highlight *Bluey's* "appeal to every type of viewer,"[6] while primary content analysis uncovers *Bluey's* disruption of expectations by presenting mature topics simplified for a children's format. Episodes markedly elucidated heavy issues digestible for younger audiences such as "Onesies" opening discussion about infertility and subsequently women's mental health surrounding those issues.[7] While additionally, "The Sign" presents dual perspectives of troubles in marriage accessible for both children and adults.[8]

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[5] 'Bluey tops Nielsen's Top Ten of 2024', *Deseret.com,* (28 January 2025), accessed 09 April 2025, https://www.deseret.com/entertainment/2025/1/28/bluey-tops-nielson-top-ten-2024/.
[6] R. Dauber, *The Importance of Australian Kids Show "Bluey"*, (The Elm, 2 May 2024), accessed 24 November 2024, https://blog.washcoll.edu/wordpress/theelm/2024/05/the-importance-of-australian-kids-show-bluey/.
[7] Primary Research, Content Analysis
[8] Primary Research, Content Analysis

Bluey has founded its culture in a co-viewing demographic, people over 18 viewing alongside 0-17 year olds.[9] The micro implication of this has transgressed beyond traditional family audiences, supported by Mary Bolling co-host of the 'Gotta Be Done' Podcast and a former Australian journalist "A lot of the adults we hear from who watch '*Bluey*'...don't have their own kids..."[10] Inclusion of older demographics without incentive from children has been supported through both primary participants and additional revision, *Bluey*'s popular culture has expanded across Generations X, Y, and Z "say[ing] they get home from a mad stressful day at work, and it's just seven minutes of uplift,".[11] The appeal to older generations has bridged the importance of *Bluey* introducing 'Comfortable culture' for the target audience, elevating the significance of the adult perspective and maturity accompanying a multi-generational demographic.

The reframing of mature themes within a safe relatable context has provided a framework for 'Comfortable culture'; encouraging emotional maturity and empathy directed towards a multi-generational audience. *Bluey*'s cultural impact has contributed to a prevalent rise in 'Comfortable culture', further empowering beliefs and values intrinsic to the family perspective. The rise in popularity on a macro level has propagated positive ideologies transferring within families through the micro level with a multiplicative effect. Supporting research affirms the importance of *Bluey's* impact as a "triumph of good-natured naturalism, a clarion understanding of what play really feels like and its importance in childhood."[12] Critics note *Bluey* has achieved an "unusual feat for children's programming: a true double-vision viewing experience for parents and children watching together,".[13] Primary participants and secondary research provides a new depth of understanding of "evidence that the show has actually changed the way people parent their kids — arguably for the better."[14] This micro

[9] D. Taylor, *Bluey's international success is on track to eclipse that of Crocodile Dundee. So what does that mean for us?*, (ABC News, 5 February 2023), accessed 03 May 2025, https://www.abc.net.au/news/2023-02-05/blueys-international-sucesses-reshaping-australias-image/101927238.

[10] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

[11] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

[12] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.

[13] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.

[14] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.

transformation has further adapted on a global scale, explored in secondary surveys from international demographics "whose kids watch *Bluey*…say their kids are talking in Aussie accents."[15] Evident globalisation of micro impacts have led to new ideas from combined research, clearly indicative of the strong correlation between familial values and the expansion of 'Comfortable culture' across a broader age demographic modelled through *Bluey.*

Primary data from Generation X respondents supports the integrity of *"Bluey* [as the show] grounds itself by not shying away from these relatable discussions, …appeal[ing] to every type of viewer."[16] Thus the expanding audience has carried social continuity from the family model of *Bluey* propagating 'Comfortable culture' within Australian society. Diverging from traditional children's TV shows, *Bluey* facilitates mutual learning across generations on a macro scale, reinforcing socialisation and continuity of shared values for communities. Aligning with the functionalist perspective, the social culture of *Bluey* reinforces key societal values of empathy, emotional resilience and mental maturity for all ages. Contributing to expanding generational culture, *Bluey* posits 'Comfortable culture' as a direct influence on wider macro society under the *Bluey* demographic and individual behaviour within micro levels to embed a cultural stability.[17] Micro-macro interactions have engaged a social transmission across generations as a stable embodiment of 'Comfortable culture.' As *Bluey* has established a rising popular culture, secondary research has disclosed connections between important topics and the impact approaching them from an inclusive family perspective.

The expansion of 'Comfortable culture' through *Bluey* reflects Bronfenbenner's Ecological Systems Social Theory; positioning development as shaped by interactions within interconnected social environments from micro, meso, and macro.[18] *Bluey's* establishment of 'Comfortable culture' aligns with development shape within social environments,

[15] J. McIntyre & L. Burke, & J. Balanzategui & D. Baker, *'An idealised Australian ethos': why Bluey is an audience favourite, even for adults without kids*, (Swinburne University of Technology, 29 September 2021), accessed 24 November 2024, https://www.swinburne.edu.au/news/2021/09/An-idealised-Australian-ethos-why-Bluey-is-an-audience-favourite-even-for-adults-without-kids/

[16] R. Dauber, *The Importance of Australian Kids Show "Bluey"*, (The Elm, 2 May 2024), accessed 24 November 2024, https://blog.washcoll.edu/wordpress/theelm/2024/05/the-importance-of-australian-kids-show-bluey/.

[17] S. McLeod & C. Nickerson, *Functionalist Perspective & Theory in Sociology*, (Simply Psychology, 13 February 2024), accessed 30 June 2025, https://www.simplypsychology.org/functionalist-perspective.html

[18] O. Guy-Evans, *Bronfenbrenner's Ecological Systems Theory*, (Simply Psychology, 28 April 2025), accessed 09 April 2025, https://www.simplypsychology.org/bronfenbrenner.html.

emphasising how bi-direcetional relationships with microsystems are inextricably linked to influence each other between micro meso and macro levels.[19] By modelling emotional literacy and mental resilience within everyday familial interactions, the interconnection between social systems have contributed to a broader shift in Australian culture. This is evident in meso-level communities such as *Bluey's* official Facebook pages with millions of followers, fan forums and podcasts, bridging personal experience and broader discourse. The broader enactment of positive meso influence through communities is represented in fan pages and associated paraphernalia, such as Mary Bolling's "Gotta be Done podcast",[20] and Margaret Thompson's "*Bluey* Theory" channel.[21]

This interplay between media, family, and social systems highlights *Bluey's* importance of change across society through the expansion of popular culture. Promoting positive social change over multiple interconnected environments propagated by proximal processes across micro, meso, and macro interactions.[22] *Bluey's* macro-level popularity has reinforced positive family ideologies within the micro sphere expanding across meso and macro levels, generating a multiplicative effect focusing early childhood development for mental, physical, and emotional resilience and maturity.[23] Thus leads to a new understanding of key aspects of 'Comfortable culture,' divulging complex ideas through an easily digestible perspective and imaginative play. Direct impact on a micro level fosters a curiosity and active mind, perpetuating the multiplicative effect into the meso sphere of connected communities. This multi-layered influence affirms *Bluey's* role in shaping early development and community values from established 'Comfortable culture,' acting as a conduit for positive social change across a multi-generational demographic.[24]

[19] O. Guy-Evans, *Bronfenbrenner's Ecological Systems Theory*, (Simply Psychology, 28 April 2025), accessed 09 April 2025, https://www.simplypsychology.org/bronfenbrenner.html.
[20] K. McMahon & M. Bolling, Interview with J. Brumm, 'BONUS EP (aka Joe Brumm III: THE DECIDER!) [podcast]', *Gotta Be Done,* (n.d.), PodBean Development, https://www.blueypod.com/, accessed 11 November 2024
[21] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[22] 'Bronfenbrenner's ecological systems theory', *SimplyPsychology* (2024), https://www.simplypsychology.org/bronfenbrenner.html. accessed 2 April 2025
[23] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.
[24] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.

Bluey's focus on family connection surrounding these topics promotes an open and safe space for adult issues, transgressing the shame culture by deconstructing heavy ideas such as marriage, grief, loss and mental health.[25] Extensive evidence for *Bluey's* older demographic promotes reflective co-viewing, deepening emotional resilience and understanding around mature concepts.[26] Primary participants support *Bluey's* exploration of complex themes from an adult perspective whereby 87.5% agree *Bluey* validates experiences of parenthood with mothers and fathers respectively, and positive change in individual behaviour as "My ASD child watches and questions behaviours, then applies them to real life."[27] Thus bridging cultural and social gaps through the multigenerational multigenerational audiences through *Bluey's* 'Comfortable culture'.[28]

Consolidating secondary review and analysing primary participant feedback has emphasised Early Education's critical analysis encapsulating the importance of experience of parents and children. By appealing to a multigenerational family based audience "embracing the *Bluey* phenomenon", the TV show highlights the importance for 'Comfortable culture' "as an effective tool for responsive teaching and learning."[29] Simultaneously allowing children healthy exposure to mature topics in a " gentle and humour-filled enough way that it's engaging to kids rather than confronting, while still showing them that these issues exist."[30] Research combines to convey the significant impact of *Bluey's* accommodation to multi-generational audiences through connection on an emotional and mental relevance. Primary research participants emphasised the importance of "children and adults both learn[ing] and chang[ing] from watching *Bluey*,".[31] Elevating the positive change of co-viewing as Bluey targets parents and children alike to presenting family as "a complex self regulatory system".[32] Thus promoting a reflective co-viewing prevalent in *Bluey* culture and reinforced by media, mirrored as similarly the "adult appeal is credited to the show's playful

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[25] Primary research , Content Analysis
[26] L. Harrison, *The Bluey effect: Pop-culture and digital media in responsive early education*, (ABC Kids Early Education n.d), accessed 11 November 2024,
https://www.abc.net.au/abckids/early-education/reflective-journal/bluey-effect/12810280
[27] Primary research, Questionnaire
[28] Primary research, Questionnaire
[29] L. Harrison, *The Bluey effect: Pop-culture and digital media in responsive early education*, (ABC Kids Early Education n.d), accessed 11 November 2024,
https://www.abc.net.au/abckids/early-education/reflective-journal/bluey-effect/12810280
[30] Primary research, Questionnaire
[31] Primary research, Questionnaire
[32] S. Aoun, *Roles to Play: Games, Learning and Child Development in Bluey*, (Metro Magazine, 18 January 2024), accessed 8 March 2025, https://metromagazine.com.au/roles-to-play/.

yet emotionally complex content," centred around the expanding demographic of Generations X, Y and Z.[33]

Bluey's macro influence has been amplified through digital platforms such as social media and streaming services for families and adults, reflecting a functionalist perspective through the stabilisation in mass media and *Bluey's* further contribution to social cohesion.[34] Factoring socialisation, *Bluey* has been given macro-level agency through media such as digital platforms, social media, and streaming services to envelope a change in online popular culture. The implication of this has granted easier access and agency of older generations to *Bluey,* inviting a multigenerational audience through socialisation. *Bluey's* responsibility as a secondary agent of socialisation has reinforced 'Comfortable culture's' emotional literacy and introduced social norms across micro, meso and macro levels. Subsequently, *Bluey* reflects the changing social values and ideologies, actively contributing to shifting public and social expectations around emotional wellbeing, family experiences, and accurate, inclusive representation within mainstream media for younger generations.

This broadening appeal reflects a deeper cultural transition, further evident in the transformation of cultural values as *Bluey* reflects a broader shift in how society has previously framed mature issues within family media, particularly through the 'Comfortable culture' framework. *Bluey* acts as a prominent agent of socialisation, facilitating a normalised empathetic and aware conversation surrounding themes of complex emotional regulation such as grief and anxiety, challenges within relationships and family dynamics. Secondary research further exemplifies the embodiment of *Bluey's* cultural shift as 19-year-old neurodiverse teenager watches *Bluey* with mainstream representation of "neurodivergent [people like] myself, this representation makes me ecstatic."[35] Expertly reinforcing the idea of the initial hypothesis, *Bluey's* appeal through generating 'Comfortable culture' validates experiences beyond traditional family dynamics.

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[33]J. Balanzategui & D. Baker, *Why are adults without kids hooked on Bluey? And should we still be calling it a "kids" show?*, (The Conversation, 1 May 2024), accessed 28 March 2025, https://theconversation.com/why-are-adults-without-kids-hooked-on-bluey-and-should-we-still-be-calling-it-a-kids-show-228610.
[34]S. McLeod & C. Nickerson, *Functionalist Perspective & Theory in Sociology*, (Simply Psychology, 13 February 2024), accessed 30 June 2025, https://www.simplypsychology.org/functionalist-perspective.html
[35]J. Balanzategui & D. Baker, *Why are adults without kids hooked on Bluey? And should we still be calling it a "kids" show?*, (The Conversation, 1 May 2024), accessed 28 March 2025, https://theconversation.com/why-are-adults-without-kids-hooked-on-bluey-and-should-we-still-be-calling-it-a-kids-show-228610.

Surpassing the family's context, *Bluey's* relevance expands through popularity amongst diverse demographics including adults without children tuning in for 7 minutes of *Bluey*[36] "giv[ing] people dealing with similar issues, friendship struggles, neurodivergent kids, and parents who feel inadequate, assurance and comfort."[37] Demonstrating its broader cultural resonance by simplifying themes for a multigenerational audience through a shared family perspective, *Bluey* shows young audiences "these issues exist" within an accessible and gentle perspective, cultivating an inclusive and transformative 'Comfortable culture'.[38]

Bluey's macro influence has been amplified through digital platforms such as social media and streaming services for families and adults, reflecting a functionalist perspective through the stabilisation in mass media and *Bluey's* further contribution to social cohesion.[39] Demonstrating how 'Comfortable culture' circulates widely through popular media and reshapes public discourse reinforcing collective values and emotional cognition.[40] Factoring socialisation, *Bluey* has been given meso-level agency through media such as digital platforms, social media, and streaming services to envelope a macro expansion. The implication of this has granted easier access and agency of older generations to *Bluey,* inviting a multigenerational audience through socialisation. *Bluey's* responsibility as a secondary agent of socialisation has reinforced 'Comfortable culture's' emotional literacy and introduced social norms across micro, meso and macro levels. Subsequently, *Bluey* reflects the changing social norms but actively contributes to shifting public and social expectations around emotional wellbeing, family experiences, and accurate, inclusive representation within mainstream media for younger generations.

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[36] B. Gibbons, *13 Reasons Why Bluey Is So Popular With Adults*, (Screen Rant, 6 November 2023), accessed 12 April 2025, https://screenrant.com/bluey-popular-adults-reason/.
[37] Primary research, Questionnaire
[38] Primary research, Questionnaire
[39] S. McLeod & C. Nickerson, *Functionalist Perspective & Theory in Sociology*, (Simply Psychology, 13 February 2024), accessed 30 June 2025, https://www.simplypsychology.org/functionalist-perspective.html
[40] S. Aoun, *Roles to Play: Games, Learning and Child Development in Bluey*, (Metro Magazine, 18 January 2024), accessed 8 March 2025, https://metromagazine.com.au/roles-to-play/.

The Future's looking Blue

Implications of Bluey's 'Comfortable culture' in younger and older generations and application on Australia's micro-macro levels.

The children's show *Bluey* has transformed Australia through 'Comfortable culture' by presenting mature themes simplified for family perspective to engage with a multigenerational demographic. The cultural changes introduced through *Bluey* have awarded empowerment and insightful representation around the mature topics from the prevalent 'Comfortable culture', fostering younger generations with emotional and mental maturity beyond previous notions of what children's content was propagating. These new emerging differences have manifested between generational cultures, raising the question: is this inadvertently producing a generational gap?

By simplifying the complex nuances of emotional maturity, *Bluey* has raised the new standard of family focused content framed by 'Comfortable culture'; facilitating an open environment deconstructing complex themes, and proposing new ideologies for a young target audience. Younger children have a first generational culture supported by the exploration of mature themes presented by this "idealised Australian ethos"[41] where *Bluey* is raising questions about 'Comfortable culture' for younger generations of Australia while still representing true Aussie values, raising kids in a 'true blue' culture.[42] Children are now familiar with an acceptance, openness and empathy towards these topics with the social guidance of *Bluey*. Remarkably, it has been recorded as the second most watched program at over 731 million

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[41]J. McIntyre & L. Burke, & J. Balanzategui & D. Baker, *'An idealised Australian ethos': why Bluey is an audience favourite, even for adults without kids*, (Swinburne University of Technology, 29 September 2021), accessed 24 November 2024, https://www.swinburne.edu.au/news/2021/09/An-idealised-Australian-ethos-why-Bluey-is-an-audience-favourite-even-for-adults-without-kids/

[42] J. McIntyre & L. Burke, & J. Balanzategui & D. Baker, *'An idealised Australian ethos': why Bluey is an audience favourite, even for adults without kids*, (Swinburne University of Technology, 29 September 2021), accessed 24 November 2024, https://www.swinburne.edu.au/news/2021/09/An-idealised-Australian-ethos-why-Bluey-is-an-audience-favourite-even-for-adults-without-kids/

hours in the US (second only to the super bowl).[43] This evident macro change has set a new standard, proving that children's shows can succeed with "emotional nuance, real-life storylines and adult perspectives."[44] 'Comfortable culture' has carried these standards to achieve an "unusual feat for children's programming" emphasising the importance of a co-viewing audience.[45] This interplay between Generations X, Y and Z has enabled *Bluey* to resonate within a wider community, evolving the prominent cross-generational appeal redefining contemporary Australian context.

The narrative depth of *Bluey's* culture has employed a framework for emotional-literacy shaping didactic experiences through inquiry-based learning. The implications of this has become prevalent in early childhood education, generating a '*Bluey* phenomenon' which has implemented a contextually relevant and "meaningful curriculum in-light of contemporary childhood experiences."[46] The importance of children's popular culture opens differences from previous generations, changing for a better future as *Bluey* opens a path-way for inquiry based learning.[47] Through personal reflection, *Bluey's* influence has raised an open environment of curiosity and consolidation as "Bluey is my solution to most challenges...understanding deeper topics and cultivating a deeper maturity than I previously thought."[48] This shared strength in *Bluey* is reiterated in primary respondents pressing the "importan[ce] for the growing child's mind to be exposed to these themes."[49] Outlining the TV show's role as a guidance through 'Comfortable culture' and the positive influence evident in emerging generational change. Commenting on the show's importance in a preschool demographic increasingly influenced by international content, curriculum officer at the ACTF, Janine Kelly, writes, "for many children, *Bluey* is the first distinctly Australian animation they will see. It will contribute to their perceptions of Australian life and their

[43] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.
[44] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.
[45] A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?,* (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.
[46] L. Harrison, *The Bluey effect: Pop-culture and digital media in responsive early education*, (ABC Kids Early Education n.d), accessed 11 November 2024, https://www.abc.net.au/abckids/early-education/reflective-journal/bluey-effect/12810280
[47] L. Harrison, *The Bluey effect: Pop-culture and digital media in responsive early education*, (ABC Kids Early Education n.d), accessed 11 November 2024, https://www.abc.net.au/abckids/early-education/reflective-journal/bluey-effect/12810280
[48] Primary Research, Personal Reflection
[49] Primary Research, Questionnaire

developing national identity".[50] This influence across education and identity has clearly stemmed from a functionalist lens, defining *Bluey's* responsibility as a catalyst for social cohesion of unanimous values and guidance amongst younger generations.

Functionalist theory outlines the multiplicative effect through *Bluey's* role to socially transmit the cultural values of empathy and awareness coupled with emotional intelligence across generations.[51] Clearly addressed through the early-education culture of *Bluey*, affirming positive values of empathy, awareness and establishing maturity developing from previous cultures of generations through episodes such as 'Circus', 'Barky Boats' and 'Helicopter' fostering leadership, community and identity in growing up.[52] The TV show continues to advocate for challenges and strengths with neurodiversity, disability and minority awareness on a personal level to on a macroscale to celebrate diversity and elevate the child's disregard to the limits embedded in social ideology they continue to defy.[53] This authentic hope for the future of younger generations beyond preconceived notions establishes a new confidence in younger audiences and broader society.[54] Transgressing traditional media, *Bluey's* globalisation across digital platforms and social communities has promoted engaging education around friendships, family, learning, and social tolerance to build a better social world which fortifies the Australian future.

Bluey's popular culture has perpetuated significant macro transformations elevating positive generational change. Personal reflection has combined with primary research of "older generations [such as myself] are reconciling with emotional connection to *Bluey* and the voice it awards."[55] This shift fosters an emotional maturity and mental resilience detached from the previous notions and shame culture associated with them.[56] Extending an inclusive dual-perspective approach, unpacking the nuances of adult life and moreover closing generational gaps through the family perspective. *Bluey* has addressed hard topics for a generational audience in a family perspective, as "That's the audacity of '*Bluey*…It trusts that

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[50] D. O'Meara, & L. Burke., *What would Bandit do?: reaffirming the educational role of Australian children's television.* (Media International Australia, 2020), 178(1), pp. 56–70., accessed 5 November 2024, https://journals.sagepub.com/doi/full/10.1177/1329878X20948272
[51] S. McLeod & C. Nickerson, *Functionalist Perspective & Theory in Sociology*, (Simply Psychology, 13 February 2024), accessed 30 June 2025, https://www.simplypsychology.org/functionalist-perspective.html
[52] Primary Research, Content analysis
[53] Primary Research, Content Analysis
[54] Primary Research, Content Analysis
[55] Primary Research, Personal Reflection
[56] Primary Research, Personal Reflection

its young audience will be able to understand stories that are about the foibles and insecurities of parents too."[57] It is certain that *Bluey* "draw[s] emotional and relational connection from different perspectives through generations. Branching from streamline kids content, Bluey has made this an adults-inclusive show."[58]

Both primary and secondary research reveal the multigenerational impact of *Bluey's* expansion of ideological shifts within families, and further influencing social and cultural values on a macro scale. The globalisation of *Bluey's* popular culture and significance of 'Comfortable culture' on a macro level has opened commodification through the agency of fandom communities, online platforms and social media affirming the show's role as a vehicle for positive social change. Commodification has instigated macro change exemplified in the translation of *Bluey* into other languages such as French, Mandarin and Auslan to extend communal inclusion.[59] Social communities advocate for the positive transformation enacted though *Bluey* such as Margaret Thompson who's dedicated her youtube channel to "*Bluey* Theory", in hopes of helping non-Australian parents understand *Bluey*.[60] Through communities such as this, social transmission of 'Comfortable culture' is further supported in meso societies as her show witnessed a spike of interest from teenagers and childless adults.[61] Further emphasised as approximately 25% of her channel audience is aged 13-17, and 50% aged 18-35.[62]

Parallel with Mary Bolling's "Gotta be Done podcast"[63] deconstructing *Bluey* culture and intention behind both adult and child perspectives, the micro-macro interactions of digital societies bring the culture of co-viewing to the multi-generational *Bluey* fandom on a macro

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[57]A. Jaremko-Greenwold, *Why is Bluey such a cultural phenomenon?*, (The Week *(US)*, 29 April 2024), accessed 9 April 2025, https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon.
[58] Primary Research, Personal Reflection
[59] Primary Research, Content Analysis
[60] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[61]A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[62]A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[63] K. McMahon & M. Bolling, Interview with J. Brumm, 'BONUS EP (aka Joe Brumm III: THE DECIDER!) [podcast]', *Gotta Be Done,* (n.d.), PodBean Development, https://www.blueypod.com/, accessed 11 November 2024

scale.[64] The implications of this have led to apparent new ideas of the *Bluey* demographic and fandom communities continuing cultural stability on a macro level. Social transmission of 'Comfortable culture' has been expanded and developed through the micro-macro interactions from individuals to global digital communities and collective identity within the *Bluey* demographic.

Primary research illustrates different experiences and understanding perspectives through a multi-generational audience bridging gaps between Generations X, Y, and Z. Participants skilfully present the social stability through *Bluey* "…giv[ing us a platform to discuss these issues with our children."[65] This alignment with functionalist theory has established a firm foundation for social cohesion and facilitated intergenerational dialogue perpetuated through primary audience and secondary fandom societies. Inclusion of common experiences for both Gen Z's zeitgeist and Gen X's cultural representation in 'Fairytale' of the '80s in language, fashion and pop culture invites connection between younger and older audiences, reinforcing *Bluey's* responsibility as a social agent on a macro level.[66] Similar positive impacts across macro levels on individual beliefs and ideals across all generations has advanced new social ideologies unpacking such maturity accessible for a family perspective, bridging generational gaps within the *Bluey* audience with social stability established in the wider communities.

[64] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[65] Primary Research, Questionnaire
[66] Primary Research, Content Analysis

Fandom Gets Ferocious and Feral

Examining the negative commodification of Bluey fandoms through the agency of an older demographic.

Contrasting the positive widespread success and spread of 'Comfortable culture', the implications of *Bluey's* continuity perpetuated by paraphernalia and fandoms[67] has exposed negative cultural change contrasting with the initial hypothesis. The fan based digital culture within the older Generations X, Z, and Y has been stipulated around the rising popularity of *Bluey* not only in kids, but just as much with child-free adults, focusing primarily on access of *Bluey* via social media edits and reels, on instagram and tiktok.[68] Through articulate revision and analysis of public commentary and secondary research, the digital community has presented a powerful 'toxic fandom'.[69]

Social continuity through the agency of social media and digital transmission has supported fandoms such as Aussie Margaret Thompson, who dedicated her "*Bluey* theory" youtube channel to help non-Aussie parents understand *Bluey*.[70] Her show witnessed a spike of interest from teenagers and childless adults, the audience becoming wider than intended for all *Bluey* content.[71] Alongside podcasts, online discussions and official *Bluey* fan pages, the implication of this growing demographic within popular culture proves the positive social impact of *Bluey* for older Generations X, Y, and Z. The conjunction with secondary research becomes increasingly clear well established communities such as Mary Bolling, co-host and

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[67] Fandom: the fans of a particular person, team, fictional series, etc. regarded collectively as a community or subculture.

[68] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

[69] 'The internet is breeding hordes of adult Bluey fans', *PS News* (January 2023), https://psnews.com.au/the-internet-is-breeding-hordes-of-adult-bluey-fans/99340/, accessed 7 July 2025

[70] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

[71] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

former Australian journalist, has created the *'Gotta Be Done'* podcast: *Bluey*-centric, and analysing life lessons, content, ideas, and fandoms, following the wake of popularity and viral takeover.[72] These examples represent the positive continuity of *Bluey* into digital culture, essentially establishing the original hypothesis to the propitious ramifications on digital culture.

Contrasting this, the commodification of *Bluey* for perverse purposes has transformed popular culture resulting from the increase of a multi-generational audience. Reaching niche target perspectives to gain traction in adult audiences, commodified through fanart, fanfiction and paraphernalia further highlights the rapid popularity of *Bluey* expanding on a global and multi-generational demographic. Through stolen content and AI, people have distorted the episodes such as 'Dance Mode',[73] The presentation of a fun humourised approach to family reconciliation subverted to show and suggest affairs between adults in *Bluey* theory analysis.[74] Propagating popularity through negative cultures to reach interests of audiences outside the target of mainstream *Bluey* culture.[75]

This nuanced cultural shift has shadowed positive continuity with emerging concerns on the negative impact of social and cultural values perpetuated through 'Comfortable culture'.[76] Internet culture has utilised the pleasant light stories about an 'aussie cattle dog' family that has been fed through the addictive social media algorithms to perpetuate continuous consumption.[77] Commodification as a factor of socialisation has utilised social media algorithms, fan-based pages and discussions through media convergence to globalise the *Bluey* fandom across a multigenerational target. The positive feedback loop has ultimately provided a new understanding of digital consumption of *Bluey* to open positive social change in values norms across Generations X, Y, and Z, while over consumption of *Bluey* has led to

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[72] K. McMahon & M. Bolling, Interview with J. Brumm, 'BONUS EP (aka Joe Brumm III: THE DECIDER!) [podcast]', *Gotta Be Done,* (n.d.), PodBean Development, https://www.blueypod.com/, accessed 11 November 2024

[73] Primary Research, Content Analysis

[74] 'The Horrors of AI Bluey Content (Stolen Content & Deception)' [youtube video], *YouTube* (30 October 2024), Pugly, https://www.youtube.com/watch?v=P53zPJ23s3Y, accessed 3 July 2025.

[75] 'Bluey Fanbase', *Toxic Fandbases and Hatebases Wiki* (n.d.), https://toxic-fanbases-hatebases.fandom.com/wiki/Bluey_Fanbase, accessed 22 June 2025.

[76] 'Bluey Fanbase', *Toxic Fandbases and Hatebases Wiki* (n.d.), https://toxic-fanbases-hatebases.fandom.com/wiki/Bluey_Fanbase, accessed 22 June 2025.

[77] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.

new impacts amongst the changes with an older audience, being adapted and suited to engage a broad audience. Ramifications of *Bluey's* commodification through media convergence and further fan-supported platforms has had both positive and negative impacts.

Contrastingly, revisiting initial ideas around positive representation of *Bluey* on a macro level considers new findings, highlighting negative impacts of "toxic fandoms" through agency of commodification.[78] The inclusion of older generations raises fear of *Bluey* "corrupted by adult fans who create content…that would be inappropriate."[79] This is reinforced by research equally considering the negative impact of a growing popular culture and wider demographic, as public commentary concerns "Fandoms have a tendency to take things to the limit,"[80] with multiple inappropriate and sexualising fan fictions, NSFW fan art, and debating toxicity in the family model from public platforms.[81] Youtube accounts have concerningly monopolised *Bluey* fanart and fan fiction from Bingo's friendship in 'Wind Up Bingo'[82] to suggest LGBTQ+ romantic relationships between young girls. Thematic review of research analysis and secondary commentary reveals a new understanding of the negative repercussions of *Bluey's* harmful consumption onto a macro level to accompany Generations X, Y, and Z.

While positive influence has invited adults into the 'Comfortable culture' to bridge generational gaps, research clearly identifies a distance from 'Comfortable culture' into a toxic fandom. The complex duality in *Bluey's* culture has separated the light hearted intention into a circulation of perverse commodification and drawn a line between digital participation and harmful consumption. Consequently, the positive spread of *Bluey* has been subverted through fanbases to attract attention on engaging content around "furry debates"[83] and public commentary concerning issues in the fan culture stipulated as" worse cases, the kids are also

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[78] 'The internet is breeding hordes of adult Bluey fans', *PS News* (January 2023), https://psnews.com.au/the-internet-is-breeding-hordes-of-adult-bluey-fans/99340/, accessed 7 July 2025
[79] 'The internet is breeding hordes of adult Bluey fans', *PS News* (January 2023), https://psnews.com.au/the-internet-is-breeding-hordes-of-adult-bluey-fans/99340/, accessed 7 July 2025
[80] 'The internet is breeding hordes of adult Bluey fans', *PS News* (January 2023), https://psnews.com.au/the-internet-is-breeding-hordes-of-adult-bluey-fans/99340/, accessed 7 July 2025
[81] A. Ohlheiser, *The children's show 'Bluey' is a balm for stressed, child-free adults*, (The Washington Post, 8 February 2023), accessed 06 November 2024, https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tiktok/.
[82] Primary Research, Content Analysis
[83] 'Reddit - the Heart of the Internet', 'To bluey fans: have you ever had negative/toxic…' [Reddit post], (*Reddit.com* 2022), https://www.reddit.com/r/bluey/comments/vyxp4h/to_bluey_fans_have_you_ever_had_negative_toxic/, accessed 2 July 2025.

sexualized."[84] Together with primary research the community culture around *Bluey* has a complex duality of 'Comfortable culture' through digital media and social transmission, while simultaneously bringing new ideas to a harmful and toxic fandom to attract the niche interests in older generations. Contextualising the broader acknowledgment of *Bluey's* transformative role with the awareness and empathetic values on communities at a macro level to develop complex fandom cultures in positive participation and negative consumption.

Therefore, initial examination of the research presented the predominant positive social impact through *Bluey's* firmly established 'Comfortable culture' relevant for a broad demographic as investigated in my cross-cultural study between Generations X, Y, and Z. However, further secondary research and public review uncovered the secondary toxic fandom culture underlying *Bluey's* popular culture through commodification contradicting the initial hypothesis. The juxtaposing positive and negative change has transformed societal values and ideologies through the popular rise of *Bluey* amongst older Generations X, Y, and Z.

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[84] 'Bluey Fanbase', *Toxic Fandbases and Hatebases Wiki* (n.d.),
https://toxic-fanbases-hatebases.fandom.com/wiki/Bluey_Fanbase, accessed 22 June 2025.

Conclusion

I'm ~~not~~ taking advice from a cartoon dog. And so do billions of people. So much so, it's become its own global culture.

But *why*?

It's simple really. This PIP has extensively proven *Bluey's* social impact across generations perpetuating 'Comfortable culture'[85] relatable for a multi-generational audience. *Bluey* has expanded through micro-macro interactions, subsequently engendering both positive and negative sociocultural change. Aided by the generational appeal of 'Comfortable culture', *Bluey* has transformed social values and ideologies on a macro scale through the agency of digital platforms and prevalent fandom communities. Validating the hypothesis that *Bluey's* popular culture has given rise to prominent social transformation throughout generations, allowing me to realise true natures of media popular cultures and highlighting positive influences while unexpectedly contrasting the negative alteration of toxic fandoms.

Chapter 1's emphasis of *Bluey's* popular culture amongst older Generations X, Y, and Z brings 'Comfortable culture' to the forefront of critical thinking, reflecting positive social change through deconstructing mature themes for a family perspective. Evident in extensive content analysis and questionnaire responses encouraging a relatable co-viewing between parents and children. Additionally, Chapter 2 has deconstructed the implications of 'Comfortable culture's' expansion across generations in relation to the Australian future and macro effect of *Bluey's* global popular culture through fandom communities. Chapter 3 has hence discussed the negative ramifications of fandom communities against the positive popular culture previously stipulated contradicting the original hypothesis of *Bluey*. Further research highlighted discrepancies between digital participation and harmful consumption, extensively presenting the drastic influence of toxic fandoms and raising public concerns. Thus, *Bluey* has proven the ubiquitous powerful influence of popular cultures are only resultant from the communities and participants that propel them through wider society. It is

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[85] 'Comfortable culture'; defined as a safe space for discussions of complex themes, proposing new ideologies, and dealing with mature ideas for a young target audience.

paramount that people have conscious awareness of the power in both positive and negative light.

Moreover, my PIP has reinforced the power awarded to popular cultures and the implications across generations with a complex duality of positive and negative. That being said, I would have expanded my research to delve deeper into the negative influence of *Bluey* and any oppositional ideas emerging in my content analysis away from my positive confirmation bias. Condensing my research and ideas into the PIP limits proved 'trifficult'.[86] Keeping originality and depth inhibited the directions I wanted to explore through extensive secondary research and keeping my word limit down was a time consuming challenge.

Overall, the research was highly effective in elevating the power of popular culture through *Bluey* to transform and stipulate continuity of ideologies and social values of emotional resilience and empathetic maturity on a macro level across generations. Presenting the holistic idea of *Bluey's* 'Comfortable culture' has raised the responsibility of social awareness to individuals, whilst demonstrating the remarkable power of the social message in *Bluey* through micro-macro interactions. Therefore it is essential to realise the power popular culture holds across all levels of society and more importantly, how *Bluey* can resonate with all generations teaching important life lessons.

Do you think it's worth listening to the cartoon dog now?

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[86] Primary Research, Content Analysis - 'Favourite Thing'

Annotated Bibliography

Primary Research - Annotations

Content Analysis reviewing selected Bluey episodes across seasons from initial publication to finale. Finalised 6 May 2025.

The content analysis was the third primary method undertaken essential to the focalised study of the *Bluey* TV show as media, analysing the mature themes and nuanced content exploring emotional complexities to maturity around real-life issues made accessible for a family perspective. Reviewing selected episodes from start, middle and ends of all seasons over the years of publication, provided an extensive thematic understanding of the message and content in *Bluey,* supporting evidence-based conclusions and logical developments of ideas throughout Chapters 1, 2 and 3. Half way through completion in New Zealand, a transfer issue across data networks back to Australia deleted the content analysis from digital memory, and was thus re-started, discrediting initial findings. However, as it was completed the reliability of the primary research was controlled through the same rubric of analysis for each episode continuously repeated for 24 episodes across 3 seasons. However, the validation of the data may be subject to positive confirmation bias, due to preconceived intentions conducting this PIP. Moreover, it was a challenge to objectively view *Bluey* without personal attachment to the personal connection to the episodes but the sustained rubric presented a fair systematic analysis. Despite the initial issues of time management, the content analysis provided affirming evidence underpinning the developing ideas throughout the entire PIP to advocate both negative and positive implications of *Bluey's* social change across generations. Subsequently, the content analysis has provided a contextual foundation into *Bluey* media and further validated with extensive study.

Personal Reflection on the positive social impact of Bluey to my primary perspective.

Finalised 27 April 2025.

As the second primary research method organised, my personal reflection has presented a valid primary perspective of *Bluey's* positive social impact on Generation Z through the mature themes represented in a family-oriented TV show. From reflecting the generational appeal of *Bluey* to a teenager, my personal reflection has supported secondary research with primary application of *Bluey's* social change outlined in Chapters 1 and 2. The inspiration for my PIP has underpinned conceptualised ideas throughout Chapters 1 and 2 extended with reliable secondary study into academic articles and other primary responses from the questionnaire concluding the positive implications of *Bluey's* initiated social change. Whilst my response is inherently subjected to personal bias, the primary account has been further validated with application to the evolution of 'Comfortable culture' and generational influence, delivering authentic qualitative data, ensuring my personal perspective is applicable relating personal experience to practical knowledge throughout my PIP. However, as ideas developed and new research presented itself my personal reflection became obsolete for application to Chapter 3, being introduced to the toxic fandom culture originally juxtaposed with my primary perspective. Overall, the contribution of my personal reflection has provided an emotional depth and practical example of *Bluey's* positive social change enacted through older generations, aligning with further secondary and primary research to exemplify the initial hypothesis despite investigation into prominent contradictions.

Questionnaire conducted with Generation X, Generation Y, and Generation Z.

Published 1 January 2025.

The questionnaire was the first research method conducted, testing the initial hypothesis comparing the sociocultural shifts enacted through *Bluey's* popular culture addressing mature themes accessible to a family audience in relation to the broadening multigenerational demographic. Through 12 varying open and closed questions, diversities of qualitative and quantitative data was thematically analysed for primary evidence supporting Chapters 1 and 2 drawing conclusions and development of ideas underpinning the direction and research throughout the PIP. The initial publication of the questionnaire was focused between Generations X and Z, however, participant complaints from Millennials who firmly resonated with the topic opened the cross-generational study between Generations X, Y and Z. Hence,

invalidating the first 20 responses and expanding the cross-cultural focus of the PIP. Questions directed generation specific and general responses contributing to a valid primary perspective of social change and opinions on micro levels across Generations X, Y, and Z. The even distribution of 34.33% Generation X responses, 33.33% Generation Z responses and 31.33% Generation Y responses provided extensive evidence to evaluate a substantiated representation of the generational impact of *Bluey*. However, the reliability of responses is limited to the information of participants, inhibited by short answers and access to an international demographic as conducted on a small scale only collecting 72 Australian respondents and further denoting accuracy of results. As such, the limited perspective to the generational impact from *Bluey* was preceded with supporting evidence from secondary research cohesively aligning with statistical data and qualitative trends, developing a deeper understanding through other reliable sources.

Secondary Research - Annotations

'"An Idealised Australian Ethos": Why Bluey Is an Audience Favourite, Even for Adults without Kids', *Swinburne University of Technology*, (29 September 2021), https://www.swinburne.edu.au/news/2021/09/An-idealised-Australian-ethos-why-Bluey-is-an-audience-favourite-even-for-adults-without-kids/, accessed 26 April 2025

This article presents an analysis for The Conversation by Djoymi Baker at RMIT University, lecturer in Cinema Studies and author writing about the myths of popular culture and children's screen culture. Also including Swinburne University Lecturer Liam Burke, RMIT lecturer and author Jessica Balanzategui and Swinburne University course director Joanna McIntrye. This academic article is directed for educators and purposed for research, summarising the importance of Australian cultured TV shows for Australian children and their pedagogical role in reflecting culture and accurate representation of an "idealised Australian ethos". The global influence of *Bluey* has simultaneously invited parents to watch, appealing to older generations with family orientated content and deconstructing complex themes within an Australian setting. Supported with the research project into 'Australian Children's Television Cultures' the reliability is enforced with survey from over 700 adult responses including quotes, minimising systematic and confirmation bias, and further

validated by the highly qualified academic background of contributors, as this was re-published from Baker's 'The Conversation', centralised around popular culture myths and children's tv show cultures. This text has developed my conceptual understanding of *Bluey's* importance as an Australian TV show and its wider multigenerational appeal. These ideas have been divulged into Chapter 2 exploring the future implications of *Bluey* and the importance as an Australian TV show advocating for positive change with the viral takeover of *Bluey's* popular culture. Moreover, this article has presented useful development for the examination of *Bluey's* popular culture on the micro level, and continuing research into the future of *Bluey* and Australia as presented in Chapter 2.

Aoun, S., 'Roles to Play – Metro Magazine', *Metro Magazine,* **(18 January 2024), https://metromagazine.com.au/roles-to-play/, accessed 8 March 2025**

Doctor of Philosophy and qualified therapist with Masters in Counselling; Steven Aoun draws on developmental psychological theories to emphasise the gamification of life as a "safe space for children to negotiate social situations" empowering realistic individual experience to develop a stronger sense of self within childhood. *Bluey* has been applied to the sociological framework to analyse the positive model for psychosocial development and inclusion of play therapy, elevating the positive influence of a co-viewing as *Bluey* targets parents and children alike. This paper is presented for educators and researchers as well as presented to the public through a new article. As Aoun has presented new social theories applied through the psychosocial framework the reliability of the text would have to be supported with further secondary research barring any systematic bias and future interest in the psychological background behind *Bluey*. However, the validating of present information has been credited with Aoun's qualification of extensive study and thematic analysis, coinciding with the importance of a co-viewing audience and underlining the positive impact of *Bluey* on early childhood development thoroughly explored across Chapters 1 and 2. This article has included relevant examples and images from episodes presenting accurate examples of each subtopic explored in the psychosocial model of the Heeler family, additionally broadening the depth of thematic review through primary research of the content analysis. Conclusively, this article has underlined prevalent themes across Chapters 1 and 2 affirming the importance of further research into co-viewing audiences and the significance

of *Bluey* in early childhood development, outlining a clear direction for further secondary research and reinforcing primary research.

Baker, D., & Balanzategui, J., 'Why Are Adults without Kids Hooked on Bluey? And Should We Still Be Calling It a "Kids" Show'?', *The Conversation,* (1 May 2024), https://theconversation.com/why-are-adults-without-kids-hooked-on-bluey-and-should-we-still-be-calling-it-a-kids-show-228610, accessed 28 March 2024

Senior Lecturer in media Jessica Balanzategui and Lecturer in Media and Cinema Studies Djoymi Baker at RMIT University have highlighted the important role of *Bluey* through Australian Children's TV culture shifting barriers in television to invite a co-viewing audience, the generational appeal credited to the emotionally complex content and nuanced representation of adult experiences and addressing life related challenges. Social media fan communities such as *#bluey*tok has been established around *Bluey* popular culture as a highlight of the adult demographic; "parents love *Bluey* (sometimes more than kids)" driving the *Bluey* obsession in households in place of children. Subsequently deconstructing the positive influence where children's television meets adult fan cultures. The article is directed at researchers and educators continuing research through the Australian Children's Television Foundation, reliably supported through a series of articles published under research papers and articles to explore complex nature of *Bluey*'s generational appeal through adult fandoms and questioning if it should still be a 'kid's show'. The inclusion of primary responses and quotes adding depth to the secondary research and further validating the academic article with articulated evidence for this area of study, concluding that "*Bluey* is only the latest in a long line of "children's" shows with a passionate adult fanbase." Through Chapters 1 and 2, the PIP has utilised the series of academic articles around this topic to explore the multigenerational perspective. Chapter 1 specifically focuses on the positive changes and implications of the majority of "*Bluey*-mania" perpetuated through adults and teenagers, opening *Bluey* to adult fandom cultures, positively influencing adults, teenagers and parents within families alike. Thus this article has been determinative of the changes surrounding *Bluey's* popular culture amongst older demographics supporting the initial hypothesis and presenting opportunities for continued study in the adult fandom communities further investigated in Chapter 3.

Balanzategui, J. & Burke, L. & McIntyre, J., 'What would Bandit do?: reaffirming the educational role of Australian children's television during the COVID-19 pandemic and beyond', *Media International Australia*, (2020),
https://journals.sagepub.com/doi/full/10.1177/1329878X20948272, accessed 06 November 2024

This research article has proposed a thorough study into early education throughout childhood and the essential role of media consumption as a source of learning and development. Highlighting the pedagogical role of *Bluey* compared to other TV shows such as Peppa Pig, and raising the importance of locally rooted knowledge to Australian culture. Specifically noting the role of *Bluey* during the COVID-19 crisis, the pandemic has accentuated and raised the value for socio-cultural value of tv shows such as *Bluey* in the pandemic for both parents and children, considering the regulation of Australian children TV shows in a digitised and a globalised media environment. Additionally highlighting the continuity and change of Aussie Culture within families and society. The validation of this article is based on the academic background in researching Early Education and development, directed to raise the topics with researchers emphasising the influence of Australian children's TV shows delivering culturally specific forms of education. The journal source has accumulated research through basing many case studies reducing systematic bias and misinterpretation, supporting with evidence and reliability referencing multiple media and academic articles as well as *Bluey* itself.

The contribution to my PIP has shaped the future focus of Chapter 2 opening with interest in *Bluey's* impact on early education and positive childhood development. This text exemplifies the value of Australian TV shows for kids and the cultural value it has for raising future generations with Australian education and local cultural knowledge. Conclusively examining the positive social impact of *Bluey's* educational responsibility through 'Comfortable culture' across micro and macro implications of Australian society. The evidence and reliable analysis of *Bluey* in light of the continuities and change across Australian society of social values presented in *Bluey,* this article has refined my understanding and interest in the broader possibility of *Bluey's* popular culture on future generations. Ultimately proposing a new power within TV shows which has further driven my interest through Chapter 2 and the generational study.

'Bluey Fanbase', *Toxic Fanbases & Hatebases Wiki,* (2018), https://toxic-fanbases-hatebases.fandom.com/wiki/Bluey_Fanbase, accessed 22 June 2025

This page presents the toxicity of the *Bluey* fandom and hatebases discussing a toxicity around *Bluey's* popular culture, awarded agency through media and adult fandom culture being manipulated to perpetuate a negative fandom surrounding *Bluey*. The page is directed to popular culture consumers of the *Bluey* fandoms in a sociocultural debate around theory disagreements and sexualising fan art and fan fictions. As a multiple contribution, the article is not reliable as an academic source however presents varying opinions and perspectives within the toxic fandom from personal bias, offering opinion and debates which has developed a new understanding of the negative implications of *Bluey* explored in Chapter 3 as an objective point of view separate from the toxic fandom. This could have been preceded by further academic research and stronger primary methods but as an unprecedented direction in this PIP the research has been constructed from primary articles exemplifying the toxic fandom culture under the framework of the author's confirmation bias, many examples have been utilised to present a strong presence of toxicity in adult fandom popular culture around *Bluey*. Compared to the generational difference from younger audiences without access and cause, this new area of research has highlighted a generational gap between the audiences as part of the cross-generational study. Subsequently, this article has presented new ideas raising remarkable concern and interest in the toxic fandom culture and hatebases of *Bluey*, contrasting the initial hypothesis and consequently emphasising a complex duality within the topic of this PIP.

Bolling, M., & McMahon, K., 'BONUS EP (aka Joe Brumm III: THE DECIDER!)', *PodBean Development*, (8 July 2022), https://www.blueypod.com/, accessed 11 November 2024

Mary Bolling and Kate McMahon are co-hosts of the Gotta Be Done podcast, *Bluey*-centric deconstructing fandom theories and analysing episodes, they have interviewed creator of *Bluey* Joe Brumm for Season 3, asking about intentional content behind episodes and thematic decisions for balancing child engagement and content adults can resonate with to celebrate a co-viewing audience, essential to understanding the intention behind *Bluey's*

cross-generational appeal. This podcast is presented to public *Bluey* enthusiasts and fandom communities to engage with popular culture extended for a multigenerational access. The podcast provides validated primary commentary from an interview with Joe Brumm and presents valuable secondary research which has developed a conceptualised understanding of "Comfortable culture" across multiple generations however limited with academic reliability due to personal biases. The example of the Gotta Be Done podcast has developed a nuanced understanding of 'Comfortable culture' explored through Chapters 1 and 2. Additionally exemplifying the positive social implications of adult fandom communities highlighted throughout the PIP and extensively explored in both positive and negative dualities in Chapter 3. Overall, this podcast has helped initiate the conceptualisation of 'Comfortable culture' and the interest in adult fandom communities as part of the cross-generational study throughout the PIP process.

Dauber, R., 'The Importance of Australian Kids Show "Bluey" – The Elm', *The Student Newspaper of Washington College,* **(2024), https://blog.washcoll.edu/wordpress/theelm/2024/05/the-importance-of-australian-kids-s how-bluey/, accessed 23 April 2025**

Riley Dauber is a writer for The Student Newspaper of Washington College, giving a personal account as a young adult in college who watches *Bluey*, the TV show has expanded outside of the target to encompass a multigenerational demographic through deconstructing mature themes, such as infertility. The engagement with younger and older audiences has grounded itself in approaching difficult yet relatable discussions, diverging from a modern childhood dependent upon technology simulating experience, whereas *Bluey* has inspired imagination and active play. Directing her perspective towards other young adults, Dauber has highlighted *Bluey* as a TV show for all audiences, deconstructing emotional complexities and nuances in relationships and representation of experience throughout, supporting the initial ideas of 'Comfortable culture' which has developed throughout the PIP. The focus on generational appeal has shaped the cross-cultural study and positive implications discussed in Chapters 1 and 2. Primary examples from episodes have helped establish continuous ideas throughout the content analysis presenting mature themes simplified through a family perspective and validating secondary research with primary observation. Her personal reflection and exemplified personal experience presents a strong positive confirmation bias,

however, it is still important as a primary perspective supported with research and primary content analysis. This article highlights the developing change perpetuated with *Bluey's* popular culture evidenced through a multigenerational audience and personal recount of a young adult who watches *Bluey*, conceptualising positive change enacted through *Bluey* and additionally helping shape my personal reflection. Moreover, this article has presented a personal reflection from a young adult watching *Bluey*, inspiring my personal reflection and purpose to elevate the power of *Bluey* across the generational study.

DeLuna, J., 'How The Bluey Brand Captured the Hearts of Children and Changed Their World', *Medium,* (2024), https://medium.com/brandvaluer/how-the-bluey-brand-captured-the-hearts-of-children -and-changed-their-world-5cdf835e16f1, accessed 06 November 2024

The main argument of this source analyses the positive socio-cultural influence of *Bluey* on childhood development and families in building life chances, emphasising *Bluey* as the blueprint for a bright creative childhood. Directed towards the *Bluey* community, addressing parents and educators through investigating how *Bluey* has transcended the entertainment barrier to engage children and adults alike in family life, play, and emotional intelligence, and bridging the family gap across generations. *Bluey's* impact has encouraged emotional intelligence and social skills, whilst celebrating creative play through family dynamics. It has presented the audience with a co-viewing between parents and kids bridging generational gaps while conclusively establishing its Global Impact and Cultural Diversity worldwide. This has become relevant to the cross-cultural study of my PIP further examined in Chapter 1 providing a foundation for further research. This author has pulled in information and beliefs from childhood development experts to diminish any confirmation or systematic bias, it is valid as a recent article published one month ago with updated information of *Bluey's* "transformative presence in the lives of children:". Analysing *Bluey* in a deep dive into the influence on children by dividing sub chapters analysing the impact of *Bluey* in different aspects of family life and reports from parents validating the information presented. This article provides extensive insight into the influence of *Bluey* on childhood development regarding values of life course and life chances useful for my PIP relating to my personal bias as someone who watches *Bluey* in a family setting with younger siblings. This has provided a larger framework for further secondary and primary study, validating the usefulness for my

own perspective in a personal reflection.

Dubiel, B., '13 Reasons Why Bluey Is so Popular with Adults', *ScreenRant* (17 September 2023), https://screenrant.com/bluey-popular-adults-reason/, accessed 12 April 2025

Billy Dubiel is reporting for ScreenRant's website articles and blog posts, focusing on the generational popularity of *Bluey*. *Bluey's* success amongst a broader demographic, including childless adults, is primarily due to the depiction of realistic problems in parenting, family dynamics and general life, delivering "life lessons everyone needs to hear". This article appeals to the wider public with a persuasion of why *Bluey* has become so popular with adults and children, advocating for a co-viewing audience with relatable content and maturity through a family perspective. The article uses content analysis including primary examples of *Bluey* episodes and discussing their significance to *Bluey's* popular culture. The personal influence and persuasive piece, albeit supported with primary evidence presents a strong confirmation bias. The validation of this article is only credited by other secondary research aligning with the message and analysis of *Bluey*, despite that the article is only a report piece. The specific examples from *Bluey* episodes helped with the content analysis, deeper examination of *Bluey's* popular culture and structured reasons for the generational appeal. This has helped develop my judgement of *Bluey's* impact across several demographics, extending my analysis of the multigenerational audience and developing the direction of thinking through Chapter 1 thus extending my understanding of a generational bridge through *Bluey's* popular culture. Therefore, this article has supported my initial hypothesis and affirmed the direction of my PIP to support my primary research and continuation in my chosen study.

Guy-Evans, O., 'Bronfenbrenner's Ecological Systems Theory', *Simply Psychology,* (2025), https://www.simplypsychology.org/Bronfenbrenner.html, accessed 2 April 2025

This psychology article written by Olivia Guy-Evans MSc and reviewed by Saul McLeod PhD explains individual development through Bronfenbrenner's Ecological Systems Theory as influenced by a series of interconnected social systems across micro, meso and macro

levels. Interactions between 5 systematic structures of the microsystem, mesosystem, exosystem, macrosystem and chronosystem gradually develop individual behaviour and identity. This article has been presented for educators and researchers providing an extensive understanding of the proximal processes as the main factors for development. This text is reliably supported with additional referencing and deconstruction of application, new developments and criticisms mitigating any confirmation bias and obsolete evidence with an objective study of Bronfenbrenner's Ecological Systems Theory. The highly qualified background of researchers validated the academic source and construction into my PIP basing Chapter 1 around the expansion of 'Comfortable culture' through proximal processes across micro-macro interactions. The interactions between family dynamics and bi-dreicetional relationship of a co-viewing audience between parents and children on a micro level inextricably links with the broader implications across on a macro level through individual identity in a globalised popular culture further explored in Chapters 1. Moreover, this article has presented as social theory to support the secondary and primary research into *Bluey's* influence across micro, meso and macro levels. Further adding a strong foundation of research in social studies to underline the rest of the PIP.

Harrison, L., 'The Bluey Effect: Pop-Culture and Digital Media in Responsive Early Education' *ABC Kids,* (26 October 2020), https://www.abc.net.au/abckids/early-education/reflective-journal/bluey-effect/12810280 , accessed 11 November 2024

Linda Harrison's background as an teacher and education training consultant for 20 years presents a strong reliability to her extensive knowledge of 'Early Childhood pedagogy research'. Her study is in alignment with the National Education Standards Authority, with minimal systematic bias the reviewed data recognises trends and research supported by other sources. Primarily focusing on reporting for the ABC Kids Early Education exploring the generational appeal of *Bluey* to adults and children alike, the implications of *Bluey* have been highlighted in early childhood education as an effective tool for responsive teaching and learning; embracing the "*Bluey* Phenomenon". Further deconstruction of popular culture as a pathway for inquiry based learning is intended for parents and educators raising the importance of *Bluey* in education and experience, proposing *Bluey's* popular culture as 'valid considerations for curriculum inclusion from a sociocultural perspective'. Moreover

summarising the importance of popular culture in early childhood development and education and the positive socio-cultural implications of *Bluey's* appeal to both adults and children. These ideas have built the basis for chapter 2 presenting a link to Chapter 1's generational study and examining the implications for future generations and the importance of *Bluey's* education and socio-cultural values. The reliability of this research is supported with additional links and referencing to educational resources and primary content of ABC Kids digital resources in relation to *Bluey*. Overall, this article has supported the cross-cultural study into generational influence which has inspired a large part of this PIP and supported the importance and relevance of *Bluey* continuing passion for this research topic.

Jaremko-Greenwold, A., 'Why Is Bluey Such a Cultural Phenomenon?', *The Week*, (29 April 2024),
https://theweek.com/culture-life/bluey-tv-show-parents-disney-plus-phenomenon,
accessed 22 March 2025

This news article deconstructs the appeal behind "*Bluey*-mania" through the accurate representation of characters giving rise to the validation of parenthood through Bandit, denoting the previous roles of fathers in kids TV show his image as imperfect and involved has re-established the family dynamics and connecting to parents as well as children. The implications of the real-life representation raises questions for the future of children's programming, elevating the inclusive experience of *Bluey* and proposing the positive implications of *Bluey* setting a new standard for shows to succeed with education, maturity and emotional nuance. This news article addresses the general public and purpose for further research into the positive influence of *Bluey* drawing in a multigenerational audience through realistic representation. This article has accumulated research from different News Agencies with reporting critics and *Bluey* viewers quoted to validate the conclusions drawn posting the positive influence of *Bluey* due to realistic characters and relatable experiences for both parents and children to encourage a co-viewing audience. This research and reference to additional critic reviews and primary respondents has supported primary research across Chapters 1 and 2 presenting the globalised impact on a macro scale which has been focused to the micro sphere influencing families to purport social and cultural values of *Bluey* through the audience. The presence of "*Bluey*-mania" has presented an accurate representation of *Bluey's* popular culture across micro and macro levels instigating success of the new

standards set for children's TV shows. Overall, this article has provided supporting evidence to strengthen this PIP and elevate new levels of understanding the development of *Bluey's* popular culture across micro and macro applications, directing the PIP to focus on future applications of "*Bluey*-mania" and continuation in research.

Jax, 'The Bluey Fandom's Darkest Corners | Fallen Fandoms #2', *YouTube*, (9 March 2024), https://www.youtube.com/watch?v=on8m3OG_XkI, accessed 3 July 2025

This Youtuber has dedicated a series of videos to critiquing the toxic *Bluey* fandom culture, the opening section (4:32) highlights the multigenerational expansion of *Bluey* and evidently broadening digital culture. The opening of this video provides a primary perspective commenting on the toxic fandom culture of *Bluey*, while inhibited by a personal bias, the direct analysis exposes the negative impacts of media consumption into toxic subcultures with examples of edited and produced videos, fanart and fan fiction. Appealing to the general *Bluey* fandom, Jax presents an analysis of online fandom culture across *Bluey's* controversies and negative themes of abuse, slaughter and affairs attributed to the modern development of digital spaces. The primary account presents compelling evidence for the negative social change initiated by *Bluey's* popular culture across micro meso and macro levels, further explored and critiqued in Chapter 3 outlining the extreme evolution of *Bluey's* popular culture into a toxic fandom. Jax has additionally curated examples of videos, art and fiction to emphasise the primary influence of *Bluey's* digital presence on micro experiences impacting the macro level of a digitalised popular culture. Consequently, the research was stopped at 4:32 to reserve appropriate content for this PIP and general concern at the extreme implications of the original hypothesis dramatically transformed beyond initial expectations.

Lamont, T., 'The Cult of Bluey: How a Kids' Cartoon Became a Bible for Modern Parenting', *The Guardian*, (11 June 2022), https://www.theguardian.com/tv-and-radio/2022/jun/11/bluey-australian-children-cartoon-joe-brumm, accessed 27 November 2024

This news article has promoted the expanding popular culture of *Bluey* collecting devotion from a broad audience across generations, the globalised popular culture has extended to dominate media across on a macro scale. *Bluey* has been perpetuated through adult fandom cultures and centralised in sociopolitical debates from critics and deconstructing podcasts.

The article delves into the complex intentional background of *Bluey* focusing on Joe Brumm's extensive planning for each episode and inspiration from his own daughters, and reading studies from child psychologists. The rise of *Bluey* has become associated as a "bible for modern day parenting" through the model of the Heeler family and safe deconstruction of mature themes breached in a family audience. This article presents *Bluey's* trending influence to the public on an international level, concluding *Bluey* as a unique yet realistic model for parenting and family dynamics especially through Bandit and celebrating the *Bluey* culture amongst older audiences. The personal bias of the author as part of "*Bluey* people" has a predisposition for preference, however, including secondary research into the history of Joe Brumm has presented valid research and evidence to support the positive opinion of *Bluey's* expanding comfortable culture. This article was published 3 years ago, possibly presenting obsolescent information, the reliability is preceded by recent research however still useful for understanding the gradual influence and any changes of *Bluey* over time. The conceptual understanding of this article has been integrated throughout the PIP to develop ideas of popular culture across Chapters 1 and 2 supported with further secondary and primary research. Overall, research into news articles has provided a thorough perception of public opinion and knowledge around *Bluey's* popular culture presented in society through the news and digital media.

Nickerson, C., 'Functionalist Perspective & Theory in Sociology', *Simply Psychology,* (13 February 2024), https://www.simplypsychology.org/functionalist-perspective.html, accessed 13 March 2025

This academic article written by Charlotte Nickerson and reviewed by PhD Saul McLeod and MSc Olivia Guy-Evans posits functionalism as a structural theory based around the social institutions and organisations to society's influence on the macro level presenting a contextual underlay of society, while the micro scale influences individual's behaviours. This psychology article presents social theory for the primary audience of educators and researchers as a paradigm of interconnected systems working together to maintain and benefit social stability. The secondary research validated through thorough study into applications of the Functionalist perspective and connection to Emile Durkheim as the "Father of sociology". Qualified reviewers Saul McLeod PhD and Olivia Guy-Evans MSc have additionally presented criticisms of the social theory to mitigate any confirmation bias. This theory has

presented itself in alignment with *Bluey's* influence across micro-macro interactions. Analysed within the micro sphere as individual values reflect the prevalent 'Comfortable culture' and influence from *Bluey's* family dynamics, and further in the stability of a multigenerational audience *Bluey* fandom communities presented throughout Chapters 1 and 2. The exploration of mass media's power to digitally transmit sociocultural values across macro applications contributes to a social cohesion across *Bluey* fandom communities, thus interconnecting the individuals identity in *Bluey's* fandom communities between micro meso and macro levels. Subsequently this has presented functionalist theory in alignment with *Bluey* as an interesting base for the social stability founded in *Bluey* fandom communities and the individual change, emphasising the interconnected change across micro, meso and macro levels to embody the change *Bluey* has instigated.

Ohlheiser, A., 'Pop Culture The Children's show Bluey is a balm for stressed, child-free adults'*, The Washington Post***, (2023c)**
https://www.washingtonpost.com/arts-entertainment/2023/02/08/bluey-adult-fandom-tik tok/, accessed 06 November 2024

Abby Olheiser is a journalism reporter for The WashingPost addressing the growing popular culture of *Bluey* in adults as a 'stress-reliever', attributing the spread of *Bluey* in older generations to social media and digital transmission. Her deconstruction of the *Bluey* fandom for adults has been perpetuated through TikTok and 'algorithmically selected feeds' to engage audiences mostly consisting of child-less adults and healing the trauma of 'depressed childless millennials'. The article is directed towards the general public audience engaging in digital participation and inadvertently becoming absorbed into the *Bluey* fandom. While there can be systematic bias from review of research to publication, validity is assisted with email and interviews with the creator of *Bluey* Joe Brumm and Laurel Hiatt, a childless 25 year old to mitigate unintentional bias, additionally providing strong evidence for the discussion of the coercive assistance of technology especially through social media. Olheiser summarises *Bluey's* popular culture as a quickly established fandom for childless adults and teenagers posited by social media, while subtly contrasting the *Bluey* fandom with emerging toxic culture as a subset of teenagers and adults with given agency to manipulate *Bluey* for perverse reasons including sexualising fan fictions and NSFW art. This article presented itself

as the inspiration for subsequent ideas and direction of my PIP, presenting my initial idea of *Bluey's* popular culture presenting in older generations. The reliability references other sources to build a basis for my PIP including secondary podcast Mary Bolling's 'Gotta Be Done' podcast analysing *Bluey*-centric pop culture and fandom theory, and Margaret Thompson's youtube channel helping non-Australian parents understand *Bluey* exploring theories and messages through the mature content.

This strong background connection to my PIP set the basis for my chapters proposing a 'Comfortable culture' to extend *Bluey's* fandom across older generations, highlighting the social agency of digital transmission and consequently the complex nuances of both positive and negative ramifications. Therefore, this article has been essential to the structural planning of my PIP and inspiration for further research. While the limitations of its academic validity bring need for further support, the key insight to *Bluey's* fandom and popular culture has inaugurated the success of this PIP.

Pugly, 'The Horrors of AI Bluey Content (Stolen Content & Deception)' *YouTube,* (30 October 2024), https://www.youtube.com/watch?v=P53zPJ23s3Y, accessed 3 July 2025

This Youtuber has deconstructed the negative impacts of *Bluey's* toxic fandom, criticising the negative impacts of intellectual property plagiarism and deception using AI. Presenting examples of modified *Bluey* episodes to suggest inappropriate and misleading content from original episodes, raising concerns for the harmful consumption of *Bluey* through the culture of commodified media as intended for younger audiences. Addressing the general public as a warning within the *Bluey* fandom, Pugly has denoted the circulating *Bluey* theories and represents the toxic fandom culture through focusing on other youtube channels. As a non-academic source this secondary research utilises a personal bias to provide primary perspectives into the toxic fandom culture cautioning against adapted media cultures, underlining the basis for Chapter 3 exploring the toxic fandom cultures. This source presents a primary juxtaposition of altered episodes against the positive review of the content analysis, affirming extreme results for the initial hypothesis. The video references other channels with distorted episodes, however, inappropriate for viewing and will not be included in this PIP further emphasising the harm of toxic fandom culture. The negative implications of adult fandom cultures have perpetuated damaging change across micro and macro levels

exemplified through the deconstruction of manipulated episodes. Overall, this source has provided key insight and primary perspectives discussing digital media culture to the base level of toxic fandom culture. Presenting shocking extremes to the negative implications of technological advancement impacting cultural consumption such as *Bluey's* social change thus dramatising the proven initial hypothesis.

Rainey, R., 'The Bluey Effect: How a Cartoon Dog Makes Us All Feel Better' *IMAGE,* **(18 April 2024),**

https://www.image.ie/self/the-bluey-effect-how-a-little-cartoon-dog-made-us-feel-a-lot-b etter-815363, accessed 24 November 2024

Rebekah Rainey is writing for the SELF reflecting article, centralising her focus around the deep emotional and mature significance in *Bluey's* episodes for both parents and children. Her personal reflection and exemplifying personal experience presents a positive confirmation bias, discussing the importance of "cartoon support dogs" in episodes that resonate with a multigenerational audience across adults and children "on issues that affect them both so profoundly". This article addresses parents and adults emphasising the significance of *Bluey* to a co-viewing audience, and hence concluding the popularity of *Bluey* due to the generational appeal to both parents and children deconstructing maturity with humor and sentimentality. Presenting the relatable parenting style and investigation into mature themes allowing adults to reflect and children to explore from a safe distance, acts as the main driver for attracting a multigenerational audience, separating *Bluey* from previous kids TV shows. Although not explicitly referenced in the PIP, this article has fortified general understanding of this topic and supported further research by developing fluency and knowledge, presented in ideas through Chapters 1 and 2. The text has supported evidence and synthesis for the reasons behind a co-viewing audience and positive implications for a multigenerational demographic driven by sentimental and mature themes, further supporting primary research in content analysis and personal reflection. Rainey's personal perspective reduces the reliability, however with alignment from similar academic sources explaining these positive influences the article is supported with further secondary research. The inclusion of opinion from Psychologist Carolyne Keenan and Director Daley Pearson validates the analysis of *Bluey's* positive inclusion for both parents, children and childless adults. Overall, this article

has developed a general understanding and increasing literacy of this PIP for exploring Chapters 1 and 2, supporting interest and continuation in further research.

'Reddit - the Heart of the Internet', *Reddit,* (2022), https://www.reddit.com/r/bluey/comments/vyxp4h/to_bluey_fans_have_you_ever_had_ negative_toxic/, accessed 2 July 2025

As an important primary source presenting general public commentary in *Bluey's* fandom pages acknowledges the toxic fandom culture perpetuated through fan fiction, fan art, debates and harassment supported from other consecutive sources. Multiple people have commented with personal negative experiences within the adult fandom culture. Present themes of "furry debates", hate around the creators and fans and "shipping" placing romantic expectations on young child characters. These threads offer direct exemplified behaviour of *Bluey* in adult fandom culture, offering primary community perspectives to the negative experiences of toxic fandom culture. These examples and issues have been extensively explored through Chapter 3 divulging the negative implications of *Bluey's* transgression into the adult fandom space, presenting the negative transformation and change of *Bluey's* popular culture through the agency of digital platforms and social media. The chain of comments offered varying perspectives and opinions within the toxic fandom culture while presenting a strong personal bias, emphasising the presence of negative subsets within online fandom culture presented in Chapter 3. The strong contrast from the positive impact of *Bluey's* culture has been remarkably concerning, bringing the initial hypothesis to the extreme, however it raises new areas of interest for further study and investigation.

Stoddard, S., 'Why "Bluey" Resonates with Adults, Too', *Collider,* (25 December 2022), https://collider.com/bluey-resonates-with-adults/, accessed 12 April 2025

This article centralises the focus of *Bluey* as it has diverged from modern children's TV shows to present serious themes that resonate with older audiences and introduce a maturity and empathy for younger viewers. Many adults have dramatically skewed the viewing audience from a show that is ostensibly for children, finding the appeal through an accurate representation of modern parenting and family dynamics. The progressive show has shown

accurate representation of neurodiversity, disability, and diversity directly approaching an awareness and empowerment for these communities to resonate with a much larger audience. As a public blog post this article presents the *Bluey* popular culture to the general public and researchers promoting the positive influence of *Bluey* and multigenerational appeal through social inclusion and empowerment through mature topics. The importance of *Bluey's* diversity from other programs has transformed expectations for kids media inviting the awareness of mature themes with a higher educational purpose and appeal to a multigenerational target audience as a children's show "adults can love too". This article has helped develop a nuanced understanding of the generational appeal for *Bluey* to adults and a conceptual understanding of the importance separate from mainstream media. The bias of this article however from an unacademic source and personal perspective reduces the reliability, while not directly referenced in my PIP this review has helped broaden my understanding of *Bluey's* expanding demographic further discussed in Chapter 1. The summary and sub-divided structure of the article has helped organise a cohesive logical progression of ideas and basing my evidence from other academic sources, highlighting the change *Bluey* has perpetuated through the mature content and accurate representation, instigated through a multigenerational audience and its positive implications. Moreover, the text has supported research with a strong correlation to other sources contributing to a thorough conceptual understanding of this PIPs background and planning for the chapters.

Taylor, D., 'Bluey's International Success Is on Track to Eclipse that of Crocodile Dundee. So What Does That Mean for Us?' *ABC News* (4 February 2023), https://www.abc.net.au/news/2023-02-05/blueys-international-sucesses-reshaping-austra lias-image/101927238, accessed 14 April 2025

This business, economics and finance news article summarises the globalised spread of *Bluey* through commercialisation and commodification, attributed to paraphernalia and merchandising internationally. *Bluey's* international success has dominated ABC's top co-viewing demographic with adults, teenagers and children watching episodes, however the deeper implications of this on Australia has presented a "positive conversation with the world" building an accurate representation of Australian culture, values and norms. Crucially, *Bluey* has become a mechanism and vehicle for social change opening Australia's engagement with influential conversations between parents and children internationally.

Conclusively, *Bluey* has become the primary agency for Australia's cultural and social advocacy across a co-viewing audience, instigating international success through commodification and commercialisation. The validity of this article is enforced through the statistical evidence and support from media analyst Steve Alan, however the reliability has been externally supported through further secondary research beyond a news article. The impact of a co-viewing audience on international success has underpinned the macro influence of *Bluey* discussed in Chapter 1 of the PIP, supporting the positive implications of a multigenerational audience aligning with the initial hypothesis. Additionally, this article includes photography from America's Thanksgiving Parade in Manhattan where a massive inflatable *Bluey* is floated through the streets as an example of the meso implications of *Bluey's* international success, further comparing *Bluey* with videos and photography from 1980s Crocodile Dundee as the central advocate for Australian culture to an international audience. Positioning *Bluey* as a greater success as representation of Australian culture and inclusive broadening demographic. Overall, this news report has supported the initial ideas and concepts deconstructed through the PIP of a co-viewing audience and macro international success. Developing a thorough understanding of the commodification of *Bluey* with additional secondary research to reinforce this study.

'The Internet Is Breeding Hordes of Adult Bluey Fans | PS News', *PS News,* (6 February 2023),
https://psnews.com.au/the-internet-is-breeding-hordes-of-adult-bluey-fans/99340/,
accessed 30 June 2025

The expansion of *Bluey* through adult fand culture has raised public concerns on the negative ramifications of toxic online fandom culture through social media and digital platforms. The commodification of *Bluey* for perverse reasoning has presented itself as a contradiction to the positive 'Comfortable culture' and multigenerational inclusion stipulated in Chapters 1 and 2. Through fan art, fan fiction and extremist tendencies toxic fandoms have taken *Bluey's* popular culture into a negative environment. Addressing the public fandom of *Bluey*, this article presents both the positive and negative implications of *Bluey* filtered through adult fandom culture. As a news article the content bias has been mitigated through equal discussion of both positive and negative fandom cultures including direct public commentary from primary sources accounting for personal experience in toxic fandoms. This text is only

intended to represent a subset of *Bluey's* fandom culture with limited reliability on academic sources and extensive research, however the primary perspective validates the conclusions of the complex dualities within *Bluey's* popular culture. This article has presented a strong basis for research and development of *Bluey's* fandom culture in Chapter 3, emphasising the change and agency of the TV show through inviting a broader demographic. Overall, this article has developed a nuanced understanding of online fandom culture and presented new ideas that initially shocked and intrigued to further develop the direction of this PIP supported with additional research.