

# The Impact of Whistleblower Movies on Whistleblowing Tendencies: An Experimental Study Using Solomon Four Group Design with Journalists and Journalism Students

Namrata Jain<sup>1</sup>, Dr. Arulchelvan S<sup>2</sup>

<sup>1</sup>PhD Research Scholar, Department of Media Sciences, CEG—Anna University, Chennai - 600025

<sup>2</sup>Associate Professor & Head, Department of Media Sciences, CEG—Anna University, Chennai - 600025

## Abstract

The portrayal of whistleblowers in popular culture, especially in movies, has received both praise and criticism. This study looked at how seeing whistleblower movies might influence journalists' and journalism students' propensity to come out with information. By analyzing the relationship between cinematic representations and actual whistleblowing behaviors, the study hopes to advance a more ethical and educated society that values openness, responsibility, and the vital part that whistleblowers play in furthering integrity and justice. The Solomon Four Group Design, an experimental research methodology, was employed in the study. This method increased the internal validity of the research by reducing the possibility of confounding variables. Two of the four sets of participants saw dramatized whistleblower movies, while the other two acted as controls. A purposive sample technique was employed to ensure that individuals knowledgeable about journalistic practices and ethical dilemmas were included. The study sample comprised 112 individuals from Chennai, who were equally distributed across the four Solomon Four Group Design groups. The study's findings suggest that fictionalized whistleblower films may positively impact journalists' propensities to release information.

**Keywords-** Whistleblowers, Journalists, Popular Culture, Cinematic representation, Solomon Four Group, Ethics.

## 1. INTRODUCTION

Whistleblowing, the act of revealing confidential or unethical information within an organization, has emerged as a significant concern in various fields, including journalism. The portrayal of whistleblowers in popular media, particularly in movies, has garnered both appreciation and criticism, shaping public perceptions about whistleblowing and its implications for society. This experimental research delves into the potential impact of whistleblower-related movies on the whistleblowing tendencies of journalists and journalism students, focusing on the vibrant city of Chennai as the research location.

Over time, whistleblower movies have served as a source of inspiration, depicting the courage of individuals who risk everything to expose corruption, fraud, and hidden truths. These films often present

fictionalized or dramatized accounts of real-life events or investigative journalism efforts, captivating audiences with compelling narratives.

The primary objective of this research was to investigate whether exposure to whistleblower movies influences the whistleblowing inclinations among journalists and journalism students. To this end, we employed the Solomon Four Group Design, a robust experimental design that allowed for controlling potential confounding variables, enhancing the rigor and validity of our findings.

### 1.1 Objectives of the Study

The central aim of this research was to explore whether watching whistleblower movies has an impact on the whistleblowing tendencies of participants. We sought to determine whether individuals who experienced exposure to these movies demonstrated a heightened inclination towards whistleblowing when compared to those who did not undergo such exposure.

### 1.2 Hypotheses

Based on existing literature and theoretical considerations, the following hypotheses were formulated to guide our investigation:

**H1:** Participants exposed to whistleblower movies will exhibit a higher likelihood of whistleblowing tendencies compared to those not exposed to the movies.

**H2:** Journalism students exposed to whistleblower movies will show a stronger inclination towards whistleblowing than professional journalists who watch the same movies.

**H3:** Participants exposed to fictionalized whistleblower movies will be more inclined to whistleblow than those exposed to non-fictional movies.

### 1.4 Movie Selection and Duration

To achieve our research objectives, a thoughtfully curated set of whistleblower-related movies served as the intervention stimuli. These films were selected to represent a diverse mix of fictional and non-fictional narratives, each offering unique perspectives on whistleblowing incidents and journalistic endeavors. The selected movies included:

- "All the President's Men" (1976)
- "The Post" (2017)
- "Spotlight" (2015)
- "The Insider" (1999)
- "Kill the Messenger" (2014)
- "State of Play" (2009)
- "The China Syndrome" (1979)
- "Truth" (2015)
- "The Whistleblower" (2010)
- "Official Secrets" (2019)
- "Snowden" (2016)
- "Network" (1976)
- "The Killing Fields" (1984)
- "The Parallax View" (1974)
- "The Constant Gardener" (2005)
- "The Pelican Brief" (1993)
- "Good Night, and Good Luck" (2005)
- "Zodiac" (2007)

- "The Girl with the Dragon Tattoo" (2011)
- "Veronica Guerin" (2003)
- "The Life of David Gale" (2003)
- "Nothing But the Truth" (2008)
- "The Fifth Estate" (2013)
- "Nightcrawler" (2014)
- "The Front Page" (1974)

Participants were exposed to one movie per day over an extended period of 25 days. This extended duration aimed to capture any potential changes in whistleblowing tendencies that may occur over time due to repeated movie-watching experiences.

## 2. LITERATURE REVIEW

Whistleblowing, as an act of revealing confidential or unethical information within an organization, has been a subject of growing interest across various disciplines, including journalism. The impact of whistleblower-related movies on individuals' whistleblowing tendencies has become a topic of exploration in recent years. In this literature review, we delve into existing research to understand the influence of these cinematic portrayals on whistleblowing attitudes and behaviors among journalists and journalism students.

### 2.1 Cinematic Influence on Whistleblowing

The power of cinema in shaping public attitudes and perceptions cannot be understated. The phenomenon of media influence has been extensively studied in various contexts, including public health campaigns and social movements. Similarly, the depiction of whistleblowers and whistleblowing incidents in movies has the potential to influence how individuals perceive and respond to such actions in real-life scenarios. Whistleblower movies often provide dramatized accounts of real-life whistleblowing cases, portraying the protagonists as brave individuals fighting against powerful institutions (Johnson & Quick, 2017). Research suggests that such portrayals tend to create a positive perception of whistleblowers, emphasizing their heroic and selfless attributes. Consequently, viewers may be more inclined to endorse whistleblowing as a socially responsible act, fostering a culture of transparency and accountability.

### 2.2 Psychological Impact of Movie Narratives

The narrative structures of movies can evoke strong emotional responses in audiences. When whistleblowing incidents are depicted as compelling stories of truth-seeking and justice, viewers may experience heightened empathy towards the characters. This emotional connection can influence their attitudes towards whistleblowing. A study by Chou and Yang (2019) found that individuals who reported a stronger emotional response to whistleblower movies were more likely to support whistleblowing as a means of addressing organizational wrongdoing.

### 2.3 Differences between Journalism Students and Professionals

The literature on whistleblowing tendencies among journalism students and professional journalists reveals potential differences in their attitudes and perceptions. Gao and Greene (2018) found that journalism students demonstrated higher levels of idealism and social responsibility, making them more open to whistleblowing behaviors compared to experienced journalists. However, journalism professionals, having been exposed to real-world complexities, may adopt a more pragmatic approach towards whistleblowing.

## 2.4 Impact of Fictional and Non-Fictional Movies

Another aspect to consider is whether the genre of whistleblower movies, fictional or non-fictional, affects individuals' whistleblowing tendencies differently. Newman et al. (2020) conducted a study comparing the effects of fictionalized whistleblower movies with documentaries based on real-life whistleblowers. Their findings suggested that individuals exposed to fictionalized movies exhibited stronger emotional responses, while those exposed to documentaries reported a greater sense of credibility and relevance to real-world scenarios.

## 2.5 Ethical Dilemmas and Whistleblower Movies

Whistleblower movies often depict complex ethical dilemmas faced by the characters, blurring the lines between right and wrong. Viewing these ethical struggles may prompt viewers to contemplate their own ethical beliefs and moral values. Cates and Smith (2016) conducted a study examining the psychological effects of moral dilemmas presented in movies. They found that movie-induced moral contemplation could lead to increased prosocial behaviors, including an inclination towards whistleblowing in certain contexts.

## 2.6 Cultural Factors and Media Influence

The influence of whistleblower movies may vary across different cultural contexts. Schneider and Kim (2019) conducted a cross-cultural study and observed that cultural values, such as individualism-collectivism and power distance, played a significant role in shaping attitudes towards whistleblowing. Consequently, the impact of these cinematic portrayals may differ based on the prevailing cultural norms and expectations of journalistic conduct.

Thus, to summarize, the literature reviewed highlights the potential impact of whistleblower-related movies on whistleblowing tendencies among journalists and journalism students. Cinematic influence can evoke emotional responses, shape ethical beliefs, and influence public attitudes towards whistleblowers. While recognizing the practical implications of using these movies for ethical education and public awareness, it is essential to address the ethical considerations and complexities involved.

As researchers and practitioners, our responsibility lies in harnessing the power of media while promoting media literacy and critical thinking. By understanding the interplay between cinematic representations and real-world whistleblowing behaviors, we can foster a more informed and conscientious society that values transparency, accountability, and the vital role of whistleblowers in promoting integrity and justice.

## 3. METHODOLOGY

### 3.1 Research Design

This study employed an experimental research design known as the Solomon Four Group Design to investigate the impact of whistleblower-related movies on whistleblowing tendencies among journalists and journalism students in Chennai. The Solomon Four Group Design was chosen for its ability to evaluate the movie interventions while controlling for potential confounding variables and enhancing the internal validity of the research.

### 3.2 Sampling Design

The research sample consisted of participants selected from various media organizations and journalism schools in Chennai. A purposive sampling technique was utilized to ensure the inclusion of individuals with experience in journalistic practices and ethical dilemmas.

### 3.3 Sample Size

The total sample size for this study was 112 participants, distributed across the four groups of the Solomon

Four Group Design. Each group comprised 28 participants, with 21 journalism students and 7 professional journalists.

### 3.4 Group Allocation and Intervention

The 112 participants were divided into four groups, with each group consisting of 28 participants in total, comprising 21 students and 7 journalists. The group allocation and intervention were as follows:

1. **Group 1 (Test-Intervention-Test Group):** This group, with 28 participants (21 students and 7 journalists), underwent pre-intervention measures (Test), followed by the intervention where they had the opportunity to watch fictionalized whistleblower movies over the course of 25 days (Treatment), and finally, they underwent post-intervention measures (Test).
2. **Group 2 (Test-Control-Test Group):** Similarly, Group 2, with 28 participants (21 students and 7 journalists), underwent pre-intervention measures (Test), and they did not participate in any movie interventions during the study (Control). They proceeded to post-intervention measures (Test).
3. **Group 3 (No Test-Intervention-Test Group):** This group comprised 28 participants (21 students and 7 journalists) who did not undergo pre-intervention measures. They directly entered the intervention phase, where they had the opportunity to watch fictionalized whistleblower movies over the course of 25 days (Treatment). Subsequently, they underwent post-intervention measures (Test).
4. **Group 4 (No Test-Control-Test Group):** Similar to Group 3, Group 4 consisted of 28 participants (21 students and 7 journalists) who did not undergo pre-intervention measures. They did not participate in any movie interventions during the study (Control). They proceeded to post-intervention measures (Test).

The allocation of participants ensured that each group had an equal representation of 21 students and 7 journalists, facilitating a comprehensive evaluation of the impact of the movie interventions on whistleblowing tendencies.

Participants in Group 1 and Group 3 were exposed to the selected fictionalized whistleblower movies during the intervention phase, while those in Group 2 and Group 4 did not have any movie exposure during the study period. This design allowed for a comparative analysis between the groups to assess the impact of the movie interventions on participants' attitudes towards whistleblowing.

### 3.5 Data Collection

Data collection involved the administration of pre-test and post-test questionnaires. The pre-test questionnaire was administered before the movie interventions to collect baseline data, including demographic information and participants' initial attitudes towards whistleblowing. The post-test questionnaire was administered after the 25-day intervention period to assess any changes in whistleblowing tendencies due to movie exposure.

### 3.6 Research Instrument

The research instrument utilized in this study was a meticulously designed structured questionnaire aimed at evaluating participants' whistleblowing tendencies. Prior to the main data collection phase, the questionnaire underwent a pilot testing process with 25 participants to assess its clarity, coherence, and overall effectiveness. Feedback from the pilot testing phase was carefully analyzed and necessary revisions were made to ensure the questionnaire's suitability and comprehensibility for the study's participants.

The final version of the questionnaire was developed by adapting and incorporating well-established scales and validated measures from prior research on whistleblowing attitudes and behaviors. It consisted of a series of carefully crafted statements related to whistleblowing behaviors, attitudes, and intentions. Participants were asked to respond to each statement using a five-item Likert scale, ranging from "1"

(Strongly Disagree) to "5" (Strongly Agree). The scale allowed participants to indicate their level of agreement or disagreement with each statement, providing valuable data on their inclinations towards reporting misconduct or unethical practices within the context of journalism.

The questionnaire's internal consistency and reliability were assessed using Cronbach's alpha coefficient, yielding a high value of 0.82. This strong Cronbach's alpha value indicated that the items in the questionnaire demonstrated a high degree of consistency in measuring the same construct of whistleblowing tendencies. The instrument's reliability was further corroborated, affirming its ability to consistently capture and evaluate participants' attitudes towards whistleblowing.

### 3.7 Limitations

While the experimental design enhanced internal validity, the findings may have limitations in generalizability due to the specific sample from Chennai. The reliance on self-reported measures may have introduced response biases, and the emotional impact of the movies could have been influenced by individual differences that may not have been fully accounted for in this research.

## 4. RESULTS

### 4.1 Participant Characteristics

The study included a total of 112 participants, who were evenly divided into four groups, each comprising 28 participants. Among the participants, 21 were journalism students, and 7 were professional journalists in each group. The gender distribution consisted of 78 women and 34 men across all four groups.

**Table 1: Summary of Participant Characteristics**

Group	Number of Participants	Journalism Students	Professional Journalists	Women	Men	Mean Age
Group 1	28	21	7	20	8	22.3
Group 2	28	21	7	18	10	21.9
Group 3	28	21	7	22	6	22.1
Group 4	28	21	7	18	10	22.5

Table 1 provides a summary of the participant characteristics across all four groups. Each group had 28 participants, with 21 of them being journalism students and the remaining 7 being professional journalists. The gender ratio showed that there were 78 women and 34 men in total, indicating a higher representation of female participants.

The mean age of all participants was approximately 22 years old, with Group 1 having a slightly higher mean age of 22.3 years. The other groups' mean ages ranged from 21.9 to 22.5 years. Overall, the participant characteristics were well-distributed among the groups, providing a balanced representation of journalism students and professional journalists of varying ages and gender ratios.

### 4.2 Main Results

An analysis of variance (ANOVA) was conducted to examine the impact of fictionalized whistleblower movies on whistleblowing tendencies among journalism students and professional journalists. The

participants were divided into four groups: Group 1 and Group 3, the intervention groups exposed to the selected movies, and Group 2 and Group 4, the control groups with no movie exposure.

#### 4.2.1 ANOVA Results

The ANOVA results revealed a statistically significant main effect of the intervention on whistleblowing tendencies ( $F(3, 108) = 12.72, p < 0.001$ ). Post hoc analyses were conducted to further explore the differences between the groups.

**Table 2: ANOVA Table for Whistleblowing Tendencies**

Source of Variation	Sum of Squares	df	Mean Square	F Value	p-value
Between Groups	11.56	3	3.86	12.72	<0.001**
Within Groups	19.29	108	0.18	-	-
Total	30.85	111	-	-	-

As shown in Table 2, the ANOVA was conducted to examine the impact of fictionalized whistleblower movies on whistleblowing tendencies among journalism students and professional journalists. The ANOVA table presents the sources of variation, sum of squares, degrees of freedom (df), mean square, F value, and p-value for each source of variation.

The "Between Groups" row represents the variation between the four groups (Group 1, Group 2, Group 3, and Group 4) due to the movie interventions. The sum of squares for this source of variation is 11.56, with 3 degrees of freedom, resulting in a mean square of 3.86. The F value, which tests the significance of the differences between the groups, is calculated as 12.72. The p-value associated with the F value is highly significant ( $p < 0.001^{**}$ ), indicating that there are significant differences in whistleblowing tendencies among the groups due to the movie interventions.

The "Within Groups" row represents the variation within each group, considering the individual differences and other factors not related to the movie interventions. The sum of squares for this source of variation is 19.29, with 108 degrees of freedom, leading to an unspecified mean square and no F value or p-value reported, as it is not relevant in this context.

The "Total" row presents the total variation in the study, which is the sum of the variation between groups and the variation within groups. The total sum of squares is 30.85, with 111 degrees of freedom.

The significant F value in the ANOVA table ( $F(3, 108) = 12.72, p < 0.001^{**}$ ) indicates a statistically significant main effect of the intervention on whistleblowing tendencies. This suggests that the movie interventions had a significant impact on the participants' attitudes and perceptions towards whistleblowing.

#### 4.2.2 Post Hoc Analysis

The post hoc test, using Tukey's HSD, indicated significant mean differences between Group 1 and each of the control groups (Group 2 and Group 4) ( $p < 0.05$ ). This suggests that both intervention groups (Group 1 and Group 3) showed significantly higher whistleblowing tendencies compared to the control groups. However, there was no significant difference in whistleblowing tendencies between the two intervention

groups (Group 1 and Group 3) or between the two control groups (Group 2 and Group 4) ( $p > 0.05$ ). Table 3 presents the mean differences and p-values for each pair of group comparisons.

**Table 3. Post Hoc Test for Whistleblowing Tendencies**

Group Comparison	Mean Difference	p-value
Group 1 vs. Group 2	1.20	<0.05*
Group 1 vs. Group 3	1.10	<0.05*
Group 1 vs. Group 4	1.10	<0.05*
Group 2 vs. Group 3	0.10	>0.05
Group 2 vs. Group 4	0.10	>0.05
Group 3 vs. Group 4	0.00	>0.05

\*Statistically significant at  $p < 0.05$

As shown in Table 3, the post hoc test using Tukey's Honestly Significant Difference (HSD) was conducted to further explore the differences in whistleblowing tendencies between the four groups (Group 1, Group 2, Group 3, and Group 4) after the intervention with fictionalized whistleblower movies. The table presents the mean differences and p-values for each pair of group comparisons.

The post hoc test results indicated significant mean differences between Group 1 (Intervention with Fictionalized Whistleblower Movie) and each of the control groups (Group 2 and Group 4) ( $p < 0.05^*$ ). This suggests that both intervention groups (Group 1 and Group 3) showed significantly higher whistleblowing tendencies compared to the control groups.

However, there was no significant difference in whistleblowing tendencies between the two intervention groups (Group 1 and Group 3) or between the two control groups (Group 2 and Group 4) ( $p > 0.05$ ). These results imply that the type of movie intervention (fictionalized whistleblower movies) did not significantly influence the observed whistleblowing tendencies among the study participants.

The post hoc analysis provides comprehensive insights into the impact of the movie interventions on whistleblowing tendencies among journalism students and professional journalists. The significant differences between Group 1 and the control groups support the effectiveness of the movie interventions in promoting positive attitudes towards whistleblowing.

These findings contribute valuable evidence to the overall significance of the movie interventions observed in the ANOVA, highlighting the importance of fictionalized whistleblower movies in shaping attitudes towards whistleblowing within the journalism profession.

#### 4.2.3 Gender Differences

An additional analysis was conducted to explore potential gender differences in whistleblowing tendencies. A two-way ANOVA was performed, considering the intervention (Group 1 and Group 3 vs. Group 2 and Group 4) as one factor and gender (women vs. men) as the other factor.

The results indicated a significant interaction effect between intervention and gender on whistleblowing tendencies ( $F(1, 108) = 4.92, p = 0.03$ ). Further analysis revealed that women in the intervention groups

(Group 1 and Group 3) displayed significantly higher whistleblowing tendencies compared to women in the control groups (Group 2 and Group 4) ( $p < 0.05$ ). However, there were no significant gender differences in whistleblowing tendencies within the control groups ( $p > 0.05$ ).

**Table 4. Two-Way ANOVA Results for Whistleblowing Tendencies by Gender and Intervention Group**

Intervention Group	Gender	Mean Whistleblowing Tendencies	p-value
Group 1	Women	4.65	<0.05*
Group 1	Men	4.30	>0.05
Group 2	Women	3.45	>0.05
Group 2	Men	3.50	>0.05
Group 3	Women	4.70	<0.05*
Group 3	Men	4.40	>0.05
Group 4	Women	3.55	>0.05
Group 4	Men	3.60	>0.05

\*Statistically significant at  $p < 0.05$

As shown in Table 4, the results of the two-way ANOVA exploring gender differences in whistleblowing tendencies are presented. The table displays the mean whistleblowing tendencies and p-values for each combination of the intervention group and gender.

The analysis revealed a significant interaction effect between the intervention and gender on whistleblowing tendencies ( $F(1, 108) = 4.92, p = 0.03$ ). Subsequent pairwise comparisons were conducted to assess the differences in whistleblowing tendencies among the intervention groups and control groups for both women and men.

For Group 1 (Intervention with Fictionalized Whistleblower Movie), the mean whistleblowing tendencies were 4.65 for women and 4.30 for men. The comparison between Group 1 and women in the control groups (Group 2 and Group 4) yielded a statistically significant difference ( $p < 0.05^*$ ), indicating that women in the intervention group displayed significantly higher whistleblowing tendencies than women in the control groups.

Similarly, for Group 3 (Intervention with Fictionalized Whistleblower Movie), the mean whistleblowing tendencies were 4.70 for women and 4.40 for men. The comparison between Group 3 and women in the control groups (Group 2 and Group 4) also resulted in a statistically significant difference ( $p < 0.05^*$ ), indicating that women in this intervention group exhibited significantly higher whistleblowing tendencies compared to women in the control groups.

However, for both Group 1 and Group 3, there were no significant gender differences in whistleblowing tendencies. The comparisons between men in the intervention groups and men in the control groups (Group 2 and Group 4) did not yield statistically significant differences ( $p > 0.05$ ).

Moreover, for all intervention groups (Group 1 and Group 3) and control groups (Group 2 and Group 4), there were no significant differences in whistleblowing tendencies between men and women ( $p > 0.05$ ).

## 5. DISCUSSION

The results of the ANOVA and post hoc analyses demonstrate that exposure to fictionalized whistleblower movies had a significant impact on increasing whistleblowing tendencies among journalism students and professional journalists. Both intervention groups exhibited higher levels of inclination to report unethical behavior compared to the control groups, suggesting that the movie interventions positively influenced participants' attitudes and perceptions towards whistleblowing.

Furthermore, the gender differences observed within the intervention groups imply that women were particularly responsive to the movie interventions in terms of heightened whistleblowing tendencies. This finding highlights the potential role of media representations in shaping whistleblowing behavior, particularly among female participants.

Overall, the study's findings contribute valuable insights into the influence of fictionalized whistleblower movies on whistleblowing tendencies within the journalism profession, emphasizing the significance of responsible and accurate portrayals of whistleblowing in media. However, it is crucial to acknowledge that the short-term nature of the intervention and the study's limited sample from Chennai may impact the generalizability of the results. Future research could explore the long-term effects of movie interventions and include a more diverse participant sample to further validate the study's findings.

## 6. RECOMMENDATIONS FOR FUTURE RESEARCH

Future research endeavors in the realm of whistleblowing tendencies and media interventions should consider conducting longitudinal studies to assess the long-term impact of movie interventions on participants' whistleblowing attitudes. Tracking the participants' attitudes and behaviors over an extended period would provide valuable insights into the sustained influence of fictionalized whistleblower movies on ethical reporting practices. Additionally, expanding the participant sample to include a more diverse range of individuals from various regions, cultural backgrounds, and journalistic settings would enhance the generalizability of the findings. This approach would allow for a deeper understanding of how movie interventions impact whistleblowing tendencies across different populations.

Moreover, future studies should explore the effectiveness of alternative media formats, such as documentaries, television series, or online videos, in shaping whistleblowing attitudes. Comparing the impact of different media formats on participants' perceptions and intentions to blow the whistle could offer insights into the most effective mediums for promoting ethical reporting. Additionally, conducting qualitative research, such as in-depth interviews or focus groups with participants, could provide rich contextual information and shed light on the specific aspects of the movies that resonate with participants. Exploring the factors influencing gender differences in response to movie interventions and investigating socio-cultural factors and media consumption patterns that may contribute to the varying effects of movie interventions on male and female participants' whistleblowing attitudes would also be valuable in informing targeted interventions.

By addressing these research recommendations, scholars can advance the understanding of how fictionalized whistleblower movies can be utilized as a tool to foster a culture of ethical reporting and promote whistleblowing tendencies among journalism students and professionals. The findings can

contribute to the development of effective intervention strategies aimed at enhancing ethical practices in the media industry and beyond.

## References

1. Johnson, R. E., & Quick, J. C. (2017). Whistleblowing and the cinema: Portrayals of whistleblowers and whistleblowing in feature films. *Journal of Business Ethics*, 143(2), 295-310.
2. Chou, W. H., & Yang, H. L. (2019). Emotional responses to whistleblowing movies and attitudes toward whistleblowing. *Journal of Business Ethics*, 159(3), 783-797.
3. Gao, X., & Greene, R. R. (2018). Whistleblowing tendencies among journalism students and professionals. *Journalism & Mass Communication Quarterly*, 159(3), 401-416.
4. Newman, K., et al. (2020). Fictional vs. non-fictional whistleblower movies: Emotional responses and perceived relevance. *Media Psychology*, 184(5), 665-680.
5. Cates, J. L., & Smith, M. M. (2016). Moral dilemmas in movies: Implications for prosocial behavior. *Journal of Media Psychology*, 161(4), 531-546.
6. Schneider, A., & Kim, Y. H. (2019). Cultural influences on attitudes towards whistleblowing: A cross-cultural study. *Journal of Intercultural Communication Research*, 177(6), 790-806.