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ASPECTS OF SOCIAL LEARNING  
FROM TELEVISION

A thesis presented in partial fulfilment of the  
requirements for the Degree of Master of Arts  
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ABSTRACT

The social learning effects of full length television programmes were assessed using experimental methodology. Since television programmes contain depictions of "life" with all its complexities, specific learnings were selected for assessment. The learnings selected were the influence of televised programmes on attitudes toward violence, and in the adoption of self-gratification goals by observers.

Sixty-four fourteen year old boys participated in the study. Background data on the subjects was obtained in a survey carried out a week prior to the experimental sessions. The subjects were randomised into two groups of thirty-two, and all subjects completed questionnaires before and after observing the films. To assess their attitudes they evaluated violent and comedy concepts, and reported their action tendencies, and in addition their delay of gratification orientation was measured. One group saw television films containing aggression and the other group comedy films. In order to deal only with small groups, four experimental sessions were carried out and the viewing situation resembled a home dining room or lounge. The television films were two violent programmes and three comedy programmes taped off air some three months prior to the experimental sessions.

Results indicated that exposure to television films leads to a change in attitude consistent with the themes in the films which were used, although the films containing violence do not seem to influence action tendency. It was further found that exposure to the programmes produced a reduction in the desire to delay gratification. The effect was not significantly stronger in either type of programme. It is suggested that the stimuli for this change are the subtle and not so subtle life style cues contained in the programmes.

The study demonstrates therefore that television programmes influence attitudes toward violence as a method of goal attainment, while at the same time teaches observers to want more immediate self-gratifications. The implications of these trends are discussed.

## CHAPTER 1 SETTING THE SCENE

### 1. Introduction

"Good television is a great teacher" asserts the columnist; "The kids are just mimicking what they see on TV," added Mr J.G.B. Rossiter after attributing "the major upsurge in crime, gang problems and vandalism to individual indiscipline and a more lenient attitude toward crime by the public generally" in an interview on his retirement from the police force (Waikato Times 19/4/76).

The latter's comment utilises television (and in other contexts parents, schools, etc.) as an explanatory scapegoat for the social difficulties being commented on. It would indeed be a foolish man who would deny there are many social problems in today's society, but almost certainly no one element in the society can be held directly responsible for any single problem. In other words, the process is infinitely more subtle and complex than the views of Mr Rossiter and the social critics would imply, for behaviour seen as an end result depends on antecedent elements drawn from a wide range of sources.

This thesis investigates the contribution made by one of these sources - television - not directly to behaviour, but to the development of attitudes and personality which underlie behaviour.

### 2. Contribution of Television to Socialisation

Society, seen as a network of interacting individuals with its culture and related meanings and values by means of which individuals interact, precedes any existing individual, so a child is born into an ongoing situation. He is confronted with established patterns of behaviour and he is required to learn these. In short, he becomes social through relationships and interactions with agents in the socialisation process such as the family, school, peer group, the media and so on.

Bronfenbrenner's dire comments on the role of these agents warrant inclusion here for it is probable that they describe at least to some degree the situation in New Zealand today.

"The role of the church in moral education has withered to a pallid weekly session at Sunday School. As we have seen the family, primarily because of the changes in the larger social order beyond its control, is no longer in a position to exercise its responsibilities. As for the school - in which the child spends most of his time - it is debarred by tradition, lack of experience and pre-occupation with subject matter from concerning itself in any major way with the child's development as a person..... The vacuum, moral and emotional, created by this state of affairs is then filled - by default - on the one hand by the television screen with its daily message of commercialism and violence, and on the other by the socially isolated age-graded peer group, with its impulsive search for thrills and its limited capacity as a humanising agent." (Bronfenbrenner 1970 pp. 115-116).

If there is a vacuum in New Zealand it could certainly be filled by television, for children spend a considerable amount of time in front of the "box". The result of a survey undertaken as part of this research indicates an average viewing time for adolescents of nearly four hours per day during week-days. A recent survey (unpublished) of Tauranga College students indicated an average daily viewing time of three hours, this figure approximating the American national average (Lo Scuito 1971).

Observation of television programmes and commercials leaves the viewer open to influence - particularly if the viewer is in the process of being socialised. Bandura and Walters (1963) note "that the provision of models in actual or symbolic form is an exceedingly effective procedure for transmitting and controlling behaviour" (p.51). A study carried out by Gerson (1966-67) illustrates this point. Gerson undertook an analysis

between Negro and white adolescents in their uses of the mass media as an agency of socialisation, operationally defined for the study as pre-marital cross-sex behaviour. The data indicated that more Negro than white adolescents used television as a guide in this area of behaviour, which led Gerson to suggest that Negro adolescents used the mass media to learn to behave like whites.

Another study on socialisation sources which has more direct relevance to the New Zealand situation is that of Ling (1976). The study assessed the influence of aggressive film, cultural group, and sex on modeling behaviour of eight year old children. Both Maori and Pakeha children of both sexes were observed in free play situations before and immediately after exposure to two films, one depicting aggressive play among children (titled Fighting is Fun) and the other non-aggressive play behaviours. The research literature discloses a good deal of support for the hypothesis that after play behaviour would be influenced by the three independent variables investigated by Ling.

The results however, did not fall in the expected directions. The aggressive play film did influence the subsequent level of aggressive play, but neither the cultural or sex variables influenced the effect of the film, which is surprising considering the direction of the literature in these areas.

It could well be that the selection of predominantly low SES subjects worked against delineating the cultural and sex variables - the novelty of television, the experimental situation, the title of the film may have been an important source of behavioural influence which masked the differences expected to exist on these variables.

The difficulty in this area of socialisation is the vagueness of the term. If the term be taken to mean the general moulding of the young person to allow him to live reasonably compatibly with his fellows then any reasonably constant source of influence can be said to contribute to socialisation.

Although the studies on the contribution television may make to socialisation cited above point up different results, the general position is advanced here that although television does play a role in the socialisation of young persons, this role is far from being delineated in detail. One of the purposes of this study is to throw further light on the relation between exposure to selected television programmes and attitudes and personality. It must be borne in mind however, that the mass media of communication is only one of a number of socialising agents, and that to fully understand this process the inter-relationships between these agencies should be disclosed.

### 3. The Sociological Context

Within media research there appears to be a consensus of opinion emerging which indicates that the significance of mass media exposure is not generally found in the media-person experience alone, but in the link between media exposure and the person's social context. This social context is now included in the model for it has become clear that social linkages between individuals play an important part in mediating the influence of mass communications. The individual is ordinarily a member of a network of primary and secondary groups which influence his attitudes and opinions. Inevitably these groups affect the way in which he is exposed to mass communication, how he interprets or reacts to any specific communication, and the extent to which he will or can modify his behaviour in compliance with the message.

These individuals, their social customs, their media, their school, their economy and countless other components comprise the social structure of any given group of people. Problems which arise can therefore be viewed as being rooted in the social structure, the solution of which logically requires altering an aspect of the social structure. These structural components however, are normally resilient to change until a great deal of pressure is brought to bear, or it is shown there is economic advantage in the proposed change.

However, a full understanding of social problems can only be achieved after a detailed analysis of the social structure (including such important factors as the relationships between attitudes, personalities, and social systems), for as noted above the social structure gently moulds the attitudes and behaviour of the young to allow them to live reasonably compatibly with other members of the society.

This project was not designed to investigate the influence of the social structure. However, the sociological context was taken into account as far as possible by drawing the subjects for the research from one school only in order to standardize the sociological context.

## CHAPTER 2 SOCIAL LEARNING THROUGH TELEVISION

### 1. Theoretical Framework of Social Learning

Socialisation takes place through agents in the sociological context exerting influence on the developing person. This influence process has been labelled social learning. Bandura and Walters (1963) explain the development of all forms of social behaviour -

"..... in terms of antecedent social events such as the behavioural characteristics of the social models to which a child has been exposed, the reinforcement contingencies of his learning history, and the methods of training that have been used to develop and modify his social behaviour." (p.44)

The emphasis in this quotation is on individual behaviour but no doubt the same variables would apply nomothetically if it were possible to assess them fully. Notwithstanding this the vicarious consequences to the model and the status of the model have been found to be particularly important in social learning for individuals, and both warrant inclusion in brief at this point.

### 2. The Role of Vicarious Consequences in Social Learning

Vicarious consequences appear to be important in social learning. Bandura (1965) showed nursery school children a five minute film on television in which an adult demonstrated four novel aggressive responses, including variations in the consequences to the model. Post-experimental measurement disclosed that the model punished group performed fewer aggressive responses than the other two groups. The introduction of an incentive for reproducing the model's responses, however, completely wiped out the difference between the groups, demonstrating that the vicariously experienced consequences of the model's

actions influenced the extent to which the children imitated the model. Likewise Liebert and Fernandez (1970) found that children's choice for a wide range of commodities was significantly enhanced by vicarious reward which was simply verbal praise for the model's choices in the subject's presence.

### 3. Status of the Model

In the receiving of reward for his actions the symbolic model is being presented as a high status person - and the literature indicates that high status models are imitated more often than low status ones (Asch 1948; Lefkowitz, Blake and Mouton 1955; Lippitt, Polansky and Rosen 1952; Harvey and Rutherford 1960).

In violent television programmes both high and low status models are presented through the scriptwriter casting "goodies" and "baddies" in opposing roles. In the typical programme the "goodies" tend to receive most of the social rewards (adulation, money, sex, material goods, etc.) and as well administer painful reinforcement to the "baddies". The observer experiences these different outcomes vicariously and this in itself can generate pressure for change (usually following the high status model).

It is difficult to differentiate the specific influence of both sets of models' actions, for with the type of programmes under scrutiny in this report both sets perform the same type of violent actions, although for different reasons. It could however, be presumed on commonsense grounds that the successful outcomes of the high status model will influence the observer more than the actions of the low status model.

There was therefore, a general interest as to whether "goodies" and "baddies" are differentiated into high and low status models by observers of violent programmes for this bears on the identification choices of observers (as noted by Singer 1971 p.47) and as well the modeling influence of the characters. For this reason the status of the models was assessed.

#### 4. The Process of Observational Learning

Within this social learning framework, observational learning is seen to involve three steps; (1) the observer's exposure to modeling cues, (2) his acquisition and recall of what he has seen, and (3) his acceptance of the model's behaviour as a guide for his own.

If the observer completes these three steps, then Bandura and Walters (1963) suggest three rather different effects will become apparent.

"In the first place, the observer may acquire new responses that did not previously exist in his repertory. In order to demonstrate this modeling effect experimentally, the model must exhibit highly novel responses and the observer must reproduce these responses in a substantially identical form. Second observation of models may strengthen or weaken inhibitory responses; these inhibitory and disinhibitory effects are apparent in studies in which responses evoked already exist in the subjects repertoire. These responses may, of course, not match precisely those made by the model. Third, it is possible that observation of a model sometimes elicits previously learned matching responses in the observer simply because the perceiving of acts of a certain kind serves as a 'releaser' for responses of that same class." (p.60)

#### 5. A Parallel Framework for Attitude Change

The concentration on sub-behavioural phenomena in this thesis, requires new ground to be broken, in that a parallel description of social learning effects on attitudes is required.

It is suggested that the modeling influence on attitudes may follow the same pattern as the influence of modeling of behaviour. Before expanding on this however, a short discussion on the formation of attitudes is required.

A full examination of how attitudes are formed is beyond the scope of this thesis. Lambert and Lambert (1964) point out that attitudes develop following the standard principles of learning. Krech, Crutchfield and Ballachey (1962) see attitudes developing in the process of need or want satisfaction and in relation to the individual's group affiliations and to the information to which he is exposed. D.T. Campbell (1963) lists six models of acquiring behavioural dispositions, namely (1) blind trial and error (2) perception (3) perceptual observation of another person's responses (4) perceptual observation of the outcome of another's explorations (5) verbal instruction about responses to stimuli (6) verbal instruction about the characteristics of objects.

A survey of the work in this field reveals three main sources of attitude - direct experience with objects and situations, explicit and implicit learning from others and personality development (Hollander 1963)

Identification of the sources of attitude described by these writers indicate clearly that new attitudes could well be formed through exposure to a model, and this change would parallel the acquisition of a behavioural response - the first of Bandura and Walters' effects of exposure to a model. As in the behavioural field exposure to novel information would be required, for if the person had previously been exposed to the message it would have been absorbed into the cognitive and attitudinal framework and hence could no longer be described as the formation of a novel attitude.

The attitudinal system of individuals would seem to be far from static for attitudes are continually undergoing change - becoming more or less flexible, more or less important, more or less influential, now resulting in behaviour and at other times not. This situation parallels the inhibitory or disinhibitory effects in the behavioural description offered above by Bandura and Walters, and thus allows the extension of the concept into the attitudinal field.

Finally, it is conceptually plausible that observation of a model

could "trigger" off an attitude which has been stored in the attitudinal system of an observer, although has not been operative for some time.

The position is advanced here therefore that attitudes undergo effects similar to Bandura and Walters' (1963) suggestion as to how behaviour is effected by the observation of models. Of particular interest in this thesis is the modeled disinhibitory effect (or to allow the use of a positive term the facilitatory effect) on attitudes following observation of violent and non-violent models, since it could be reasonably expected that those who have been exposed to television for some time will hold generalised attitudes about the main themes of the programmes and the methods used therein.

#### 6. Summary and Relevance to Research Project

In summary it is submitted that the theoretical framework for observational learning and its effects advanced by Bandura and Walters (1963) can be usefully applied to the attitudinal field to provide guidelines for this research. Two important components of observational learning are the vicariously experienced results of a model's actions and the status of the model.

Of primary interest in this research is whether the facilitatory and inhibitory effects described by Bandura and Walters operates on sub-behavioural responses to television models - attitudes toward violence, including general evaluation of violence and willingness to use it. Of secondary interest is the question of whether observers of violent television programmes differentiate between "goodies" and "baddies" in terms of high and low status.

### CHAPTER 3 SOCIAL LEARNING AND ATTITUDES

#### 1. Television and Social Behaviour

Any examination of the influence of television on attitudes must first of all undertake a discussion on the influence of television on social behaviour for if behaviour is unaffected by televised models then likewise it is unlikely that attitudes will be affected. This section is designed to show therefore that there is substantial evidence of a tentative link between televised violence and violent behaviour and that an examination of the influence of televised violence on the attitudes underlying behaviour in general is warranted.

Laboratory studies in which children have been shown either a live model or a film constructed by the researcher unanimously support the prediction that aggressive models lead to increased aggressive behaviour (Bandura, Ross and Ross 1963; Christy, Gelfand and Hartmann 1971; Davids 1972; Grusec 1972; Hanratty et al 1969; Hanratty, O'Neal and Sulzer 1972; Kuhn, Madsen and Becker 1967; Leifer and Roberts 1972; Nelson, Gelfand and Hartmann 1969; Rosekrans and Hartup 1967; Savitsky et al 1971; Walters and Willows 1968). The results occur across a wide age range for both males and females and for emotionally disturbed and delinquent populations as well as for normal children.

When real television programmes are used the same pattern occurs except where situational cues appear likely to inhibit aggressive behaviour or where control groups have experienced frustration (Ellis and Sekyra 1972; Lovaas 1961; Mussen and Rutherford 1961; Siegal 1956; Hartmann 1969; Williams et al 1967; Sebastian et al 1974).

The traditional opposing theory is based on the notion of catharsis. Feshbach and Singer (1971) have argued that viewing violence provides the person with a vicarious outlet for aggressive impulses which reduces behavioural aggression. This view has provoked debate between researchers with most pointing up the methodological weaknesses of the Feshbach and Singer studies.

The relation between televised violence and behaviour was of such concern in the United States in the late sixties the Government set up a commission to investigate the relationship by drawing together the research which had been done and funding further projects. In 1972 the Surgeon-General issued a report on 'The Impact of Televised Violence' which included the following:

"Thus the two sets of findings (correlational and laboratory) converge in three respects; a preliminary and tentative indication of a causal relation between viewing violence on television and aggressive behaviour; an indication that any such causal relation operates only on some children (who are predisposed to be aggressive); and an indication that it operates only in some environmental contexts." (pp.18-19).

Turning to the research workers themselves, much stronger statements appear; Liebert (1971) in Vol.II 'Television and Social Learning':

"The evidence warrants formally advancing some tentative conclusions into the arena of public debate. Specifically the following summary is suggested by the data in aggregate.

1. It has been shown convincingly that children are exposed to a substantial amount of violent content on television, and that they can remember and learn from such exposure.
2. Correlational studies have disclosed a regular association between aggressive television viewing and a variety of measures of aggression, employing impressively broad samples in terms of range of economic background and geographic and family characteristics.

3. Experimental studies preponderantly support the hypothesis that there is a directional, causal link between exposure to television violence and an observer's subsequent aggressive behaviour." (p.29)

Although there are some dissenting voices disclaiming the relationship, it would appear from the above statements that sufficient work has been done in the behavioural field to establish a tentative link between televised violence and subsequent violent behaviour. Televised violence however is rarely, if ever, directionless for motiveless senseless violence is hardly ever displayed on the television screen. In other words, violence is usually used to attain the characters' goals, and it is to the methods of goal attainment that we now turn our attention, for if violence is continually displayed on television as an effective means of goal achievement, it could well be adopted as a norm, and lead the developing person to accept it as a legitimate method of getting what he wants.

## 2. Goals and Methods of Achievement

Day (1972) investigated the type of social interaction portrayed as normal on New Zealand television. For this analysis he adopted the goal and method categories used by Larsen, Gray and Fortis (1963). They divided the goals sought by characters in T.V. dramas into seven classes (1. Property, 2. Self Presentation, 3. Affection, 4. Sentiment, 5. Power and Prestige, 6. Psychological, 7. Other) and the methods used by T.V. characters to obtain these goals were divided into eight classes (1. Legal, 2. Non-legal, 3. Economic, 4. Violence, 5. Organisation, Negotiation and Compromise, 6. Escape, 7. Chance, 8. Other).

Using these goal/method criteria Day made a content analysis of a selection of drama type programmes presented on New Zealand television. The analysis included three programmes in each of four categories - British children's and adults programmes, and American children's and

adults programmes, for the drama type programmes shown in New Zealand are imported almost entirely from these two countries.

Day's results indicate that the American programmes had an average of 16.25 goal/method combinations per programme as against the British average of 6.66. He noted that there was a concentration in the American programmes on a plot line concerned with a goal-attaining behaviour which is absent from the British programmes. In the British programmes the process of social interaction itself was of prime importance, rather than the pursuit of goals.

For the American programmes there was an overall emphasis on Self-Preservation and Power and Prestige goals. This emphasis is even greater with the children's programmes. The method used to obtain these goals is mainly Violence - 48% of the 195 instances of goal attainment behaviour on the American programmes viewed were violent. In contrast there did not appear to be a concentration of any particular type of goal among the British children's programmes, and for the British adult programmes the goals aimed for were largely in the Property or Sentimental categories. The method used to obtain these goals was mainly Organisation, Negotiation and Compromise which had for the British programmes the same dominance as Violence had for the American programmes.

In addition to this content analysis Day assessed the acceptability of the value system portrayed on television by asking judges to rate each instance of the use of a method on two dichotomous variables - the success of the method and the social approval attached to the use of the method - these two measures being the operational definition of anomie used by Day. The results of this measure indicated that both nations enjoy a majority of non-anomic television portrayals, but that this majority was some 13 per cent higher on British television. The British score was attained almost entirely by showing socially approved methods successfully obtaining their goals. A substantial minority of the American score, on the other hand, was attained by showing the failure of socially disapproved methods.

The whole purpose of the measure of anomie, however, was to determine the extent to which viewers would be encouraged to use an anomic method because of its success, or discard a socially approved method because of its failure. A necessary assumption in this formulation is that viewers have a range of alternatives to choose from. Day made that assumption but the results of his study called this into question for:

"The method of Organization, Negotiation and Compromise in the British programmes is so dominant that the use of other methods appears as more incidental rather than as a viable alternative. But in the British programmes the high success rate indicates that there is generally no need to look for an alternative method. The situation is different for the American programmes. There the dominant method is Violence and the success rate of this method is the lowest of all the method categories. This would suggest that an alternative to Violence will be looked for but, although Organization, Negotiation and Compromise is used in a significant minority of cases, there is no method offered as an alternative to Violence to attain the main American goals of Power & Prestige and Self-Preservation. In such a situation the implicit lesson to be learnt from the American programmes by their viewers is not that methods other than Violence can be used with more chance of success but that, in spite of the high chance of failure if Violence is used, there is no alternative to its use and what an individual must do is to ensure that he is more able than his opponent with this method." (p.22)

The continual presentation of violence as a goal attainment method could well insidiously erode the constraints other sectors of society try to maintain against the use of violence. In operational terms this

erosion of constraints would be defined as a shift in attitude following observation of violent acts and it is to this question to which we next turn.

### 3. Television and Social Attitudes

Attitudes, in contrast to behaviour, are a private domain, and while individual behaviour may be controlled, it is impossible to do likewise with attitudes. The attitudes which are learnt therefore are of major importance, for providing an individual finds social support for an attitude it becomes extremely resilient to change - even though the action tendencies contained in the attitude never or very seldom flow through into action behaviour.

#### A. Violence Viewing and Attitudes

The association between violence viewing and attitudes favourable to the use of violence has been pointed up by a number of correlational studies.

Dominick and Greenberg (1971) found that children and adolescents who are heavy viewers of violence are more likely to approve of it and consider it an effective means of conflict resolution than are light viewers. The association however, was stronger for middle class boys than lower class boys. It has been suggested in the literature that this result may have been due to ceiling effects. Using a more refined measure of viewing frequency, McLeod et al (1972b) found that exposure to violent television was related to positive attitudes about aggression for a sample of males and females from all social classes. In addition, McIntyre and Teevan (1972) found that adolescents whose favourite programmes were quite violent approved of aggression more than did adolescents with non-violent favourite programmes. Heinrich (1961) showed 12 - 16 year old children films which were either aggression arousing, appeasing or ambivalent. The results

indicated that aggressive attitudes were stimulated by some aggression arousing films, reduced by one of the appeasing films and not influenced by the ambivalent films.

Moving closer to actual behaviour, Leifer and Roberts (1972) examined the influence of televised violence on the subjects' willingness to use violence. They constructed a response hierarchy measure designed to assess the position of violent responses in the subject's hierarchy of behaviours. They note:

"Whatever analysis was performed, the amount of violence in the programme affected the amount of aggression subsequently chosen. Nothing else about the programme - the context within which violence was presented - seemed to influence subsequent aggression." (p.23)

Leifer and Roberts also report six other studies, varying in their major purposes in which the effects of televised aggression upon children's aggressive choices could be assessed. Three of these provide further evidence for a facilitatory effect while none suggests a decrease in aggressiveness after exposure to aggression. This latter negative finding is of some interest. Even observing aggression which had both bad motives and bad consequences (in programmes produced by special editing) did not reduce aggression relative to a non-aggressive programme.

#### B. Pro-Social Attitudes

Television may also be used to develop pro-social attitudes and behaviour. Theory and laboratory research on modeling pro-social behaviour has developed rapidly over recent years. The films used in this area however, are usually constructed especially for this purpose. The programme chosen by most researchers for the study of pro-social effects of television is 'Mr Rogers' Neighbourhood' which is a skilfully designed programme with a

primary focus on social and emotional development. Stein and Frederick ( 1975 ) note that one of the most striking differences between real television programmes and laboratory modeling films is the greater complexity of content in the latter. They identified the following list of themes in a subset of scripts in 'Mr Rogers' Neighbourhood':

"Co-operation, sympathy, sharing, affection, friendship, understanding the feelings of others, verbalising one's own feelings, delay of gratification, persistence and competence at tasks, learning to accept rules, control of aggression, adaptive coping with frustration, fear reduction, self-esteem and valuing the unique qualities of each individual." (p.226)

Stein and Frederick (1975) review studies illustrating the effectiveness of pro-social modeling from 'Mr Rogers' under the headings of 'Learning from Content', 'Social Interaction', 'Self Regulation', 'Imaginative Play' and 'Other Pro-social Messages'. The literature indicates the efficacy of pro-social modeling in these areas. Most of the studies quoted used young children as subjects and of course the films were constructed for this age group. Construction of pro-social films for older children does not appear to have been undertaken. This task is well beyond the resources available for this research, but it could well be that commercially produced television films could produce pro-social attitudinal effects.

#### 4. Summary and Relevance to the Research Project

In summary this chapter indicates a tentative causal link between televised violence and subsequent aggressive behaviour. Although the Feshbach and Singer (1971) study indicates a catharsis effect, the weight of a large number of studies undertaken both within the Surgeon-General's

research programme and for other purposes establishes this tentative link beyond reasonable doubt. Day (1972) demonstrates that violence is used frequently as a method of goal attainment, particularly in American drama type programmes. In fact, in these programmes other methods of goal attainment are either not represented or shown to be ineffective. This situation could well lead to a lessening of the constraints in the use of violence, which bears directly on the question as to whether attitudes are likewise affected by the continual observation of violence on television. The studies reviewed above indicate that more favourable attitudes toward the use of violence do indeed result from exposure to television programmes containing violence. On the other hand, specially constructed pro-social programmes have been shown to be effective in development of pro-social attitudes and behaviour. In this study violent programmes and commercially produced non-violent programmes were selected to determine whether the programmes are influential in developing attitudes consistent with their themes.

## CHAPTER 4 DELAY OF GRATIFICATION

From within the Larsen, Gray and Fortis (1963) formulation of methods by which goals are achieved, violence was selected in the previous chapter, for assessment of the learnings which result from the observation of its use. This chapter is addressed to the goals themselves for learnings could similarly take place in this area. As described above Larsen, Gray and Fortis divided the goals sought by television models into seven classes. Underlying the adoption of these goals is the concept of delay of gratification, for orientation on this variable determines to a large extent which goals are adopted - whether they are short or long term, whether they are for immediate gratification of the senses, or whether one is able to put aside the immediate rewards and work toward a larger but more long term goal. This chapter therefore examines the concept of delay of gratification, and the influence of television on orientation on this variable.

### 1. Introduction

Inherent in the concept of socialisation of the young is that of modification of impulses, unplanned action and individual selfishness. More specifically, controlled expression of desires lies at the very core of the organisation of all societies and communities. Even the most primitive of civilisations required its members to delay their impulses to allow the society to achieve its purposes. In the complex societies of today, individuals require considerable delay capacities to acquire the education and maturity needed to live reasonably comfortable lives and to achieve the rewards provided by the social institutions.

The learning of impulse control begins by the controllers of the very young imposing restraints on their behaviour and ends hopefully with the mature person who is able to impose delays on his own behaviour both to achieve the greater reward and for the well-being of his society.

## 2. Phases in Social Learning of Delay of Gratification

It may be that the individual develops to "maturity" through a series of phases in social learning. Havighurst in his writings of the 1940's and 1950's suggested that there are four phases in the development of moral character - a concept closely related to socialisation and social learning.

The first phase is characterised by family training through reward and punishment, the training being directed toward the control of impulses. At the second phase the child imitates prestigious models (including film and television personalities). Imitation, much of which is not conscious, can be of behaviour, attitudes or beliefs. At the third phase morality is learnt from groups outside the family. These reference groups could include peers, school groups, church and community groups. Rational analysis and reflective thinking characterise the fourth phase, according to Havighurst, who argues that without the use of reason to guide behaviour, moral development becomes fixated at the immature level of conformity to group norms or of obedience to a rigid irrational conscience.

Havighurst's phases of moral development appear to provide a useful context within which to view the learning of delay behaviour, for while providing a general framework he also reminds us there are many other sources of influence than the source under scrutiny in this thesis. The phases are best viewed as overlapping with one source of influence becoming prepotent at a certain stage in an individual's life, while other sources continue to exert their more general influences.

In the second phase of development, the mass media play a very important role - to the extent that one of its sectors television, has, over the last decade, come under increasing criticism. Included in the criticisms is the suggestion that the orientation of commercial television is encouragement of "consumerism" through its reliance on advertisements combined with audience ratings. The critics go on to claim that television seems preoccupied with "glamour" to the extent

that it has made the good life visible and has made it seem within reach of most people.

In observing this "good life" children are likely to model themselves on those adults whom they see as commanding access to social rewards. Although observation of these models may not influence behaviour directly, it could well be that a more subtle process is taking place - that of influencing the value orientation, attitudes and inclination to delay gratification.

### 3. Parameters of Delay of Gratification

Research on the parameters of delay of gratification has been carried out by a number of investigators.

The manner in which persons regulate the rewards they allow themselves is reported on by Bandura and Kupers (1964), and Kanfer and Marston (1963), and preference for delayed rewards as a function of age, intelligence and length of delay interval by Mischel and Metzner (1962).

Mischel (1961) found significant and positive relationships between need achievement, social responsibility and delay of gratification. In addition to these parameters, Stumphauzer (1972) notes that the ability to work and wait for larger rewards, later in time is stressed in virtually all discussions of normal personality development (e.g. Bijou and Baer 1961; Freud 1946; Mischel 1966).

The role of imitation in the development of delay of gratification abilities is of considerable interest. Bandura and Kupers (1964) arranged for an adult model to vary his reinforcement schedules while in a bowling game with children. They found that the children's pattern of self-reinforcement closely matched those of the adult model. The delay orientation of children was changed by Bandura and Mischel (1965) through exposing them to adult models who displayed opposite delay orientations. Exposure to both live and symbolic models produced this effect, but the changes induced in high-delay children through exposure to symbolic models were less stable over time. Stumphauzer (1972) extended these

findings to a young prison inmate population when he demonstrated that exposure to two high-delay peer models increased delaying behaviour in the immediate setting - a change which was maintained four weeks later.

In addition to delineating the parameters of delay of gratification and the role of modeling therein, these studies demonstrate that young persons of all ages are open to modification of their self-reward patterns. It is often mistakenly assumed that imitative learning is limited to younger age groups. Bandura and Walters (1963) point out that once a person has developed an adequate verbal repertoire, increasing reliance is generally placed on symbolic models presented in the form of oral or written behavioural descriptions, pictorial displays, or through a combination of verbal and pictorial devices.

#### 4. Television and Delay of Gratification

The influence of models presented through television was investigated by Yates (1973). Voluntary delay of gratification in nine year old children was assessed by a fourteen item questionnaire four weeks prior to, immediately after, and four weeks subsequent to exposure to one of four televised films. The children were divided into four groups. The modeling group observed an adult female model exemplify high delay behaviour, the persuasion group observed the model verbalise good reasons for waiting, the persuasion-modeling group observed the model exemplify high-delay behaviour and verbalise good reasons for waiting, while the control group observed the model exhibit neutral behaviour.

Yates did not assess delay of gratification inclinations immediately prior to exposure to experimental treatment which leaves other students of delay of gratification wondering whether the effects he observed resulted from stimuli other than the experimental films. However, he reports that the greatest magnitude of change occurred when modeling and persuasive cues were combined, and in addition that all treatment groups emitted significantly more delay choices than the control group. These changes were still evident after a four week period.

The four films used by Yates were made in the format of television news commentary and each was three minutes long. They contained material generated specifically for each of the treatment groups. These two factors - short exposure and explicit content - characterises the studies reviewed above. It is therefore of considerable interest as to whether more generalised content and longer exposure produces any modification to delay of gratification inclinations.

This research was designed to investigate this proposition, the stimulus material being complete programmes offered on the two commercial television channels in New Zealand; while exposure time was approximately 90 minutes.

#### 5. Summary and Relevance to the Research Project

The general interest in this section of the present study lies in the mechanisms by which self-reward patterns are learnt. Havighurst points out that significant others are the prime source of influence in the first phase of moral development, and that this phase is followed by a stage in which prestigious models, including film and television personalities exert their influence on moral development. It is suggested that self-reward inclination is part of the broader moral development described by Havighurst, and that his four phases of development proposal provides a useful context within which to view the learning of self-reward patterns.

That live models can increase the number of delay choices has been shown by a number of investigators. Far fewer studies have concentrated on symbolic modeling, and even fewer still have used television as the sole medium for model presentation. The results however, show that symbolic models presented verbally and/or pictorially, can likewise increase delay choices of observers.

To further extend these results the present study utilised complete television programmes and dramatically increased exposure time to determine whether the observation of television models reduces the desire to delay gratification.

CHAPTER 5 THE PRESENT STUDY

This research was undertaken to assess aspects of social learning from television. Television is seen as only one source of influence which in concert with other sources goes to make up the social milieu within which the individual becomes socialised. Two important components of this socialisation are attitudes about violence and delay of gratification orientation. These two areas are acknowledged as having significant social effects both in the New Zealand society of today and in the future, and hence were selected for examination in this study.

Within the social learning model the three effects of observational learning (which are described by Bandura in behavioural terms) are extended to cover the learning of social attitudes. From these three effects facilitation and inhibition were seen to be particularly relevant to the study of effects of television, since generalised attitudes and a generalised orientation to self-gratification are normally formed prior to exposure to a specific stimulus.

This project was designed to assess the influence of television programmes on generalised attitudes about violence, and also their effects on delay of gratification orientation.

The studies reviewed above indicate that television influences the development of attitudes. Accordingly a directional hypothesis could be proposed.

1. Full length commercially produced television programmes will influence observers' evaluations of violent concepts (attitudes).

This hypothesis utilizes the evaluative component of attitude to assess the influence of television programmes. The action tendency component of attitude can likewise be utilized. The hypothesis was:

2. Full length commercially produced television programmes will influence observers' violent action tendencies (attitude).

While the actions of film characters are clearly observable on the screen, it is postulated that the television characters style of life, their enjoyment of rewards, use of money, possessions, etc. may influence the goal orientations and self-gratification tendencies of observers. Specifically the hypothesis was:

3. Does observation of television models influence the desire to delay gratification?

Finally, it was conceived that individuals may vary in their modelability. To test this assumption the following hypothesis was formulated:

4. Do individual differences influence the degree of modelability - both in attitudes towards violence and comedy, and delay of gratification orientation?

CHAPTER 6 RESEARCH METHOD1. Procedure

The hypothesis about individual differences in modelability required the collection of data (see below for description of measures) which, because of time limitations in the experimental sessions, necessitated the administration of a survey in the school situation. The survey assessed viewing patterns and three aspects of personality, and asked why television is watched. A week later the four experimental sessions were run when two groups saw violent films and the other two groups comedy films, both film groups completing before and after questionnaires.

Prior to administration of the survey, school authorities allocated numbers to all pupils enrolled (males 1 - 120; females 121 - 230). The numbers 1 - 120 were randomised into 4 groups. Invitations to participate in the experiment beginning a week later were then prepared, each invitation indicating the experimental session to which that number had been randomly allocated.

On the day of survey administration the teachers supervised the completion of the questionnaire. All pupils were required to participate since it was administratively difficult to identify at that stage those who would be able to take part in the experiment. It was decided to invite the boys of the school to take part in the experiment for most of the physical violence in society is perpetrated by males.

Following the completion of the survey questionnaire the teachers gave invitations to take part in the experiment to the boys, to take home to their parents to allow them to indicate their approval of their son's participation. The invitations specified one of the four experimental sessions for each boy according to the numbers that had been allocated previously. The school authorities held the name and number list and at no stage was this made available to the experimenter. The invitations

contained a reply slip and the teachers required all these to be returned within three days, whether the parents agreed their sons could take part or not.

At the same time as the numbers 1 - 120 were randomised into four groups, two of the groups were chosen by one of the judges to be the violent programme group and the other two groups to be the comedy programme group.

Before leaving school to participate in the experiment, each subject was given his number on a piece of cardboard and he was asked to use this number throughout the experiment. The subjects were transported to the experimental room by bus. On arrival they were told that the study was "on television" and were asked to co-operate by being as frank in their responses as possible.

The experimental questionnaires had previously been collated into pre and post film measures (see Appendix D and E). The response hierarchy (to measure action tendency), the semantic differential (to measure concept evaluation) and delay of gratification measures were included in both, although the two forms of this measure were counter-balanced to avoid subjects completing the same form twice. The post-film instrument contained the film character semantic differential and recall items to test for level of attention (see below for description of measures).

Then the experimenter explained how to complete the questionnaires. The blackboard was used to demonstrate how to respond to the Semantic Differential. Four example items (including the example item from the questionnaire) were completed as a group, with different boys entering their judgement for each of the 16 responses required.

The example item of the Response Hierarchy was completed on the blackboard and this was followed by selecting boys at random to complete further demonstration items.

Finally, the experimenter explained that he would like to reward them for taking part in the project. He asked them to turn to the last

two pages of the questionnaire, where they found the 14 items of the delay of gratification questionnaire. It was explained that after they had seen the television programmes they would be completing another questionnaire which contained an additional 14 items, and that one of these 28 items would be selected and the reward contained in that item would be given to the subject that day, or later depending on which option was chosen. The words used followed Mischel (1964):

"In each pair be sure to choose what you would actually take because in one of the choices I will really give you the thing that you pick . . . . although I won't tell you which one that is until the very end."

As with Mischel the promise was, of course, kept.

The opportunity was then given to ask questions. The experimenter was satisfied in the following short discussion that all subjects thoroughly understood how to complete all sections in the questionnaire.

After the subjects completed the pre-film questionnaire, the television programmes were shown in another section of the room. Cushions and easy chairs were provided to make the subjects comfortable to avoid irritability or frustration. The programmes occupied about 90 minutes after which the subjects moved back to the desks to complete the post-film questionnaire.

After viewing the films it was explained that the second questionnaire consisted of the same items as the pre-film questionnaire with the addition of the character evaluation and recall items. No instruction was given or comment made at this stage on the items that had been included in the first questionnaire. The experimenter ensured that the subjects understood the extended semantic differential for character evaluation and how to answer the multiple choice recall items before asking them to begin. On completion of this questionnaire the subjects who chose immediate reward on the item selected (a different item was selected in each experimental session) were given it, and those

who opted for the larger but delayed reward wrote their name and address on an envelope and the reward was sent to them on the appointed day. Subjects were then thanked for taking part and returned to school in the bus. When thanking the subjects for taking part, it was observed that each group was seeing different television programmes and answering different questionnaires so they could talk to their friends about it if they wished. Although not true, this small deception was justifiable in the interests of reducing the "mystery" and "excitement" of the project which might have led subjects to try and pass on detailed information to those who had yet to participate. The questionnaires were designed to avoid transfer effects (either between groups or over treatments) by the inclusion of a large number of quick response items.

## 2. Subjects

The subjects were drawn from Awatapu College which is a new secondary school located in Palmerston North. It draws its pupils mainly from the western area of the city, but also attracts a sprinkling of students from other areas. In 1976 only Form III pupils were enrolled. For this reason age was not measured. All pupils completed the survey (115 males and 103 females) and following this the boys were invited to participate in the experiment which began a week later. After school work commitments, the difficulty of rearranging transport schedules and the disinterest of a few parents reduced the experimental population to 64.

## 3. Description of Films

Five television programmes were taped off the air - two violent and three comedy programmes. The two violent programmes were 'Police-woman' and 'Starsky and Hutch'. The three comedy programmes were 'The Dick van Dyke Show', 'Temperatures Rising' and 'The Prince of Denmark'. The two violent programmes totalled 90 minutes viewing time and the three comedies totalled 93 minutes. All programmes were recorded and presented

in colour. The advertisements were edited out, but the titles and credits were retained.

The programmes were rated, by three judges drawn from the Palmerston North community, for their violent and comedy content. They rated the violent programmes using a definition of violence offered by Gerbner (1971b):

"The overt expression of physical force against others or self, or the compelling of action against one's will on pain of being hurt or killed."

The judgements of the three raters were averaged and the following figures obtained:

Policewoman - 22 violent acts (12 initiated by the "goodies" and 10 by the "baddies") plus a three-minute gun battle in which the judges agreed it was impossible to count the violent incidents.

Starsky and Hutch - 21 violent acts (12 initiated by the "goodies" and 9 by the "baddies") plus three gun battles impossible to rate.

Dick van Dyke - 0 violent acts

Temperatures Rising - 0 violent acts

The Prince of Denmark - 0 violent acts

The judges also rated the programmes for their comedy content, according to the following definition:

"Comedy is defined by a verbal or non-verbal action which other people respond to with laughter or other signs of amusement. Normally the originator joins in or in other ways shows he agrees with the humorousness of his actions or the situation."

The mean number of comedy incidents as recorded by the judges was as follows:

Policewoman - 4 (It was noted by the judges that the comedy in the violent programmes was Starsky and Hutch - 8 "macabre" in comparison to the comedy in the other programmes).

Dick van Dyke - 39 comedy incidents

Temperatures Rising - 48 comedy incidents

The Prince of Denmark - 60 comedy incidents

#### 4. Research Instruments

##### A. Experiment

In this section the research instruments used in the experiment are described. Attitudes toward violent and comedy concepts were assessed using the semantic differential, and delay of gratification by questionnaire. The semantic differential was used again to assess level of involvement with film characters, and multiple choice questions were used to gauge level of attention.

##### (a) Attitudes

The instruments chosen to measure the different attitudes involved in this project with the following definition of attitude in mind:

Attitudes consist of "an enduring system of positive and negative evaluations, emotional feelings and pro and con action tendencies with respect to a social object" (Krech, Crutchfield and Ballachey 1962).

The authors stipulate three main components of attitude:

(1) the cognitive component, which has to do with beliefs about an object, including evaluative beliefs that it is good or bad, appropriate or inappropriate, (2) the affective or feeling component, which has to do with likes or dislikes, and (3) action tendency. This last named

component includes the readiness to behave in a particular way associated with an attitude, but does not cover the actual behaviour itself.

i) Evaluation of Violence and Comedy

Concepts related to violence were evaluated on four seven-step bipolar scales reported by Osgood, Suci and Tannenbaum (1971) to be high on the evaluative component of the Semantic Differential.

Representative violent concepts were:

- (a) Knives as weapons are
- (b) I should get my share even if it means hurting people. This is
- (c) People who use weapons are

To disguise the purpose of the experiment and as well be able to determine whether modeling occurs in other contexts, an equal number of comedy concepts were included. Representative comedy concepts were:

- (a) Jokes are
- (b) Laughing is
- (c) Doing things other people laugh at is

Both violent and comedy concepts were rated on four bipolar scales:

- (a) Good - Bad
- (b) Honest - Dishonest
- (c) Fair - Unfair
- (d) Valuable - Worthless

(See Appendix D)

ii) Assessment of Action Tendency

The Response Hierarchy developed by Leifer and Roberts (1972) was chosen for use for its potential in estimating likely aggressive behaviour

in day-to-day conflicts within its sociological context. The rationale, development and validation was carried out predominantly with younger subjects than those in the present experiment, its inclusion here being on face validity. A further six situations were generated which were judged by independent observers to be similar to the situations in the Leifer and Roberts scale. Pictorial representation of the situations was not used because of the subjects being older than Leifer and Roberts subjects (see Appendix D).

(The Semantic Differential and Response Hierarchy were combined to form the first section of the experimental questionnaire. The combined questionnaires required 120 responses for completion in about 20 minutes).

(b) Delay of Gratification

Items from a scale developed by Mischel in a number of studies were used. An additional fourteen item scale was generated, and extensively pretested to ensure comparability, to avoid the same questionnaire being administered in the before and after film situations. The two forms were counterbalanced in the collation of the questionnaires (see Appendix D).

(c) Evaluation of Programme Characters

The Semantic Differential was used in the post-film questionnaire to assess the subjects' evaluation of characters from each programme viewed.

The four bipolar scales listed above were combined with a further four which are reported to be high on the Evaluative factor (Osgood, Suci and Tannenbaum 1971):

Pleasant - Unpleasant

Nice - Nasty

Friendly - Unfriendly

Helpful - Harmful

In addition, a further two bipolar scales were added to assess the characters perceived aggressiveness:

Aggressive - Not aggressive

Violent - Not violent

A "Not sure who he/she is" alternative was included directly under the character's name, and if this were the case the subject was instructed to stop and skip to the next character (see Appendix E).

(d) Attentiveness to Programmes

Multiple choice items about the main characters and the story of each programme were used to assess general attentiveness to the programmes (see Appendix E).

B. Survey

The instruments used in the survey section of this study are described below:

(a) Measurement of Viewing Habits

The survey questionnaire included a list and description (as reported in the New Zealand Listener) of all programmes screened on both channels the afternoon and evening prior to day of administration. The survey answer sheet listed the titles only of each programme, and pupils were asked to indicate whether they had viewed the programme in the following manner:

- ✓ = watched whole programme
- p = watched part of the programme
- x = did not watch the programme

Finally, pupils were asked whether they watched more, less or the same amount of television on Saturdays and Sundays as on week days (see Appendix B).

(b) Reasons for Watching Television

Lefkowitz et al (1971) included an 11 item questionnaire on the subjects' reasons for watching television in the survey form for their longitudinal study 'Television Violence and Child Aggression', and this scale with two modifications was adopted for use in this study.

The two items which appeared to be unsuitable (Lefkowitz et al Numbers .03, .04) were dropped and item 9 was added (see Appendix B).

(c) Personality Questionnaire

Three components of the California Test of Personality were used to assess:

Self-Reliance (measure of independence -  
dependence )

Anti-Social Tendencies (measure of tendency to  
get satisfactions in ways  
that are damaging or unfair  
to others)

School Relations (measure of adjustment in school  
included for other purposes)

The fourteen items comprising each scale were combined and presented as a list of 42 items (see Appendix B).

CHAPTER 7 RESULTS1. Attitudes

The hypothesis in this section asserts that observation of television models will influence attitudes toward violent concepts. Assessment of two components of attitude was undertaken - the evaluative and action tendency components, and the semantic differential and response hierarchy respectively were the instruments used.

## A. Concept Evaluation

As indicated above, the bipolar scales of the semantic differential for each concept were separated to form single judgements and combined with the response hierarchy. For computation of scores the four bipolar scales for each concept for each subject were brought together and the total score for each concept recorded and added to the other concepts in that area (violence or comedy). Many of the bipolar scales were reversed for administration. All scoring was in the direction of favouring the concept being judged, i.e. bad (1)-----good (7). The total violence score and the total comedy score were entered for each subject. Minimum score in each area was therefore 24 and the maximum 168.

The scores of each group on the concepts evaluated are set out in Table 1.

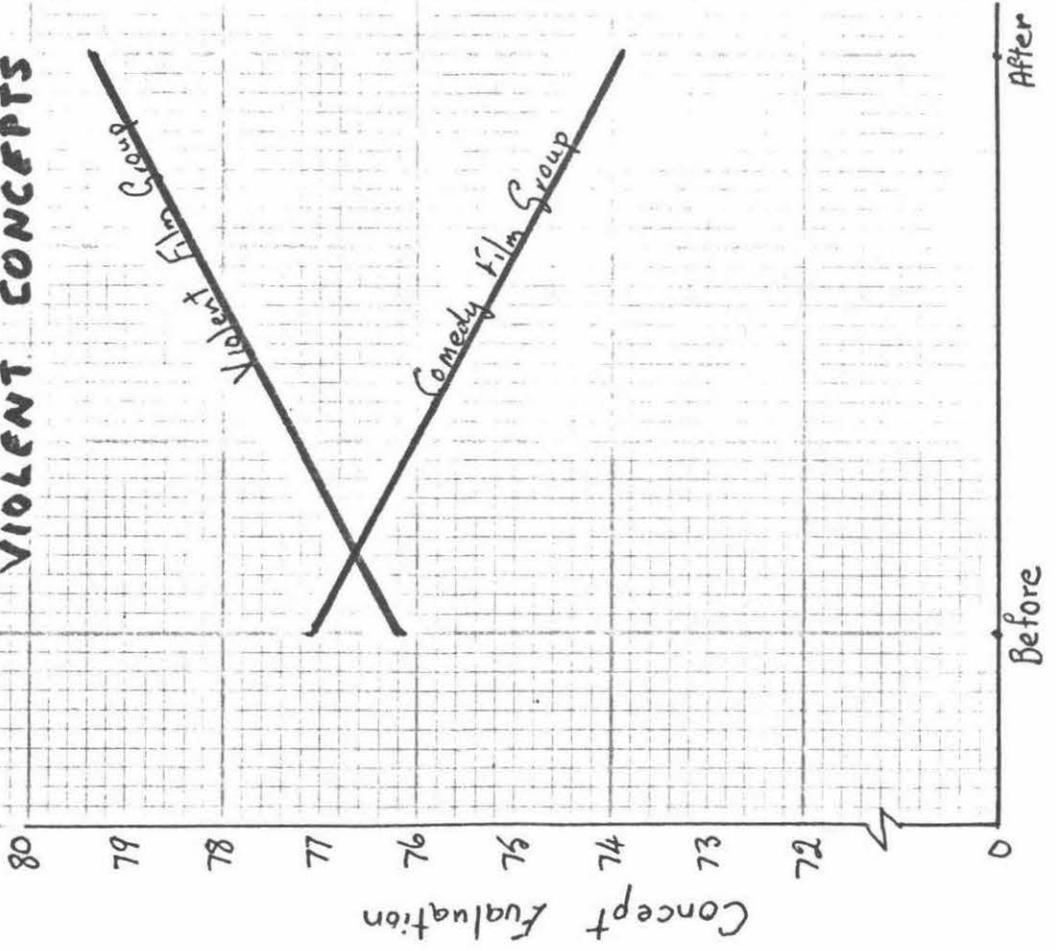
TABLE 1 Concept Evaluation Means

	Violent Film Group		Comedy Film Group	
	Violent Concepts	Comedy Concepts	Violent Concepts	Comedy Concepts
Before	76.09	128.71	77.12	125.53
After	79.12	127.06	73.96	122.34

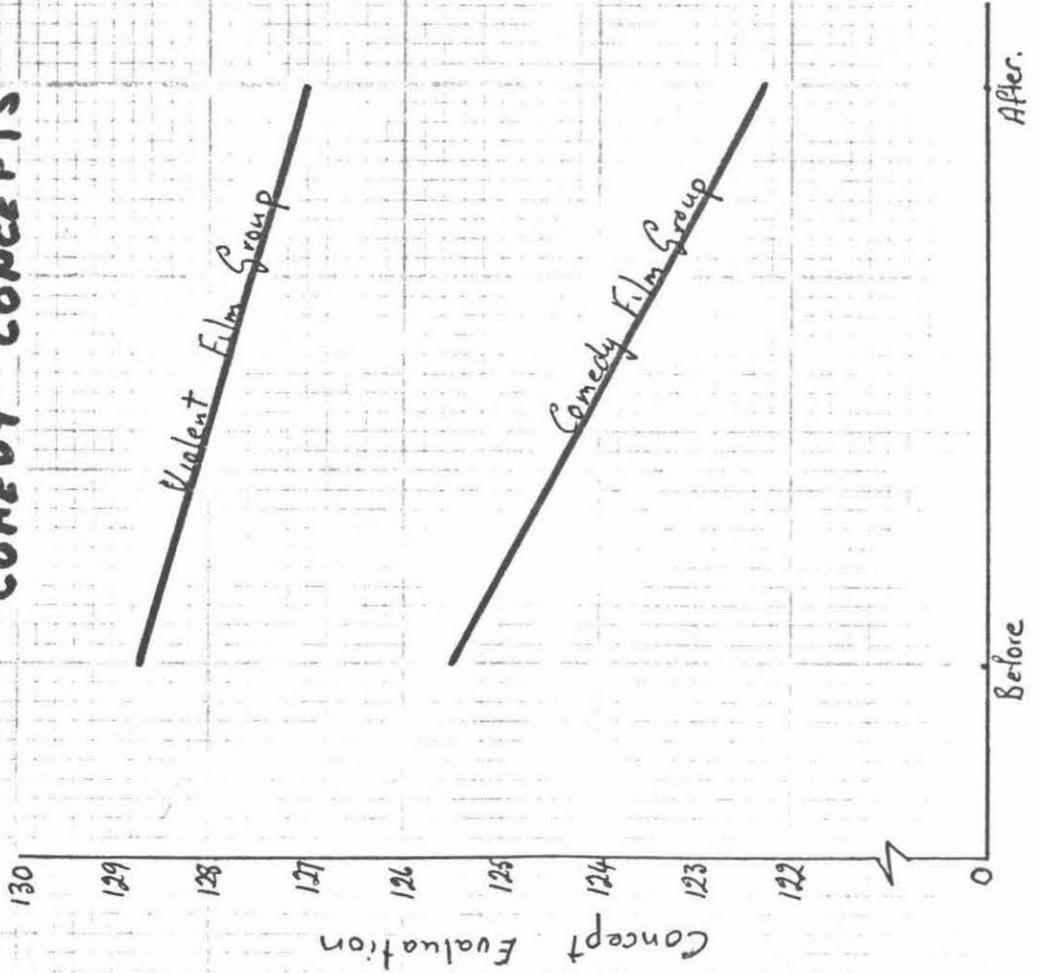
These results are presented graphically in Figure 1.

FIGURE 1

**VIOLENT CONCEPTS**



**COMEDY CONCEPTS**



A three way analysis of variance was undertaken to indicate the general direction of the data (Programme x Concepts x Before and After - Change) the summary of which is presented in Table 2.

TABLE 2 Analysis of Variance on Concept Evaluations

Source	df	M.S.	F
1. Programme	1	579.003	.76
Error	62	763.076	
2. Change	1	98.753	1.69
3. Programme x Change	1	238.316	4.07*
Error	62	58.502	
4. Violence and Comedy	1	155778.223	232.34*
5. Violence and Comedy x Programme	1	57.191	.08
Error	62	670.465	
6. Change x Violence and Comedy	1	89.066	1.27
7. Programme x Change x Violence and Comedy	1	86.723	1.23
Error	62	70.088	

\*  $p = < .05$

This table indicates no main effect of programme or change although the effects on the latter could well be lost under the different programme conditions. The huge F ratio which results from the comparison of violent concepts with comedy concepts simply indicates the significant difference in judgements between the two types of concepts.

A result of much more relevance is that the change scores vary significantly according to programme  $F = 4.07$   $df=1,62$   $p < .05$ . However, both violent and comedy concepts are included in this result, and the hypothesis under examination refers only

to violent concepts. Accordingly a separate analysis of variance was run on evaluation of violent concepts. The summary appears in Table 3.

TABLE 3 Analysis of Variance on Evaluation of Violent Concepts

Source	df	M.S.	F
Programme	1	136.125	.22
Error	62	615.646	
Attitudes (Before vs After)	1	.125	.001
Attitudes x Programme	1	306.281	3.88*
Error	62	78.912	

\*  $p = .053$

Attitudes in Table 3 are shown to change as a result of exposure to different programmes albeit just beyond the .05 level of significance. Table 1 indicates that the violent film group's attitudes became more favourably disposed toward violence - 76.09 to 79.12 (scored in the direction of favouring the concept being judged) and that the comedy film group's attitudes toward violence became more negative 77.12 to 73.96 (scored in the same direction). The two groups' attitudes toward violence changed in opposite directions therefore and a direct test of this change results in  $t = 1.97$   $df = 62$   $p = .053$ .

These results indicate that exposure to television models does influence subsequent attitudes toward violence although the change score is marginally significant.

Although not included in the formal hypothesis for this section, an additional interest was to determine whether concepts other than violent (in this experiment, comedy concepts) are similarly influenced by exposure to television models. Table 1

indicates that the violent film group's attitudes toward comedy became slightly more negative (128.71 before, 127.06 after film) and the comedy film group became appreciably more negative (125.53 before, 122.34 after film). Comparing changes occurring in both groups results in  $t = .61$   $df = 62$  n.s. which indicates that modeling of violence is more potent than the modeling of comedy. However, the alternative view is that since the comedy film groups reduced their evaluations of comedy concepts appreciably more than the violent film group, this group could well have satiated on comedy after approximately 90 minutes exposure to comedy programmes and this could have influenced their judgements of violent concepts. The film characters evaluations and attentiveness to the programmes measures can be utilized to assess this possibility but this examination is reserved for the discussion section.

#### B. Action Tendency

The hypothesis for this attitudinal component predicts that observation of full length television programmes will influence the choice of violent solutions when presented with hypothetical "real life" problems. The measure chosen to assess action tendency was the response hierarchy.

Subjects were required to make six choices between paired options for each of twelve hypothetical situations. Adding the frequency scores over all hypothetical situations for the four types of response (physical aggression, verbal aggression, leaving the field, positive coping with the frustration including appeal to authority) totals 72. Each type of response was presented for choice three times within each hypothetical situation, so again adding the frequencies across all items, the maximum score for any one type of response totals 36.

The mean physical aggression choices of both film groups

are listed in Table 4.

TABLE 4 Physical Aggression Choice Means

	Violent Group	Comedy Group
Before	25.15	27.28
After	25.68	27.75

A two-way analysis of variance was undertaken to assess the main and interactional effects of programme and change. The results were as follows:

TABLE 5 Action Tendency - Physical Aggression

Source	df	M.S.	F
Programme	1	140.281	1.59
Error	62	87.993	
Change	1	8.000	.97
Programme x Change	1	0.0312	.003
Error	62	8.192	

Table 6 indicates that television films did not influence the action tendency component of attitude.

## 2. Delay of Gratification

The interest in this area was to determine whether observation of television models influences the desire to delay gratification, and if so is one type of programme more influential than another. The questionnaires used are included in Appendix D.

Each 14 item questionnaire was scored for the number of immediate choices. The means for each group are set out below.

TABLE 6 Immediate Choice Means

	Violent Film Group	Comedy Film Group
Before	3.34	3.06
After	3.71	4.15

The two-way analysis of variance undertaken for change and programme is set out in Table 7.

TABLE 7 Delay of Gratification

Source	df	M.S.	F
Programme	1	0.195	.010
Error	62	19.236	
Delay of Gratification	1	17.257	5.718*
Programme x Delay of Gratification	1	4.133	1.369
Error	62	3.018	

\*  $p = < .05$

These results indicate that subjects in both groups significantly increased the number of immediate choices after seeing the programmes, which confirms the hypothesis that observation of television models reduces the desire to delay gratification. Secondly, since the effect was not significantly stronger in either programme, type of programme did not influence the number of immediate choices made.

### 3. Individual Differences

The general hypothesis in this area was that individuals would show differences in modelability. Individual data gathered in the survey was in three areas - viewing patterns, reasons for watching television, and personality and these variables were correlated with the change scores in attitudes and delay of gratification. Calculation of scores on the measures used was carried out as follows:

#### A. Time Spent Viewing Television

Subjects responses were first checked for consistency and if necessary corrected, i.e. if having watched all of one programme was indicated, at the same time as having watched all or part of another programme on the other channel, the ✓ indicating watched all was reduced to P (indicating part of programme watched). If

P was indicated it was decided arbitrarily to score half the number of minutes of duration of programme. The number of minutes spent watching whole and part programmes was entered for analysis.

Subjects were asked whether they watched television more, the same, or less during the weekend in comparison with week-day viewing. Codings of 1, 2 and 3 respectively were used in the analysis.

#### B. Reasons for Watching Television

For each reason presented subjects were given four choices - Usually, Occasionally, Rarely, Never. These choices were allocated numbers 1 - 4 respectively and these were entered for analysis.

#### C. Personality Questionnaire

The dependency and anti-social scales each consisted of 14 items and the subjects score on both was entered for analysis.

For correlation of these variables the non-parametric Kendalls tau was used. The change scores on concept evaluation, action tendency (both physical and verbal), and delay of gratification were correlated with the individual scores. Inspection of the tables in Appendix A indicates that the change scores on each of the measures did not appear to be influenced by viewing patterns, personality variables, or in general, reasons for watching television.

#### 4. Subsidiary Analyses

To add to the precision of the experiment further measures which the literature indicates are important in the modeling area were built into the design and assessed.

#### A. Evaluation of Programme Characters

One of these factors is the level of involvement with the film characters by the different groups. If this level of involvement differed substantially the results reported above could well have been influenced.

To assess the subjects liking for the film characters all subjects judged selected characters on the semantic differential consisting of eight bipolar scales. In addition to these scales a further two were included in the violent film group's questionnaire to gain an assessment of the subjects perception of the film characters aggressiveness.

For the violent group therefore, two scores were calculated for each character judged - one consisting of eight bipolar scales and the other of two bipolar scales. For the comedy group, the scores were calculated from the eight bipolar scales only (since the raters of the programmes agreed that the comedy programmes did not contain any violence). In addition it was anticipated that some subjects may not recall by name all of the characters selected for assessment so a "Not sure who he/she is" option was included directly under the character's name. If this were the case subjects were asked to skip that item and pass on to the next character evaluation.

The scores were summed for "goodies" and "baddies" separately, divided by the number of characters judged by each subject, and the mean score for each type of character was entered for each subject for analysis. The minimum mean score on the eight scales therefore was 8 and the maximum 56. For the two violent scales the minimum mean score was 2 and the maximum 14.

For the violent film group the mean score on the 8 bipolar scales for the four "goody" characters was 44 and for the comedy film group the mean score on the 8 scales for the six comedy

characters was 38.7,  $t = 2.99$   $df = 62$   $p < .05$ , which indicates that although the two groups moved apart on attitudes toward violence approximately the same distance, the violent film characters were rated significantly higher. An explanation for this difference may be that the modeling process involved was a result of film themes and general orientation with the status of specific characters playing a secondary role.

The four "baddy" characters in the violent films were rated at 22.1 approximately half that of the "goodies" in the same films. Notwithstanding the above when a difference of this magnitude appears it would seem reasonable to assume that the "goodies" in the programmes would be more influential in influencing attitudes than the "baddies" although the assessment of this influence was beyond the scope of this thesis.

The violent film group rated both "goodies" and "baddies" on two violent and aggressive bipolar scales approximately equally ("Goodies" 7.5 and "baddies" 7.1). These figures are interesting in that the "goodies" and "baddies" were seen as approximately equal in violence and aggression while the "goodies" were rated in character evaluation at double the level of the "baddies".

When we turn to the number of characters judged, a further difference between "goodies" and "baddies" is pointed up. The violent film group remembered and were able to rate 3.3 "goody" characters (82.5%) and 2.1 "baddy" characters (52.5%). The comedy film group rated 5.3 of their 6 characters (88.2%).

#### B. Attentiveness to Programmes

Differential attention to the programmes between groups likewise could have influenced results. Subjects in each group completed six multiple choice questions about the main characters and story line in each of the films. Number right was calculated for each subject.

The results indicate that the comedy film group paid more attention to the characters and story than did the violent film group - the mean score for the comedy film group was 5.1 while the violent film group mean was 4.5 ( $t = 1.82$   $df = 62$ , n.s.) which indicates that differing attentiveness to the programmes did not significantly affect the results reported above.

### C. Increasing Hunger

The experimental sessions were carried out late afternoon and it was thought increasing hunger may cause an increase of immediate choices on the food items contained in the delay of gratification questionnaires administered after the films. To allow investigation of this factor each subject's responses were scored in two categories - non-food items and food items. The latter consisted of 5 items and the former 9. Four scores were calculated therefore for each subject - before food, before non-food, after food, and after non-food. For all subjects the non-food immediate choices increased from mean 1.6 in the before situation to mean 2.3 in the after film situation, while the food items remained virtually static - 1.5 to 1.6. These scores indicate that increasing hunger did not affect the results reported in the delay of gratification section above.

CHAPTER 8 DISCUSSION AND IMPLICATIONS1. Discussion

Isolating the scores of both groups on violent concepts it would appear that a modeling effect has been demonstrated, for the violent film group increased their value judgements of violent concepts after observing violent film characters while the comedy film group reduced their value judgements of violent concepts after observing the pro-social values contained in their films.

A result which could undermine this interpretation however, is that in the comedy film condition the subjects reduced their value judgements of both types of concepts, which suggests that a satiation effect could have been operating. The problem which must be confronted therefore is whether the comedy film group reduced their evaluations of violent concepts because of the pro-social messages contained in their films, or did they reduce their ratings of violent concepts because of a satiation effect on comedy.

A definitive answer to this question is difficult given the limits of the measures used in the experiment. However, two measures included in the design to assess the subjects involvement with the film characters can be used to throw some light on the question.

Firstly as indicated in the results chapter, the violent film group were significantly more involved with their film characters than were the comedy film group with the characters in their films, which indicates that the comedy film characters were not as intrinsically interesting as the violent film characters. Given that the subjects were boys who, on a priori grounds, are normally more interested in action and adventure than girls this result is perhaps not surprising. However, when we turn to the number of characters judged by each film group we find that the violent film group remembered and were able to rate 82.5% of their "goody" characters while the comedy film group rated 88.2% of their film characters. These mixed results do not give any clear direct-

ion as to whether or not a satiation effect was influential in the responses of the comedy film group.

The other measure included to assess subjects involvement with film characters was the multiple choice questions about the characters. The results of this questionnaire indicate no significant difference between the groups (although the comedy film group scored higher than the violent film group). If the satiation effect explanation were true the likely result would have been a general lessening of interest and attention resulting in a lower score than the violent film group. In further support of this it was not apparent to the experimenter who was present at all experimental sessions that the groups differed in level of attention or interest.

These two measures therefore do not give a clear indication of whether the comedy film group satiated on comedy films and hence downgraded violent concepts, or whether a pro-social modeling effect took place.

In the opinion of the experimenter both effects occurred. Although the comedy film group showed no outward signs of lack of interest, it is possible that this group became slightly tired of comedy after watching three films and this satiation effect to be reflected in their judgements of comedy. However, there is no evidence to show that this effect was carried over into the judgements of violent concepts. It has been shown they were equally as attentive to the films as the other group and were presumably equally able to absorb the pro-social messages contained in their programmes.

It would appear therefore, from the results of this experiment that the process of modeling in the attitudinal field is a general one which takes place in response to the general contents of the televised film, and not as a response to any specific aspect of the film. Evidence for this position lies in the fact that the subjects attitudes were measured on concepts which were much more general than the content of the films, and changes were recorded on these measures. Put another way,

it would seem that the attitudinal facilitatory and inhibitory effects demonstrated in this experiment were general movements which resulted from exposure to two types of films - and the movements were consistent with the themes of the films.

This modeling influence it would seem does not influence action tendencies. This result is surprising for the research evidence of a link between observation of violence on television and subsequent aggression indicates that the potential behaviour of the violent film group was likely to have been influenced by exposure to the violent action in the films, for this group had the opportunity to directly model the actions they observed. As Table 4 above indicates, this was not the case which calls the validity of the instrument itself into question.

If the response hierarchy failed to disclose an altered action tendency one of the factors responsible could have been ceiling effects, for within each hypothetical situation the choice of any one type of response could only vary between 0 - 3.

Adolescent boys would be likely to choose physical aggression as a solution to the hypothetical situation they are confronted with reasonably often without exposure to any violent stimuli. The difference between this level and the ceiling level (3) on this type of response could well have been too narrow for any altered action tendency to be apparent. In their validation programme Leifer and Roberts (1971) achieved mixed results, although they judged the instrument "valid enough for further use." (p.60). In this programme two studies failed to validate the instrument with 13 year olds, and they noted that further validation work particularly among older children is called for.

Ling (1976) used a similar instrument to assess disinhibitory tendencies, the results indicating "the children showed significant increases in aggression intentions only after viewing violence." However, this work was undertaken with 8 year olds, and of the five options three were different degrees of violent responses, e.g. hit them, shoot them.

In view of the large number of studies linking violence viewing with subsequent aggressive behaviour, it is difficult not to believe that given the change in attitude about violence in this study that this change would not be reflected in the potential behaviour of the violent film group. Notwithstanding this point of view, the question must remain open until further work is carried out.

The implications of the significant decrease in desire to delay gratification are discussed below. This result is an important one for it demonstrates that modeling occurs on a more general plane than the modeling of specific acts described by a large number of studies in the modeling area.

It is submitted that the result could not have been due to the demand characteristics of the experiment, for the delay of gratification questionnaire was totally unrelated to the context of the programme. Subjects were told they were to be paid for participating, in the introduction section of the experimental session, and that one of the twenty-eight items would be chosen, and that they would receive it either then and there if they had indicated that choice, or through the post on the appointed day. The subject was not mentioned again until they had completed the after questionnaire.

In addition to this, the two forms were extensively pre-tested for equality of desirability prior to the experimental sessions, the same time spans were used in the parallel items and the two forms were counterbalanced within the collation of before and after questionnaires to allow half the number of each of the forms to be completed in the before condition and the alternate half in the after condition. In short, subjects did not complete the same form twice.

The results indicate that increasing hunger did not influence self-gratification tendencies in any way, the predominant increases in immediate choices being on the non-food items.

An important aspect of the significant decrease in desire to

delay gratification is that both film groups similarly moved toward self-gratification, which again is evidence of a general modeling process in response to the self-gratification orientations displayed by the characters in the films.

The correlations of individual differences with change scores do not indicate that these differences are influential in the degree of change on the various measures taken. The following comments may be made.

**Viewing Patterns:** The data gathering process precluded an indepth survey of programme preference which is recognised as a much more effective measure of attitude to aggression than gross viewing time. However, little or no data exists on the relationship between gross viewing time and influentialability by films.

**Personality:** The literature indicates that dependency and aggressiveness (anti-social personality) are possibility correlated with modelability and aggressive attitudes respectively. The results of this project however, were not in this direction which indicates further work should be undertaken.

**Why Watch Television:** Although three of the reasons for watching television showed significant correlation further factor analytic work needs to be undertaken with this scale for it to be useful in television research.

## 2. Implications

The change scores reported in the results section were assessed immediately after viewing the programmes. For evidence to be available on long term effects further research must be undertaken. Notwithstanding this lack of evidence of long term effects, the position is taken here that continual exposure to television themes will produce cumulative changes in the direction of the short term effects disclosed in this study. In this section the implications of such trends are discussed.

It would appear that the trend toward immediate gratification in

television programmes has become stronger over the last few years. In the writer's opinion, programmes and advertising structurally emphasise the material individual needs of people at the expense of longer term satisfactions either in terms of material goods, or in fulfilling relationships with other people and this trend has important socialisation consequences for young people.

It will not be surprising therefore, if the trend toward materialism and consumerism in New Zealand society develops impetus in the future for individuals come to adopt goals if they are continually held out as "goods" by a high status medium such as television. Television however, not only has an influence on the general goal orientation of observers and the urgency attached to these goals, but also on the methods by which these goals are achieved.

As Day (1972) pointed out there are a number of different methods of goal achievement, but they are not equally represented on television. If television authorities in New Zealand continue to screen predominantly American type drama programmes, most of which are high in violent content then there will be a slow build up within the community of the acceptability of violence as a means of "getting the things I want".

Attitudes about violence have important sociological consequences. If the adolescent begins to believe that violence is a usual, rather than an extraordinary means of achieving goals and that apparently many people approve of such means, then he too may be more likely to approve of such behaviour. If he has not yet acted out this behaviour, he may more readily do so at some later date. Moreover, he may be more tolerant of violence on the part of others and less ready to interfere, come to the rescue of a victim, or be concerned about the fate of others.

The danger here is that the use of violence is not an action which is relatively isolated in the personality. It runs deeper than this, for violence itself is immediately gratifying to the individual, and the individual comes to adopt an approach to life which demands that he be satisfied, without any regard to the well being of others. It is a take

orientation which comes to permeate the personality, rather than the give and take which characterises healthy human relationships.

From another viewpoint the person who adopts violent methods to achieve his goals often does so at the expense of the group. Group caring runs counter to his personality orientation, for the selfish satisfaction of individual wants encourages a tendency of small group disintegration, which can only exacerbate the situation of the violent individual and cause him to use violence even more often to gain his ends, since his other skills of goal achievement have been neglected or discarded.

Characters in comedy programmes in contrast do not usually adopt the goals typical of violent programmes - in fact there may not be any goals adopted at all in this type of programme. Typically, the interaction of the personalities of the players tends to reinforce the cohesiveness of the individual and the group for individuals rarely satisfy their needs at the expense of others in comedy. In addition to this, good comedy defuses situations by treating them lightly, by poking fun at them which normally takes the tension out of potentially volatile situations.

The contrast of violent and comedy television programmes in this research should not be taken as a plea for comedy programmes to monopolise New Zealand television screens. To be sure the comedy programmes used in this research led the observers to judge violence more negatively than they had done before seeing them. However, programmes other than comedy could well have a similar beneficial effect, which leads one to the conclusion that if violent programmes were replaced by other types of programme, there would be appreciable reduction in the degree of urgency New Zealanders come to attach to the achievement of their goals, with a consequent reduction in the use of violence as a means of attaining them.

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APPENDIX A    CORRELATION OF INDIVIDUAL DIFFERENCES  
WITH CHANGE SCORES IN CONCEPT EVALUATION,  
ACTION TENDENCY, AND DELAY OF GRATIFICATION

Table 8 - Concept Evaluation

Table 9 - Action Tendency - Physical Aggression

Table 10 - Delay of Gratification

Table 8 Concept Evaluation

	Violent Film Group Violent Concepts	Comedy Film Group Comedy Concepts	Violent Film Group Violent Concepts	Comedy Film Group Comedy Concepts
<u>Personality</u>				
Anti-social	-.11	.21	-.13	-.09
Dependency	-.02	.01	-.07	-.23
<u>Viewing Patterns</u>				
Week day	.06	-.13	.15	.02
Weekend	.09	-.01	.01	-.12
<u>Reasons for Viewing</u>				
Special programme	.16	.13	-.12	-.21
Nothing to do	.19	.22	.20	-.21
Like the stories	-.01	.20	-.04	-.17
To learn	-.01	-.19	.04	-.09
Missing something	.12	.06	.14	.07
For conversation with friends	-.05	.14	-.03	.05
Start and cannot stop	.03	.21	-.06	.02
Doing something else as well	.06	-.03	.10	-.09
To see a particular programme	.00	.29*	.00	.33*
Because others are watching	.04	.19	-.17	.02

\*  $p < .05$

Table 9 Action Tendency - Physical Aggression

	Violent Film Group	Comedy Film Group
<u>Personality</u>		
Anti-social	.11	.00
Dependency	.00	-.08
<u>Viewing Patterns</u>		
Week day	-.08	-.01
Weekend	-.07	.00
<u>Reasons for Viewing</u>		
Special programme	.03	.02
Nothing to do	-.10	.40*
Like the stories	-.11	-.10
To learn	-.08	-.01
Missing something	.05	-.14
For conversation with friends	-.17	-.23
Start and cannot stop	.11	.07
Doing something else as well	.02	-.12
To see a particular programme	.21	.17
Because others are watching	-.02	-.03

\*  $p < .05$

Table 10 Delay of Gratification

	Violent Film Group	Comedy Film Group
<u>Personality</u>		
Anti-social	-.22	.05
Dependency	.00	-.05
<u>Viewing Patterns</u>		
Week day	.25*	-.11
Weekend	.13	-.19
<u>Reasons for Viewing</u>		
Special programme	-.18	.12
Nothing to do	.00	.04
Like the stories	-.03	.06
To learn	-.12	.09
Missing something	-.05	-.09
For conversation with friends	.10	.20
Start and cannot stop	.02	.28*
Doing something else as well	.21	.29*
To see a particular programme	.10	-.30*
Because others are watching	.07	.01

\*  $p. = < .05$

APPENDIX B - SURVEY QUESTIONNAIRE

## TELEVISION STUDY

Recently more and more people overseas have studied the use of Television, but very few studies have been carried out in New Zealand. In view of this I decided that for my M.A. degree I would provide some N.Z. information.

I would be grateful therefore, if you would answer this questionnaire.

The number on the top right hand corner of the answer sheet is your number and from now on I will only know you as a number. Nobody but me will see the numbered answer sheets after they have been collected so you can be certain your answers cannot in any way be traced back to you.

I suggest you read quickly through this questionnaire to get a general idea of the questions, and then come back and begin at Question 1.

Please do not mark this questionnaire - record all answers on the answer sheet provided.

M.R. GATENBY

## SECTION I - VIEWING PATTERNS

This section consists of a list of programmes shown on T.V.1 and T.V.2 after school yesterday. Please indicate which of the programmes you watched by placing a tick in the box next to the title on the answer sheet. If you saw only part of a particular programme, write a P in the box instead of a tick. If you did not see the programme listed, place an X in the box.

EXAMPLE: LOVE THY NEIGHBOUR

or

 P

or

 X

T.V.1

3.10 SESAME STREET

Programme for younger viewers with songs, stories and skits, all designed for make learning fun.

4.25 THE ATOM ANT SHOW

Our super powered hero foils more hapless villains and we meet up with that sneaky Precious Pup and the homely Hillbilly Bears.

4.50 ELEPHANT BOY

An Indian boy, an elephant and a game reserve can only mean one thing; high adventure and drama.

The Tyrant: The reputation of the new game warden for Namangur Reserve arrives before he does. Maybe the good times are over for Toomai and his brother Ranjit.

5.15 READY TO ROLL

The latest from the pop charts featuring national and international entertainers.

5.40 HERE COME THE BRIDES

When a town is bereft of marriageable girls the obvious answer is to bring some in! However, there is a slight catch to this plan for the Bolt Brothers.

A Man and his Magic: When heavy rains menace the town, medicine showman Merlin declares he can stop the flood. Jason Bolt accepts the offer although he doesn't really believe it.

6.30 NEWS

Today's national and international news, including same day reports by satellite. Regional roundups from Auckland, Wellington, Christchurch, Dunedin, followed by the weather.

7.00 CLOSE TO HOME

Tom looks for a job that will suit his talents. Stephanie has a bad scare.

## 7.30 SUTHERLANDS LAW

John Sutherland, craggy Procurator Fiscal, returns in a further series with a new wife, new Deputy, and new offices.

A Matter of Self-Defence: "Ten to one it's grisly. They seem to reserve those for the small hours."

## 8.25 WHODUNNIT?

You will see the crime, you will see the clues and you will hear the alibis. Jon Pertwee is in the Chair to help you and the panelists solve Whodunnit?

The Last Act: A murder with more than one twist needed to untie the knot.

## 9.00 IT AIN'T HALF HOT, MUM

It's India 1945, and in the army transit camp in Deolali a squad of Royal Artillerymen form a concert party. It certainly keeps them away from the front but not out of trouble.

Pale Hands I Love: The sergeant-major wants to marry a Chinese girl - and finds himself menaced by the Black Scorpion Gang.

## 9.30 TONIGHT

The day's events from the newsroom, then the causes and effects from the Tonight team.

## 10.00 MONDAY CONFERENCE

Broadcasting in a Democratic Society. What are the successes and failures of broadcasting?

## 10.30 NEWS AND WEATHER

Latest news and weather information.

## T.V.2

## 3.00 CHICABOOM!

Yes kids, Chic Littlewood's back with more fun and games and wee Willy McNab is helping out. Magic and music, cartoons and contests, starting with .....

Romper Room at 3.00

At 3.30 it's more fun and games on Rainbow, Then it's Chicaboom special with songs, concerts, etc.

## 4.30 HERE'S ANDY

Starting with - A Little Bit of Booma ..... A show case for young N.Z. talent with children 12 years old or under.

## 4.35 THE HIGH CHAPARRAL

Cattle ranching west of Tuscon, Arizona, during the bad old days, with Big John and the Cannons.

A Good Sound Profit: Big John alienates family and friends when he maintains his support for a band of revolutionaries.

## 5.30 GET SMART

Whatever it is you are doing right now - stop: Maxwell Smart, superspy, is back, with the lovely agent 99.

Dear Diary: The diary of a retired Control Agent disappears and Max is assigned to find it.

## 6.00 NEWS AT SIX

The latest in national and international news including same day satellite reports.

## 6.30 MISTER ROBERTS

Now hear this - our wartime sailing crew are reluctant to fight but keen to make you laugh.

Undercover Cook: Recipes sent by radio code to a novice cook aboard the admiral's ship confuse the enemy.

## 7.00 PHYLLIS

Oscar and Emmy-winning actress, Cloris Leachman, faces an uncertain future and an unresolved past when as the widowed Phyllis Lindstrom, she moves to San Francisco and a new life, in this first of a new series.

## 7.30 MISSION: IMPOSSIBLE

Catch the IMF message before it self-destructs. Our force takes arms against injustice, despite the danger.

Cat's Paw: When Barney's editor brother is murdered, the IMF take on his crusade of proving a connection between the Mob and the local Police.

## 8.30 NOT ON YOUR NELLIE

Are you sitting there ready?

Called to the Bar: When Stanley, too, is injured and follows Nellie into hospital, Alf takes over the running of the pub.

## 9.00 S.W.A.T.

Special Weapons and Tactics Unit.

Hitmen: A city hospital becomes a battleground as Hondo and his henchmen attempt to thwart a second attempt on the life of an injured mobster.

## 10.00 NEWS AT TEN

National and international news.

## 10.30 THE WILD, WILD WEST

Action in the old West with special agents Jim West and Artemus Gordon.

The Night of the Headless Woman: Agents West and Gordon work to avert the destruction of the American cotton industry by boll weevils smuggled in from abroad.



17. Do you keep on working even if the job is hard?
18. Is it all right to take things when people are unreasonable in denying them?
19. Have you found that your teachers understand you?
20. Do you usually finish the things that you start out to do?
21. Do you often have to push younger children out of the way to get rid of them?
22. Is some of your school work so hard that you are in danger of failing?
23. Does it usually bother you when people do not agree with you?
24. Do you disobey your teachers or parents when they are unfair to you?
25. Do you like to go to school affairs with members of the opposite sex?
26. Do your friends often cheat you in games?
27. Do your classmates often force you to fight for things that are yours?
28. Would you stay away from school more often if you dared?
29. Is it hard to admit when you are wrong?
30. Have you found that telling lies is one of the easiest ways for people to get out of trouble?
31. Do some of the boys and girls seem to think that you do not play as fair as they do?
32. Do you usually get back the things that you have loaned?
33. Do you often have to fight for your rights?
34. Are some of the teachers so strict that it makes school work too hard?
35. Do you have to be reminded often to finish your work?
36. Do your classmates often try to blame you for the quarrels they start?
37. Do you enjoy talking with students of the opposite sex?
38. Do you find that most people try to boss you?
39. Do children get so "fresh" that you have to "crack down" on them?
40. Have you often thought that some of the teachers are unfair?
41. Is it easy for you to meet or introduce people?
42. Do people at school sometimes treat you so badly that you feel it would serve them right if you broke some things?

43. Are you asked to join in school games as much as you should be?
44. Do you usually help in planning things as social affairs?
45. Do you find some people so unfair that it is all right to be mean to them?
46. Would you be happier in school if the teachers were kinder?
47. Is it easy for you to talk to strangers of the opposite sex?
48. Is it all right to take things away from people who are unfair?
49. Do your classmates seem to like the way you treat them?
50. Do you usually feel sorry for yourself when you get hurt?
51. Are some people so mean that you call them names?
52. Do you have better times alone than when you are with other boys and girls?
53. Is it easy for you to talk to important people?
54. Do you sometimes need to show anger to get what you deserve?
55. Do you think the teachers want boys and girls to enjoy each other's company?
56. Have you found it easy to influence other people?
57. Do you feel that some people deserve to be hurt?
58. Do you have to keep away from some of your classmates because of the way they treat you?
59. When you are around strange people do you usually feel uneasy?
60. Do you find that you are happier when you can treat unfair people as they really deserve?
61. Have you often thought that some teachers care little about their students?

## APPENDIX C - SURVEY ANSWER SHEET

TELEVISION STUDY

NUMBER: \_\_\_\_\_

1. Have you a television set in your home? YES / NO  
(circle one)

(If NO please stop now and hand the questionnaire and this answer sheet back to your teacher).

2. Male Female (circle one)

SECTION I (Place tick, P or X in box)

T.V.1

T.V.2

	answer here		answer here
Sesame Street	<input type="checkbox"/>	Chicaboom	<input type="checkbox"/>
The Atom Ant Show	<input type="checkbox"/>	Here's Andy	<input type="checkbox"/>
The Elephant Boy	<input type="checkbox"/>	The High Chaparral	<input type="checkbox"/>
Ready to Roll	<input type="checkbox"/>	Get Smart	<input type="checkbox"/>
Here Come the Brides	<input type="checkbox"/>	News at Six	<input type="checkbox"/>
News and Weather	<input type="checkbox"/>	Mister Roberts	<input type="checkbox"/>
Close to Home	<input type="checkbox"/>	Phyllis	<input type="checkbox"/>
Sutherland's Law	<input type="checkbox"/>	Mission: Impossible	<input type="checkbox"/>
Whodunnit?	<input type="checkbox"/>	Not on your Nellie	<input type="checkbox"/>
It Ain't Half Hot, Mum	<input type="checkbox"/>	S.W.A.T.	<input type="checkbox"/>
Tonight (News)	<input type="checkbox"/>	News at Ten	<input type="checkbox"/>
Monday Conference	<input type="checkbox"/>	The Wild Wild West	<input type="checkbox"/>
News and Weather	<input type="checkbox"/>		

SECTION II  
(circle one)

7. USUALLY, OCCASIONALLY,  
RARELY, NEVER
8. USUALLY, OCCASIONALLY,  
RARELY, NEVER
9. USUALLY, OCCASIONALLY,  
RARELY, NEVER
10. USUALLY, OCCASIONALLY,  
RARELY, NEVER
11. USUALLY, OCCASIONALLY,  
RARELY, NEVER
12. USUALLY, OCCASIONALLY,  
RARELY, NEVER
13. USUALLY, OCCASIONALLY,  
RARELY, NEVER
14. USUALLY, OCCASIONALLY,  
RARELY, NEVER
15. USUALLY, OCCASIONALLY,  
RARELY, NEVER
16. USUALLY, OCCASIONALLY,  
RARELY, NEVER

SECTION III  
(circle one)

17.	YES	NO	18.	YES	NO	19.	YES	NO
20.	YES	NO	21.	YES	NO	22.	YES	NO
23.	YES	NO	24.	YES	NO	25.	YES	NO
26.	YES	NO	27.	YES	NO	28.	YES	NO
29.	YES	NO	30.	YES	NO	31.	YES	NO
32.	YES	NO	33.	YES	NO	34.	YES	NO
35.	YES	NO	36.	YES	NO	37.	YES	NO
38.	YES	NO	39.	YES	NO	40.	YES	NO
41.	YES	NO	42.	YES	NO	43.	YES	NO
44.	YES	NO	45.	YES	NO	46.	YES	NO
47.	YES	NO	48.	YES	NO	49.	YES	NO
50.	YES	NO	51.	YES	NO	52.	YES	NO
53.	YES	NO	54.	YES	NO	55.	YES	NO
56.	YES	NO	57.	YES	NO	58.	YES	NO
59.	YES	NO	60.	YES	NO	61.	YES	NO

(1 A)

(2 C)

(2 E)

#### APPENDIX D EXPERIMENTAL QUESTIONNAIRES (BEFORE)

(Both Violent and Comedy film groups completed the same questionnaire. The two parallel questionnaires for assessment of delay of gratification orientation are included here, although all subjects completed either Form A or B in the before situation and the alternate form in the after situation).

SUBJECT NUMBER .....

TELEVISION STUDY

POSITION .....

## SECTION I

This section consists of lots of short questions, and they are of two kinds - "What do you think?" and "What would you do?"

1. WHAT DO YOU THINK?

These questions have no right or wrong answers - it is what you think that matters. They look like this -

My bicycle is

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	_____	_____	_____	_____	Dirty

and I would like you to put a tick on one of the lines above indicating whether it is dirty or clean. If it is dirty then the tick would go on the nearest space to dirty:

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	_____	_____	_____	✓	Dirty

If it is clean then the tick would go on the nearest space to clean:

	1	2	3	4	5	6	7	
Clean	✓	_____	_____	_____	_____	_____	_____	Dirty

If it is halfway between clean and dirty the tick would go in the middle:

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	✓	_____	_____	_____	Dirty

If it is more dirty than clean the tick would go nearer dirty than clean:

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	_____	✓	_____	_____	Dirty

If it is more clean than dirty the tick would go nearer clean than dirty:

	1	2	3	4	5	6	7	
Clean	_____	✓	_____	_____	_____	_____	_____	Dirty













30. You told a secret to a kid you thought was your best friend, but he told all the other kids. What do you do?

- |    |                 |    |                 |
|----|-----------------|----|-----------------|
| a. | Hit him         | d. | Tell a grown up |
|    | or              |    | or              |
| c. | Leave him       | b. | Call him stupid |
| c. | Leave him       | c. | Leave him       |
|    | or              |    | or              |
| d. | Tell a grown up | b. | Call him stupid |
| a. | Hit him         | d. | Tell a grown up |
|    | or              |    | or              |
| b. | Call him stupid | a. | Hit him         |

31. Being funny is

	1	2	3	4	5	6	7	
Unfair	_____	_____	_____	_____	_____	_____	_____	Fair

32. Fighting is

	1	2	3	4	5	6	7	
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest

33. Laughing is

	1	2	3	4	5	6	7	
Dishonest	_____	_____	_____	_____	_____	_____	_____	Honest

34. People who use weapons are

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good

35. As you're leaving school you see two kids fighting with your best friend. What do you do?

- a. Hit them  
or  
c. Leave them
- c. Leave them  
or  
d. Tell a grown up
- a. Hit them  
or  
b. Call them stupid
- d. Tell a grown up  
or  
b. Call them stupid
- c. Leave them  
or  
b. Call them stupid
- a. Hit them  
or  
b. Call them stupid
- d. Tell a grown up  
or  
a. Hit them

36. Fighting to get what I want is

	1	2	3	4	5	6	7	
Dishonest	_____	_____	_____	_____	_____	_____	_____	Honest

37. Making people laugh is

	1	2	3	4	5	6	7	
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair

38. Guns as weapons are

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good

39. Doing things people laugh at is

	1	2	3	4	5	6	7	
Valuable	_____	_____	_____	_____	_____	_____	_____	Worthless

40. After school you go to the bike shed to get your bike and you see a kid letting your tyres down. What do you do?

1. Hit him  
or  
c. Leave him
- d. Tell a grown up  
or  
b. Call him stupid

c. Leave him

or

d. Tell a grown up

a. Hit him

or

b. Call him stupid

c. Leave him

or

b. Call him stupid

d. Tell a grown up

or

a. Hit him

41. Being funny is

1 2 3 4 5 6 7

Dishonest \_\_\_\_\_ Honest

42. Knives as weapons are

1 2 3 4 5 6 7

Good \_\_\_\_\_ Bad

43. Jokes are

1 2 3 4 5 6 7

Worthless \_\_\_\_\_ Valuable

44. I should get my share even if it means hurting people. This is

1 2 3 4 5 6 7

Fair \_\_\_\_\_ Unfair

45. You've just heard that someone you thought was your friend has been making up stories behind your back. You see him after school. What do you do?

a. Hit him

or

c. Leave him

d. Tell a grown up

or

b. Call him stupid

- c. Leave him  
or  
d. Tell a grown up
- a. Hit him  
or  
b. Call him stupid
- c. Leave him  
or  
b. Call him stupid
- d. Tell a grown up  
or  
a. Hit him

46. Laughing is
- |        |       |       |       |       |       |       |       |      |
|--------|-------|-------|-------|-------|-------|-------|-------|------|
|        | 1     | 2     | 3     | 4     | 5     | 6     | 7     |      |
| Unfair | _____ | _____ | _____ | _____ | _____ | _____ | _____ | Fair |
47. Guns as weapons are
- |           |       |       |       |       |       |       |       |          |
|-----------|-------|-------|-------|-------|-------|-------|-------|----------|
|           | 1     | 2     | 3     | 4     | 5     | 6     | 7     |          |
| Worthless | _____ | _____ | _____ | _____ | _____ | _____ | _____ | Valuable |
48. Doing things other people laugh at is
- |        |       |       |       |       |       |       |       |      |
|--------|-------|-------|-------|-------|-------|-------|-------|------|
|        | 1     | 2     | 3     | 4     | 5     | 6     | 7     |      |
| Unfair | _____ | _____ | _____ | _____ | _____ | _____ | _____ | Fair |
49. I should get my share even if it means hurting people. This is
- |      |       |       |       |       |       |       |       |     |
|------|-------|-------|-------|-------|-------|-------|-------|-----|
|      | 1     | 2     | 3     | 4     | 5     | 6     | 7     |     |
| Good | _____ | _____ | _____ | _____ | _____ | _____ | _____ | Bad |

50. You're running flat out and a kid trips you over. What do you do?
- a. Hit him  
or  
c. Leave him
- d. Tell a grown up  
or  
b. Call him stupid
- c. Leave him  
or  
c. Leave him
- d. Tell a grown up  
or  
b. Call him stupid



56. Making people laugh is

	1	2	3	4	5	6	7	
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable

57. Fighting to get what I want is

	1	2	3	4	5	6	7	
Good	_____	_____	_____	_____	_____	_____	_____	Bad

58. Jokes are

	1	2	3	4	5	6	7	
Unfair	_____	_____	_____	_____	_____	_____	_____	Fair

59. Fighting to get what I want is

	1	2	3	4	5	6	7	
Valuable	_____	_____	_____	_____	_____	_____	_____	Worthless

60. You're standing watching a game, when a kid comes up and gives you a charley on your leg. What do you do?

a. Hit him  
or

d. Tell a grown up  
or

c. Leave him

b. Call him stupid

d. Tell a grown up  
or

b. Call him stupid  
or

b. Call him stupid

a. Hit him

a. Hit him  
or

d. Tell a grown up  
or

b. Call him stupid

a. Hit him

## SECTION II - A

Now I would like to find out how you would like to be paid for taking part in this project. Since I do not know what everyone likes, and when they would like it, I have listed pairs of things and you may choose between them.

In every case one of the things can be had straightaway, and the other you have to wait for.

In each pair be sure to choose what you would actually take because in one of the choices I will really give you the thing that you pick - although I will not tell you which one that is until you have finished all the pairs.

As before put a ring around the one that you choose.

1. a. One of your favourite comics now  
or  
b. Three of your favourite comics in three days
2. b. Money for three school lunches next week  
or  
a. Money for one school lunch today
3. a. 30c now  
or  
b. 60c in three days
4. b. A large packet of potato chips in five days  
or  
a. A small packet of potato chips today
5. a. A small superball today  
or  
b. A large superball in a week
6. b. Two mad books in five days  
or  
a. One mad book now
7. a. One free swim in the Lido now  
or  
b. Three free swims in the Lido in four days
8. a. A small packet of fish and chips now  
or  
b. A large packet of fish and chips in four days
9. b. Three "Bic" pens in a week  
or  
a. One "Bic" pen now
10. a. One cream-freeze now  
or  
b. A cup-o-joy cream freeze in four days
11. a. One 45 record now  
or  
b. One long-playing record in a week

12. a. One small bottle of soft drink now  
or  
b. Two cans of soft drink in three days
13. b. 70c in five days  
or  
a. 35c now
14. a. One free round of mini-golf now  
or  
b. Two free rounds of mini-golf in four days

## SECTION II - B

Now I would like to find out how you would like to be paid for taking part in this project. Since I do not know what everyone likes, and when they would like it, I have listed pairs of things and you may choose between them.

In every case one of the things can be had straightaway, and the other you have to wait for.

In each pair be sure to choose what you would actually take because in one of the choices I will really give you the thing that you pick - although I will not tell you which one that is until you have finished all the pairs.

As before put a ring around the one that you choose.

1. a. One of your favourite magazines now  
or  
b. Three of your favourite magazines in three days
2. b. Money for three pies next week  
or  
a. Money for one pie today
3. a. 40c now  
or  
b. 80c in three days
4. b. A large packet of cheezels in five days  
or  
a. A small packet of cheezels today
5. a. One egg-shaped superbball now  
or  
b. Two egg-shaped superbballs in a week
6. a. One joke book now  
or  
b. Two joke books in five days
7. b. Three free games of pool in four days  
or  
a. One free game of pool now
8. b. Two pieces of Kentucky Fried Chicken in four days  
or  
a. One piece of Kentucky Fried Chicken now
9. a. One felt tip pen now  
or  
b. Three felt tip pens in a week
10. b. 50c worth of lollies in four days  
or  
a. 20c worth of lollies now

11. a. One small poster now  
or  
b. A large poster in a week
12. b. Two milkshakes in three days  
or  
a. One milkshake today
13. a. 50c now  
or  
b. \$1 in five days
14. b. Two free tickets to the films in four days  
or  
a. One free ticket to the films now

#### APPENDIX E - AFTER QUESTIONNAIRES

(Section 1 consisting of the Semantic Differential and Response Hierarchy was the same questionnaire as administered in the before situation.

Since this section is included in Appendix D it is not repeated here.

Section 2 consisted of separate questionnaires for the two film groups, the purpose of the section being the assessment of character evaluation and attentiveness to the programmes.

Section 3 the delay of gratification orientation measures are again listed in Appendix D and not repeated here).

SECTION 1 - As in Appendix D

SECTION 2 - V

Now I want you to indicate what you think of the people in the television programmes, and also how much you know about them.

My bike is

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	_____	_____	_____	_____	Dirty

As noted in the introduction to Section 1, there are no right or wrong answers - the important thing being your opinion. The only difference is that in this section you are judging people.

1. PEPPER ANDERSON (POLICEWOMAN)

Not sure who he/she is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 2. MR STRICKER (STARSKY &amp; HUTCH)

Not sure who he/she is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

---

## 3. JERRY (POLICEWOMAN)

Not sure who he/she is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 4. CRANDLE (STARSKY &amp; HUTCH)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless*	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 5. JOE COLLIER (POLICEWOMAN)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

6. STARSKY AND HUTCH

Not sure who they are  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

7. SERGEANT BILL CROWLEY (POLICEWOMAN)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 8. HUGGY BEAR (STARSKY &amp; HUTCH)

Not sure who he is

(Tick in the box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Aggressive	_____	_____	_____	_____	_____	_____	_____	Not aggressive
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Violent	_____	_____	_____	_____	_____	_____	_____	Not violent
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

SECTION 2 - V PART B

Consists of questions which have four possible answers and you are asked to select the correct answer. Remember that in this case there is only one correct answer for each question. Please circle the letter next to the correct answer.

1. In Starsky & Hutch, how much "merchandise" was missing?
  - a. 5 million dollars
  - b. 3 million dollars
  - c. 1 million dollars
  - d. 1 thousand dollars
  
2. In Policewoman, who drove the car to the gun shop where the shop attendant was shot?
  - a. Jerry
  - b. Joe Collier
  - c. Mo Harris
  - d. Pepper Anderson

3. In Policewoman, Jerry's wife was
  - a. American
  - b. British
  - c. Cuban
  - d. Mexican
  
4. In Starsky & Hutch
  - a. Captain Doby was thin and Huggy Bear fat
  - b. Crandle was fat and so was Huggy Bear
  - c. Striker was fat and so was Crandle
  - d. Huggy Bear was thin and Captain Doby fat
  
5. In Policewoman, how were the actors dressed
  - a. The Goodies and Baddies were dressed pretty much the same
  - b. The Goodies wore uniforms, and the Baddies ordinary clothes
  - c. The Baddies wore a sort of battledress and the Goodies wore ordinary clothes
  - d. The Goodies wore suits and the Baddies jeans and jackets
  
6. Starsky & Hutch carry their revolvers in
  - a. a holster around the waist
  - b. a shoulder holster
  - c. in an inside jacket pocket
  - d. in a holster attached to the inside of their jacket

SECTION 2 - C

Now I want you to indicate what you think of the people in the television programmes, and also how much you know about them.

My bike is

	1	2	3	4	5	6	7	
Clean	_____	_____	_____	_____	_____	_____	_____	Dirty

As noted in the introduction to Section 1 there are no right or wrong answers - the important thing being your opinion. The only difference is that in this section you are judging people.

## 1. DR MERCY (TEMPERATURES RISING)

Not sure who he/she is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 2. DR NOLAN (TEMPERATURES RISING)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

---

## 3. DICK VAN DYKE

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 4. RONNIE CORBETT (THE PRINCE OF DENMARK)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

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## 5. MARTY (DICK VAN DYKE SHOW)

Not sure who he is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

## 6. LAURA CORBETT (THE PRINCE OF DENMARK)

Not sure who he/she is  (Tick in box if this is the case and skip to next question)

	1	2	3	4	5	6	7	
Bad	_____	_____	_____	_____	_____*	_____	_____	Good
Fair	_____	_____	_____	_____	_____	_____	_____	Unfair
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Honest	_____	_____	_____	_____	_____	_____	_____	Dishonest
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Nasty	_____	_____	_____	_____	_____	_____	_____	Nice
Friendly	_____	_____	_____	_____	_____	_____	_____	Unfriendly
Helpful	_____	_____	_____	_____	_____	_____	_____	Harmful
	1	2	3	4	5	6	7	

SECTION 2 - C PART B

Consists of questions which have four possible answers and you are asked to select the correct answer. Remember that in this case there is only one correct answer for each question. Please circle the letter beside the right answer.

1. In the Prince of Denmark who worked in the hotel in addition to Ronnie and Laura?
  - a. Paul and Molly
  - b. Steve and Polly
  - c. Mike and Bruce
  - d. Mary and Joseph
  
2. In Temperatures Rising, Dr Nolan is
  - a. European
  - b. Chinese
  - c. Japanese
  - d. Negro

3. In the Dick van Dyke Show, Dick's fine was
- a. \$50
  - b. \$300
  - c. \$100
  - d. \$150
4. In the Prince of Denmark
- a. Mrs Lattimer, the cleaning lady, put Ronnie's tie on and did up the top button
  - b. Mr Parsons from the Brewery fixed up Ronnie's tie
  - c. Laura put Ronnie's tie on and did up the top button
  - d. Laura put Ronnie's tie on and did not do up the top button
5. In Temperatures Rising, Dr Mercy's mother
- a. wanted Mr Jensen to donate his body to science
  - b. did not want Mr Jensen to donate his body to the Veterinary College
  - c. did not want Mr Jensen to donate his body to science
  - d. wanted to donate her body to science
6. In Dick van Dyke, the \$24 Dick and Marty paid the lawyer
- a. went toward their fines
  - b. was given to Mary and Joseph
  - c. was left as deposit for the car they drove home
  - d. was the lawyer's fee

SECTION 3 - As listed in Appendix D