



THE RELATIONSHIP BETWEEN A PREFERENCE  
FOR VIOLENT TELEVISION PROGRAMS AND  
MOTOR VEHICLE DRIVING BEHAVIOR

THESIS FOR THE DEGREE OF M. A.  
MICHIGAN STATE UNIVERSITY

JAMES R. SMITH  
1968

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TITLE NO.

DATE

VOLS.

LOCATION

HEIGHT

COLOR

DO NOT COLLATE

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ADS AND COVERS

NONE BOUND BEFORE

CRITERION

BINDING CHG.

HAND SEWING

CALL NOS.

EXTRA THICK

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DO NOT WRITE ABOVE THIS LINE

THIRD PANEL

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PLEASE TEAR OFF AT EXTENDED THIRD AND FOUR CORNERS  
AND 2 (HOLD TOGETHER) TO IDENTIFY NUMERICALLY ALIGNED.



## ABSTRACT

# THE RELATIONSHIP BETWEEN A PREFERENCE FOR VIOLENT TELEVISION PROGRAMS AND MOTOR VEHICLE DRIVING BEHAVIOR

By

James R. Smith

The year 1968 has been marred by acts of violence which have left the people of the United States in a state of bewilderment. The call has gone forth across our nation to find out what is causing this influx of violence. The violent content of television programs is being examined closely to see what relationship, if any, they have with this increase in violence in our society.

The purpose of this paper is to determine if there is any relationship between violence on television and another kind of violence that may be exhibited in driving behavior.

For the study of this problem it was hypothesized that:

Bad drivers will have a greater preference for viewing violent programming than will good drivers.

The television programs used in the study were those telecast by the three commercial networks during the prime evening viewing hours of the 1967-1968 television season. To determine which of these programs were violent and

which were non-violent a panel of judges consisting of graduate students from Television and Radio, Psychology and Political Science was employed. The panel was supplied with a definition of a violent television program. Using a five point bipolar scale between "violent" and "non-violent" they were instructed to rate the degree of violence for each of the selected programs.

A questionnaire containing a check list of the television programs and other questions was then developed. It was administered to a group of known violators of motor vehicle laws and to a group of matched drivers with good records. An analysis of variance was performed, based on the difference between the two groups. The difference was significant at the .0001 level of confidence.

The data indicates that a bad driver watches programs of more violent content than good drivers. However, there is no effect established on the indication of a positive relationship between a preference for violent television programming and driving violations.

THE RELATIONSHIP BETWEEN A PREFERENCE  
FOR VIOLENT TELEVISION PROGRAMS  
AND MOTOR VEHICLE  
DRIVING BEHAVIOR

By

James R.<sup>Robert</sup> Smith

A THESIS


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Director of Thesis

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## CHAPTER I

### INTRODUCTION

The assassinations of President John F. Kennedy, Dr. Martin Luther King and Senator Robert F. Kennedy, as well as the urban riots, have caused people of America to become increasingly concerned with violence and its impact upon society. In June of 1968 President Lyndon B. Johnson established a "National Commission on the Causes and Preventions of Violence." All forms of violence are to be examined. That which occurs on television appears to be receiving a significant share of attention.

Each day the degree to which television influences the daily lives of the members of our society increases. Over nine out of ten, or 56.3 million, American homes own TV sets. Twenty-eight per cent, or 15.6 million, TV homes own two or more TV sets. The average viewing time per TV home per day for the total United States is six hours and three minutes (1).

Television is the most pervasive of the mass media. Adult men, daily, spend the following percentage of their time with these media: television, 50 per cent; radio,

28 per cent; newspapers, 15 per cent; and magazines, 7 per cent. The time spent by adult women is as follows: television, 49 per cent; radio, 33 per cent; newspapers, 12 per cent; and magazines, 6 per cent (1).

Americans own more television sets than washers, vacuum cleaners, telephones, toasters, and automobiles (1). There is no question that television has an impact upon our daily lives.

Despite the fact that some defenders of present television programming practices play down the presence of violence on television, it does exist throughout the daily schedule. In a recent article concerning violence and our way of life, Fredric Wertham, U. S. Senate Consultant on crime, stated, "On one television station in one week I counted 334 killings and attempted killings" (2).

During the extensive periods of time the average viewer spends with television, there is ample opportunity for exposure to violence. In fact, the viewer with an appetite for violence can find it available at almost any time. At the same time, however, the television viewer can avoid violence in most time periods, if he chooses to do so.

At the inception of this study, we assumed that there would be differences in preference for violence

and that a preference for television violence might be related to other behaviors.

In the concluding statements of one of his studies, Leonard Berkowitz said,

As I see it the major social danger inherent in filmed violence has to do with the temporary effects produced in a fairly short period immediately following the film. For that period, at least, a person -- whether an adult or a child -- who has just seen filmed violence might conclude that he was warranted in attacking those people in his own life who had recently frustrated him. Further, the film might activate his aggressive habits so that for the period of which I speak he would be primed to act aggressively (3).

The behavior of the subjects in the above experiment is explained by Berkowitz as occurring in a situation which was conducive to the free expression of aggression; one in which the subjects were relatively free of social control.

In a recent article Robert Turfboer, a psychiatrist, states

Driving is a form of expressive behavior. It often expresses the driver's emotional state of mind, his attitude toward the world and his fellow citizens. Driving, then is like other expressive emotions, such as anger, passivity, confusion, fear, euphoria. Thus, driving can become an outlet for a state of mind, a mood, an attitude (4).

A United States government sponsored committee reported "drivers may be using cars as an outlet for violent behavior. For some car owners, driving is a form of aggression" (5).

If film, or television, can activate aggression, and if driving may be an outlet for aggression, one might conclude that the viewing of televised violence could stimulate aggressive or reckless driving. There may also be a similar set of personal characteristics that determine program selection and driving habits.

It was on this premise that a pilot study was performed for an audience studies course at Michigan State University during the winter term of the 1967-68 school year. The findings of this study indicated that a relationship might exist.

## CHAPTER II

### THE PROBLEM AND METHODOLOGY

#### The Hypothesis

For purposes of this study, drivers were dichotomized into persons with "bad" and "good" records. A "bad" driver is defined as any individual convicted of a moving violation or accident, during a three year period extending from 1966 through 1968, who was assigned to attend a County Driver Safety School in the State of Michigan. A "good" driver was defined as any individual who had not been convicted of a moving violation or had not been responsible for an accident during this same period of time.

Preference for violent programming was defined in terms of a violence index for programs regularly viewed.

With these two terms defined, let the following be hypothesized for purposes of experimental study:

Bad drivers will have a greater preference for viewing violent programming than will good drivers.

### The Study Design

To test this hypothesis, a study was designed using two groups of motor vehicle operators to which a television preference questionnaire could be administered. One group, which shall be called the bad driver group, would receive a self administered questionnaire, while the other group, the good driver group, would be interviewed by telephone. The same questionnaire would be used for both groups.

### Population and Sample Selection

Because of the nature of this study it was felt that the best possible approach would be to first select the bad driver group. Once this was done, the good driver group would be selected through a process of matching. As stated above, members of the "bad" driving group were selected from County Driver Safety Schools in the State of Michigan. Individuals are referred to a County Driver Safety School by the Secretary of State's office or by a court having jurisdiction over traffic violations, after two or more convictions for moving traffic violations within a twelve month period, and who, in the determination of the court or a Driver Improvement Interviewer, are deemed in need of such remedial education (6).

With the help of the Highway Traffic Safety Center, located at Michigan State University, visitation appointments were set up at County Driver Safety Schools in

Lansing and Grosse Pointe Farms, Michigan. In all, five different classes were visited. Each class member, on a voluntary basis, was given a self administered questionnaire. Here, it should be noted that there were ten individuals who did not wish to participate. Because only two of the seventy bad drivers were women it was decided that only males would be included. The total then was sixty-eight. The sample of bad drivers was broken into two groups; those white and those black. These two groups were then subdivided into married and single. These two groupings were then broken into three job classifications; white collar, blue collar and student, and also into three age groups; 16-34, 35-49 and 50+. Having broken down the bad driver group into these classifications the task of matching them with a group of good drivers was undertaken.

For purposes of residential matching the R. L. Polk street index for both Lansing and Detroit were used, as well as street maps of both cities.

Each member of the good driver group was matched on all the variables mentioned: age, occupation, marital status, race and also residence. The results of this matching are shown in Table 1.

To obtain a matched sample of sixty-eight good drivers, one hundred and twenty-five telephone calls were attempted. Due to the large number of blue collar workers which had to be matched, it was necessary to make telephone

TABLE 1.--Matching - Bad drivers and good drivers.

|              |                 | Bad Drivers     |                 |                 |                 | Good Drivers    |                 |                 |                 |
|--------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
|              |                 | Single          |                 | Married         |                 | Single          |                 | Married         |                 |
|              |                 | White           | Black           | White           | Black           | White           | Black           | White           | Black           |
|              | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ | 16-34 35-49 50+ |
| White Collar | 1               |                 |                 | 5               | 1               | 1               | 1               | 5               | 1               |
| Blue Collar  | 11              | 4               | 2               | 12              | 3               | 8               | 5               | 1               | 1               |
| Student      | 8               | 1               |                 | 3               |                 | 8               | 1               | 3               |                 |

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calls during both the day time and evening hours to accommodate factory shift workers. If a respondent was not reached on the first attempt because of his working schedule, it was necessary to call back during another segment of the day. Fifty-seven of these persons were not included for one of the following reasons--the individual had moved leaving no forwarding address, the individual refused to participate, the individual admitted having a motor vehicle violation record, no contact could be made, or he did not fit the matching scheme.

Only those individuals, contacted by telephone, who were licensed drivers and who had not been convicted of any moving violations or charged with an accident during the three years of 1966, 1967, and 1968 were considered good drivers. To obtain this information each individual was asked the following questions: To the best of your knowledge, how many automobile accidents were you involved in and charged with during the following years, 1968, 1967, 1966? To the best of your knowledge, how many moving violations were you charged with in each of the following years, 1968, 1967, 1966? Moving violations were defined as one of the following--failure to yield right of way, running a stop sign or stop light, improper turn, following too closely, speeding and reckless driving.

To check the credibility of those respondents in the good driver group, ten respondents were selected at random. The driving records of these ten were then verified through the Driver Services Division of the Office of the Secretary of State for the State of Michigan. The driving records of these ten respondents substantiated that they were, indeed, good drivers, since the records indicated no moving violations or automobile accidents. On the basis of the results obtained in verifying the records of these ten individuals picked at random, along with the fact that several interviewees were rejected because of self-acknowledged driving violations, the sixty-eight members of this group were assumed to be good drivers.

#### Violence Viewing Index

A panel was used to determine the degree of violent content in 115 television programs. The 39 graduate students who comprised this panel were selected from three academic areas; Television and Radio, Psychology, and Political Science.

The panel was provided with a definition of a violent television program and a list of 115 television programs. They were then asked to read the definition and mark those programs with which they were familiar on a five point bipolar scale between violent and non-violent.

This scale is shown below:

Mission Impossible

Violent \_\_: \_\_: \_\_: \_\_: \_\_ Non-violent

5 4 3 2 1

A violence index for each program was determined by taking the point total for that particular program and dividing it by the number of judges who were familiar with that program. For instance, the program mentioned above, "Mission Impossible", was rated by 37 judges and received a point total of 170. Its violence index was computed as being 4.595 by dividing 170 by 37. The scale numbers are used here for illustration. They did not appear on the administered instrument.

A violent television program was defined as--"A program where usually at some point the action results in injury or destruction to some object, animal or human. The injury may be psychological or physical . . . a result of verbal or motor action." The definition was developed by Thomas Gordon, another Master of Arts candidate, and the author. The determination by the panel of judges as to which programs are violent and which are non-violent will also be used in Gordon's thesis, where applicable. There are 43 programs in the instrument which were not used in this study because they were either "local" programs or were network programs which were not televised

during the specified time period. Of the 72 programs rated, 55 were rated by 19 or more judges, 14 were rated by at least 10 judges, and the remaining 3 by at least 6 judges.

Table 2 reports the violence index of each program used in this study and its position in a ranking which moves from most violent to the least violent. As previously mentioned only those 72 programs which were broadcast by the three commercial networks, ABC, CBS, and NBC, during the prime time evening viewing hours, 7:30 pm to 11:00 pm Monday through Friday and 7:00 pm to 11:00 pm Saturday and Sunday, of the 1967-68 television season, were used in this study. The instrument used to measure the violence content of each program may be found in Appendix I. It contains 115 programs.

At no time in the determination of a violence index for these programs did there occur a wide variance in the ratings of the judges. A case in point being "Hogan's Heroes." This program was rated by 31 judges and received a point total of 97 and a violence index of 3.129. Twenty-nine judges rated it as 3, two judges rated it as 4, and one judge rated it as 2.

#### Construction of Questionnaire

The questionnaire which was developed for this study was designed so that it could be self-administered by the

TABLE 2.--Violence index of programs.

| Program                                   | Violence Index | Rank |
|---|----------------|------|
| Garrison's Gorillas                       | 4.867          | 1    |
| Felony Squad                              | 4.688          | 2    |
| Mission Impossible                        | 4.595          | 3    |
| Gunsmoke                                  | 4.586          | 4    |
| N.Y.P.D.                                  | 4.579          | 5    |
| Mannix                                    | 4.565          | 6    |
| Wild Wild West                            | 4.545          | 7    |
| Avengers                                  | 4.500          | 8    |
| Rat Patrol                                | 4.500          | 8    |
| The Saint                                 | 4.429          | 9    |
| The Invaders                              | 4.364          | 10   |
| The Virginian                             | 4.353          | 11   |
| FBI                                       | 4.333          | 12   |
| High Chaparral                            | 4.308          | 13   |
| Cimarron Strip                            | 4.273          | 14   |
| I Spy                                     | 4.235          | 15   |
| Voyage to the Bottom of the Sea           | 4.227          | 16   |
| Ironside                                  | 4.182          | 17   |
| Guns of Will Sonnett                      | 4.167          | 18   |
| It Takes A Thief                          | 4.091          | 19   |
| Star Trek                                 | 4.069          | 20   |
| Bonanza                                   | 4.033          | 21   |
| Big Valley                                | 4.000          | 22   |
| Dragnet                                   | 4.000          | 22   |
| Tarzan                                    | 3.867          | 23   |
| Run For Your Life                         | 3.833          | 24   |
| Judd For The Defense                      | 3.833          | 24   |
| Peyton Place                              | 3.733          | 25   |
| Daniel Boone                              | 3.688          | 26   |
| Get Smart                                 | 3.688          | 26   |
| Lost In Space                             | 3.615          | 27   |
| Daktari                                   | 3.350          | 28   |
| Hogan's Heroes                            | 3.129          | 29   |
| Cowboy In Africa                          | 3.000          | 30   |
| Rowan and Martin                          | 2.464          | 31   |
| Smother's Brothers                        | 2.286          | 32   |
| The Monkees                               | 2.192          | 33   |
| Newlywed Game                             | 2.120          | 34   |
| Mother's In Law                           | 2.050          | 35   |
| Gomer Pyle, USMC                          | 2.000          | 36   |
| Jackie Gleason                            | 2.000          | 36   |
| Jonathan Winters                          | 2.000          | 36   |
| Walt Disney's Wonderful World<br>of Color | 1.962          | 37   |
| Gentle Ben                                | 1.917          | 38   |
| Jerry Lewis                               | 1.900          | 39   |
| Danny Thomas                              | 1.889          | 40   |
| Off To See The Wizard                     | 1.833          | 41   |
| Bewitched                                 | 1.793          | 42   |
| Red Skelton                               | 1.786          | 43   |
| Lucille Ball                              | 1.762          | 44   |
| Carol Burnett                             | 1.708          | 45   |
| Beverly Hillbillies                       | 1.700          | 46   |
| Andy Griffith                             | 1.690          | 47   |
| I Dream of Jeannie                        | 1.640          | 48   |
| Dating Game                               | 1.625          | 49   |
| The Second Hundred Years                  | 1.571          | 50   |
| That Girl                                 | 1.474          | 51   |
| He and She                                | 1.435          | 52   |
| My Three Sons                             | 1.433          | 53   |
| Green Acres                               | 1.429          | 54   |
| Flying Nun                                | 1.421          | 55   |
| Family Affair                             | 1.346          | 56   |
| Petticoat Junction                        | 1.333          | 57   |
| Dean Martin                               | 1.323          | 58   |
| Good Morning World                        | 1.273          | 59   |
| Kraft Music Hall                          | 1.269          | 60   |
| Dream House                               | 1.167          | 61   |
| Hollywood Palace                          | 1.143          | 62   |
| Operation Entertainment                   | 1.111          | 63   |
| Ed Sullivan                               | 1.098          | 64   |
| Hollywood Squares                         | 1.000          | 65   |
| Lawrence Welk                             | 1.000          | 65   |

respondents in the bad driver group. It was also designed to allow a telephone interviewer to administer it to those respondents in the good driver group. A copy of the questionnaire can be found in Appendix II.

The first page of the questionnaire contained a listing of 72 programs for which a violence index was established. The members of the bad driver group were asked to place a check mark beside those programs which they tried to watch regularly. In the case of the good driver group the list of programs was read to them. They were asked to respond "yes" to those programs which they tried to watch regularly. In several instances a respondent would indicate that he tried to watch two programs which were telecast at the same time. Those individuals who did so explained that they enjoyed both programs. Which of the two programs they would select to watch depended upon the listing in their local television program guide.

Each respondent's violence viewing index was determined from this list of programs. Each program checked by an individual was given its previously determined violence index number. These violence index numbers were then combined and divided by the number of programs mentioned to provide the average violence viewing index number for the respondent.

The second part of the instrument asked each respondent to list his 10 favorite programs. It was hoped that each individual would indicate his 10 favorite programs beginning with the program he liked best and concluding with the program he liked tenth best. Once this was done, an arithmetical point value could be assigned to each position and hopefully a preferential ranking of programs could be determined for each group.

Because the programming content of network movies is so diversified, it was felt that it would be impossible to arrive at a violence index for this type of program. For this reason, network movies were not included in the list of 72 programs given to the respondents of each group. In the hope that some idea as to the type of movie each respondent preferred could be obtained, question three was inserted into the questionnaire. This question provided the respondent with a choice of eight different types of movies: mystery, romance, war story, adventure, comedy, western, science fiction, and musical. Each respondent was then asked to check the type of movie which he liked best.

Next a series of five multiple choice questions were asked with the intention of establishing a degree of social alienation. These five statements concerned an individual's position in life today, in the future, and his relationship to others. Each question had five responses; strongly

agree, agree, no opinion, disagree, and strongly disagree. Four of these questions are drawn from Srole alienation scales (7) and the fifth was conceived by Gordon, for his previously mentioned study.

Two questions directed toward the respondents driving record conclude the substantive portion of the questionnaire. The purpose of these two questions was to determine which of those people being interviewed by telephone would qualify for the good driver group. The first question asked the respondent was to indicate to the best of his knowledge the number of automobile accidents he had been charged with in each of the following years; 1968, 1967, 1966. The second question asked the respondent to indicate to the best of his knowledge how many moving violations he had been charged with in each of the following years; 1968, 1967, 1966.

The last portion of the questionnaire provided the demographic characteristics used in matching the two groups. For the good driver group date of birth was substituted for age because driver records are filed in this manner.

## CHAPTER III

### RESULTS

Variability among the judges who determined the violence index of each program used in this study was virtually non existent.

Of the 72 programs which were evaluated 33 scored above the neutral point toward the violent pole. 38 programs scored below the neutral point toward the non-violent pole. One program, "Cowboy in Africa," scored at the neutral point on the bipolar scale. The 72 programs had an average violence index of 2.811. The 33 "violent" programs had an average violence index of 4.158 and the 38 "non-violent" programs had an average violence index of 1.635.

When the average violence viewing index was computed for each group, a difference did exist which is statistically significant. Those respondents in the good driver group had an average violence viewing index of 2.684. The respondents of the bad driver group had a violence viewing index of 3.287.

To determine the significance of this apparent difference, an analysis of the variance of the mean

scores for each group was performed. The results of this analysis appear in Table 3.

TABLE 3.--Analysis of variance data - two tailed test.

| Bad Driver Group |          | Good Driver Group |          |
|------------------|----------|-------------------|----------|
| $\Sigma x_2^2$   | 755.7151 | $\Sigma x_1^2$    | 503.8404 |
| $\Sigma x_2$     | 223.5390 | $\Sigma x_1$      | 182.5360 |
| $N_2$            | 68       | $N_1$             | 68       |
| $X_2$            | 3.2873   | $X_1$             | 2.6843   |

$t = 6.9230$ ,  $p < .0001$ , two tailed, d.f. 134.

Table 3 shows that the obtained  $t$  of 6.923 is significant at the .0001 level. This indicates that under the given conditions the probability that the results which were obtained would occur by chance in less than one in ten-thousand.

There were only 17 individuals, out of the total 136, who chose to indicate a preferential of programs. For this reason, an alternative method of arriving at a preferential program ranking for each group was employed.

Each time a program was mentioned by a respondent, it was given a check mark. After all of the questionnaires for each group had been tabulated, the number of check

marks for each program were totaled. Thus it was possible to determine to some degree a program ranking for each group. However, it must be understood that this is not necessarily a preferential ranking. Table 4 shows the ranking of programs for the good driver group and the ranking of programs for the bad driver group. This ranking shows only the ten most mentioned programs of each group.

TABLE 4.--Program ranking.

| Good Driver Group                      |      | Bad Driver Group                |      |
|--|------|---------------------------------|------|
| Program                                | Rank | Program                         | Rank |
| Mission Impossible                     | 1    | Mission Impossible              | 1    |
| Walt Disney's Wonderful World of Color | 2    | FBI                             | 2    |
| Dean Martin                            | 3    | I Spy                           | 2    |
| Jackie Gleason                         | 4    | Smother's Brothers              | 3    |
| Smother's Brothers                     | 5    | It Takes A Thief                | 4    |
| Jerry Lewis                            | 6    | Wild Wild West                  | 4    |
| Bewitched                              | 7    | Invaders                        | 5    |
| Ed Sullivan                            | 7    | Rat Patrol                      | 5    |
| My Three Sons                          | 7    | Rowen and Martin                | 6    |
| Beverly Hillbillies                    | 8    | Star Trek                       | 7    |
| I Spy                                  | 8    | Carol Burnett                   | 8    |
| Rowen and Martin                       | 9    | Dean Martin                     | 8    |
| Andy Griffith                          | 10   | Get Smart                       | 8    |
| I Dream of Jeannie                     | 10   | Jackie Gleason                  | 8    |
|  |      | N.Y.P.D.                        | 8    |
|  |      | Run For Your Life               | 8    |
|  |      | Bonanza                         | 9    |
|  |      | Judd For The Defense            | 9    |
|  |      | Voyage to the Bottom of the Sea | 9    |
|  |      | Mannix                          | 10   |

Because some of the programs in each ranking received the same number of mentions there are more than 10 programs in the 10 most mentioned rankings of each group. In the good driver ranking, 14 programs make up the 10 most mentioned. Of these 85 per cent have a violence index below 3.000 and 15 per cent have a violence index above 3.000. In the bad driver ranking, 20 programs constitute the 10 most mentioned programs. Of these 20 programs, 70 per cent have a violence index above 3.000 and 30 per cent have a violence index below 3.000.

The attempt which was made to determine what type of movie is preferred by the respondents of both groups was unsatisfactory. On most of the questionnaires, no preference was indicated. This might suggest that the respondents in this study required movie titles for evaluation.

That portion of the questionnaire which sought to provide some indication of social alienation also proved unsatisfactory. Seventy per cent of the respondents of both groups either disagreed or strongly disagreed with the five questions. Twenty per cent agreed with the questions, five per cent strongly agreed and five per cent had no opinion. It was expected that there might be a distinct difference between the two groups.

## CHAPTER IV

### CONCLUSIONS

The data presented in the last chapter does statistically support the hypothesis presented in this study. However, it must be clearly understood that these data do not provide evidence of a cause-effect relationship. That is, it cannot be stated that television has an effect on driving--only that there is a relationship.

In a paper presented before the 1960 National Safety Congress (8), William A. Mann of Michigan State University, stated

The cases in which a retiring, constricted individual becomes an aggressive, reckless driver in the anonymity of a car, might well work out the same way in any situation in which the individual feels that he is relatively free of social control.

The concept that an individual might well become aggressive when he feels he is free from social control is also brought out in the study conducted by Berkowitz which was mentioned in the Introduction. Although the phrase "free of social control" is not used by Berkowitz he does use similar terms, "situation allowed the expression of aggression." In that experiment the subjects

involved were to give an electric shock to someone each time that person made a mistake on a learning task.

In explaining the results of this phase of the experiment, Berkowitz (3) says

The filmed violence had apparently aroused aggressive tendencies in the men and, since the situation allowed the expression of aggression, their tendencies were readily translated into severe aggressive actions.

The aggressive behavior took place relatively soon after the subjects had witnessed a violent movie. Berkowitz does not stipulate the time lag involved, only that it was a very short period of time.

The two preceding statements might explain the appearance of a relationship between television and driving. It is not beyond the realm of possibility that an individual who has observed violence on television and later goes to his automobile is in a situation allowing the expression of aggression. He may seek the anonymity of the car in order to release aggressive tendencies which have developed. It should be noted that there was a very small time lag between the witnessing of a violent film and the expression of aggression in the Berkowitz study. A person is not likely to watch an evening television program and then immediately move to his automobile to release aggressive tendencies. However, in this study the respondents in the bad driver group watched an average of sixteen programs a week and the respondents of the good

driver group watched an average of thirty programs a week. Since the members of the bad driver group watch substantially fewer programs than the members of the good driver group they must be doing something else with their time. It is possible that they are a more mobile group than their counterparts. Seventy-two per cent of those respondents in both groups are blue collar workers. Such diverse activities as reading, hobbies, sports, plays, concerts, etc., are not usually associated with those individuals who comprise this low socio-economic class. According to Bradley S. Greenberg, of Michigan State University, in his testimony before the National Commission on the Causes and Prevention of Violence (9),

For the low-income American, television is the preponderant, if not quite the sole, source of mass media stimulation. It is his critical link to the outside world of the 'haves'. He is far less likely than the middleclass citizen to have done any magazine reading lately, he reads it less intensively (focusing on the 'headlines' and ads). For 6 in 10, it's been at least six months since he saw a movie. He does own a record player, though, and spent twice as much time playing it yesterday (about an hour). This pattern of adult differences in media usage is reflected almost identically in the media usage patterns of their teen-age children.

Greenberg further states, "The adults in low-income homes watch TV for more than five hours each and every day."

As stated earlier in this chapter a member of the bad driver group watches an average of sixteen programs

a week or approximately two programs an evening. Since he is not likely to read or attend movies (9) it is quite possible that he is spending some of his free time in his automobile.

This study has provided an indication of a characteristic of a bad driver, preference for violent programming. This, along with other established characteristics (the tendency to be aggressive and intolerant of others, tendency to resent authority, tendency to be lacking in responsibility, and tendency to act impulsively) (10) help to describe the bad driver and perhaps suggest possible avenues of treatment.

If we could find, on the other hand, a list of correlates of "preference for violent viewing," in addition to the one in this study, we might have a better indication of the social desirability of violent program content. That is, if we were to find a series of other undesirable correlates of preference for violent programs it might help to establish a case against violent programs.

There are two distinct methodological innovations in this study. The first is the violence index determined for each program. The panel of judges used to establish the violence index was consistent in their evaluations. While we employed no external test of the validity of their ratings, there was little disagreement among the

judges evaluating each program. There were no unseemly results. The use of so many people in the panel provided a stability or reliability in the ratings that would be unlikely with smaller numbers of judges, such as the use of three television critics in a study reported in Media/scope. In that study, which we learned about after completion of this work, three "well known" TV critics were employed to rate preselected programs on a five point bipolar scale (11). Unsuccessful attempts were made to determine if these critics were evaluating the programs on the basis of a pre-determined definition of a violent program or merely relying upon their own judgment as to what constituted a violent program. The study directors did not respond to this inquiry.

A second methodological innovation in this study is the program check list used to determine viewing preferences. This check list proved feasible and much better than asking the respondents to list those programs which they tried to watch regularly. In the case of those respondents in the bad driver group they were not subject to embarrassment stemming from the inability to read or write or the inability to remember all of the programs which they tried to watch. In the case of the respondents in the good driver group, embarrassment caused by the inability to remember specific programs watched was eliminated. The average time to complete the checklist

by telephone was not unreasonable. It was approximately five minutes.

In order to support the tentative conclusions drawn from this study and to permit further generalization, it is suggested that different areas of the nation be studied. There are other states which maintain complete driving records. Although they may not operate County Driver Safety Schools, as in Michigan, some other means, such as insurance records, could be derived by which a sample of bad drivers and good drivers could be identified. If the hypothesis holds in other geographic areas, we would have more confidence in its validity.

## APPENDICES

## APPENDIX I

### PROGRAM VIOLENCE INDEX

Following is the definition and list of television programs used by a panel of graduate students for the purpose of determining a violence index for those same programs.

Below is a working definition for a Violent Television Program. The attached sheets contain a list of television programs.

Would you please read the definition and mark those programs with which you are familiar as either violent or non-violent on the scales provided.

Definition of a Violent Television Program--A program where usually at some point the action results in injury or destruction to some object, animal or human. The injury may be psychological or physical...a result of verbal or motor action.

## TELEVISION PROGRAMS

1. I Dream of Jeannie

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

2. F Troop

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

3. Don Messer's Jubilee

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

4. George Pierrot

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

5. Front Page Challenge

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

6. Big Valley

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

7. I Spy

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

8. Carol Burnett

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

9. Peyton Place

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

10. Family Affair

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

11. Felony Squad

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

12. Danny Thomas

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

13. Andy Griffith

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

14. Rat Patrol

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

15. Lucille Ball

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

16. Cowboy in Africa

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

17. The Monkees

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

18. Gunsmoke

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

19. Gilligan's Island

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

20. Dennis the Menace

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 21. The Way It Is

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 22. Man at the Center

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 23. Smother's Brothers

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 24. Flashback

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 25. High Chaparral

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 26. Mission Impossible

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 27. Bonanza

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 28. Lowell Thomas

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 29. F.B.I.

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 30. Mothers in Law

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 31. Ed Sullivan

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

32. Walt Disney's Wonderful  
World of Color

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 33. Truth or Consequences

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

34. Voyage to the Bottom  
of the Sea

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 35. Lassie

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 36. Opportunity Line

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 37. G.E. College Bowl

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 38. Maya

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 39. Pro Hockey

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 40. Newlywed Game

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 41. Sports Profile

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 42. My Three Sons

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 43. Hollywood and the Stars

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 44. Dating Game

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 45. Rawhide

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 46. Robin Seymore

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 47. In Person

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 48. Mannix

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 49. Petticoat Junction

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 50. Hogan's Heroes

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 51. Lawrence Welk

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 52. Get Smart

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 53. Jackie Gleason

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 54. Anniversary Game

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 55. Death Valley Days

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 56. Michigan Sportsman

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 57. Grand Ole Opry

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 58. Rowan and Martin

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 59. Operation Entertainment

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 60. Gentle Ben

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 61. Dream House

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 62. Saint

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 63. Hollywood Palace

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 64. Avengers

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 65. Lost in Space

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 66. Provincial Affairs

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 67. Nations Business

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 68. Country Music Hall

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 69. Traffic Court

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 70. Judd for the Defense

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 71. Tommy Hunter

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 72. Guns of Will Sonnett

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 73. Hollywood Squares

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 74. Star Trek

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 75. Gomer Pyle USMC

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 76. Off to See the Wizard

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 77. Tarzan

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 78. Wild Wild West

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 79. Horse Racing

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

## 80. Batman

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

81. Daniel Boone

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

82. Michigan Outdoors

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

83. Untouchables

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

84. Dean Martin

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

85. Telescope

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

86. Dragnet

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

87. That Girl

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

88. Bewitched

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

89. Ironside

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

90. Flying Nun

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

91. Cimarron Strip

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

92. The Second Hundred Years

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

93. Festival

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

94. Juvenile Court

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

95. Run For Your Life

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

96. Jonathan Winters

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

97. He and She

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

98. Kraft Music Hall

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

99. Green Acres

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

100. Beverly Hillbillies

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

101. Bob Young News

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

111. Good Morning World

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

102. Huntly-Brinkly News

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

103. It Takes a Thief

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

103. Walter Cronkite News

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

113. Red Skelton

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

104. The Virginian

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

114. Jerry Lewis

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

105. Daktari

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

115. Garrison's Gorillas

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

106. Weekend

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

107. Public Eye

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

108. Newsmagazine

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

109. The Invaders

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

110. N.Y.P.D.

Violent \_\_: \_\_: \_\_: \_\_: \_\_: Non-violent

APPENDIX II

QUESTIONNAIRE

TV PREFERENCE STUDY

MICHIGAN STATE UNIVERSITY  
COLLEGE OF COMMUNICATION ARTS  
DEPARTMENT OF TELEVISION AND RADIO  
TELEVISION RESEARCH CENTER

From the following list of television programs, please place a check mark (✓) beside those programs which you tried to watch regularly over the past year.

|   |   |   |
|---|---|---|
| <input type="checkbox"/> It Takes a Thief     | <input type="checkbox"/> Star Trek        | <input type="checkbox"/> Operation Entertainment                |
| <input type="checkbox"/> Get Smart            | <input type="checkbox"/> Felony Squad     | <input type="checkbox"/> Hollywood Squares                      |
| <input type="checkbox"/> Avengers             | <input type="checkbox"/> Danny Thomas     | <input type="checkbox"/> Cimmarron Strip                        |
| <input type="checkbox"/> Petticoat Junction   | <input type="checkbox"/> Saint            | <input type="checkbox"/> Second Hundred Years                   |
| <input type="checkbox"/> Beverly Hillbillies  | <input type="checkbox"/> Dating Game      | <input type="checkbox"/> Wild Wild West                         |
| <input type="checkbox"/> Smothers Brothers    | <input type="checkbox"/> Andy Griffith    | <input type="checkbox"/> Good Morning World                     |
| <input type="checkbox"/> Family Affair        | <input type="checkbox"/> Flying Nun       | <input type="checkbox"/> Off To See The Wizard                  |
| <input type="checkbox"/> FBI                  | <input type="checkbox"/> Dean Martin      | <input type="checkbox"/> Peyton Place                           |
| <input type="checkbox"/> Ed Sullivan          | <input type="checkbox"/> Tarzan           | <input type="checkbox"/> Mothers in Law                         |
| <input type="checkbox"/> Mannix               | <input type="checkbox"/> Green Acres      | <input type="checkbox"/> Walt Disney's Wonderful World of Color |
| <input type="checkbox"/> Hollywood Palace     | <input type="checkbox"/> Dream House      | <input type="checkbox"/> Guns of Will Sonnett                   |
| <input type="checkbox"/> He and She           | <input type="checkbox"/> Gunsmoke         | <input type="checkbox"/> Rowen and Martin                       |
| <input type="checkbox"/> Daniel Boone         | <input type="checkbox"/> Bonanza          | <input type="checkbox"/> Run For Your Life                      |
| <input type="checkbox"/> Mission Impossible   | <input type="checkbox"/> Jonathan Winters | <input type="checkbox"/> Virginian                              |
| <input type="checkbox"/> High Chaparral       | <input type="checkbox"/> Jackie Gleason   | <input type="checkbox"/> Rat Patrol                             |
| <input type="checkbox"/> Gentle Ben           | <input type="checkbox"/> Lucille Ball     | <input type="checkbox"/> Bewitched                              |
| <input type="checkbox"/> Dragnet              | <input type="checkbox"/> Daktari          | <input type="checkbox"/> Ironside                               |
| <input type="checkbox"/> Monkees              | <input type="checkbox"/> Carol Burnett    | <input type="checkbox"/> Cowboy In Africa                       |
| <input type="checkbox"/> I Spy                | <input type="checkbox"/> Newlywed Game    | <input type="checkbox"/> Big Valley                             |
| <input type="checkbox"/> Gomer Pyle, USMC     | <input type="checkbox"/> Red Skelton      | <input type="checkbox"/> Garrison's Gorrillas                   |
| <input type="checkbox"/> Kraft Music Hall     | <input type="checkbox"/> Lost in Space    | <input type="checkbox"/> My Three Sons                          |
| <input type="checkbox"/> Invaders             | <input type="checkbox"/> Hogan's Heroes   | <input type="checkbox"/> N.Y.P.D.                               |
| <input type="checkbox"/> Judd For The Defense | <input type="checkbox"/> Lawrence Welk    | <input type="checkbox"/> I Dream of Jeanie                      |
| <input type="checkbox"/> Jerry Lewis          | <input type="checkbox"/> That Girl        | <input type="checkbox"/> Voyage To The Bottom Of The Sea        |

From the previous list of television programs, please list your ten (10) favorite programs.

- |          |           |
|----------|-----------|
| 1. _____ | 2. _____  |
| 3. _____ | 4. _____  |
| 5. _____ | 6. _____  |
| 7. _____ | 8. _____  |
| 9. _____ | 10. _____ |

For the following questions, please place a check mark (✓) beside your answer.

1. What type of television movies do you like best?

- ( ) mystery
- ( ) romance
- ( ) war story
- ( ) adventure
- ( ) comedy
- ( ) western
- ( ) science fiction
- ( ) musical

A person's views on the political and social aspect of life can often be important to their television viewing. How do you feel about the following statements?

2. In spite of what some people say, the way of life of the average man is getting worse?

- ( ) strongly agree
- ( ) agree
- ( ) no opinion
- ( ) disagree
- ( ) strongly disagree

3. It's hardly fair to bring children into the world the way things look for the future.

- ( ) strongly agree
- ( ) agree
- ( ) no opinion
- ( ) disagree
- ( ) strongly disagree

4. These days a person doesn't really know whom he can count on.

- ( ) strongly agree
- ( ) agree
- ( ) no opinion
- ( ) disagree
- ( ) strongly disagree

5. There's little use in writing to public officials because they aren't really interested in the problems of the average man.  
☐ strongly agree  
☐ agree  
☐ no opinion  
☐ disagree  
☐ strongly disagree
6. Nowadays a person has to live pretty much for today and let tomorrow take care of itself.  
☐ strongly agree  
☐ agree  
☐ no opinion  
☐ disagree  
☐ strongly disagree
7. To the best of your knowledge, how many automobile accidents were you involved in and charged with during each of the following years?  
1968 \_\_\_\_\_ 1967 \_\_\_\_\_ 1966 \_\_\_\_\_
8. To the best of your knowledge, how many moving violations (failure to yield the right of way, running a stop sign or stop light, improper turn, following too closely, speeding, reckless driving, etc.) were you charged with in each of the following years?  
1968 \_\_\_\_\_ 1967 \_\_\_\_\_ 1966 \_\_\_\_\_

PLEASE PRINT YOUR ANSWER FOR THE FOLLOWING

9. NAME \_\_\_\_\_  
                    (last)                    (first)                    (middle)
10. ADDRESS \_\_\_\_\_  
                                    (number and street or RFD)
11. DATE OF BIRTH \_\_\_\_\_
12. OCCUPATION \_\_\_\_\_  
\_\_\_\_\_
13. Please indicate one of the following  
☐ single  
☐ married  
☐ divorced  
☐ widow  
☐ widower

## REFERENCES

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