

The Effects of Sex, Professionalism
and Perceived Attractiveness of TV
Presenters on Cognitive Learning
and Presenter Ratings

Paul J Boudreau

A Thesis

in

The Department

of

Education

Presented in Partial Fulfillment of the Requirements
for the degree of Masters of Arts in Educational
Technology at
Concordia University
Montreal, Quebec, Canada

April 1984

© Paul J. Boudreau, 1984

ABSTRACT

The Effects of Sex, Professionalism and Perceived Attractiveness of TV Presenters on Cognitive Learning and Presenter Ratings

Paul J. Boudreau

This study represents in part a replication in some research areas of presenter variables and is an extension to the taxonomy of production variables. It attempts to ascertain to what extent physical characteristics of a televised presenter effect cognitive learning and presenter ratings. Specifically, it measures the televised effects of male v/s female presenters, professional v/s amateur presenters and attractive v/s unattractive presenters.

A post-test only control group factorial design was used, with both male and female students from grade seven and grade eleven high-school populations. Each treatment group viewed a particular presenter and immediately after, filled out Semantic Differential scales which measured attitudes towards the particular presenter in question. The group then filled out a questionnaire which measured cognitive learning. The Control group completed only the cognitive learning questionnaire.

With regard to cognitive learning, the results significantly support the hypothesis that a professional presenter is more effective than an amateur presenter, but

reject the hypothesis that a male presenter is more effective than a female presenter and that an attractive presenter is more effective than an unattractive presenter. Significant differences in attribute scale ratings were uniformly in favour of the professional and female presenters in relation to the amateur and male presenters respectively, but mixed with regard to the attractive versus unattractive presenter.

It is hoped that the results of this study will contribute towards theory building and focus more attention on the different television production techniques with relation to learning. To be able to pre-determine the effects of a specific televised lecturer or presenter on a given audience would indeed be a significant contribution to education.

TABLE OF CONTENTS

	Page
Abstract	III
Acknowledgements	IV
CHAPTER I: THE PROBLEM	
Introduction	1
Context of Problem	2
Statement of Problem	4
Importance of the Study	5
CHAPTER II: REVIEW OF THE LITERATURE	
Related Research	9
Male v/s Female Presenters	10
Professional v/s Unprofessional Presenters	17
Attractive v/s Unattractive Presenters	18
CHAPTER III: RESEARCH AND DESIGN METHOD	
Hypotheses	21
Rational for Hypotheses	21
- Male v/s Female Presenters	21
- Professional v/s Non Professional Presenters	22
- Attractiveness v/s Unattractiveness	25
Operational Definitions of the Variables	26
Experimental Material	28
Population and Sample	29
Research Design	30
Variables	32
Selection of Subject Matter	33
Outline of Content and Form of Presentation	34
Production of TV Presentation	35
Instrumentation	35
CHAPTER IV: RESULTS	38
CHAPTER V: CONCLUSIONS AND DISCUSSION	54

LIST OF TABLES

Table 1	- Information acquisition score for Professional Male v/s Professional Female by Grade Level	38
Table 2	- Three-Way Analysis of variance of Treatment by Grade, by Sex of Subject for Information Scores of Professional Male v/s Professional Female Presenter	39
Table 3	- Attribute Ratings for Professional Male Versus Professional Female	41
Table 4	- Familiarity by Treatment, Grade Level	42
Table 5	- Information Acquisition Score for Professional Male v/s Amateur Male by Grade Level	43
Table 6	- Three-Way Analysis of Variance of Treatment by Grade, by Sex of Subject for Information Scores of Professional Male v/s Amateur Male Presenter	44
Table 7	- Attribute Ratings for Professional Male versus Amateur Male	46
Table 8	- Familiarity by Treatment, Grade Level	47
Table 9	- Information Acquisition Score for Attractive Male v/s Unattractive Male by Grade Level	48
Table 10	- Three-Way Analysis of Variance of Treatment by Grade, by Sex of Subject for Information Scores of Attractive v/s Unattractive Presenters	49
Table 11	- Attribute Ratings for Attractive Male versus Unattractive Male	50
Table 12	- Familiarity by Treatment, Grade Level	52
APPENDICES:		
A	- Script "A Brief Look at Television"	63
B	- Section I Semantic Differential Questionnaire	72
C	- Section II Cognitive Learning Questionnaire	73
BIBLIOGRAPHY		82

ACKNOWLEDGEMENTS

I am grateful to the following people and organisations for their assistance and help in the successful completion of this thesis.

To my thesis supervisor, Dr. Gary Coldevin, whose reserve of advice, guidance and patience never seemed to diminish. To Anne Brown, Secretary in the Educational Technology Program whose intimate knowledge of the program and its staff were invaluable and much appreciated.

To Mr. Sam Ephraim, principal of Centennial Regional High School in Greenfield Park for his permission to run this study in his school and to Mr. Len Davis who closely collaborated in its execution. Also to the staff of Centennial and its students without whose cooperation this study would not have been possible.

To the presenters used in the video recordings who graciously gave of their time and expertise; the Professionals Mr. Ken Ernhofer and Miss Lynne Desjardin of CFCF-TV and the Amateur, Mr. Alvin Boudreau.

To CEGEP Montmorency for the use of their production and editing facilities.

To my wife Mary and my children Kim and Mark a very special appreciation for their patience, understanding and encouragement in seeing this project through.

CHAPTER 1
THE PROBLEM

INTRODUCTION

The problem of who or what makes a good presenter in educational television productions is one in which little research has been done. Do physical characteristics have an influence on the objectives of an ETV program? What are the effects of different "Presenters" on cognitive learning and attitude formation? These are but a couple of questions that should concern the educational technologist in general and producers of ETV in particular.

Although much research has been written about the effectiveness of the classroom teacher, little research has been done on the qualities of a teacher that contributes to his or her effectiveness on television even though we know that the qualities of an ETV teacher and classroom teacher are not necessarily the same. Also, there is scant research on the content and strategies of ETV.

In commercial television, extensive research in television marketing has been a reality for some time. It was television as a vehicle and Richard Nixon as the presenter that was the cause of his political defeat to John F. Kennedy in 1960 but his eventual triumph as President in 1968. Advertisers package products by creating certain images of acceptability to the public. Politics is no different.

In "The Selling of the President 1968", Raymond Price, Nixon's best and most prominent speech writer in his

campaign stated, we have to be very clear on this point: that the response is to the image, not to the man...It's not what's there that counts, it's what's projected - and carrying it one step further, it's not what he projects but, rather the received impression and this impression often depends more on the medium and its use than it does on the candidate himself." McGinniss (1969), p.37.

Although a number of studies have been undertaken in the areas of TV production variable research, earlier studies were mainly used as models for replication. In the area of performer variables, research is rather scarce. Very little research has been done to answer the question of "who" or "what" makes an effective ETV presenter?

In order to measure the overall effectiveness of an ETV program, we must be able to measure the effectiveness of the presenter on cognitive learning and attitude formation. Past research on performer variables or presenter characteristics have been well documented. As far back as 1960, Hoban suggested that the study of production variables was important both theoretically and practically.

CONTEXT OF PROBLEM

Investigators like Shepherd (1968), Anderson (1972), Zettl (1968), Chu & Schramm (1967), Baggaley (1980), and Coldevin (1981) have all contributed to the formation of a taxonomy of strategies for production decisions. A complete taxonomy is still in the building stages, particularly with what Coldevin has referred to as a "variable effectiveness"

taxonomy".

The need for research in performer variables for the producer, as well as the viewer allows for the establishment of safeguards to prevent abuse. All communications depend upon the skills of presentation, and, through the medium of television, these skills can be used to establish a taxonomy or repertoire of techniques which may be used by the educational technologist to virtually predict certain ETV program outcomes before they are actually produced. A substantial amount of research has dealt with media-comparison experiments and therefore it seems appropriate to now concentrate more effort on production variables of a given medium. And Seigford (1978) states, "knowledge of how we learn from television must be solidly related to theories, processes, and conditions of learning." (p.55)

The research on performer variables, although somewhat scarce, has been consistent and diversified (e.g. Dress-Calkins, 1971; Body type-McCain and Divers, 1973; Age and appearance-Coldevin, 1977; Sex-Whitaker and Whitaker, 1976 and Coldevin and Bernard, 1981; ITV instructor versus trained communicator-Wardell, 1976; Eye control levels-Coldevin, 1979, and Westley and Mobius, 1960; Connolly, 1962, and Baggaley et al, 1980; Missed cues-Coldevin, 1979; Prestige / prior knowledge of the performer-Baggaley et al, 1980).

The results of the foregoing research has provided a base for sorting through the important variables for ETV

research. It has also pointed out, as Coldevin (1977) notes, that ... " A dynamic teacher in a traditional role may not necessarily demonstrate the same effectiveness on television. Television may in fact demand a considerably revised taxonomy of presenter effectiveness " Coldevin, (1977, p. 53). Therefore, those working in ETV today should remember that they are still in the early stages and it may take years before the full potential of the medium is realised. However, we know from prior research for example that attention increases when a TV program introduced inserts. However, how do we guarantee interest if the presenter is alone? What type of presenters should we be using for a given audience? These are some of the questions that this study will attempt to answer.

STATEMENT OF PROBLEM

The purpose of this study was to compare two or more performer variables, in an attempt to provide available evidence which may serve as guidelines to producers and researchers in an operational setting. Through the use of Semantic Differential scaling techniques, factors may be explored in order to work towards theory building through the replication of studies in a variety of settings.

The general problem statement can be formulated as follows:

- Does the use of varied presenter characteristics in an ETV program effect cognitive learning and

attitudes toward presenter attribute ratings.

More specifically, do performer characteristics such as Male v/s Female; Professional v/s Amateur; Attractive v/s Unattractive have an effect on the learning process?

The specific presenter variables to be examined were:

1. Male v/s Female presenter

Are televised male presenters more effective than female televised presenters on cognitive learning and presenter credibility ratings?

2. Professional v/s non-professional (amateur) presenter

Are professional male presenters more effective than non-professional male presenters on cognitive learning and presenter credibility ratings?

3. Attractive v/s unattractive male presenter

Are attractive male presenters more effective than unattractive male presenters on cognitive learning and presenter credibility ratings?

The major objective of this study was the same as all research intending practical benefits, that is, to increase predictability, initially in specific contexts and ultimately in general.

IMPORTANCE OF THE STUDY

Many producers of educational television and even more so

in commercial television have in the past produced their material intuitively and are often at a loss to explain their methods of operation in a scientific manner. Such phrases as, "Well, it's always worked in the past," or, "I've always done it like that," are statements certainly not based on academic considerations. Therefore, the need for empirical research studies is greatly needed to answer that all-important "why?" There must be a major shift from 'intuition' to proven 'effectiveness'.

It is easy to make presumptions in the area of presenter characteristics but the conclusions are often quite different. Just as presumptions about color being superior to black and white in all cases, Schramm, (1967) shows a couple of examples where these presumptions have been disproved through empirical research studies. Presumptions concerning presenter characteristics effecting learning are no different. Presumptions such as professional presenters being superior to non-professional presenters; a female presenter is less effective than a male presenter or an attractive presenter being more effective than a less-attractive presenter are among those that should be avoided. Instead, they should be subjected to critical empirical investigation.

In the past, educators believed that instructional television should be employed using teachers. Although many teachers are indeed capable performers and are effective on television, many are not. Many producers of educational television now believe that television teachers must be

attractive and professional performers with many of the skills of a commercial presenter. " A good performer, even knowing nothing about a given subject, can make a more effective impact on the student than can the knowledgeable teacher who cannot perform (Hilliard, 1964 p. 310). Although one of the hypotheses of this particular study states that a professional presenter will be more effective than a non-professional, there is very little empirical evidence to support this stand. In fact, in a study done by Wardell (1976), the results of three treatments presented by an ITV instructor, a role player and a professional communicator showed no significant differences among the three presenters as far as attitudes were concerned although the learning scores for those watching the professional were significantly higher. The other conclusion drawn was that the professional had better instruction abilities than the other two.

Much of the earlier research studies dealt with the comparisons between ETV and conventional teaching methods (Chu & Schramm, 1967; Briggs et al, 1967; Ives, 1971; Baggeley, 1973). Those research studies dealing with production and performer variables were usually done by academic institutions and consisted mostly of 'one-shot' exercises. Presenter characteristics seems to be an area with the least investigation.

In 1975, Coldevin, along with his contention that little research was being done in the area of TV production techniques, offered us a definition of a production variable. It is "A definitive process, method or technique of televi-

sion production(p.289)". He identified two general categories of production variables: (1) presentation / technical and (2) content / subject matter organization. Performer variables were defined as "presenter characteristics which may influence the effectiveness of a given programme" (p.289).

Relatively little attention has been given to the different television production techniques with relation to learning. It is hoped that this particular research will contribute yet another block towards this theory building and point out that present variables have not been examined in detail.

CHAPTER II

REVIEW OF THE LITERATURE

RELATED RESEARCH

Although very little empirical research has been done on performer characteristics, the study of one's mannerisms or characteristics in a learning process was mentioned as far back as 1750. In "The Rambler" of March 31, 1750, reference was made to an article written by Samuel Johnson in which he wrote how young people learn by observing successful individuals. "They fix their eyes upon him with closer attention, and hope by observing his behavior and success, to regulate their own practices". (Stornia, 1965, p.177)

Shepherd (1967) made comparative studies to compare commercial v/s educational television production techniques. A "systematic study of television aesthetics" was undertaken by Zettl (1968) while Schramm (1972) and Anderson (1972) undertook studies on media rather than simply television.

Coldevin has published much on performer characteristics. My own research may possibly overlap and replicate some of his own studies mainly because many of my own areas of interest lie closely to his. However, I find comfort in Coldevin's (1980) statement, "research generalizability demands replication as a prerequisite to acceptance by both academics and television professionals". (Coldevin, 1980). I have accepted this invitation.

MALE V/S FEMALE PRESENTER

An area that has always stimulated a great deal of interest, especially as of late, has been that of sex. However, this interest has not always manifested itself in serious educational research investigation, especially when dealing with presenter characteristics.

In the case of a study done by Whittaker and Whittaker, (1976), a sample audience found no statistically-significant difference in the perceived acceptance, believability, or effectiveness of male and female professional newscasters using audiotape as the medium. Coldevin and Bernard (1981) found significant differences among credibility and appearance ratings of two male and two female professional TV news presenters consistently in favor of male speakers. Whereas Whittaker and Whittaker used adult audiences, Coldevin and Bernard used college level students.

There has also been little experimental research to discover whether broadcast audiences find women to be less believable, acceptable or effective, compared to their male counterparts. However, there have been studies and surveys to identify the women's role in the media.

In 1971, Reuven Frank, president of NBC News, was quoted as saying, " I have the strong feeling that audiences are less prepared to accept news from a women's voice than from a man's." (pp.62-63). There has been much progress since then but has it been a result of effective studies or as a result of the womens movent for equality? In the area of TV News there still seems to be an over-estimated

preference for males. There have even been suggestions that females, especially attractive ones, have no place on TV since they may be accused of provoking lewd reactions from the male viewers.

Since there may be some relationship with the amount of women in the media and their perceived effect on an audience, it may be important to mention certain published literature and studies that may directly or indirectly have a bearing on the whole question of male v/s female presenters.

The proportion of women employed in film, broadcasting or in the national press rarely exceeds 30% in any country. In the U.S., it is maintained at 30% while in Canada it is approximately 25%. (Gallagher, 1979).

In a nationwide "TV Guide" survey conducted in 1982 to find out what Americans thought about the News, respondents were asked to rate 27 news personalities, 17 anchorpeople, 7 newsmagazine-show journalists and 3 commentators. Among the anchorpeople, the highest confidence ratings was 56% given to a male presenter, Harry Reasoner of CBS. A female presenter, Jessica Savitch of NBC was ranked as fourth most trusted anchorperson. In the TV Newsmagazine journalist category, even more women (58%) voted for Reasoner than another female, Barbra Walters. (TV Guide, Sept. 25, 1982).

Not to be confused with trivia, TV Guide's survey, conducted by "Opinion Research Corp" of Princeton, N.J., conducted telephone interviews with 502 men and 502 women

representative of the adult population of the U.S. It reflects the opinion of thousands in their preference for so-and-so as a TV News personality or News presenter which, like educators, are the conveyors of information and, which represents a person whom the interviewee feels reflects the most confidence and trust.

The Canadian Broadcasting Corporation (CBC), commissioned a study which was published in 1982. The CBC wanted to know, "The Presence, Role and Image of women in prime time in the English Television Network of the CBC". The survey considered how the sexes are in fact represented on TV and that which has been done indicates that women on Canadian television fare no better than their American counterparts.

The portrayal of men and women in Canadian advertising are similar to American findings. "That women are predominantly shown as 'housewives' and mothers whereas men are shown in a wide variety of occupational roles; women typically are seen serving men, boys and families; women are typically younger and portrayed through exaggerated action and stereotyped voice tones and body language; women are more likely to be seen in decorative roles and girls are shown in passive, 'beauty' or housewife apprentice roles. Moreover, men strongly predominate as announcers and authority figures." CBC, 1982 (p.26-27). There is also a wide occurrence of sex stereotyping in Canadian advertising, despite reported evidence that commercials showing women in less traditional roles are just as effective for selling

products (Courtney and Whipple, 1978). A content analysis carried out in Ontario of daytime and prime time programming, on TVO, CTV and CBC programming by Pyke and Stewart (1974) yields similar conclusions regarding women's representation in Canadian television. According to the survey, women are under-represented on TV as compared to their representation in the population. Instead of a portrayal of women closer to reality, women are portrayed as "good-looking, outgoing, understanding, practical, sexy and warm. Men, on the other hand, are more likely to be "stars" and are portrayed as workers and professionals, and as having authority.

The research on women's roles in Canadian television, then, supports and extends the findings of American research on this topic. Namely, women have, at least until recently, been under-represented in programming and are shown, when they do appear, in traditional, sex-stereotyped roles.

In a series of 12 studies conducted between 1959-1980 and condensed in a report prepared by "The Roper Organization" for the Television Information Office of New York were findings pertaining to news and information programming that also included references to women stereotyping. This study, titled "Evolving public attitudes towards television and other mass media 1959-1980", dealt with how groups are portrayed on television. A total of 2004 personal interviews were conducted by experienced, trained interviewers. The study explored public perception of treatment of various groups on TV

including women. It found that as many women think television did an excellent or good job of portraying women (48%) as thought it did a not so very good or poor job (47%).

Scholars have also investigated the influence of women on television. In one study, Baggaley (1980) undertook the study of the major factors underlying the attitudes of main audience factors towards a not-so-well known female newsreader which, (a) revealed patterns not apparent from analysis of their population as a whole, and (b) indicated sex differences in judgement consistency. In a subsequent experiment from this same series, the female newsreader was substituted by a well known male newsreader. "Comparison of the major attitude factors within male and female audiences of a male newsreader (a) accentuated similarities between their population as a whole, through (b) provided evidence sustaining a marginal relationship between sex bias and group cohesiveness" (p.152). The importance of attitudes of female viewers towards a female newsreader also emerged as significantly more cohesive than those of male viewers.

The evidence of these experiments indicates that both female and male newsreaders received more consistent ratings from individual viewers of their own sex than those of the opposite sex. Therefore, Baggaley infers that newsreaders appear more ambiguous to viewers of the opposite sex than to those of the same sex. "Consistency effects have been attributable to viewing sex bias". He sums up this particular study by stating, "When a male and female

newsreader are both unknown to their viewers, the interactive effect between group consensus estimates by which the (between-subject) sex bias is established will be greater than that observed when one of the newsreaders is well known" (Baggaley, 1980, p. 156).

In the formation and transformation of local perceptions, it would seem that the showing of women in a variety of images must have some effect on attitudes, especially those dealing with stereotypes. Consequently, some sort of effect on attitude formation must be experienced. By the same token, women's lack of presence in News and Information programs must also have some effect.

The role of this particular study is not to pass moral judgement on the ethics of having more women evident on TV and in more realistic roles but to attempt to measure the effect of this presence as a presenter characteristic and possibly justify more significant exposure.

The most recent activity that this author has been able to discover on presenters on TV by academics has mainly centered around people like Baggaley and Coldevin. Some of these studies were mentioned previously in another context. Baggaley's "Psychology of the TV image", (1980) and Coldevin and Bernard, "Learning from television: effects of presenter style" (1981) are a couple of the most current publications dealing with this subject in a precise way, at least in the areas of interest of this author and their relationship to this particular study.

There have been, however, studies done in related areas such as those dealing with "attention" (Mitchell, 1979; Meilke, 1970; Shears, 1978 and Chin Ho, 1981).

Reference has already been made to the study of presenter stereotypes investigated by Coldevin (1977) in which the question is asked, "What types of performer variables are most appropriate for a given group of viewers?" Coldevin wanted to know what type of physical characteristics would have an influence on ETV criterion objectives. The testing was done on students whose ages were 12 to 13 and 16 to 17. Salient findings showed no significant difference in communicability ratings between the three presenters. The "mature straight" was rated most credible while the "young Hip's" delivery produced a significant shift in attitude toward subject matter content among older students. No significant differences were noted in the younger sampling's response. This study concluded that attitude shift in TV presentations may be closely linked to the perceived similarity in values between a speaker and a viewer. The major finding was that a type-cast presenter selection across varied age groupings may have limited utility when attitude modification is the primary thrust of a given production.

The study of male/female presenter characteristics is, and will probably continue to be a significant area of research activity. Given the demand from various women's groups to be effectively represented in a variety of areas

it is important to have this representation investigated empirically in order to be able to measure their effects and impact on the television screen on cognitive learning.

PROFESSIONAL v/s UNPROFESSIONAL PRESENTERS

Investigators into the professional v/s non-professional presenter characteristics have uncovered little empirical evidence. In a study done by Wardell (1976), three treatments were presented by an ITV instructor, a rôle player and a professional communicator. The results showed no significant differences among the three presenters as far as attitudes were concerned although the learning scores for those watching the professional were significantly higher. Another conclusion drawn was that the professional had better instruction abilities than the other two.

Gilbert Hight states in "The Art of Teaching", (1959 p. 56-57), "there is no difference between a good classroom teacher and a good television teacher". Also, according to Costello, (1965 p.92), "A poor classroom teacher will never be a good teacher on television. Television will merely accentuate his or her weakness" (p.92). However, Coldevin (1977) refers to a U.S. study in which it was found that a given instructor was considered less "forceful" in a televised presentation than in face-to-face lectures. It suggests that a dynamic teacher in a traditional role will not necessarily be as effective on television. Coldevin concludes that television may require a revised taxonomy of teacher "effectiveness" (p.53)

Often the teacher, for television purposes, is categorized as an amateur and as such is not always capable of delivering with the same effect as the professional. Galligher (1978) states that there is always pressure for teachers to achieve in an educational setting and that this pressure should be kept in perspective. There is always that risk that too much emphasis will be concentrated on the product or the program itself, while the learning process which it is supposed to be assisting, risks being ignored.

Because TV is essentially an intimate medium, (often referred to as a close-up medium), good TV acting technique dictates a "natural" delivery which is very difficult for the amateur. The mark of the amateur, unfortunately, is the fact that, even though he may love his profession, he is not necessarily prepared to be practical about how he achieves his aims. Therefore, television, in the world of reality is too important and too powerful to be left to the practitioners or its critics.

ATTRACTIVE v/s UNATTRACTIVE PRESENTERS

In dealing with a performer characteristic such as "attractiveness", we immediately run into certain difficulties in simply trying to define 'Attractiveness'. It will be assumed for the purpose of this study that 'attractiveness' is related to that part of an individual's personality which deals with appearance.

The investigation into performer characteristics

uncovered few published empirical studies. One, by Calkins (1971) wanted to know what effects a 'uniform of instructor' in televised lectures viewed by U.S. Air Force Students. Calkins prepared four programs in which the same instructor would have appeared as an Air Force Technical Sergeant, a Navy Petty Officer, an Army Staff Sergeant and in a business suit. He discovered that between treatment groups, the results indicated no significant differences in learning of and opinion toward the subject material. This study is mentioned to show that for some observers, there is a relationship between 'dress' and 'appearance'. However, for the purpose of this particular study, only physical appearance, that is, 'looks' will be evaluated.

The effects of manipulating image size and body type on source credibility and interpersonal attraction was investigated by McCain and Divers (1973). In this study six videotapes using three body types: endomorph (heavy, fat); mesomorph (medium build) and ectomorph (thin). The results showed that ectomorphs were perceived as significantly more attractive on all dimensions of interpersonal attraction scales, and on dynamism, competence and composure dimensions of source credibility, than endomorphs. The conclusions were that endomorphic (heavy, fat) types of presenters were the least credible and therefore likely to be the least effective.

As previously mentioned, there has been little research done in the area of "attractiveness" in a pedagogical sense. What little research that has been done

was usually conducted in the area of advertising which studied this variable as a factor for selling. Therefore, the need to know if "attractiveness" effects cognitive learning is still an important area of educational research.

CHAPTER III

RESEARCH AND DESIGN METHOD

HYPOTHESES

1. When a televised male presenter and a televised female presenter are used in an ETV program, the male presenter will be significantly more effective than the female presenter on cognitive learning and receive higher presenter ratings.
2. When a televised professional male presenter and a televised non-professional presenter are used in an ETV program, the professional male presenter will be significantly more effective than the male non-professional presenter (amateur) on cognitive learning and receive higher presenter ratings.
3. When a televised attractive presenter and a televised unattractive presenter are used on an ETV program, the attractive presenter will be significantly more effective than the unattractive presenter on cognitive learning and receive higher presenter ratings.

RATIONAL FOR HYPOTHESES

MALE v/s FEMALE PRESENTER:

The empirical justification for hypothesis 1 lies in previous salient studies. Whereas Whitaker (1976) did not

find any significant differences in the perceived acceptance, believability, or effectiveness of male and female professional newscasters using audiotape, Coldevin and Barnard (1981), replicated this study using television and found significant differences among credibility and appearance ratings of male and female presenters in favour of the male presenter. Evidence that audiences were not prepared to accept women in media has also been cited by Stone, (1973/74) and Kramer, (1974).

According to Gallagher (1979), women in film, broadcasting or in national press rarely exceed 30% in the U.S. and 25% in Canada and therefore, we might assume that the influence of males (70%) must be more significant simply because of exposure alone. Also, that women were under-represented on television was also noted by Seggar and Wheeler (1973), Tedesco (1974), and Daminich (1979). The stereotyping of women has been partly to blame for their lack of credibility on television, especially by advertisers according to Courtney and Whipple (1978). Most Canadian studies support those done in the U.S. that women have, until recently, been under-represented on TV and when they do appear, they appear in traditional, stereotyped roles.

PROFESSIONAL v/s NON PROFESSIONAL PRESENTER

Enough has been written concerning professionalism to justify empirically the second hypothesis. We have come a long way from Schramm's (1972) formula of "Simple television, active students". Today, those producing ETV

programs should be concerned with quality and professionalism in their programs since students, being continually exposed to quality and professionalism in commercial TV, have come to expect this standard from their educational counterparts. Today's students are much more technologically sophisticated viewers and are often critical of what they judge as being poor programming. Credibility begins to creep onto the screen. Schlater (1970) suggests that "if instructional television is to make its impact, its producers must be willing to utilize some of the production techniques of commercial broadcasting in order to compete for the attention of the student audience". (p.214)

However, not all share this view. Whereas broadcasters tend to speak of good television in terms of quality, educators speak of good television in terms of effectiveness.

Baggaley (1980) states, "A highly polished TV performance does not always gain viewers greatest respect. In fact, sometimes, the opposite" (p.69): Then, there is even ambiguity in defining professionalism. Again Baggaley has his own definition, " if a person seen on TV is expected by his audience to fulfill the function of a TV professional, for example, a high degree of poise will probably be expected of him - but otherwise not. The TV professional on the other hand is not necessarily expected to have intellectual mastery over the information he conveys. Nor is the professional of any kind bound to demonstrate a high degree of

empathy in his public dealings". (p.129)

There are of course some precautions to be taken. Gallagher (1978) points out that the pressure to achieve professional standards can also have some disadvantages in an educational setting if it is not kept in perspective while Tiffin and Combes (1979) emphasise that educational departments in universities have failed to integrate the professionalism of commercial television.

In News and Information programs, the professional is capable of doing things that the amateur usually cannot. One of these is to directly manipulate the viewer's attention entirely separate from the material he or she presents. Professionals instinctively, through training and experience, are capable of rendering a 'natural' delivery before the cameras without displaying those tell-tale signs and quirks unique to the amateur. Also, the audience, on the other hand, have been conditioned, through commercial programming, to expect this professionalism and when an amateur is used, the transfer of knowledge is bound to fall short. Television is no different than any other endeavour in that the best that are involved are usually the most experienced. Experience is probably the most important variable that distinguishes the amateur from the professional.

There has been a major shift in media research in improving the quality of instructional media and since quality is usually associated with professionalism, the shift appears justified.

ATTRACTIVENESS v/s UNATTRACTIVENESS

Attractiveness, as a presenter characteristic, is one of those performer variables that is difficult to evaluate simply because many of us have our own criteria for defining 'attractiveness'. Artists for centuries have sculptured and painted what they perceived as attractive. They soon realized that their creations would meet with greater approval if they depicted them as 'pleasant' to look at by the standards of the majority. Advertisers have emulated this concept for decades. Most recent surveys where women have been involved as objects of study have usually concentrated on the role of stereotyped women on TV rather than on their 'attractiveness' as such.

There has been very little empirical research done in evaluating the effects of attractiveness on cognitive learning and attitude formation. Most literature seems to have concentrated in the area of advertising. A study by Tedesco, (1974), showed that women portrayed on TV were usually more attractive and under 30, warmer, more sociable, more peaceful and better groomed than males. (p. 110-122). Hodapp (1955) in "The Television Actor's Manual", suggested that physical appearance was extremely important because TV is a close-up medium and in close-up, we see and notice practically everything. A viewer's first impression may be the only one. The weather person on commercial TV is often an attractive person and usually female because she symbolises one of the pleasant aspects of that particular TV station. / It is the same reason that TV anchorwomen are

usually relatively attractive.

Does "attractiveness" help or hinder the conveying of information is one of the questions that this particular study will attempt to answer.

OPERATIONAL DEFINITIONS OF THE VARIABLES

Presenter: Is defined as that individual (male or female) who appears on the TV screen in the act of delivering information.

Performer or Presenter characteristics: Are those independent variables such as sex, appearance, comportment, dress, body type, age, eye-contact and delivery by an individual on television.

Professional: Is defined as those superior attributes possessed naturally (voice, physical appearance etc.) or acquired through training and experience by which an individual is perceived to perform with greater effectiveness in a particular field of expertise. Also, for the purpose of this study, an individual will be considered a professional if he or she is customarily employed as a presenter or performer before the

TV cameras such as in commercial television.

Non-professional
(amateur)

A non-professional or amateur, for the purpose of this study, is basically the opposite of a professional previously described that is, he or she may be considered competent and receive remuneration for his or her services but does not possess those superior attributes to elevate him or her to the status of a professional.

Attractive

Is defined as a dimension associated with personality and refers to physical appearance. (See page 29 for description for attractive v/s unattractive presenter).

Cognitive learning:

The word cognitive refers to the process of knowing, based upon perception, introspection, or memory. It refers to the cognitive learning domain. It is that which deals with the recall or recognition of knowledge and the development of intellectual abilities and skills.

Presenter ratings: Refers to scale rating of the presenter, in terms of credibility, professional and physical characteristics.

Semantic differential: Is a technique widely used in attitude measurement, originated by Osgood, Suci and Tannenbaum (1957). It is easily administered and analysed and permits the testing of a wide range of hypotheses (Baggaley and Ducl, 1976, p. 85.)

ETV: Refers to Educational television.

EXPERIMENTAL MATERIAL

The experimental material used consisted of 4 color video-tapes in which each program showed a particular presenter representing a specific variable. All presenters were recorded under identical conditions with all production variables remaining constant. The television programs lasted approximately 7 to 8 minutes each, and the presenter was seen at least 60% of the time. His or her

televised presentation was inter-cut with various video inserts pertaining to the program content with the presenter's voice remaining as "voice over". The variables under study consisted of "sex", "professionalism" and "attractiveness". The presenters used for this study consisted of one professional male TV newsreader, one professional female TV newsreader and one amateur newsreader. For the professional male, an individual of relative "attractive" appearance was used. This individual was used in the male v/s female study, in the professional v/s amateur study; after being rendered less "attractive" by having him wear glasses, scuffing up his hair, and without benefit of make-up, he was also used in the attractive v/s unattractive study.

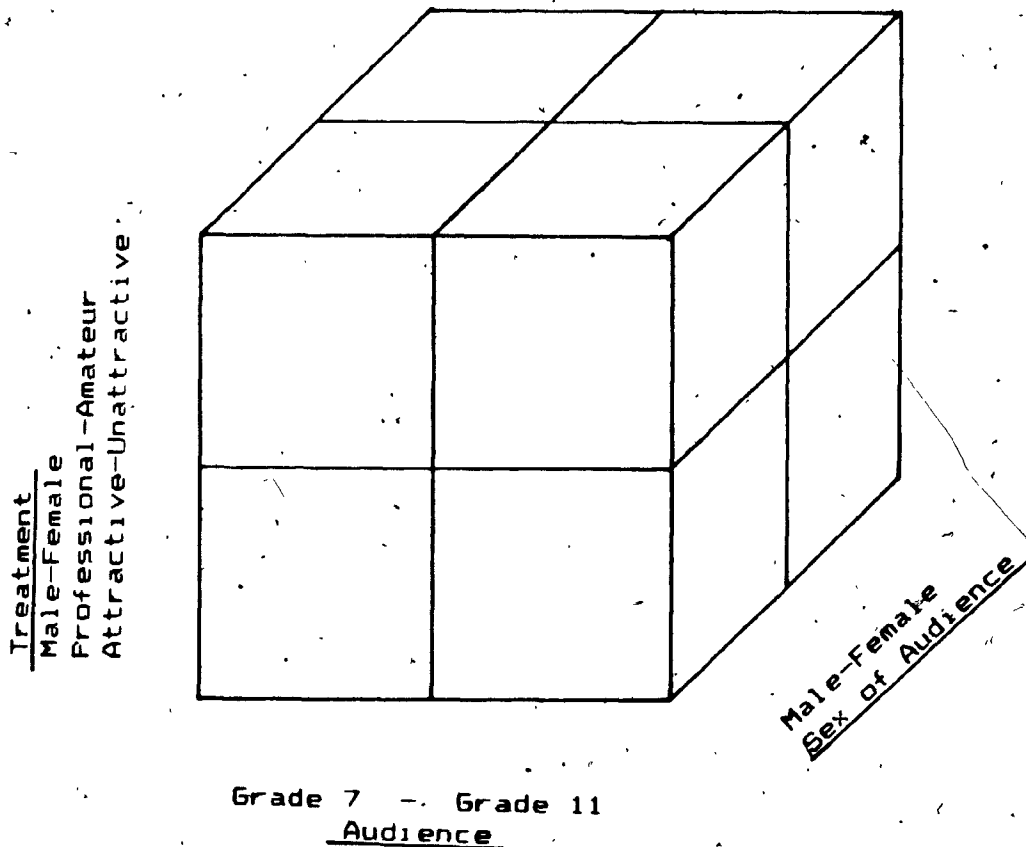
POPULATION AND SAMPLE

For the experimental treatment groups, the population selected for this study consisted of four entire classes of English speaking, male and female students from two sources: 7th (n=107) and 11th (n=98) grade high-school students from Centennial Regional High School in Greenfield Park. Forty-five students represented the control groups, 23 in grade 7 and 22 in grade 11. The control group answered only the questionnaire without benefit of having viewed the videotapes. It was hoped that with a diversified population, it would be possible to more accurately predict presenter-audience preferences, that is, which presenter would be used for a given audience to be the most effective. Students

were randomly assigned to classes so that individual assignment to treatment groups would not be necessary.

RESEARCH DESIGN

An experimental design using a post test only control group was employed. Three (2 x 2 x 2) factorial designs (Tuckman, 1972) using intact classes were used. Treatment X Sex X Grade level. The treatments consisted of male v/s female, professional v/s non-professional and attractive v/s unattractive presenters. There were two grade levels, grade 7 and grade 11 consisting of both sexes. Students in this school were assigned to classrooms according to grade level on a purely random basis. Since randomization had already taken place in these classes, no pretest was given.



The experiment can be diagrammed as follows:

R	X	Y	Z
	1	1	1
R	X	Y	Z
	2	2	2
R	X	Y	Z
	3	1	1
R	X	Y	Z
	4	2	2
R	X	Y	Z
	5	1	1
R	X	Y	Z
	6	2	2
R		Y	Z
		1	1
R		Y	Z
		2	2

Where:

X₁ = Male professional presenter

Y₁ = Grade 7 male

X₂ = Female professional presenter

Y₂ = Grade 7 female

X₃ = Professional male presenter

Z₁ = Grade 11 male

X₄ = Non-professional male presenter

Z₂ = Grade 11 female

X₅ = Attractive male presenter

X₆ = Unattractive male presenter

Each class in each group level was randomly assigned (R) to one of the six treatment conditions or control

groups. The treatment groups (X) were exposed to a videotape of a televised presenter and then given a posttest (O) immediately after each viewing. The posttest consisted of a questionnaire which included multiple choice cognitive learning items and presenter ratings through Semantic differential scales. The control group did not view the videotape but was given the same cognitive learning portion of the posttest (O).

Selection bias was lessened by randomization of treatment and control groups. Internal validity was maintained by assuring that all elements of the televised lecture remained constant except for the manipulation of the independent variables. That is, the only element that would change in the televised lecture would be the lecturer or presenter. To control history and maturation, all treatment and control groups pertaining to the specific segment being treated viewed this specific videotape during the same period. For example, in the measurement of male v/s female presenters, those videotapes containing male presenters and those containing female presenters were viewed in the same period.

VARIABLES

Independent: Presenter characteristics (Sex, Professionalism and Attractiveness)

X1 X2 X3

X X X
4 5 6

Dependent:

(0) There are two dependent variables.

a) Cognitive learning acquired by the student as a result of the TV program content while watching various presenters.

b). Presenter ratings measured by Semantic differential scales.

Moderator:

Z Z
1 2 These variables are the sex and grade level of the students being tested.

Control: This is the group in each grade level that was asked to complete the cognitive portion of the questionnaire but did not experience the treatment, that is, they did not view the individual tapes (no treatment).

Y Z

SELECTION OF SUBJECT MATTER

A relevant subject for this study, entitled "A Brief Look at Television", dealing with the history, influence, and other aspects of television, was selected. This subject, presented in a professional TV-News format, permitted the presenter to be viewed over a sufficient length of time to be properly appreciated for evaluation. Each of the four programs consisted of a presenter reading the script.

Later, video inserts were inserted into the original recordings at the proper moments to lend emphasis to the topic being presented. All inserts were inserted in the same place in all four tapes to maintain production consistency.

OUTLINE OF CONTENT AND FORM OF PRESENTATION

Each of the four TV productions was approximately 7 to 8 minutes in length. Each presenter was introduced to the script approximately the same length of time. He or she read the script in front of a fixed camera. The backdrop for each presenter was consistent, that is, each presenter was seated in front of a series of TV monitors to simulate a TV News desk. Each presenter was instructed to maintain as much eye-contact as possible with the camera lens. In case of errors, each presenter was permitted to re-tape those errors which could be edited out later.

The male presenter was taped twice. First, with the aid of make-up that most professional newsreaders use, he represented both the Attractive and Professional male presenters. Later, after he was given glasses, his hair was dishevelled and without make-up, he represented the unattractive presenter.

The complete script appears in Appendix "A". The script content briefly outlines: 1. Various influences of TV; 2. Historical origin of TV; 3. Reasons people watch TV; 4. The impact of advertising and information on TV. 5. TV as an educator and motivator; and 6. The future of

TV and its related technologies.

PRODUCTION OF TV PRESENTATION

All of the four video programs were produced by the author at the studios of CEGEP Montmorency in Laval where he is employed as a Media Producer. The production consisted of colour video recordings on 3/4 inch video recorders in a professional setting for each presenter. Inserts, pertaining to the subject matter were recorded off-air from various sources, such as photographs or other material obtained. Many of the photos dealing with the early days of television used in the programs were graciously supplied by CBS archives. During editing, the various video inserts were edited in with the presenter's voice remaining as "voice-over".

INSTRUMENTATION

SEMANTIC DIFFERENTIAL QUESTIONNAIRE

Attached to the cognitive learning questionnaire was a 19-item, seven-point Semantic Differential scale (Appendix "B") which measured how the subjects felt about the presenter he/she had just viewed. There were 19 attributes listed to measure presenter ratings. They were listed randomly to be later arranged in a negative to positive manner for scoring, e.g.,

Unpleasant 1 2 3 4 5 6 7 Pleasant.

This scale was used previously by Coldevin and Bernard (1981) with the exception of the added attribute, Attractiveness. Also, at the bottom of the page there was

an area for registering how familiar the subject was with the presenter on a scale from one to five, as follows:

Unfamiliar 1 2 3 4 5 Very Familiar

The questionnaire also contained an area for demographic information such as age, sex and grade.

The control group completed only the cognitive learning questionnaire since they were not allowed to see the tapes.

COGNITIVE LEARNING QUESTIONNAIRE

The cognitive learning questionnaire was administered to subjects immediately after they viewed a videotape pertaining to a particular presenter (Appendix "C"). The questionnaire included 34 multiple-choice questions (4 choices) to measure cognitive learning as to the content of the program viewed. Monitors were present during viewing and during the filling out of the questionnaires. Also, attached to this questionnaire was the Semantic Differential scale questionnaire which also solicited demographic information as to age, sex, grade and familiarity with the presenter.

Cronbach Alpha reliability tests were calculated separately for each grade level on the cognitive acquisition questionnaire. A value of $r = .62$ was recorded for Grade seven subjects and $r = .78$ for grade eleven subjects.

DATA ANALYSIS

A separate, three-way analysis of variance was used to analyse the results (Tuclman, 1972) for each independent treatment. The means and standard deviation of scores for

each treatment and control group were presented as well as ANOVA tables. Significant differences were tested at the 0.05 level of confidence.

TIME SCHEDULE

April - 83	Proposal submitted to thesis advisor..
April - 83	Thesis-Equivalent proposal approval, by Department of Education committee.
April - 83	Recruitment of presenters to be recorded.
April - 83	Recording of all necessary material.
Oct. - 83	Testing of video programs on various treatment and control groups.
Nov. - 83	Analysis of gathered data.
Jan./ March - 84	Thesis-Equivalent writing, typing and copying.
March/ April - 84	Thesis-Equivalent approved by advisor and thesis committee.

PERSONNEL FACILITIES AND BUDGET

Because of the availability of a professional production studio and facilities and the time saved by using these facilities, the video tape programs were produced at CEGEP Montmorency where the author is employed. Also, since these facilities were available free of charge, the cost of producing these tapes was substantially reduced. The only other cost was a modest honorarium paid to each of the professionals.

CHAPTER IV

RESULTS

The results are given in this chapter in the order in which the original hypotheses were put to provide a coherent presentation framework.

MALE VERSUS FEMALE PRESENTER

Table 1 shows the mean information scores for the male versus female presenter by grade level.

TABLE 1

PROFESSIONAL MALE VERSUS PROFESSIONAL FEMALE

Information acquisition score for Professional Male v/s Professional Female by Grade Level

Treatment	Grade 7	Grade 11	Mean
Professional Male	16.86 (29)	19.24 (24)	18.06 (53)
Professional Female	15.16 (25)	20.80 (30)	17.90 (55)
	16.01	20.03	

The three-way analysis of variance (Treatment, Grade by Sex of subject) in table 2 revealed significant differences in sex and grade level.

TABLE 2

Three-way analysis of variance of Treatment by Grade, by Sex of Subject for information scores of Professional Male v/s Professional Female Presenter

SOURCE OF VARIATION	SUM OF SQUARES	DF	MEAN SQUARE	F	P
Treatment	2.250	1	2.250	.139	.711
Sex	194.734	1	194.734	11.989	.001
Grade	385.323	1	385.323	23.723	.001
Treatment by Sex	43.047	1	43.047	2.650	.107
Treatment by Grade	37.108	1	37.108	2.285	.134
Sex by Grade	.448	1	.448	.028	.868
Treatment by Sex by Grade	26.410	1	26.410	1.626	.205
Residual	1624.234	100	16.242		
Total	2375.074	107	22.197		

There were no significant differences between scores generated by female and male presenters (18.06 v/s 17.90), but grade eleven subjects scored significantly higher than those in grade seven (20.03 v/s 16.01). Male subjects also scored higher than females overall (19.57 v/s 16.61). No interaction effects were found between Sex, Grade and Treatment.

Table 3 shows the results of the analysis of the semantic differential scale ratings over 19 attributes

pertaining to the male versus female presenter. Among these attributes, six were found to indicate significant differences and all of these six registered a higher rating in favour of the female presenter. The six are: Clear- Obscure (5.59 v/s 6.25; $p < .04$), Reliable-Unreliable (4.97 v/s 5.54; $p < .05$), Informed-Uninformed (6.00 v/s 6.46; $p < .04$), Relaxed - Nervous (5.18 v/s 5.89; $p < .006$), Sincere - Insincere (4.77 v/s 5.32); $p < .05$), Attractive-Unattractive (3.69 v/s 5.18; $p < .001$). No interaction effects were found between treatment, grade and sex of subjects.

TABLE 3
ATTRIBUTE RATINGS FOR
PROFESSIONAL MALE VERSUS PROFESSIONAL FEMALE

	ATTRIBUTES	PROFESSIONAL MALE			PROFESSIONAL FEMALE		
		GR. 7	GR. 11	MEAN	GR. 7	GR. 11	MEAN
1	Pleasant-Unpleasant	5.17	5.25	5.21	5.56	5.50	5.53
2	Direct-Evasive	5.76	5.21	5.49	5.08	5.67	5.38
3	Strong-Weak	5.45	5.13	5.29	5.52	5.23	5.38
4	Clear-Obscure F(1,100) = 4.58, P < .04	5.34	5.83	5.59	6.12	6.37	6.25
5	Reliable-Unreliable F(1,100) = 3.96, P < .05	4.93	5.00	4.97	5.20	5.87	5.54
6	Informed-Uninformed F(1,100) = 4.34, P < .04	5.66	6.33	6.00	6.32	6.60	6.46
7	Confident-Insecure	5.48	5.54	5.51	5.32	6.20	5.76
8	Lively-Dull	4.21	3.71	3.96	4.56	4.23	4.40
9	Honest-Dishonest	5.59	5.96	5.78	5.64	5.97	5.81
10	Relaxed-Nervous F(1,100) = 7.74, p < .006	4.93	5.42	5.18	5.48	6.30	5.89
11	Interesting-Uninteresting	4.69	4.88	4.79	5.36	4.80	5.08
12	Organized-Unorganized	6.41	6.29	6.35	6.36	6.50	6.43
13	Friendly-Unfriendly	5.07	5.21	5.14	4.68	5.47	5.08
14	Sincere-Insincere F(1,100) = 3.98, P < .05	4.66	4.88	4.77	5.16	5.47	5.32
15	Profound-Shallow	4.48	4.71	4.60	4.48	4.27	4.38
16	Straightforward-Confusing	5.83	5.92	5.88	5.60	6.10	5.85
17	Professional-Unprofessional	6.00	5.92	5.96	6.12	6.03	6.10
18	Convincing-Unconvincing	5.31	5.67	5.49	6.24	5.70	5.97
19	Attractive-Unattractive F(1,100) = 18.05, P < .001	3.17	4.21	3.69	4.86	5.50	5.18

Table 4 shows the scores generated on the five-point "familiarity with presenter" scale. No significant differences were found in ratings as a result of grade or sex of subjects. Overall, the female presenter was rated significantly higher than the male presenter (3.64 v/s 2.62; $p < .001$). One significant two-way interaction was noted between Sex of Subjects and Treatment ($F_{1, 100} = 5.00$, $p < .03$). Male subjects rated the female presenter as being more familiar than did female subjects (4.08 v/s 3.29).

TABLE 4

FAMILIARITY BY TREATMENT, GRADE LEVEL

Treatment	Grade 7	Grade 11	Mean
Professional Male	2.86 (29)	2.33 (24)	2.60 (53)
Professional Female	3.96 (25)	3.37 (30)	3.67 (55)
	3.41	2.85	

In summary, although there was no significant differences between Male versus Female information scores, the scores for grade eleven were significantly higher than those of grade seven. Also, overall, male subjects tended to score higher than females.

Among the 19 attribute scale ratings, six were found to have significant differences with all six favoring the female

Presenter. From these attributes we can conclude that the female presenter was considered by most students to be more clear, reliable, informed, relaxed, sincere and more attractive than the male presenter.

As to familiarity with the presenter, the female presenter was rated overall as significantly higher than the male presenter. Also, she was rated as being more familiar by the male subjects than by female subjects.

PROFESSIONAL MALE VERSUS AMATEUR MALE PRESENTER

Table 5 shows the mean information scores for the professional versus amateur presenter by grade level.

TABLE 5

INFORMATION ACQUISITION SCORE FOR PROFESSIONAL MALE V/S AMATEUR MALE BY GRADE LEVEL

Treatment	Grade 7	Grade 11	Mean
Professional Male	16.86 (29)	19.25 (24)	18.06 (53)
Amateur Male	16.50 (26)	12.70 (19)	14.65 (45)
	16.68	16.02	

The three-way analysis of variance in table 6 revealed significant differences in Treatment and Sex of subjects. Inspection of the data revealed that the professional male produced significantly higher scores than the amateur presenter (18.06 v/s 14.65), and male subjects learned more

than female subjects (17.60 v/s 15.33).

TABLE 6

Three-way analysis of variance of Treatment by Grade, by Sex of Subject for information scores of Professional Male v/s Amateur Male Presenter

SOURCE OF VARIATION	SUM OF SQUARES	DF	MEAN SQUARE	F	P
Treatment	202.954	1	202.954	10.957	.001
Sex	104.523	1	104.523	5.643	.02
Grade	.004	1	.004	.000	.988
Treatment by Sex	5.169	1	5.169	.279	.599
Treatment by Grade	171.419	1	171.419	9.254	.003
Sex by Grade	16.746	1	16.746	.904	.344
Treatment by Sex by Grade	.004	1	.004	.000	.988
Residual	1667.050	90	18.523		
Total	2202.133	97	22.702		

A two-way interaction was also noted in treatment by grade level. Grade eleven subjects scored significantly higher from the professional presenter's delivery than from the amateur's delivery (19.25 v/s 12.79). No significances were detected in scores of the two presenter's deliveries among grade seven subjects (16.86 v/s 16.50).

Table 7 shows the results of the analysis of the semantic differential scale ratings over 19 attributes pertaining to the professional versus amateur presenters. There were twelve attributes which indicated significant

differences and all twelve attributes registered a stronger rating in favor of the professional presenter. Pleasant-Unpleasant (5.21 v/s 4.50; $p < .04$), Direct-Evasive (5.49 v/s 4.71; $p < .001$), Confident-Insecure (5.57 v/s 4.28; $p < .001$), Lively-Dull (3.96 v/s 3.63; $p < .001$), Relaxed-Nervous (5.18 v/s 4.33; $p < .04$), Interesting-Uninteresting (4.79 v/s 3.78; $p < .04$), Organized-Unorganized (6.35 v/s 5.65; $p < .02$), Professional-Unprofessional (5.96 v/s 4.31; $p < .001$), Attractive-Unattractive (3.69 v/s 2.62; $p < .009$). No interaction effects were noted between treatment, grade and sex of subjects.

TABLE 7
ATTRIBUTE RATINGS FOR
PROFESSIONAL MALE VERSUS AMATEUR MALE

	ATTRIBUTES	PROFESSIONAL			AMATEUR		
		GR. 7	GR. 11	MEAN	GR. 7	GR. 11	MEAN
1	Pleasant-Unpleasant F(1,90) = 4.34, p < .04	5.17	5.25	5.21	4.73	4.26	4.50
2	Direct-Evasive F(1,90) = 4.55, p < .04	5.76	5.21	5.49	4.58	4.84	4.71
3	Strong-Weak F(1,90) = 5.45, p < .001	5.45	5.13	5.29	4.31	3.16	3.74
4	Clear-Obscure F(1,90) = 5.59, p < .004	5.34	5.83	5.59	4.23	4.58	4.41
5	Reliable-Unreliable	4.93	5.00	4.97	4.46	4.89	4.68
6	Informed-Uninformed F(1,90) = 11.94, p < .001	5.66	6.33	6.00	5.15	4.47	4.81
7	Confident-Insecure F(1,90) = 11.04, p < .001	5.48	5.54	5.57	4.23	4.32	4.28
8	Lively-Dull F(1,90) = 11.56, p < .001	4.21	3.71	3.96	3.42	1.84	2.63
9	Honest-Dishonest	5.59	5.96	5.78	5.19	5.63	5.41
10	Relaxed=Nervous F(1,90) = 4.36, p < .04	4.93	5.42	5.18	4.50	4.16	4.33
11	Interesting-Uninteresting F(1,90) = 4.56, p < .04	4.69	4.88	4.79	4.08	3.47	3.78
12	Organized-Unorganized F(1,90) = 6.10, p < .02	6.41	6.29	6.35	5.62	5.68	5.65
13	Friendly-Unfriendly	5.07	5.21	5.14	4.46	4.63	4.55
14	Sincere-Insincere	4.66	4.88	4.77	4.69	4.37	4.53
15	Profound-Shallow	4.48	4.71	4.60	4.04	3.84	3.94
16	Straightforward-Confusing	5.83	5.92	5.88	5.46	5.26	5.36
17	Professional-Unprofessional	6.00	5.92	5.96	4.46	4.16	4.31
18	Convincing-Unconvincing	5.31	5.67	5.49	4.96	4.63	4.80
19	Attractive-Unattractive	3.17	.21	3.69	3.12	2.11	2.62

Table 8 shows the scores generated on the five-point "familiarity with presenter" scale. No significant differences were found in the ratings as a result of treatment, grade or sex of subject (males = 2.42, females = 2.36). Two-way interaction tests revealed no significant effects in treatment and sex of subjects and treatment and grade level.

TABLE 8
FAMILIARITY BY TREATMENT, GRADE LEVEL

Treatment	Grade 7	Grade 11	Mean
Professional Male	2.86 (29)	2.33 (24)	2.60 (53)
Amateur Male	2.19 (26)	2.00 (19)	2.10 (45)
	2.53	2.17	

In conclusion, the results of the Professional versus Amateur presenter analysis revealed that the professional produced significantly higher information acquisition scores than the amateur, and male subjects learned more from the professional than from the amateur presenter. Also, grade eleven students scored higher than grade seven as a result of the professional's delivery.

Among the 19 attribute scales, 12 indicated significant differences and all 12 registered a stronger rating in favor

of the professional presenter. From these attributes, we can conclude that the professional presenter is considered by most students as more pleasant, direct, stronger, clearer, better informed, more confident, lively, relaxed, interesting, organized, professional and more attractive than the amateur presenter.

In the area of familiarity, the results showed no significant differences in the treatment, grade or sex of student.

ATTRACTIVE VERSUS UNATTRACTIVE PRESENTER

Table 9 shows the mean information acquisition scores for the attractive versus unattractive male presenter by grade level.

TABLE 9

INFORMATION ACQUISITION SCORE FOR ATTRACTIVE MALE v/s UNATTRACTIVE MALE BY GRADE LEVEL

Treatment	Grade 7	Grade 11	Mean
Attractive Male	16.86 (29)	19.25 (24)	18.06 (53)
Unattractive Male	15.74 (27)	24.04 (25)	19.89 (52)
	16.30	21.65	

The three-way analysis of variance (Treatment by grade by Sex of Subjects) in table 10 revealed significant differences in treatment and grade level. The unattractive male produced significantly higher scores than the attractive male (19.89 v/s 18.06), and grade eleven subjects scored

higher than those in grade seven (21.65 v/s 16.30).

TABLE 10

Three-way analysis of variance of Treatment by Grade, by Sex of Subject for information scores of Attractive v/s Unattractive Presenters

SOURCE OF VARIATION	SUM OF SQUARES	DF	MEAN SQUARE	F	P
Treatment	82.463	1	82.463	4.717	.030
Sex	50.450	1	50.450	2.886	.090
Grade	756.242	1	756.242	43.251	.001
Treatment by Sex	.613	1	.613	.035	.851
Treatment by Grade	225.273	1	225.273	12.887	.001
Sex by Grade	.054	1	.054	.003	.961
Treatment by Sex by Grade	17.678	1	17.678	1.011	.32
Residual	1695.634	97	17.481		
Total	2816.914	104	27.086		

A significant two-way interaction was also noted in treatment by grade level. Inspection of the data revealed that grade eleven subjects registered significantly higher information scores for the unattractive male's presentation (24.04 v/s 19.25 for the attractive male). No differences were found as a result of the two presenters for grade seven subjects. Throughout the analysis, no differences were detected as a result of sex of subjects.

Table 11 shows the results of the analysis of the semantic differential scale ratings over 19 attributes pertaining to attractive versus unattractive presenter.

TABLE 11
ATTRIBUTE RATINGS FOR
ATTRACTIVE MALE VERSUS UNATTRACTIVE MALE

ATTRIBUTES	ATTRACTIVE MALE			UNATTRACTIVE MALE		
	GR. 7	GR. 11	MEAN	GR. 7	GR. 11	MEAN
1 Pleasant-unpleasant	5.17	5.25	5.21	4.89	5.08	4.99
2 Direct-Evasive	5.76	5.21	5.49	5.26	6.24	5.75
3 Strong-Weak F(1,97) 4.19, p < .04	5.45	5.13	5.29	4.74	4.88	4.81
4 Clear-Obscure F(1,97) 4.16, p < .05	5.34	5.83	5.59	5.93	6.28	6.11
5 Reliable-Unreliable	4.93	5.00	4.97	5.33	4.92	5.13
6 Informed-Uninformed	5.66	6.33	6.00	5.89	6.20	6.05
7 Confident-Insecure	5.48	5.54	5.51	5.04	5.84	5.44
8 Lively-Dull	4.21	5.71	4.96	3.93	3.24	3.59
9 Honest-Dishonest	5.59	5.96	5.78	5.67	5.92	5.80
10 Relaxed-Nervous	4.93	5.42	5.18	5.44	5.56	5.50
11 Interesting-Uninteresting	4.69	4.88	4.79	4.26	4.92	4.59
12 Organized-Unorganized	6.41	6.29	6.35	5.78	6.44	6.11
13 Friendly-Unfriendly	5.07	5.21	5.14	5.48	5.04	5.26
14 Sincere-Insincere	4.66	4.88	4.77	4.89	5.36	5.13
15 Profound-Shallow	4.48	4.71	4.60	4.33	4.48	4.41
16 Straightforward-Confusing	5.83	5.92	5.88	5.15	6.04	5.60
17 Professional-Unprofessional	6.00	5.92	5.96	5.30	6.00	5.65
18 Convincing-Unconvincing	5.31	5.67	5.49	5.00	5.68	5.34
19 Attractive-Unattractive	3.17	4.21	3.69	2.96	3.56	3.26

Only two attribute ratings indicated significant differences. The attractive male presenter's delivery was rated as stronger than the unattractive male (5.29 v/s 4.81; $p < .04$), while the reverse held true for the ratings on the Clear-obscure attribute (attractive - 5.59, unattractive - 6.11. $p < .05$). No interactive effects were found between Treatment, Grade and Sex of subjects.

Table 12 shows the scores generated on the five-point "familiarity with presenter" scale. No significant differences were found on sex of subjects. Two-way interaction effects, however, were noted in Treatment and Sex of Subjects, and treatment and grade leveled. Male subjects rated the unattractive presenter significantly more familiar (3.33 v/s 2.43) while the females rated the attractive presenter as being more familiar (2.87 v/s 1.64). Grade seven subjects also rated the attractive male as more familiar (2.86 v/s 2.04 for unattractive male) while the opposite held true for grade eleven subjects (2.84 for unattractive v/s 2.33 for attractive).

TABLE 12
FAMILIARITY BY TREATMENT, GRADE LEVEL

Treatment	Grade 7	Grade 11	Mean
Attractive Male	2.86 (29)	2.33 (24)	2.60 (53)
Unattractive Male	2.04 (27)	2.84 (25)	2.44 (52)
	2.45	2.58	

In conclusion, the attractive versus unattractive presenter results showed that the higher grade students tended to rate the unattractive presenter higher and that they also tended to have higher information scores. However, there were no differences as a result of sex of subjects.

There were only two out of 19 attribute scale ratings that indicated significant differences, that of delivery in favor of the attractive presenter and clarity in favor of the unattractive presenter.

The overall results also showed no significant differences as to which presenter was seen as more familiar. However, male subjects did rate the unattractive presenter as significantly more familiar as did the grade seven subjects. The opposite held true for grade eleven subjects who rated the unattractive presenter higher.

TREATMENT VERSUS CONTROL GROUPS

All treatment scores on information acquisition were compared with a control group separately for grade seven and

grade eleven. A one-way ANOVA showed that all treatment scores in Grade seven were significantly higher than that generated by the control group. (12.68; $F(4,129) = 7.37$; $p < .001$).

When the treatment scores were compared with the control group for grade eleven, significant differences were found ($F(4,119) = 40.07$, $p < .001$). Interestingly, the Newman-Keuls multiple comparison test revealed that all treatment means were significantly greater than the control group, with the exception of that generated by the Amateur presenter. In this case the means were virtually the same (12.79 for the Amateur performer, 12.68 for the control group).

These results again bring into relief the comparative lack of discrimination among presenters on the part of the grade seven students, and the weakness of the amateur presenter's performance among the grade eleven subjects.

CHAPTER V

CONCLUSIONS AND DISCUSSION

CONCLUSION

The conclusions based on the experiments in this study follow the presentational sequence of the original hypothesis formulated.

Hypothesis 1

In hypothesis 1, the prediction was that when a televised male presenter and a televised female presenter are used in an ETV program, the male presenter will be significantly more effective than the female presenter on cognitive learning and presenter ratings.

The following conclusions were derived from this experiment: (1) Subjects learned as well from either the male or female presenter but grade eleven subjects learned significantly more than grade seven subjects. Also, overall, male subjects tended to score significantly higher than female subjects.

Coldevin and Bernard (1981) also found no differences in mean information acquisition scores between male and female presenters. Another study (Whitaker & Whitaker, 1976) showed no significant differences in the effectiveness of either a professional male or female presenter in radio newscasting.

(2) In the attitude ratings towards the presenter, all ratings in which there were significant differences tended to favour the female presenter. This may be explained to

some extent with the results that indicate that the female presenter was rated as significantly more familiar.

(3) Not only was the female presenter more familiar overall, but she was also found to be more familiar among male subjects than among female subjects.

The original hypothesis is therefore rejected since the results of this experiment clearly show that no significant differences were found between the male and female presenter in terms of facilitating cognitive learning. The differences in attribute ratings in favour of the female presenter may have been an artifact of her greater familiarity among both student groups.

Hypothesis 2

In hypothesis 2, the prediction was that when a televised professional male presenter and a televised non-professional (amateur) are used in an ETV program, the professional male presenter will be significantly more effective than the male non-professional presenter (amateur) on cognitive learning and presenter ratings.

The following conclusions were derived from this experiment:

(1) The professional presenter was significantly more effective for grade eleven subjects than the amateur performer. No differences were detected among grade seven subjects in cognitive learning as a result of the two presenters.

Although few studies in this area have been undertaken,

Wardell (1976) in his study compared a professional communicator with an ITV instructor and found learning significantly higher for those watching the professional.

(2) Among all the paired treatments, the professional-amateur treatments produced the most significant results in attitude ratings of subjects towards the presenters with all attributes - where significant differences were found - favoring the professional over the amateur presenter.

(3) The familiarity of the presenters did not seem to play any significant role regardless of grade or sex of subjects.

The original hypothesis is thus supported, but only for subjects in the higher grades. The results show that subjects learned significantly more from the professional than from the amateur presenter and especially those subjects in the higher grades. The professional's effectiveness was especially evident in the attitude scale ratings where nearly 70% were significantly in his favour by both grade levels.

Hypothesis 3

In hypothesis 3, the prediction was that when an attractive presenter and an unattractive presenter are used on an ETV program, the attractive presenter will be significantly more effective than the unattractive presenter on cognitive learning and presenter ratings.

The following conclusions were derived from this experiment:

(1) The higher grade subjects learned significantly more from the unattractive presenter and also tended to register significantly higher information scores than the lower grades.

Coldevin (1977) in his experiment on the effects of stereotyping noted also that grade eleven subjects tended to rate a 'young hip' stereotype as significantly more homophilous (perceived similarity in attitudes, beliefs and values as the viewer) than either a 'young straight' or 'mature straight' stereotype. The 'young straight' also produced significantly higher attitude shifts toward the main theme of the ETV program. No significant differences on attitude scores or homophily ratings accrued to the same three presenters were noted among grade seven subjects.

(2) All subjects felt that the attractive presenter had a better delivery but that the unattractive presenter had more clarity.

(3) How familiar the presenters were to the subjects did not appear to influence learning but male subjects did find the unattractive presenter more familiar. The opposite was found for grade eleven subjects who rated the attractive presenter higher on the familiarity scale.

In summary all subjects, especially those in the higher grade, learned significantly more from the unattractive than from the attractive presenter. The lower grades did not discriminate between the presenters on information scores and learned equally well from both presenters. However, the attractive presenter was perceived as having better delivery

while the unattractive presenter was perceived as having more clarity. The original hypothesis is therefore rejected.

Discussion:

One of the prevailing trends found while analyzing the results of this study was that grade eleven subjects consistently learned significantly more than grade seven subjects (grade 11 mean, 12.68; grade seven mean, 11.04). This might be expected as higher grade subjects are expected to possess greater overall learning capacities and experiences. Coldevin (1977), in his experiment using a 'young hip', 'young straight' and 'mature straight' presenter found similar results in cognitive acquisition between grade seven and grade eleven subjects. Coldevin's presenters (young hip v/s young straight) could easily be substituted with the author's (unattractive v/s attractive male presenter) since both results from grade eleven subjects were similar. Also, similar to Coldevin's findings, the author also found that grade seven subjects did not discriminate as to presenters.

It is also interesting to note the similarity in findings between the author and Coldevin in another area. While Coldevin's grade eleven subjects were partial to the 'young hip' presenter which was reflected in homophily ratings and attitude formation, the author's grade eleven subjects were partial to the unattractive presenter which

was reflected in information acquisition scores. The tendency seemed to be for grade eleven students to prefer a presenter who is most like himself while grade seven subjects made no distinction among presenters.

Other salient results showed that males learned more than females. Also, the female presenter was rated higher than the male presenter in the attribute scales and she was also judged to be more effective in the higher grades. This is contrary to the findings of Baggaley (1980) who, in a series of experiments found that both male and female newsreaders received more consistent ratings from individual viewers of their own sex than through the opposite sex.

The available research literature is scant on the subject of male versus female presenters. Whitaker and Whitaker (1977) found no significant differences in the effectiveness of a male and female professional newscaster using audiotapes. Coldevin and Bernard (1981) found significant differences among credibility and appearance ratings of two male and two female professional TV news presenters consistently in favour of the male speakers.

The finding that male subjects learn more from the female presenter suggests that this age group may traditionally be more receptive to sexual stimuli and therefore, there may be some relationship between this sexual stimuli and information acquisition. This is clearly an area where more research is needed. There may also be a relationship with the familiarity of the presenters. Although, in this study, the female presenter was rated as being more

familiar with male subjects than with female subjects this may be explained by the assumption that generally females tend to watch less television news and therefore, have less opportunity of being exposed to any presenter. Male/female presenter characteristics will continue to be an active area of research particularly with regard to refining the qualities of an effective speaker that are common to both sexes.

Subjects learned significantly more from the professional than from the amateur presenter and the professional was significantly more effective on the higher grade subjects than on the lower grade subjects. One explanation for the latter result might be that the higher grade subjects are more exposed to professional presenters generally in the form of news or other forms of professional type information programs and are therefore better equipped to analyse a presenter as to professionalism or credibility. The fact that grade eleven students are generally more mature may be another factor in this interaction. Traditionally, older students tend to watch more information type television programs where more professional than amateurs are evident.

In this particular study, practically all results favoured the professional in all categories. These results add more strength to the already strong argument for the utilisation of professional over amateur presenters in the ETV work place. Contrary to Hight's (1959) contention that "there is no difference between a good classroom teacher and a good television teacher", television will only make a bad

teacher look worse. There is little evidence to support Hight's argument. In fact, overwhelming evidence points to the contrary among higher grade students.

Support for these findings, is found in the study by Wardell (1976) using an ITV instructor, a role player and a professional presenter where significantly higher learning scores were made by those watching the professional presenter. McMeumin (1974) also noted that a teacher's dynamism was reduced when transferred from the classroom to a television format.

The major conclusion emerging from these studies is that there is a distinct difference between a classroom teacher, or an amateur presenter and a professional TV presenter heavily favouring the professional presenter.

The attractive - unattractive treatments presented in this study represented one of the more complex and ambiguous treatments to deal with and evaluate since 'attractiveness' or appearance is such a subjective thing. We all have a personal perception of what constitutes 'attractiveness' and therefore, the results may be clouded by personal 'appearance' interpretations. These interpretations or biases may have played a role in this particular study and therefore, more research is needed to establish a more accurate methodology in evaluating such treatments in order to help eliminate these ambiguities.

The whole question of how different people learn from different presenters is a question that needs more research.

Why does such an age group or sex learn more from such and such a presenter? What role does 'appearance' and 'familiarity' play in the educational package of a presenter are but a couple of questions awaiting further research.

In summary, it is hoped that the results of these experiments will help in formulating a method by which selection of a presenter for a given ETV presentation is made. If we can predict what characteristics will produce a given outcome, the proper selection of a presenter should follow.

APPENDIX "A"

A BRIEF LOOK AT TELEVISION

General Information for Presenters

As a requirement for a Master's degree in Educational Technology at Concordia University a short, 7-8 minute color video tape will be produced. This ETV program is to be used as an evaluation tool in an attempt to determine the effects of a televised presenter on cognitive learning. It will be shown to grade 7 and grade 11 high-school students who will be asked to answer a questionnaire as to their impressions about the televised presenter in question and the content of the program.

The script refers to Presenter and inserts.

Presenter is that person seen on the screen.

Inserts are visuals that will be inserted over the presenter's voice in the background.

A BRIEF LOOK AT TELEVISION

1 PRESENTER Communications in its varied forms have been around since the beginning of time. Electronic communications, especially television, is probably the most powerful tool for entertaining, and persuading that our society has ever encountered. No other mode of communication can approach the present capacity of television to transmit, through colorful, visual imagery, the precise, the logical and somehow the quite profound.

Insert Approximately 95% of all Canadians in 50 million homes receive television in some form or another. Most Canadians watch about 25 hours each week. The average child by the age of 12 has already spent about 12,000 hours watching TV. That is twice the time spent in school.

2 PRESENTER It's because of this tremendous influence that many teachers feel that television has an educational responsibility.

Insert In 1969, television allowed us to walk on the moon along with Neil Armstrong. It also allowed

us to witness a startling array of other events from the comfort of our living rooms, many of which were less pleasant.

3 PRESENTER Television has also been accused of contributing to violence, lowering student marks and generally turning us into a permissive society. Television may have been guilty for some of these ills, but not all.

Insert Like any new phenomenon, we should first try to understand it in order to be able to avoid its excesses.

4 PRESENTER Let's take a brief look at its origins, its history. Although there seems to be some confusion as to who actually invented television, we do know that a variety of individuals did contribute towards its creation.

Insert The first recorded evidence for a television system has been credited to George R. Carey of Boston in 1875. The first crude television images were transmitted mechanically over a few feet of wire on January 26, 1926.

5 PRESENTER Two individuals are credited with actually having discovered television as a system. They were Logie Baird, a Scottish engineer living in England

and an American inventor, Francis Jenkins.

Baird first demonstrated color television in 1930 but it was not until 1940 that the American CBS channel made the first color transmission.

Insert

Canada was first introduced to Black and White television in 1952 with shows like "The Plouffes". Color wasn't introduced until 1966.

6 PRESENTER

People watch television for a variety of reasons but the main one seems to be for entertainment. There are over 160 million TV sets in North America and an audience that runs to a third of all men, women and children. We can see how preoccupied we have become with the tube. Maybe that's why television has been described as a tranquillizer for the masses.

Insert

In 1983, the televised mini-series "The Winds of War" and "The Thorn Birds" each drew in over 110 million spectators according to the Neilson ratings. In 1982, 112 million people watched the Super-Bowl football classic. However, the all-time high audience rating was for the 1977 drama "Roots". This program brought in an impressive 135 million viewers.

7 PRESENTER When we consider that these particular TV epics cost approximately \$150,000 per minute to the advertisers and that a maximum of 10 minutes of every hour is devoted to commercials,
Insert we begin to appreciate the cost of entertainment.

8 PRESENTER It has been said that the medium of television is the most powerful electronic-teacher known to man because it is the most believable. We do know that television has become for at least 60 per cent of viewers,
Insert their primary source of News about the community they live in.

9 PRESENTER A good example of television's teaching ability is shown in childrens' series like "Sesame Street" and "The Electric Company".

Insert "Sesame Street" was initially created to help ghetto black-children in New York catch up to main-stream white children. "The Electric Company" was created to teach reading-skills.

10 PRESENTER The role of television as a source of information is especially important among adults. More adults obtain more information from television than all the other media combined.

Insert They choose TV because they believe that it is the most believable media.

11 PRESENTER The selling potential of television has also been known to advertisers for some time. Television has been used for selling everything from medicine to presidential candidates.

Insert Television played a significant role in the defeat of presidential candidate Richard Nixon in 1960 and his emergence as president in 1968. Successful Prime Ministers like Pierre Trudeau have also been using this effective tool ever since.

12 PRESENTER In the ever-changing world of technology, television will continue to play a significant role in our lives. Helped along with satellites and fiber optics, communications will continue to accelerate. With satellites, the word 'instant' and 'live' will become very familiar in today's vocabulary of communications.

Insert Satellites are now the chief workhorses of global communications carrying about two thirds of all trans-oceanic traffic and Canada is one of the World-leaders in this field.

The first artificial earth satellite, "Sputnik One, was launched in 1957 by the U.S.S.R.

In 1962, Canada became the third country to launch a satellite: it was called "Alouette One". Today, there are 78 countries tied into an international satellite system.

13 PRESENTER Here on earth, it is expected that in the not too distant future, most of our telecommunications will be transmitted not along today's conventional copper wires, but by transparent optical fibers.

Insert Each fiber, or strand which is as thin as a human hair, will have the capacity of transmitting approximately 700 individual signals which will be carried by means of light.

14 PRESENTER London, Ontario already has the distinction of being the only cable TV system in the world using fiber optics but the future holds great promise for this technological wonder.

Insert Although 90 per cent of today's applications for fiber optics is in telephone systems, its future for television applications will be extremely important.

15. PRESENTER

Because of the enormous influence and potential of television we must be constantly vigilant in order to guarantee that television will always be a resource to cultivate. It must also not simply remain an entertainment medium but a tool to be exploited by our educators for the benefit of all.

APPENDIX "B"

SECTION I

Based on the television; program that you have just seen, place a mark in the space in each of the scales below that best describes how you feel about the presenter.

- UNPLEASANT --- --- --- --- --- --- PLEASANT
DIRECT --- --- --- --- --- --- EVASIVE
WEAK --- --- --- --- --- --- STRONG
CLEAR --- --- --- --- --- --- OBSCURE
RELIABLE --- --- --- --- --- --- UNRELIABLE
UNINFORMED --- --- --- --- --- --- INFORMED
CONFIDENT --- --- --- --- --- --- INSECURE
DULL --- --- --- --- --- --- LIVELY
HONEST --- --- --- --- --- --- DISHONEST
NERVOUS --- --- --- --- --- --- RELAXED
INTERESTING --- --- --- --- --- --- UNINTERESTING
UNORGANIZED --- --- --- --- --- --- ORGANIZED
FRIENDLY --- --- --- --- --- --- UNFRIENDLY
INSINCERE --- --- --- --- --- --- SINCERE
SHALLOW --- --- --- --- --- --- PROFOUND
CONFUSING --- --- --- --- --- --- STRAIGHTFORWARD
UNPROFESSIONAL --- --- --- --- --- --- PROFESSIONAL
UNCONVINCING --- --- --- --- --- --- CONVINCING
ATTRACTIVE --- --- --- --- --- --- UNATTRACTIVE

Please rate your familiarity with the presenter on the following five point scale.

- UNFAMILIAR --- --- --- --- --- --- VERY FAMILIAR

Are you male? ___ or female? ___
How old are you? ___ What grade are you in? ___

Appendix "B"

SECTION II

QUESTIONNAIRE

1. A strand of fiber optic is as thick as a...

Broom handle -----

Strand of human hair -----

pencil -----

spider's web -----

2. Satellites carry about what fraction of all trans-oceanic traffic?

1/2 -----

2/3 -----

1/3 -----

1/4 -----

3. The first TV color transmission was done by which network?

ABC -----

CBS -----

CBC -----

PBS -----

4. The percentage of all Canadians who receive television is...

100% -----

90% -----

95% -----

85% -----

5. How many TV sets are there in North America?

125 million

140 million

160 million

155 million

6. The first satellite was launched in...

1952

1962

1965

1957

7. The only cable TV system in the world using fiber optics is found in...

JAPAN

CANADA

U.S.

ENGLAND

8. Each week, each Canadian watches how many hours of television?

25 hours

10 hours

40 hours

5 hours

9. Canada's first satellite was called...

ANIK

HERMES

SPAR

ALOUETTE

10. The cost of advertising in a mini-series like
"The Thorn Birds" is approximately...

\$150,000 per min

100,000 per min

50,000 per min

75,000 per min

11. Which Presidential candidate was defeated in
1960 mainly because of television?

Dwight D. Eisenhower

Richard Nixon

John F. Kennedy

Jimmy Carter

12. Canada was first introduced to color TV in.

1972

1975

1966

1958

13. The first televised image was transmitted by what means?

Electrical -----

Mechanical -----

Physical -----

Chemical -----

14. "The Electrical Company" show was created to...

teach reading skills -----

teach musical skills -----

teach electricity -----

teach writing skills -----

15. The first televised image was transmitted in...

1910 -----

1926 -----

1943 -----

1932 -----

16. The first recorded evidence for a television system has been credited to...

George Casey -----

William Watt -----

Fred Everett -----

Guglielmo Marconi -----

17. The first artificial earth satellite was launched by which country?

U.S. -----

U.S.S.R. -----

France -----

England -----

18. Signals are carried in a fiber optic strand by which means?

light -----

gravity -----

electrical current -----

nuclear means -----

19. Television has been described as _____ for the masses.

stimulus -----

food -----

nectar -----

tranquiliser -----

20. What percentage (%) of viewers consider television as their primary source of News and information about the community they live in?

60% -----

50% -----

75% -----

30% -----

21. "Sesame Street" was first created to... -----
 sell toys on TV -----
 teach children how to act -----
 help educate black children -----
 encourage racial -----

22. There are how many participants in the satellite program? -----
 95 -----
 78 -----
 65 -----
 59 -----

23. Color television was first demonstrated in... -----
 1930 -----
 1912 -----
 1924 -----
 1919 -----

24. The average child by the age of 12 will have watched how many hours of television? -----
 12,000 hours -----
 20,000 -----
 5,000 -----
 25,000 -----

25. The first artificial satellite was called...

- HERMES -----
- ANIK -----
- SPUTNIK I -----
- ORBIT I -----

26. Approximately how many minutes (maximum) of every hour is devoted to commercials?

- 3 min -----
- 5 min -----
- 10 min -----
- 7 min -----

27. The American astronaut Neil Armstrong did his famous moon-walk in what year?

- 1955 -----
- 1969 -----
- 1962 -----
- 1973 -----

28. The all-time high audience ratings for a mini-series drew in how many viewers?

- 110 million -----
- 135 million -----
- 96 million -----
- 159 million -----

29. Canada was first introduced to Black and White television in..

- 1952 -----
- 1948 -----
- 1963 -----
- 1963 -----

30. Which presidential candidate was elected in 1968 due mainly to television?

- Dwight D. Eisenhower -----
- Richard Nixon -----
- John F. Kennedy -----
- Jimmy Carter -----

31. Most of today's applications for fiber optics are in...

- computer systems -----
- telephone systems -----
- television systems -----
- radar systems -----

32. One of the individuals credited with inventing television was...

- Joseph Boyd -----
- Francis Jenkins -----
- Robert Fullum -----
- George Alfred -----

33. The all-time high audience ratings was for which mini-series?

- Roots -----
- The Winds of War -----
- The Thorn Birds -----
- Holocaust -----

34. A strand of fiber optic is capable of transmitting approximately how many separate signals?

- 1,250 -----
- 875 -----
- 700 -----
- 232 -----

BIBLIOGRAPHY

- Anderson, C.M. In Search of a visual rhetoric for instructional television. AV Communication Review, 20, 1972, 43-63.
- Baggaley, Jon. Access to the looking glass. Educational broadcasting international, June, 1975, 87-88.
- Baggaley, J. and Duck, S.W. Dynamics of television. Farnborough: Sason House, 1976.
- Busby, Linda J. Defining the sex-role standard in commercial network television programs directed towards children. Journalism Quarterly, 51, 1974, 690-691.
- Busby, Linda J. Sex-role research on the mass media. Journal of Communication, 25(4), 1975, 107-131.
- Callins, D.R. Cognitive Dissonance: Effect on adult learning when incongruous instructors teach through the medium of television. Dissertation abstracts international, 32, 1971, 193.
- Canadian Advisory Council on the status of women. The status of women and the CBC: Brief for the CRIC November, 1978.
- Cantor, M. Where are the women in public broadcasting? In G. Tuchman, A.K. Daniels and T. Benet (Eds.), Hearth and Home: Images of women in the Mass Media. New York: Oxford U.P., 1978.
- Chu, G. & Schramm, W. Learning from television: What the research says. Washington: National Association of Educational Broadcasters, 1967.
- Clark, Richard E. Constructing a taxonomy of media attributes for research purposes. AV Communication Review, 23, 1974, 197-213.
- Coldevin, G. Comparative effectiveness of TV production variables. Journal of Educational Television, 2, 3, 1976, 87-93.
- Coldevin, G. Factors in ETV presenter selection: effects of stereotyping. British Journal of Educational Technology, 8, 1979, 45-53.
- Coldevin, G. and Bernard, M. Learning from television: effects of presenter delivery style. In Percival, F. and Ellington, H. (eds.) Aspects of Educational Technology XV London: Kogan Page, 1981.

- Coldevin, G. Experimental Research in Television Message Design: Implications for ETV. Programmed Learning and Educational Technology, Vol. 18, May, 1981.
- Costello, L.F. and Gordon, G.N. Teach with Television. New York; Hastings House Publishers, 1965.
- Connally, C.F. An experimental investigation of eye-contact on television. MA thesis, Ohio University, 1962.
- Courtney, A.E. and Whipple, T.W. Canadian perspectives on sex stereotyping in advertising. Prepared for the Advisory Council on the status of women, Ottawa, 1978.
- Dominich, Joseph R. The portrayal of women in prime-time, 1953-70. Sex Roles, 5(4), 1979, 405-411.
- Downing, M. Heroine of the daytime serial. Journal of Communication, 24 (2), 1974, 130-137.
- Gagne, Robert M. The Condition of Learning. N.Y: Holt, Rinehart and Winston, 1970.
- Gagne, R.M. & Briggs, L.J. Principles of Instructional Design. New York: Holt, Rinehart and Winston, 1974.
- Gallagher, M. Good television and good teaching. Educational Broadcasting International, Dec. 1978.
- Gallagher, M. Women and the mass media: Industrialization and Development. Educational Broadcasting International, 12, 1979, 148-150.
- Gerbner, G. The dynamics of cultural resistance. In G. Tuckman, A.K. Daniels and T. Benet (eds), Hearth and Home: Images of women in the mass media. New York: Oxford University Press, 1978.
- Hazard, W.S. On the impact of television's pictorial news. Journal of Broadcasting, 7, 1962-63, 43-51.
- Hilton, J. and Knoblauch, M. On Television - A Survival Guide for Media Interviews. Amacom, New York: N.Y., 1980.
- Highet, G. The Art of Teaching. New York: Albert A Knopf, 1950, 56-57.
- Hilliard, Robert, L. Television Broadcasting - An Introduction. New York: Hastings House, 1964.

- Hindman, J. Kirkmar, L. and Mark, E. TV Acting, a manual for camera performance, New York: Hasting House Publishers, 1942.
- Hoban, C. and van Orner, E. Instructional film research 1918-1950. New York: Arno Press and the New York Times, 1951.
- Hodapp, W. The Television Actor's Manual, Appleton-Century-Crafts, Inc. New York, 1955.
- Ives, J.M. A strategy for instructional television research. AV Communication Review, 19, 1971, 149-160.
- Lemon, Judith. Women and blacks on prime-time television. Journal of Communications, 27(4), 1977, 70-79.
- Lindsley, D.R. A behavioural measure of television viewing. Journal of Advertising Research, 2(3), 1962, 2-12.
- Lipton, M. How Americans Rate TV Newspeople. IV Guide (US), September, 1982.
- Long, Michel L. and Simon, Rita J. The roles and statuses of women on children and family TV programs. Journalism Quarterly, 51 (1), Spring 1974, 107-110.
- Manes, Audrey L. and Melnyk, Paula. Televised models of female achievement. Journal of Applied Social Psychology, Oct. - Dec. 1974.
- Masterman, L. Teaching about Television, New York: MacMillan Press Ltd., 1980.
- McCain, T.A. and Divers, L. The effect of body type and camera shot in interpersonal attraction and source credibility. ERIC ED 099917, 1973.
- McGinnis, J. The Selling of the President - 1968. New York: Trident Press, 1969.
- McMeumin, M.J. Effect of Instructional Television on Personality Perception, AV communication review 22, 1974, 51-62.
- McNeil, Jean C. Femeninity and the television serials. A content analysis. Journal of Broadcasting Summer, 1975.
- McLuhan, M. The Medium is the Massage. New York, Bantam Books, 1967.

Meille, F.W. Media Message, Interactions in TV. Viewpoints
Indiana University, 1977, 46. 15-32.

Mitchell, F. David. Do students pay more attention to complex than to simple ETV images? Paper presented to Canadian Education Researchers Association, London June, 1978.

Norberg, F.D. The first of the title VII reports: A review.
AV Communication Review. 9(4), 1961, 5-13.

Osgood, C.E. Suci, G.J., and Tannenbaum. The measurement of meaning. Urbana, Ill: University of Illinois Press, 1957.

Otte, Mary Lane. Sexism in local network television news. Dissertation abstracts international
(June), 39 (7-A), 1979, 3001-3902.

Fyle, S.W. and Stewart, J.C. This column is about women: Women and television. Toronto: 6(5), 1974, 66-69.

Roper, Burns, W. Evolving public attitudes towards television and other mass media 1959-1980.
New York: A report by The Roper Organization Inc. for the Television Information Office of New York, 1980.

Rosen, E. (Ed.) Educational Television, Canada: The development and state of ETV 1966. Toronto: Burns and MacEachern Ltd., 1967.

Schlater, R. Effects of speed of presentation on recall of television messages. Journal of Broadcasting, 14, 1970, 207-14.

Schramm, W. (ed.) Quality in instructional television. Honolulu: University Press of Hawaii, 1972.

Schramm, W. Big media-little media, Beverly Hills: Sage, 1977.

Seggar, J.F. and Wheeler, P. World of work on TV: Ethics and representation in TV drama. Journal of Broadcasting, 1973, 19, 201-214.

Shears, A.E. A Study of Relative Effectiveness of Various Production Techniques using Conjugate Analysis Apparatus. M.A. Thesis, Concordia University, 1972.

Shepherd, J.R. et al. A comparative analysis of production techniques found in randomly selected commercial and educational programs. ERIC ED022 360, 1967.

- Skornia, H.J. Television and Society New York: McGraw Hill, 1965.
- Spears, G. Torrance, N. and Seydegart, K. The Presence, role and image of women in prime-time on the English television network of the CBC. Ottawa: PEAC Developments, 1982.
- Spears, G.K. Literacy in print and television. Paper presented at NAEB Convention, Chicago, 1979.
- Stickell, D.A. A critical review of the methodology and results of research comparing television and face-to-face instruction. Dissertation Abstracts, 24(8), 1964, 3239-40.
- Stone, Vernon A. Attitudes towards television newswomen. Journal of Broadcasting, Winter, 1973-74, 49-62.
- Tedsco, Nancy S. Patterns in prime-time. Journal of Communication, 24(2), 1974, 119-124.
- Tiffin, J. and Combes P. The problem solving approach - a solution for ETV? Educational Broadcasting International, 12, 1979, 95-96.
- Tuckman, B.W. Conducting Educational Research New York: Harcourt Brace Jovanovich, 1972.
- York, J. The technique of television New Focal Press, 1978.
- Wardell, D. Which is the better presenter an ITV instructor or a trained communicator? Educational and Industrial Television, 8, 1976, 41-3.
- Westley, B.H. and Mobius, J.B. The effects of eye-contact in televised instruction. University of Wisconsin Television Laboratory, 1960.
- Whittaker, A.H. and Whittaker, R. Relative effectiveness of male and female newscasters. Journal of Broadcasting, 20, 1976, 177-84.
- Zetl, H. The study of television aesthetics. Educational Broadcasting Review, 2, 1968, 36-40.

END

0 2 0 4 8 5

FIN

