Affinity Online

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Chapter 1. Introduction

1 The a priori coding scheme was derived from the framework and design principles developed by the Connected Learning Research Network in the report *Connected Learning: An Agenda for Research and Design* (Ito et al. 2013). Each researcher coded the data he or she collected, and emerging themes were discussed often in coding meetings attended by all research team members. Analysis was facilitated by Dedoose, the first cloud-based qualitative analysis platform that is designed with an emphasis on collaboration. Analysis of key constructs provided a pooled Cohen’s Kappa of .91, indicating high inter-rater reliability. The case studies from the MAPP team, and Ito’s prior research with anime fans, were not part of this more intensive research-coordination process, and that material was brought in more selectively at a later phase of the analysis to enrich the core findings established by the Leveling Up case analyses.

2 Collectively, the Leveling Up research team conducted 166 semistructured interviews and chronicled more than 1,500 hours of observation, which were catalogued in field notes. In addition, a demographic and media background survey was completed by 83 participants. Supplemental data from USC’s Media, Activism, and Participatory Politics project include 15 participant interviews, 2 expert interviews, and 35 hours of observation for the Nerdfighter case study; and 120 interviews with dancers and choreographers globally (40 interviews in the United States), more than 200 hours of on-site observation, and extensive in-depth media analysis for the Bollywood case study. The anime music video case study draws on 23 interviews, an online survey with 277 valid responses, and more than 300 hours of observation at conventions and online.

3 Our earlier Digital Youth Project includes chapters that focus on more typical and casual youth engagements with social media (boyd 2010; Pascoe 2010). More recent studies from the CLRN also look at populations that are less digitally connected. Sonia Livingstone and Julian Sefton-Green’s *The Class* (2016) documents the experiences of a class of students in a “typical” secondary school in London, and it finds few examples of connected learning. Craig Watkins led a study on the “digital edge,” focused on youth who are struggling to connect their digital interests to opportunity (Watkins et al., forthcoming).

4 Parts of this section were originally published in Renninger and Hidi 2018.
Case 1.1. The *Wrestling Boards*
1 Parts of this case study were originally published in Martin 2014.

Case 1.2. *StarCraft II*
1 Parts of this case study were originally published in Kow, Young, and Salen Tekinbaş 2014.
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Chapter 2. Affinity
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Case 2.1. 1D on Wattpad
1 Parts of this case study were originally published in Korobkova 2014.

Case 2.2. Bollywood Dance
1 Parts of this case study were originally published in Shresthova, Sangita. N.d. “Yuri Doolan: Telling Stories with Meaning through Dance for Social Change.”
2 All the respondents interviewed were between 18 and 25; most of them identified as (South) Asian American. Age is a sensitive topic in the Bollywood dance community, as some dancers fear “aging out” of the dominantly youthful culture. As a result, some of the respondents did not share their exact age.

Chapter 3. Status
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Case 3.1. *Sackboy Planet*
1 Parts of this case study were originally published in Rafalow and Salen Tekinbaş 2014.
2 All *LBP2* images used in this book are from promotional material provided by the game developer Media Molecule, with permission via its website.
Case 3.2. Animemusicvideos.org
   1 Parts of this case study were originally published in Ito, Okabe, and Tsuji 2012.
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Chapter 4. Leveling Up
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Case 4.1. Hogwarts at Ravelry
   1 Parts of this case study were originally published in Pfister 2014.

Case 4.2. Nerdfighters
   1 Parts of this case study were originally published in Kligler-Vilenchik 2013.