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An investigation of three prime time dramas and how they affect people's perception of crime in Trinidad

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AN INVESTIGATION OF THREE PRIME TIME CRIME DRAMAS  
AND HOW THEY AFFECT PEOPLE'S PERCEPTION  
OF CRIME IN TRINIDAD

A Research Paper

Submitted in Partial Fulfillment of the Requirement for the  
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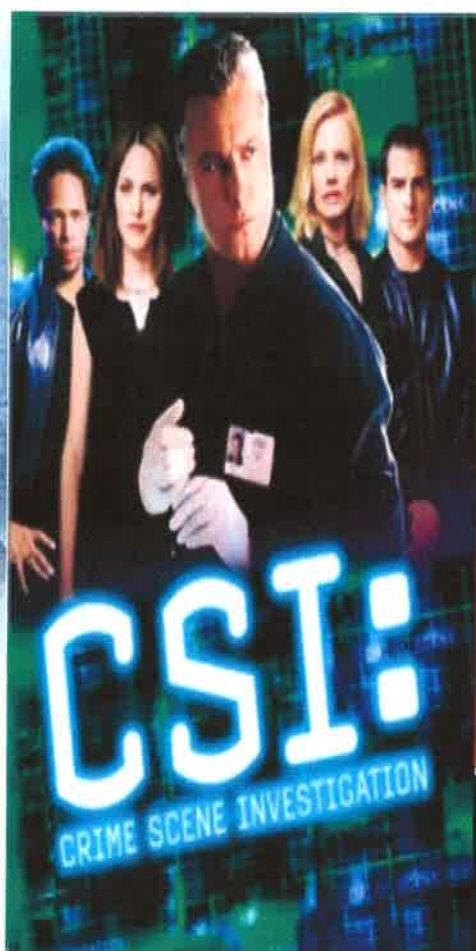
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Department of Liberal Arts

Faculty of Humanities and Education

St. Augustine Campus

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## ABSTRACT

This study examined the elements within crime dramas which may affect Trinidadians' perception of crime. The context of our research draws from Derek Chadee and Jason Ditton's fear of crime study which put forward the claim that the media was responsible for Trinidadian's fear of victimisation. The study utilised theories and ideas from the fields of Communication, Sociology and Psychology to analyse the possible effects that the viewing of the violent content in crime dramas may have on the Trinidadian audience. Content Analysis and Survey Questionnaires were employed to investigate three prime crime dramas; C.S.I. Las Vegas, Prison Break and Criminal Minds. In relation to the Survey questionnaires, we obtained the responses of seventy Trinidadians to decipher the perceptions of crime and crime dramas held by this group. Additionally, our Content Analysis was carried out by twelve coders who analysed four randomly selected scenes from each show. The data collected was evaluated both quantitatively and qualitatively, and from it we discovered that although the crime dramas studied does portray high levels of violence, the genre of entertainment may not influence people's perceptions of crime. Moreover, the research utilised a Cross Sectional survey design due to the time frame with which the study had to be completed, but, we believe that utilising a longitudinal survey design would have yielded more data. In conclusion, this study can be used as a stepping stone for further analysis into the effects of the media on the Trinidadian audience.

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# **CHAPTER ONE**

## **INTRODUCTION**

Chapter one summarises our justification for the topic of interest in our study. Information on crime, violence and perceptions held by Trinidadian's are put forward to inform the rationale, purpose and significance of this study. At the end of this chapter we also introduce three research questions and a description of scenes within the crime dramas which form the base of our analysis.

James Lull explains that the mass media transmits messages and cultural beliefs across various classes. It assists in the formation of a global village; foreign attitudes and practices are adopted by people of varied races and cultures. Additionally, Professor Shirley Biagi proclaims the media to be a pervasive force in our social life. She reflects that the process of mass communication allows the media to deliver a myriad of messages which influence our daily lives. The silver bullet theory of media influence agrees with these notions but adds that the audience is relatively passive receivers of information. In effect the audience is unable to resist the messages sent by the media. In Biagi's opinion, what makes the media a most powerful and effective communication tool is its ability to cut through 'geographic, ethnic ...and cultural diversity', since it is available to everyone.

The ideas expounded by Lull and Biagi have prompted our research into the media's influence on its audience. Coupled with the country's rising awareness into the crime situation on our shores and our interest in prime time crime dramas, we made the decision to explore the effects that crime dramas have on people's perception of crime in our country.

## **Background**

Crime has become a dominant social issue in Trinidad in recent years and has redefined Trinidadians perception of their homeland. To validate this claim our group did some preliminary research into the crime situation in Trinidad. One of our group members parent is a police officer at the San Fernando City Corporation, and she guided us to a website which her division uses to source information about the differing levels of crime in Trinidad. The site's information was garnered from the Trinidad and Tobago Central Statistical Office. We found that between the years 1994 and 2000 the murder rate was below 150 deaths per year. From 2001 onward it rose exponentially above this number and by 2006 and 2007 the murder toll was 368 and 395 deaths per year respectively. Additionally, in the year 2001 the number of kidnappings in the country was a total of 29 but by the year 2007 the number rose to 155. These figures illustrate that crime has become a pervading issue within Trinidad.

Chadee and Ditton conducted a community living and integration survey into 'People's perceptions of their likely future risk of criminal victimization' between 1999 and 2001. Trinidadians were surveyed and the study measured the predictions held by respondents after each year and compared the responses of the future to those given in the past. The research uncovered that some subjects assumed they would become victims of crime (within the years of the research) and 'that people tend to overestimate their "risk" of future criminal victimization, even after serially possessing the very information (their own prior victimization record) that would allow them to predict it with less exaggeration.'(Chadee and Ditton, 7) Chadee and Ditton remained however, uncertain of the cause of this phenomenon. They proffered the question 'Why are most respondents so gloomy?' (Chadee and Ditton, 7) and tentatively put forward that



it could be due to media influence.

Intrigued by their hypothesis, our group did some preliminary research into the media's influence to better inform our decision. We carried out a simple study where we interviewed 20 individuals about what television shows they watch and their perception of crime in Trinidad. A large percentage of respondents stated that crime has made them fearful of their surroundings. Also they observed variations in the nature of crimes committed throughout the country. They noted that kidnapping and gang warfare are a new phenomenon in Trinidad.

The majority of our respondents also admitted to watching crime dramas weekly. Moreover, the Neilson's rating system held that every night over 95 000 000 people flock to their television sets to view crime dramas. This genre of entertainment is quite popular and Robert Pekurny sees its high ratings as evidence that people are drawn to explicit scenes of crime and violence. We hypothesize that there may be some link between Trinidadian's perceptions of crime and the viewing of crime dramas.

*See Appendix A1 and A2 for results to the questionnaire*

### **Rationale**

In light of the aforementioned popularity of crime dramas and the high levels of fear of victimization noted in Chadee and Ditton's study we decided to investigate the extent of the media's influence on one's perception of crime in Trinidad. We will specifically examine prime time crime dramas as we see that the violent content of these shows may project specific ideas about crime to an audience. Our research examines the content of three crime dramas and tries to decipher the extent of its possible effects on Trinidadian's perceptions of crime by questioning

a sample of individuals.

### **Aim/Purpose**

To further our objective we utilized content analysis to analyse three crime dramas aired on both cable and local channels: CSI (Crime Scene Investigation), Prison Break (PB) and Criminal Minds (CM). From these shows will choose a sample of scenes to analyse. This method allows us to identify any violent message within the shows which may manipulate perception. Additionally, we will choose a specific scene from these shows to analyse and conduct our second research method; questionnaire survey research. This informs our understanding of how messages affect people's perception. Our research enables us to incorporate what we have studied in Communication Studies over the past few years. This study will possibly answer Chadee and Ditton's question, 'Why are most respondents so gloomy?' and provide a link between issues like audience's desensitisation to violence and their fear of the Trinidadian environment, to the exposure of crime dramas.

*See Appendix A3 for Description of scenes*

### **Significance**

This study adds to the void in research on the media's influence on a Trinidadian audience. It will also contribute conclusive data which can enhance Chadee and Ditton's hypothesis, as it may answer some questions posed by the study or eliminate possible assumptions. Furthermore, as citizens of Trinidad, we have an invested interest in the study and firmly believe that it will provide an avenue for citizens to address their concerns about crime.

On having developed a research design to carry out an investigation into prime time crime

dramas and its effect on the audience's perception of crime, we formulated two research questions which guided our analysis of the data collected. They are: what degree of violence is depicted in the crime dramas and how are people's perceptions impacted by the portrayal of violent crimes on the shows?

## CHAPTER TWO

### LITERATURE REVIEW

This chapter is a compilation of ideas and theories formulated by past research in the fields of Communication Studies, Sociology and Psychology. It will provide validation for the analysis of our data. These scholarly pieces were divided into sub categories to aid in the understanding of their purpose within this study. The categories are as follows: Functions of the media, Verbal and Non Verbal communication and Perception.

#### *Functions of the Media*

Franklin Fearing said 'the basic function of the media...seems to centre on the meaning of the term 'entertainment' so the 'injection of any "serious" content is a perversion of the high mission to provide escapist dreams.' (Fearing, 122) His book focuses on the function of motion pictures and radio programs as a tool of escapism and can be applied to modern crime dramas. He sees that the audience perceptions of reality are hindered by the imaginary world of television drama.

Trinidad is a developing nation in which the mass media is an available and ever present social construct. Television does not represent reality "... instead, it encodes reality along familiar conventions that can be creatively applied or manipulated. [Individuals have to] discern "the 'real' from the more 'phenomenal' illusion of ideology" (Alvarado, 191). John Fiske asserts that deliberate misrepresentations of reality are linked to issues of ideology and subjectivity. Television producers encode messages which produce a sense of reality that is ideological – so, what explains the public's attitudes and beliefs about crime? As noted in the introduction Ditton and Chadee contend that the media may provide the information which informs people's

attitudes and beliefs of crime. Perkuny sees that 'real-life crime' permeates the television environment in the form of entertainment. The growing interest in violence, crime and mystery as a popular genre in entertainment is a result of the media's over-representation of reports of violent crime such as murder, assault and robbery.

Additionally, Rick W. Busselle found that crime-related television may influence both the viewer and those with whom they communicate. Busselle attempted to validate this by subjecting an independent sample of parents and their children to a test, which linked parents' crime-related television viewing with their children's perceptions of crime prevalence. The results identified that crime viewed on television highly influenced both the parents and children's estimation of the prevalence of crime.

In Weigel and Jessor's work Television and Adolescent Conventionalty: an Exploration Study, "the general hypothesis explored in the study reported that television involvement tends to be associated with conventional values and behaviour." They went on to say that:

The concepts of conventionalty refer to a pattern of thought and action in conformity with the established norms and traditional expectations of the larger society. Among the...subjects of this research-conventionalty would imply acceptance of such traditional values as academic achievement, adherence to norms against transgressions such as lying, stealing, fighting and opposing established authority, and the avoidance of behaviours which the larger society prescribes or considers socially undesirable or deviant..." (Weigel, et al 15).

This shows that television plays a role in shaping what is thought of as socially or culturally acceptable, which relates to our focus on crime dramas. We are interested in finding a link between dramatised crime and the conventions of crime in our society.

The effect of crime dramas on the Trinidadian perception can be explored through the work of Albert Bandura and Leonard Berkowitz. Both tried to gauge human reactions to various viewing experiences. They studied the relationships between viewing media messages, perception and behaviour. They saw a change in the actions and thoughts of participants which resulted from viewing models of the world provided by the media. Their study suggests that crime dramas will have an effect on the perception of its viewing audience in Trinidad.

Additionally, in Image and Representation: Key Concepts in Media Studies, Nick Lacey uses Roman Jakobson's model to explain image analysis stating that the medium through which the message is sent, "has possibly the least influence on the meaning being generated" (Lacey 28). Silverblatt supports Lacey's theory by underlining the "cathartic theory" and the "no-effects theory". The cathartic theory suggests that "violent programming at times provide a healthy release for our aggressions", while the no-effects theory implies that because it is "fictitious" people do not view it seriously (Silverblatt, 278). We propose contact with crime dramas provides or supplies meanings to an audience.

Research into the mass media has yielded several notions about both its explicit and latent functions. Perhaps one of the most vital objectives of the mass media is to inform. According to Wilbur Schramm, "there is no longer any doubt of the potency of the media as teachers" (Schramm, 140). Schramm's research on mass media established that the media was a vital tool in the circulation of information. Here, we investigate whether individuals acquire specific information from crime dramas.

## Verbal and Non Verbal Communication

Perception is the process by which you become aware of objects, events, and especially people through your senses... The messages you send and listen to will depend on how you see the world, on how you size up specific situations, on what you think of the people with whom you interact. (Devito, 56)

Verbal and non verbal communication used within crime dramas play an important role in shaping audiences' perceptions. How these verbal and non verbal elements are used says a lot about a particular character, setting and the context of a communication situation. James Neuliep underscores that when people focus on these types of communication they are in effect focusing on more than what is said. They focus on specific intentions, purposes, beliefs, and desires that stimulate communication. We intend look at some aspects of verbal and non verbal messages prevalent within the crime dramas and how their usage communicates meanings which affect perception.

Daniel Chandler's, Semiotics: The Basics, suggests that rhetorical forms of expressions are involved in shaping realities. Using Stanley Fish's rhetoric, Chandler put forward that, 'it is impossible to mean the same thing in two or more different ways' (Chandler, 123-124). The use of figurative language adds another descriptive element to discourse. Figurative language is seen by M.H. Abrams as a 'conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.' (M.H. Abrams, 96). This type of expression uses non literal language like metaphors and irony to portray connotative and denotative meanings. Traditional semiologists describe this idea as 'double articulation'.

This concept is very important to our research as we hope to identify the various levels of meanings and interpretations illustrated within the crime dramas which inform the perceptions of an audience. Moreover, philosopher Susanne Langer has argued that visual images contained in art like photography and the media have images that are just as capable of double articulation as the syntax of sentence or its semantic outlay. These images contain line and colour and for her they symbolize the 'words of portraiture.' (Langer, 88) Our study proposes the language and other dramatic elements used on crime dramas will carry a number of meanings which will be translated differently by the members of the audience.

Non verbal communication is regarded by R.P. Harrison as a 'range of phenomena: everything from facial expression and gesture to fashion... dance to drama, music, ...' (Harrison, 93). David Bordwell et al sees that certain physical elements within a show may communicate a myriad of messages to an audience. Our group identified these 'elements' as non verbal tools used in the process of communication. Lighting within a show affects what the audience sees. Bordwell sees that carefully planned lighting can establish mood and colour; it can control the audience's focus and enhance the meaning of a piece of drama. Background music provides an atmosphere within a drama which supports theme and action and these sounds underscore moods like romance or violence. Thus, it adds to the creative production of the drama; it enhances the setting and psychological meaning of a scene. In effect, our research seeks to uncover if the non verbal elements within the crime dramas also inform the perceptions of Trinidadian viewers on crime.

A Mehrabian and M. Wiener believes that channels of communication highlights

any set of behaviours in communication which has been systematically denoted by an observer and which is considered by that observer to carry information which can be studied independent of any other co-occurring behaviours (Wiener and Mehrabian, 10).



Dittman uses the term communication specificity to define the communication continuum which sees language on one end while non verbal expression on the next. We purport that verbal and non verbal communication provides meaning to the audience of crime dramas. Our intention is to highlight the different meanings suggested within the shows and decipher how they inform the audience's perception of their social reality.

### **Perception**

In Reality as Presented by Television, Dallas W. Smythe explains that the practice of watching television primarily alludes to a collection of symbols which serve as a medium of exchange between mass media content and audience members. According to James Halloran in The Effects of Television audiences filter messages. He explains that the audience goes through the process of retrieving media messages in a selective way. They ignore or react to messages according to their own viewpoint. We seek to uncover what audience needs are fulfilled by watching crime dramas.

Additionally, Richard B. Felson's article Mass Media Effects on Violent Behaviour focuses on the content of investigative dramas which revolve around violent crimes. He believes the content of these programmes manipulate the viewer's psyches and the power of the media should be investigated utilising Bandura's Social Learning Theory. Bandura proposes that there is a "system of interlocking determinants of behaviour" (Magill, 559). Experiments conducted by Bandura and Berkowitz scrutinised the issue of casual relationships between the viewing of media messages, perception and behaviour. They saw a change in the actions and thoughts of participants which resulted from viewing models of the world provided by the media. We theorise from these results that crime dramas have an effect on the perception of its viewing

audience in Trinidad, as they may have 'brainwashed' the audience into thinking that the elements of the shows are a representation of reality.

Several scholars have expressed concern about the content of television, more specifically, those that emphasise crime and violence. The Effects of Television Consumption on Social Perceptions: The Use of Priming Procedures to Investigate Psychological Processes by L.J. Shrum et al demonstrates that there is a link between what we consume on television and our beliefs and attitudes about what we see. John Newhagen and Byron Reeves' article: 'The Evening Bad News: Effects of Compelling Negative TV News on Memory' also gives evidence about the influence of the mass media on its audience. The study investigated the negative images in television news and, the information gleaned from these programs via images and the spoken word. The result of their research show that stories with violent images have a profound effect on the minds of their subjects.

Moreover, Dorfman and Schiraldi's study entitled Off Balance: Youth, Race and Crime in the News. Building Blocks for Youth supports this idea of media impact on violent behaviour. They purport pictures or violent images that one is exposed to on television significantly impact one's worldview. Therefore, we purport that the violent images in the media may impact our audience's interpretation of crime in Trinidad.

Additionally, many social psychologists have argued that the exhibition of violence and crime impacts upon one's capacity for aggression. Their research revealed "higher levels of aggression among participants who viewed the violent films or programmes" (Baron et al, 446). All these studies advocate the idea that crimes depicted on television have a substantial impact on

behaviour and perception. In Robert Baron's et al book Social Psychology they draw on Applegate's assumption that women are the more sensitive sex and their perceptions are driven by moral decisions on fairness, sympathy and assumption of responsibility for the safeguarding of relationships and oneself. These concepts are fundamental in our thesis which investigates the impact of images in crime dramas on the perceptions of a Trinidadian audience.

In contrast, Davis Buckingham's study Children Talking Television proposes that one's interpretation of the media partly depends on one's level of media literacy. Those affected by low levels of media literacy are usually children and teenagers in their formative years that are unable to differentiate the reality and consequently find themselves trapped in an illusionary world. As a result, they eventually begin to adopt the patterns established by illusions created on television. We propose that there may be a good chance that Trinidadian's do not have a high level of media literacy as these crime dramas were created for an American audience.

Our idea is supported by Richard Gerrig and William Horton's theory that language such as non standard phrases acquires meaning through the context with which the discourse is situated. Moreover, "Community membership provides a shared body of knowledge possessed by individuals who belong to particular culture communities" (Gerrig and Horton, 1). Community membership helps inform one's perceptions of words and ideas communicated through speech. It communicates established meanings to an audience by tapping into shared cultural backgrounds and life experiences.

## **CHAPTER 3**

### **METHODOLOGY**

This study utilised two research methods; textual analysis, more specifically content analysis and survey research in the form of a questionnaire. The content analysis deciphered the levels or degrees of violence within the three crime dramas selected while the questionnaire gave insight into the perceptions held by male and female Trinidadians on crime dramas and crime.

“Textual analysis is the method of communication researchers use to describe and interpret the characteristics of a recorded or visual image” (Frey, et al, 225). It was thus selected by the group as one of the methods to be employed as our thesis surrounds visual images. Content analysis answers one of our research questions as it seeks to “identify, enumerate, and analyse occurrences of specific messages and message characteristics embedded in the text” (Frey, et al, 236).

As mentioned above, survey questionnaire research was the second method we used. Content analysis failed to measure people’s perceptions of crime dramas and it’s relation to crime in Trinidad. The survey method allowed us to collect information from a sample which could represent the entire country. People’s beliefs and attitudes to crime and crime dramas could therefore be easily measured.

## **Research Design**

### ***Content Analysis***

We applied content analysis to the following prime-time series: CSI - Las Vegas (Crime Scene Investigation), Criminal Minds and Prison Break. These shows were chosen based on their rank located on the rating system used by Nielsen's Media Research Company Limited. Prison Break is not accounted for on the rating system. We chose this crime drama based on accessibility of the episodes which complimented the time-frame given for our research.

### **Data Collection**

#### ***Scene Selection***

We used one season from each of the shows. Season one from CSI, Season three from Prison Break and Season Two of Criminal Minds. The seasons were chosen because of their availability within the time frame with which we needed to carry out research. From each of the selected seasons of these shows twelve two minute scenes were chosen per episode. Initially, the episodes per season was numbered and placed into three respective boxes. From the total number of episodes per season, we selected two episodes, creating a sample of six episodes.

Of the 6 episodes, we allocated the twelve two minute scenes we selected and placed them into three respective boxes, one for each show. These twelve two minute scenes were garnered from our viewing of each episode. The scenes were chosen based on the inclusion of a violent act as well as the portrayal of some non-violent social action portrayed within a two minute time frame. This was done to compensate for what could be considered the researchers bias in scene

selection. We did not want to inform or support and shape our subjects idea of what is a violent crime.

Two scenes per box were randomly selected from the boxes within which the twelve two minute scenes were placed. Thus we selected two, two minute scenes per episode and with two episodes per season that made it four scenes per season. As we analysed three shows, we had ultimately, randomly selected a sample of twelve scenes. This procedure was undertaken to negate any researcher bias in scene selection.

The scenes of the shows function to inform the plot of the entire series. We believe that by selecting a sample of the scenes we were able to analyse efficiently the content of the shows.

*See Appendix A3 for Scene Description*

### *Creating Content Categories*

Content categories were created out of our literature review and research questions. In addition to being mutually exclusive to negate any confusion that might occur in allocating meanings, some of the categories were created for the purpose of informing our questionnaire.

### *Pilot Study*

A pilot study was conducted to ensure the content categories used on the coding form were viable and comprehensible. During this study, we uncovered some discrepancies with respect to the categories and their clarity. These corrections were immediately rectified and a final coding form was produced in conjunction with a coding manual, which explains and describes what we sought in the analysis of the shows. This ensured that there was no biased or confused evaluation of the shows.

### *Coding*

Data was collected from group members who acted as primary coders as well as six other persons who acted as the secondary coders. In total there were twelve coders and we all assembled on one day (our coding day) to analyse the shows. We strictly promoted the rule that there was to be no speaking among the coders while a show was being viewed and while the coding sheet was in use. Initially, the coding manual was reviewed collectively before analysis.

*See Appendix B1 and B2 for Coding Sheet and Coding Manual*

### *Survey Questionnaires:*

Data was collected from a questionnaire in order to obtain information on the public's perception of crime. Persons were selected randomly as our topic seeks to acquire a range of data which requires participation from a diverse audience.

The questionnaires held both closed and open ended questions. They were structured like this in an attempt to gain more detailed and personal information from respondents. The responses of seventy individuals were gathered from one location in Trinidad (Port-of-Spain) within two days. The questionnaires were filled out in the presence of all group members and collected immediately upon completion. Seventy respondents were randomly selected and the only criterion they had to meet was that they had to be Trinidadian. This criterion was based on the fact that we were specifically interested in the perceptions held by Trinidadians. We also targeted individuals over the age of eighteen as younger individuals were unavailable during the time we carried out our study because, we hypothesised, they were in school.

Moreover, we solicited the responses of both sexes to add to the analysis of the differences in perceptions held by Trinidadians. Of our seventy respondents, thirty-six were females and thirty-four were males. Additionally, we randomly selected a scene (CSI Episode 2 Scene 2) from the sample of shows used in the content analysis and gave it to our respondents to view and answer questions pertaining to it in the questionnaire.

*See Appendix B3 for Survey Questionnaire and Appendix A3 for Scene Description*

This study utilised a triangulation of research methods (Content Analysis and Survey Questionnaires) to ensure a wider range of data was collected and to add to the validity of our findings.

### **Data Analysis**

Our analysis was divided into both qualitative and quantitative data. We felt that our research questions would have best been answered by applying a qualitative method of data analysis. However, we realised that the level of violence contained in the seasons selected could have only been measured numerically; therefore, quantitative analysis needed to play a role in the research as well. Our criterion for analysing our content analysis was the interrater reliability test, which was conducted to ascertain a 70% agreement among coders to validate findings.

*See Appendix B4 for interrater reliability tests and content analyses of scenes*

Nominal data was also present as there were limited categories but no inherent order. Because of this, only names or labels are given to the different groupings, for example, in the coding sheet, figurative language was classed into sarcasm, metaphor, cliché, satire and other. None of these devices are more important than the other, so there is no order of significance.



Regarding the ordinal data, this type of scale was presented by the comparative order of degree, for example in the coding sheet used to code the crime dramas, the degree of violence was categorized into very high, high, medium, low, very low and none. Even though there is an order of significance, there are no absolute or complete values, meaning that there is no quantitative figure attached to the data itself.

## CHAPTER FOUR

### RESULTS

As mentioned before, our data was analyzed quantitatively and qualitatively according to the requirements of each research question. Research questions one and two are analyzed quantitatively while research question three is based on qualitative analysis.

#### ***RQ 1: What is the degree of violence depicted in the crime dramas?***

Figure 2, 3 and 4 relates to responses to questions in the questionnaire. Figure 2 depicts that 28 people; 40% of those who participated in the survey stated that they felt the violence in the scene they viewed was highly violent. Figure 3 highlights the number of criminal acts which people identified in the scene given. Some people found up to 8 of the acts of a criminal nature. While Figure 4 gives the number of acts which a percentage of our respondents thought was violent. 57% found that at least one of the acts of crime committed in the scene was of a violent nature.

Figure 5 substantiates the assumption that primetime crime dramas depict a high level of violence. The results were formulated by the analysis of twelve coders of the content in the three crime dramas chosen. The graph simulates the percentages of coders who identified a specific degree of violence as being portrayed in the crime drama. 72% of coders found that there was a high level of violence in the dramas 'Prison Break' and 'C. S. I.' respectively. While 48% of the coders thought that Criminal Minds contained a very high level of violence. Through our interrater reliability test we have discovered that crime dramas do have a high level of violence as two out of the three dramas were considered highly violent.

Figure 2

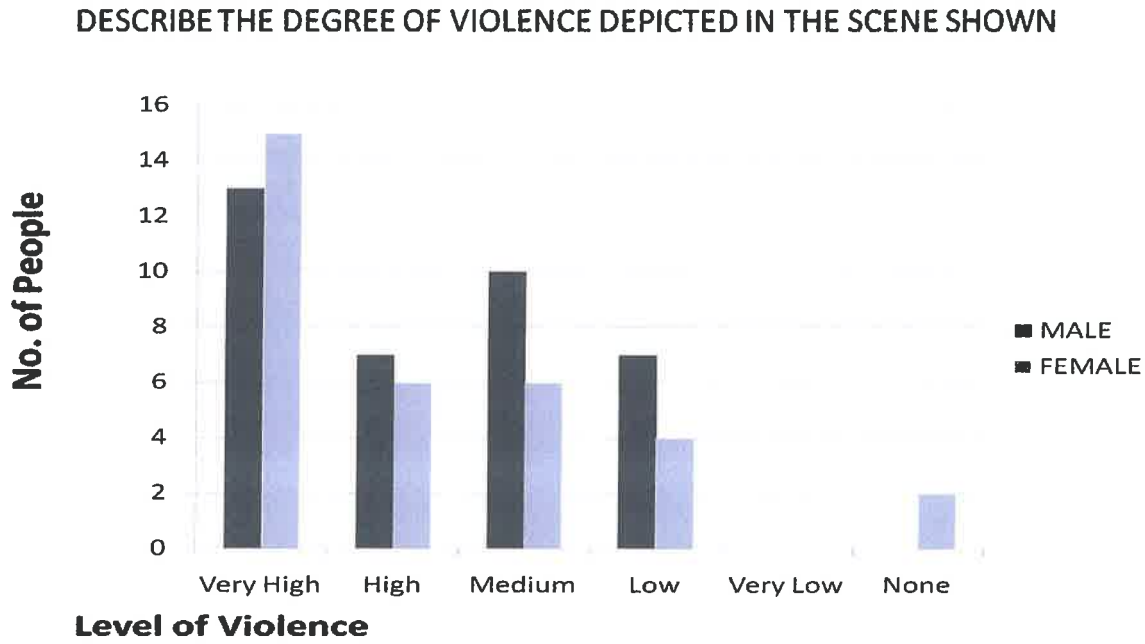


Figure 3

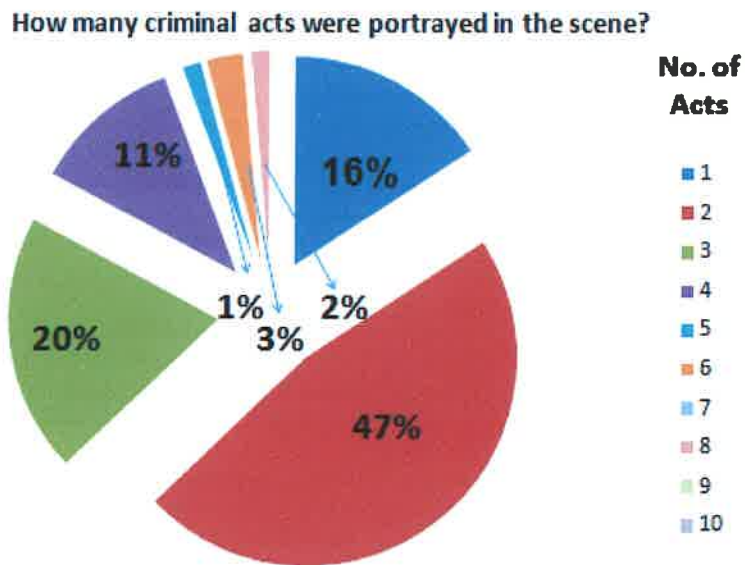


Figure 4

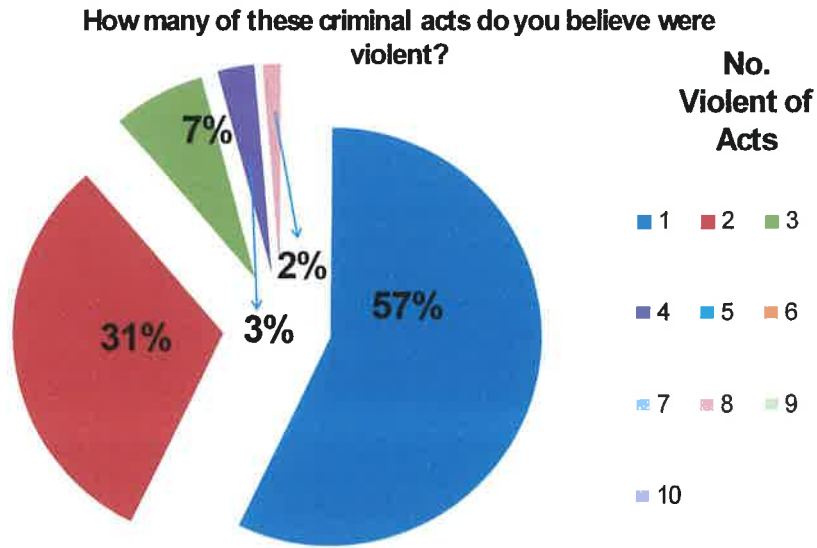
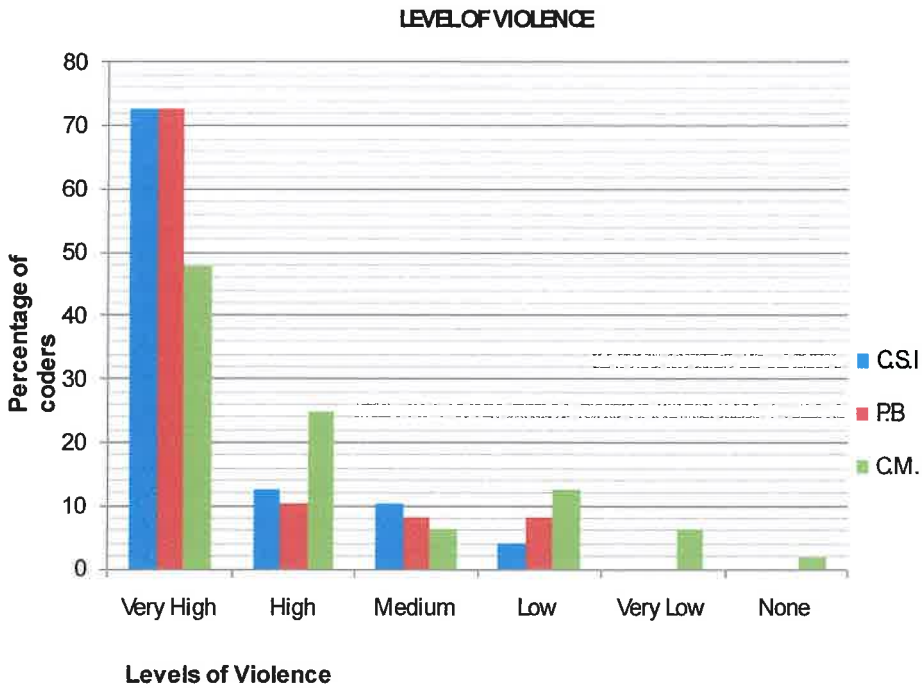


Figure 5



***RQ 2: How are people's perceptions impacted by the portrayal of violent crimes on these shows?***

For our qualitative results the data collected from the 70 participants were analysed according to gender: the 34 male participants and 36 female participants. We used a qualitative analysis to yield greater data and insight into the perceptions of individuals better than quantitative analysis. Also by using gender as a category in our analysis, we also felt that the data would yield greater information on the multiple perceptions of crime and crime dramas held by Trinidadians. The sub categories were formulated from question thirteen and twenty-six in the questionnaires as we felt that these questions highly embodied the theme were of our second research question.

*Is there a bridge between the scenes and reality?*

The 65% of persons surveyed stated that they did see some link between the scene shown to them and reality, while 35% thought that no connection could be made.

Most females stated that they felt crimes are usually committed for petty, selfish and envious reasons. They also felt young persons were increasingly becoming involved in criminal activities. One respondent said: "Murder happens in real life; with the technology present, things that are shown on TV can become a reality." However, not all females saw a link. 18% said that there was no relationship between the scene and real life. They felt that the shows were purely for entertainment purposes.

Many of the males agreed with the females when they said violence was used for personal gain and to solve minor problems. Males also stated that younger persons are responsible for the crime in Trinidad. One person said: "I agree with the above statement because many of the

crimes committed nowadays are done by young ones. Many children are open to a wide variety of weapons.”

15% of males, however, said that they felt the shows were not related to real life situations. They felt the shows were made for a specific age group and contained a level of technology which is not present in Trinidad. One respondent responded: “CSI isn’t that good. We don’t have that level of technology i.e. it is not realistic.”

*The residue of stress, paranoia and fear of crime.*

Participants were also asked about the effects of watching crime dramas on their everyday lives. 22% of the respondents claim to be affected from exposure to crime dramas. The majority, however (77%), stated that there was no effect. Those who said yes stated they were fearful of becoming a victim of crime when they leave their homes. Others were victims of crime or close to someone who was a victim of crime; as a result they have been left with a sense of paranoia and fear.

One of the female respondents said: “Yes it does because a family member of mine was murdered in Trinidad 2 years ago and, by watching some of these crime scenes it reminds you of the reality of life and what my uncle probably had gone through at [the] time of death. Hence, [a] sense of stress, paranoia and fear occurs.” While a male respondent said: “I’ve got friends who were victims of thuggery and robbery. I’ve almost been robbed and I’ve been fearful and paranoid for sometime after the incident. But strikingly, I’ve felt a deep sense of anger and resentment toward anyone fitting my attacker’s profile. Importantly, I’m disappointed with the protective services inability to reduce the extent of these occurrences.”

*See Appendix B4, C1 and C2 for further analysis of the data collected to answer research question 1 and 2*

## CHAPTER FIVE

### DISCUSSION

#### *Analysis of results*

The results observed from the data collected are discussed in relation to the research questions developed earlier and the studies noted in the literature review.

#### *RQ 1: What is the degree of violence depicted in the crime dramas?*

Felson claims that investigative dramas have an elevated level of violent content. Our study sought to ascertain the levels of violence which were presented in the dramas selected. We achieved this through two methods: firstly having coders assess scenes from the three crime dramas: CSI, Prison Break and Criminal Minds with violent content and secondly, distributing questionnaires with questions about the levels of violence within a scene. The results of both research methods corroborated Felson's idea.

The results of the survey suggest that crime dramas depict a high degree of violence within their programming. 58% of the respondents felt that the scene had a high degree of violence. Within this percentage, 40% saw that the violence was exceedingly high. Additionally, through content analysis 72% of our coders found that crime dramas C.S.I and PB had a very high degree of violence. While only 48% saw this in CM. Using the interrater reliability test, we were able to make the assumption that crime dramas on the whole may be highly violent as two out of three of the shows were classed as extremely violent.



Fearing proposed that the media provides an avenue of entertainment which is perverted when the content of the shows alludes to the seriousness of reality. We found the perversion of its capacity to entertain by the inclusion of the 'serious' is denied by the results of our study. 48 persons out of the 60 respondents who watch primetime crime dramas regularly remarked that it provided them with a source of 'entertainment'. This indicated to us that they were not put off by crimes depicted in the shows.

The silver bullet theory suggests that the audience is a passive receiver of information however our research does not show this. Respondents stated that they were very aware of the levels of violence and crime within the shows as mentioned before and more importantly, they were able to identify the violent and criminal acts portrayed in the scene given. Individuals identified up to eight criminal and violent acts in a two minute scene 27 female respondents cited theft as a criminal element and 25 male respondents agreeing. These numbers are evidence to the fact that individuals are aware of the elements within the shows.

Interestingly, the majority of male respondents (28) deemed murder as a violent act apparent within the scene while only 18 females (50%) agreed. Applegate believes that women are the more sensitive of the sexes. But the findings mentioned previously do not support this idea. However, 15 females listed the degree of violence depicted in the scene as very high compared to 13 males. Admittedly, the numbers presented are quite close; but it still illustrates that more females considered the level of violence to be high. These findings maybe interpreted through the assumption that women base their evaluation of crime on moral decisions of fairness, sympathy put forward by Applegate et al.

Both research methods showed murder and physical assault to be the most frequent criminal acts portrayed in the shows. 2 out of the 3 crime dramas were rated as having a high degree of murderous acts. Though physical assault did not meet the standards of the interrater reliability test as being represented in all three crime dramas, within the specific scenes it was seen as being part of the content. In both CSI episode 1 scene 2 and PB episode 1 scene 1, 11 of the coders saw its presence. Our respondents and coders were able to analyse and identify the elements within the crime dramas which made the shows highly violent. These findings again vary from the silver bullet theory's claim that the audience are passive receivers of information.

To Dittman the images within the shows transmit different meanings to different people. Gunter and Forgas add to Dittman's work with their belief that people fit different personality profiles so that some individuals are more or less aggressive than others. Forgas believes that because of this they are able to identify aggressive elements within others and shows. Our coders identified verbal and physical aggression within the dramas. This can indicate they are either used to or not used to a high amount of violence in their personal life. Though our results are not conclusive as representing all three crime dramas, within certain scenes these acts were identified as having a major presence. For example, though 'CM' was deemed as having no verbal aggression, in episode 2 scene 1, 9 persons identified the scene as high in verbal aggression whereas in episode 1 scene 1, 11 respondents thought there was no verbal aggression.

It is clear from the analysis of the data collected that the crime dramas examined contained a high degree of violence.

***RQ 2: How are people's perceptions impacted by the portrayal of violent crimes on these shows?***

The literature review contains numerous sources which claim that there is some link between people's perception and crime dramas. Busselle, Silverblatt, Bandura and Berkowitz are just a few of these researchers. Shrum is another researcher who believes that there is a link between what the audience internalises on television and their beliefs and attitudes about what they see. It means that the audience make connections between what they see on crime dramas and real crime situations. This study has found that 66% of individuals surveyed stated that they believe crime dramas reflect a sense of reality. Our respondents were in agreement with Shrum.

Additionally, Dorfman and Schiraldi also lend ideas similar to Shrum et al because they believe that the violent pictures one is exposed to through crime dramas affects one's behaviour and views of society. Surprisingly, however, our results do not reflect this notion. We found that though the majority of our respondents believe that crime dramas reflect a sense of reality, it in no way affects their views of crime in Trinidad. 58% of the respondents have stated that crime dramas do not affect their interpretation of crime in Trinidad. One participant summarized this by saying: "It seems too far fetched because all of the TV shows especially those classified as dramas tend to stretch reality for entertainment purposes."

Cultivation Theory states that violence shown by the media promotes paranoia and counters notions of safe surroundings. Our findings suggest that this is not true for people in Trinidad. A startling 77% declared that exposure to crime dramas do not project any sense of stress, paranoia or fear of crime in their daily lives. They experienced what Silverbatt calls the "no-effects theory" because they believe crime dramas are fabricated and have no effect on their daily lives.

To answer Chadee and Ditton's question, we have found that our respondents are not 'gloomy' as a result of watching prime time crime dramas.

In addition, Newhagen and Reeves' study found that news stories with violent images had a profound effect on the minds of their subjects. We found in our study that most of the coders did not recall if there was any background music within a scene. The three shows yielded unanimous data as all three were deemed as not having background music although music was present within each scene. Our findings may reflect Newhagen and Reeves' idea that violent images have a profound effect on the audience. Our coders may have ignored the presence of the music because of the violent images in the scenes.

Additionally Fearing's assumption that television provides the audience with a means of entertainment proved true in our study. As shown above, 80% of our respondents claimed that they used the medium for entertainment purposes. The content analysis provided us with evidence that certain elements within the crime dramas are geared towards communicating specific meanings about crime and violence. Coders identified that crime dramas cast the crime scenes in dark lighting even when it was enacted in the day. Two out of the three shows (CSI and PB) were rated as using dark lighting. Bordwell et al sees that certain creative elements within dramas communicate specific messages which provide an audience with additional information about a scene. Temple sees that this 'information' as capable of manipulating an individual's cognitive processes. Using dark lighting supports the scenes objective: to communicate that something terrible is happening.

We also deciphered from our content analysis that verbal expressions: figurative and non-standard phrases were not identified as being present within the crime dramas CSI and CM. Interestingly we found that PB was seen as having the highest inclusion of non standard phrases and figurative language. We believe this is because the show is set in a Caribbean environment (Panama), so our Trinidadian coders could identify certain nuances in expression. Out of the four scenes shown, the last three scenes had no less than ten of the coders identifying the use of figurative language and non standard phrases within the crime drama. Additionally, the coders were able to identify more than one non standard phrase. Buckingham's study proposes that one's interpretation of the media partly depends on their level of media literacy. We purport that Trinidadians may not be fully literate in interpreting the media due to cultural barriers.

Richard Gerrig and William Horton purported that community membership provides individuals who belong to particular culture communities with certain knowledge. It helps inform one's perceptions of words, ideas and meanings by accessing a shared cultural background. We asked the respondents which group they thought would have a better chance of interpreting the message sent via crime dramas; an American audience or a Trinidadian audience. 61% responded that an American audience was in a position to understand the shows better than themselves because as one respondent said 'it was made for them, made by their culture.' People recognized that certain things would escape their understandings because their lives as another respondent commented 'are very apart from that environment' and they were relying on imaginary interpretations of crime while 'Americans live with the reality day to day'. It must be noted that 27% remarked that they did not know which audience was in a better position to interpret the shows.

In conclusion, we found that our respondents use prime time crime dramas as a source of entertainment, and though their perceptions of crime are shaped from its existence within their social space and their personal experiences, it was not influenced by their viewing of prime time crime dramas. We have ascertained that ones culture may assist ones level of media literacy and there is a possibility that the nuances of the violent content in crime dramas may be ignored by our respondents because the shows depict an alien culture.

### *Limitations of this study*

One of the main limitations of this study was the sample used. The questionnaires were distributed to 70 persons. This is a small sample but it stands as our representation of the population in Trinidad given the limited time to implement the research. Thus, the sample cannot be deemed as yielding data which can be seen as characteristic of Trinidadians as a whole.

Moreover, even though group members closely supervised the completion of each questionnaire respondents may not have been completely truthful especially for sensitive questions which dealt with the ways in which crime dramas and crime personally affected them. The length of the survey also played a role in the way respondents answered. Many individuals were not willing to give detailed responses to the open ended questions which they said were too lengthy. This may have further restricted the results of the study.

Finally, the time frame given for completion of the thesis posed a problem. Our research was a complex fusion of a triangulation of research methods: surveys and content analysis which demanded a lot of work. Although both methods gave the group great insight into our topic, given more time in-depth interviews could have been utilised to obtain further data on people's perceptions. Additionally, instead of using a cross sectional survey design, we could have

implemented a longitudinal study which would have yielded more data and stimulated greater analysis.

## **CHAPTER SIX**

### **CONCLUSION**

Chadee's and Ditton's quest to discover "Why are people so gloomy?" about their chances of becoming a victim of crime in Trinidad was not answered by this study. Our research was unable to substantiate their supposition that the media played a role in this phenomenon. Though our research did not show that a specific genre of television programming made people 'gloomy', we were still able to meet the other criteria of our study. We conducted an investigation into three prime time crime dramas and observed how crime and violence in these shows affected people's perception of crime in Trinidad.

As stated in our introduction, crime dramas are a popular genre of entertainment. Our study used a sample of these shows: Prison Break, CSI (Las Vegas) and Criminal Minds to conduct our research into the effects crime dramas have on Trinidadian's perception of crime. After compiling information which would allow us to analyze any data gathered in our study, we were able to transform our initial efforts into a coherent theoretical framework which provides our study with a credible foundation.

The research design for our study encompassed two main research methods: textual analysis which was further narrowed into content analysis, and survey research in the form of questionnaires. Both methods allowed us to acquire valuable insight into the way people's perceptions are shaped by crime dramas. It can be said that this project examined a phenomenon which has never been investigated in connection to Trinidad; the effects of crime dramas on a Trinidadian audience. We are certain that our efforts will add to the void in research in this area



of media studies and also build on Chadee's and Ditton's fear of crime research which was mentioned before.

We realize that apart from our miniature sample, a topic as complex as ours needs to be continuously examined over a period of time. Thus, we acknowledge that our study was limited in these respects, so our results can not be seen as stringently applicable to representing the perceptions of all Trinidadians. We would like to suggest that if any future research is to be done in this area, researchers could think about utilizing a longitudinal study to collect data. This may prove to be more effective as cross-sectional surveys like the one used in our study, can only record respondents' perceptions at one point of time. It fails to take into consideration the altering or constant changes which a person's perception undergoes.

The results gathered concluded that the shows examined contain a high degree of violence. We have also uncovered that one's cultural background may dictate how a person understands certain elements within crime dramas. Additionally, our respondents can be seen as not being passive receivers of information. Most of our survey participants clearly stated that they were fully aware of all the violent content they are consuming from watching crime dramas. Trinidadians also seem to have recognized that the level of violence in crime dramas is high and they believe that they are not affected by this.

Contrary to our initial belief, crime dramas do not have an impact on people's perception of crime and violence in Trinidad. We saw that Trinidadians are aware that crime exists separately within their social sphere and in the media and we have also deduced that crime dramas are a definite source of entertainment for Trinidadians.

In essence, our study has provided us with answers to the research questions posited in our introduction. We have calculated that prime time crime dramas have no effect on people's perception of crime in Trinidad. Moreover, we have uncovered many elements which have assisted with our estimation of the desensitization of Trinidadian's to crime and also charted the high level of crime depicted in the dramas. In closing, we trust that our efforts will provide a valid and significant foundation for further analysis into media studies in Trinidad.

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# Appendices



## Appendix A1

**Simple Study** done on twenty Trinidadian respondents.

1. Do you think that the crime situation in Trinidad has become a critical social issue for its citizens?

Yes  No

2. Has crime in Trinidad made you fearful of your surroundings? Yes  No

3. Have you noticed any changes in the nature of crime in Trinidad? Yes  No

(b) What changes have you noticed? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Do you watch prime time crime dramas regularly? Yes  No

5. Which crime dramas do you watch? Yes  No

Prison Break

C.S.I. (Las Vegas)

Criminal Minds

Monk

Other /s  \_\_\_\_\_

## Appendix A2

### Results of simple study in Appendix A1

Figure 49

Question 2: Has crime in Trinidad made you fearful of your surroundings?

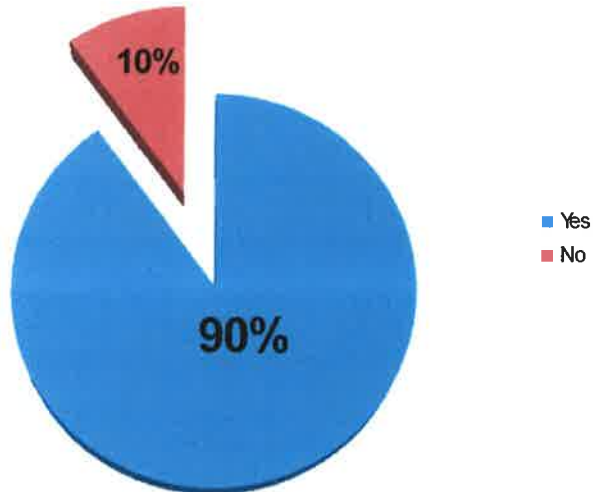


Figure 50

4. Do you watch prime time crime dramas regularly?

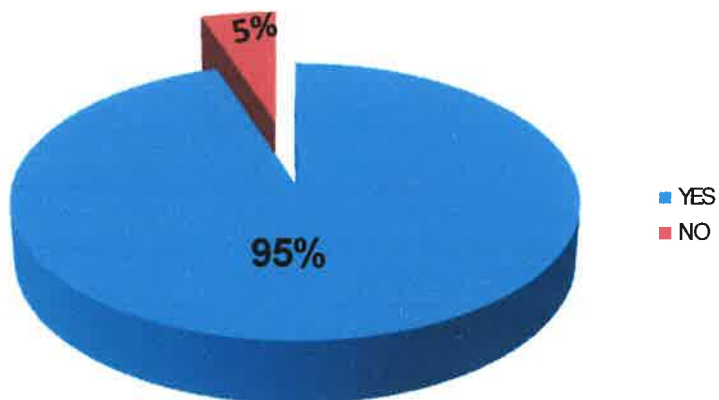
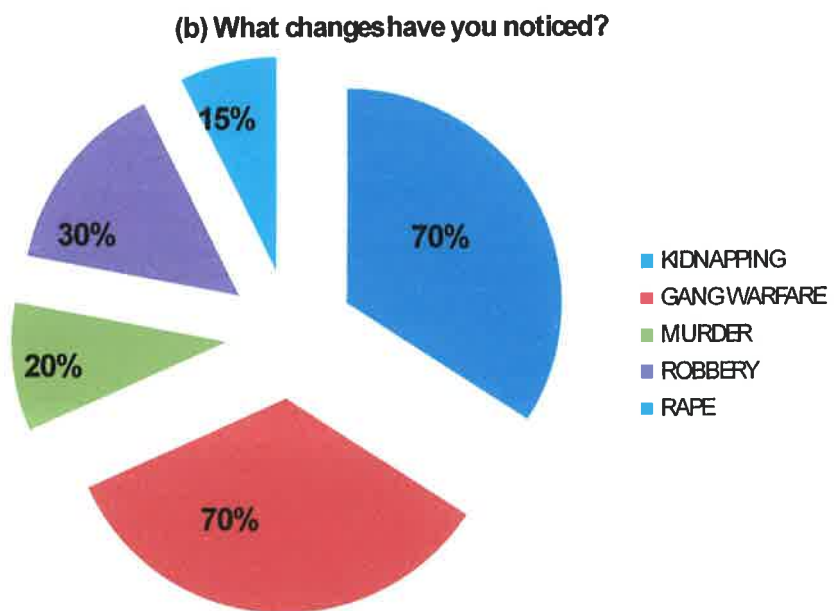


Figure 51



## Appendix A3

### Description of Scenes from C.S.I, Prison Break and Criminal Minds used in research

#### **Prison Break Episode 1 Scene 1 (0.33-2.33 minutes)**

is night-time at a Panamanian prison and a gang of men are gathered to witness a fight by two in-mates. Simultaneously Lincoln Burrows is talking to an attorney elsewhere. He tells him that the prison that his brother is held in holds the vilest prisoner in Panama. The scene shifts back to the prison where his brother is soaking in the rain and looking at the fight which ends in the death of one of the prisoners.

#### **Prison Break Episode 1 Scene 2 (13.00-15.00 minutes)**

Michael Scofield is standing in a line with other prisoners facing the head man in a room. He is intimidating them with a chicken foot in hand which he explains is a symbol that a fight will ensue. One of the prisoners is frightened and he urinates on himself causing the head man becomes enraged and subsequently threatens and attacks him. The prisoner is then dragged away.

#### **Prison Break Episode 2 Scene 1 (1.49-3.49 minutes)**

A group of prisoners was standing in line waiting to receive their share of water because they were parched. A black man approached another prisoner eating a piece of bread and demanded that he pay a fee for his life. The other prisoner talked back to the black man who proceeded to push him down. This causes him to fall back against a barrel of water which spills over. The head man sees the occurrence and calms the rest of prisoners by saying that more water would be available the following day. Then a white male raised a combative query about the water to the head man who then suppresses the white male's outburst..

### **Prison Break Episode 2 Scene 2 (40.24 -42.24 minutes)**

Lincoln Burrows walks into a room where a woman is waiting for him. She demands some answers from him and then pulls out a gun as a persuasive measure. She then demands his cooperation and then pulls out a gun. He gives it to her and after she leaves, pulls out an identical copy. The scene then shifts to the head prisoner who is fondling some rosary beads. Two prisoners come into the room dragging the prisoner who made the outburst in an earlier scene. Then two prisoners held the man's head forcefully into a bucket and drowned him.

### **CSI Las Vegas Episode 1 Scene 1(0.00-2.00 minutes)**

A phone rings and a woman is cowering in fear in a dark room listening to the message a man is leaving on her answering machine. She runs to the closet to hide and hands grab her from above. The scene shifts to two crime-scene investigators taking pictures of the woman dead in a bathe-tub.

### **CSI Las Vegas Episode 1 Scene 2 ( 25.20- 27.20 minutes)**

Two crime scene investigators walk into a deserted apartment. One gets a phone call and goes outside while the other goes to the kitchen where he sees something strange on the ground and proceeds to go through the garbage in an effort to identify what the substance was. A man descends from the ceiling and proceeds to attack the man in the kitchen. He eventually pushes him out of a two-storey window. The other investigator runs into the kitchen after hearing the noise and seeing his colleague go out the window. He pulls his gun. He sees no one and runs outside to help his colleague.

### **CSI Las Vegas Episode 2 Scene 1 (39.37-41.37 minutes)**

Crime-scene investigators are searching through a house when one finds a pink pen with blood on it. The scene shifts to a police station where two small children (sisters) are being questioned. At first they are not forth-

...coming with any information but later they confess that it was their mother that stole a cat from an old woman and then killed her (which is seen in a flashback).

### **SI Las Vegas Episode 2 Scene 2 (41.38-43-38 minutes)**

...crime-scene investigator tells the two girls about how finger-prints can identify a murderer. One of the girls confesses that her sister murdered the old woman. The sister then proclaims that she killed the old woman because she refused to give them a cat (which is seen in a flashback). The flashback also shows the girl jumping on the old woman and stabbing her with a pink pen and wiping blood on her t-shirt.

### **Criminal Minds Episode 1 Scene 1 (26.45- 28-45 minutes)**

...an officer approaches a man walking at night and demands that he halts. The man shoots the officer and the scene shifts to a black man who hears the gunshots and gives a gun and instructions to a woman to stay in the room and use the gun if anyone enters. He leaves hurriedly and chases the shooter and gun-fire is exchanged. The shooter gets away and the black man runs back to the officer, and checks him for signs of life. He then calls for assistance using the officer's radio. He then goes back into the room where the woman pulls the gun on him.

### **Criminal Minds Episode 1 Scene 2 (39.49- 41.49 minutes)**

...two men are softly speaking about subduing a police man in the room. The scene shifts to a group of people who are watching this event via a surveillance camera. The scene again shifts to the officer asking a man using a computer some questions. The people who are watching the video surveillance call one of their female co-workers inside the building who was also being watched. The scene shifts back to the officer who suspects that the man is about to be apprehended and he takes a male hostage using his gun. The people monitoring the officer via the surveillance camera hurry to the scene which is unfolding while the female co-worker sneaks up behind the officer and shoots him.

### **Criminal Minds Episode 2 Scene 1 (31.33 – 33.33 minutes)**

A group of investigators are discussing the abduction of a woman and they realize that the abductor has taken one of their fellow investigators. The scene then shifts to the aforementioned female investigator in a parking lot being abducted by a man who hits her and ties her up. He places her in a van with another woman and drives off.

### **Criminal Minds Episode 2 Scene 2 (26.42- 28.42 minutes)**

Investigators are conversing about the nature of crimes committed by a man and are assessing the cause of his actions. The scene then shifts to a woman who is in a car having a conversation with someone on her phone. The car then is hit from behind by a white van. The man driving the van apologizes for his negligence and then requests that they both exchange insurance information. As the woman leans into her car the man hits her over the head with an object and then drags her limp body to the van.

## Appendix B1

### Coding Sheet used in Content Analysis

ORDER \_\_\_\_ CRIME DRAMA \_\_\_\_\_ EPISODE \_\_\_\_\_  
SCENE \_\_\_\_\_

**Violence:** Very High  High  Medium  Low  Very Low  None

**Types of Crimes:** Murder  Domestic Violence  Sexual Harassment  Rape

Robbery  Blackmail  Kidnapping

Assault: Physical  Other

Verbal

Psychological

**Aggression:** *Physical* - Very High  High  Medium  Low  Very Low  None

*Verbal* - Very High  High  Medium  Low  Very Low  None

**No. of Criminals:** 1  2  3  4  5  >5

**No. of Victims:** 1  2  3  4  5  >5

**No. of Aggressors:** 1  2  3  4  5  >5

**Criminal 1:** Gender - Female  Male

**Criminal 2:** Gender - Female  Male

Adult  Teenager  Child

Adult  Teenager  Child

Ethnicity- Black

Ethnicity- Black



Hispanic

Caucasian

Chinese

Indian

Mixed

Other

Hispanic

Caucasian

Chinese

Indian

Mixed

Other

**Victim 1:** Gender - Female  Male

Adult  Teenager  Child

Ethnicity- Black

Hispanic

Caucasian

Chinese

Indian

Mixed

Other

**Victim 2:** Gender - Female  Male

Adult  Teenager  Child

Ethnicity- Black

Hispanic

Caucasian

Chinese

Indian

Mixed

Other

**Aggressor 1:** Gender - Female  Male

Adult  Teenager  Child

Ethnicity- Black

Hispanic

Caucasian

Chinese

**Aggressor 2:** Gender - Female  Male

Adult  Teenager  Child

Ethnicity- Black

Hispanic

Caucasian

Chinese

Indian

Indian

Mixed

Mixed

Other

Other

) **No. of Weapons:** 0  1  2  3  4  5  >5

) **Types of Weapons:** Gun  Knife  Blunt object  Other  \_\_\_\_\_

) **Blood:** Very High  High  Medium  Low  Very Low  None

) **Facial Expression:** *Criminal 1* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

*Victim 1* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

*Aggressor 1* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

*Criminal 2* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

*Victim 2* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

*Aggressor 2* - Fear  Anger  Relaxed  Surprise  Sadness

Happiness  Other  \_\_\_\_\_ None

4) **Background Music:** Rap  Rock  Hip Hop  Pop  Reggae  Latin Music   
Classical  R&B  Jazz  Instrumental  Instrumental Rap   
Instrumental Rock  Instrumental Hip Hop  Instrumental Pop   
Instrumental Reggae  Instrumental Latin Music  None

5) **Extras:** Dense  Average  Sparse  None

6) **Lighting:** High-Key  Fill Light  Low-Key

7) **Time of Day** Morning  Midday/Afternoon  Night  Unknown

8) **Figurative Language:** Sarcasm  Metaphor  Cliché  Other  None

9) **Non Standard Phrases:** Foreign Language  Expletives  Slang  Dialect   
Other  None

## Appendix B2

### Coding Manual used in Content Analysis

Violence: According to Dickinson, defining violence is quite “ambiguous” and this is linked to our study. A definition of a word like violence is usually based on one’s perception of the term. However, for the purpose of this study violence will be defined as an act which is aimed at harming another person: intentionally or unintentionally.

- a. Very High: Any degree of violence which is extraordinarily high or exceptionally greater than the usual or expected standard.
- b. High: Any degree of violence which exceeds the accepted or expected standard.
- c. Medium: Any degree of violence which constitutes the accepted or expected standard pattern.
- d. Low: Any degree of violence which is situated or placed below the normal standard.
- e. Very Low: Any degree of violence which is extraordinarily low or exceptionally less than the usual or expected standard.
- f. None: Where no measure of violence is observed.

Aggression: Forceful, attacking behaviour either constructively self assertive and self protective or destructively hostile to others or oneself. Aggression can be either physical or verbal, and behaviour is classified as aggression even if it does not actually succeed in causing harm or pain.

2.1 Verbal Aggression: Oral aggression or forceful, attacking behaviour through the use of offensive words.

- a. Very High: Same as above
- b. High: Same as above
- c. Medium: Same as above
- d. Low: Same as above
- e. Very Low: Same as above
- f. None: Same as above

2.2 Physical Aggression: Forceful, attacking behaviour involving bodily harm.

- a. Very High: Same as above
- b. High: Same as above
- c. Medium: Same as above
- d. Low: Same as above
- e. Very Low: Same as above
- f. None: Same as above

Classes of Violence: This refers to the groups or categories of violence.

3.1 Murder: An act of violence against another person which results in the death of that person.

3.2 Domestic Violence: This is any kind of violence which is aimed at abusing one's intimate or marital partner. This type of violence according to the Canadian Red Cross is not limited to the physical abuse but extends into sexual, psychological as well as economic abuse.

3.3 Sexual Harassment: Sexual Harassment can be seen as an unwanted, offensive and persistent conduct of a sexual nature. Sexual harassment can be verbal (the most common form) such as teasing, vulgar remarks, requests for dates, sexual innuendoes; non-verbal, such as sexually-suggestive gestures; or physical, such as touching or pinching. The most serious incidents are attempted or actual rape.

3.4 Rape: The term, rape, refers to crimes of aggression which are acted out in sexual ways. In the large majority of cases, these crimes are enacted by adult men against women and girls. However, rape can also occur between adults and children.

3.5 Robbery: is the unlawful taking of property that is in immediate possession or presence of another person by force or threat of force. There are two degrees of this crime, namely armed robbery (the use or threatened use of a deadly weapon), and unarmed robbery (generally carried out without the use of a weapon)

3.6 Kidnapping: a criminal offense involving holding a person against his or her will, either by force, fraud, or intimidation.

3.7 Blackmail: Extortion of money or something of value from an individual by the threat of exposing a criminal act or disreputable information

3.8 Assault: An attempt by one individual to willfully harm another; unlawfully threatening or attempting to injure another.

- a. Physical Assault: Adapted from the Oshman and Mirisola, LLP's persona injury glossary, physical assault will be defined as an attempt by one individual to willfully harm or threat to harm another individual, together with the actual ability to exact physical injury to that person.
- b. Verbal Assault: to attack or abuse orally, or through the use of words.
- c. Psychological assault: An attack on another individual manipulating or projected to affect the mind or emotions.
- d. Other: Any additional assault or attempt to harm or injure another that does not fall into the previously defined categories.

) Criminal: A person or group engaging in or knowingly profiting from some form unlawful activity.

4.1 Gender: Male or Female

4.2 Ethnicity: Of or relating to sizable groups of people sharing a common and distinctive racial, national, religious, linguistic, or cultural heritage. Such groups include:

- a. Black: A person belonging to a racial group descended from African peoples having brown to black skin.
- b. Hispanic: Spanish-speaking peoples, of or relating to Spain, or the Spanish-speaking Latin American people or culture.
- c. Caucasian: A person belonging to the white race.
- d. Chinese: A person of Chinese ancestry or belonging to the Chinese ethnic group.
- e. Indian A person of Indian ancestry or belonging to the Indian ethnic group.
- f. Mixed: A person of mixed ancestry or belonging to more than one ethnic group.
- g. Other: Any person belonging to a group other than the ones defined.

4.3 Age:

- a. Adult (twenty years and over),
- b. Teenager (thirteen to nineteen years),
- c. Child (twelve and under).

Victim: A person or group on the receiving end or suffers any form of loss, damage or pain due to some form of unlawful activity.

5.1. Gender: same as above

5.2. Ethnicity: same as above

5.3. Age: same as above

Aggressor: someone who attacks. It can also be a confident assertive person who acts as instigator.

6.1. Gender: same as above

6.2. Ethnicity: same as above

6.3. Age: same as above

Weapon: Any tool employed to injure, defeat, or destroy an adversary. Metaphorically, it can be anything used to damage another.

7.1. Gun: weapon consisting essentially of a metal tube from which a bullet is fired.

7.2. Knife: A cutting tool consisting of a sharp blade attached to a handle. This utensil may also be used to cut, stab or wound another person.

7.3. Blunt object: An instrument which is usually heavy and not sharp, used to bludgeon another individual.

7.4. Other: Any other tool employed to cause injury that was not previously defined.

Facial expression: A type of paralanguage that assists in communication by conveying emotions through the manipulation of the quality and direction of the eyes and eyebrows, as well as the manipulation of the muscles that control the mouth and jaw.

8.1. Fear: The feeling of anxiety and agitation caused by the presence or nearness of danger, evil or pain.

- 8.2. Anger: A feeling of displeasure resulting from injury, mistreatment, opposition and usually shows itself in a desire to fight back.
- 8.3. Relaxed: A state of composure where there is no outward appearance of any form of emotion.
- 8.4 Surprise: A state of wonder, astonishment, or amazement, as a result of something sudden and/or unanticipated.
- 8.5 Sadness: A mood of sorrow, melancholy or unhappiness.
- 8.6 Happiness: A cheerful, willing sentiment full of joy and pleasure.
- 8.7 Other: Any other facial expression that was not defined.
- 8.8 None: No facial expression

Background Music: re-existing pieces of music to accompany images. The music fills in the silence and gives the spectator a more complete perceptual experience. It assists in the synchronization of scenes, where making a single rhythm or expressive quality unify both image and sound. The rhythm, melody, harmony and instrumentation of music can strongly affect the viewers' emotional reactions.

) Types of Music:

10.1. Rock Music: The term *rock music* commonly refers to music styles after 1959 predominantly influenced by white musicians. Other major rock-music styles include rock and roll (also known as rock 'n' roll), the first genre of the music; and rhythm-and-blues music (R&B), influenced mainly by Black American musicians. Each of these major genres encompasses a variety of substyles, such as heavy metal, punk, alternative, and grunge.

10.2. Rap or Rap Music: a genre of rhythm-and-blues music (R&B) that consists of rhythmic vocals declaimed over musical accompaniment. The accompaniment generally consists of electronic drum beats combined with samples (digitally isolated sound bites) from other musical recordings. The term hip-hop derives from one of the earliest phrases used in rap.

10.3. Reggae: it's a style of contemporary Caribbean music originating in Jamaica, one of the most influential styles of world popular music. The term reggae is also applied today to reggae's Jamaican antecedent styles, including mento, ska, and rock steady. It features rhythmic syncopated guitar strumming and lively topical lyrics.



10.4. Classical Music: it's a popular term for the Western tradition of art music that began in Europe in the Middle Ages and continues today. It includes symphonies, chamber music, opera, and other serious, artistic music.

10.5. Jazz: a type of music first developed by African Americans around the first decade of the 20th century that has an identifiable history and distinct stylistic evolution. Jazz grew up alongside the blues and popular music, and all these genres overlap in many ways.

10.6. Popular Music: music produced for and sold to a broad audience. Types of popular music include jazz, music from motion pictures and musical comedies, country-and-western music, rhythm-and-blues music (R&B), rock music, and rap (or hip-hop). Shaped by social, economic, and technological forces popular music is closely linked to the social identity of its performers and audiences.

10.7. Hip-Hop: popular music that originated in New York in the early 1980s. Hip-hop is created with scratching (a percussive effect obtained by manually rotating a vinyl record) and heavily accented electronic drums behind a rap vocal.

10.8. Latin American Music: music of Mexico, Central America, South America, and the Caribbean (see West Indies). The region of Latin America contains a rich variety of cultural and musical heritages, including those of lowland Native Americans in the Amazon area and parts of Central America; those of highland Native Americans in Mexico, Guatemala, and the Andes; those of African Americans, especially in the Caribbean, Ecuador, Suriname, Guyana, French Guiana, coastal Venezuela, Colombia, and north-eastern Brazil; and those of people of Spanish and Portuguese descent.

10.9. Rhythm-and-Blues Music or R&B: a variety of different, but related, types of popular music produced and supported primarily by black Americans beginning in the early 1940s (see African American Music). Rhythm-and-blues music, also known simply as rhythm and blues, embraces such genres as jump blues, club blues, black rock and roll, doo wop, soul, Motown, funk, disco, and rap.

10.10. Instrumental Music: music produced by playing on any instrument. These instruments may include electric guitars, synthesizers or any instruments developed after the early 20th century.

) Extras: Those anonymous persons throughout the scenes. They pass by the street, come together for crowded scenes and fill desks in large office sets. In effect they appear in the background to lend reality to the film.

11.1. Sparse: Widely spaced. Not having many.

11.2. Average: Evenly spaced out.

11.3. Dense: Not having much room, or compact.

11.4. None: No extras in scene

) Lighting: An illumination the permits us to see the action and manipulates the mood of the scene. Lighter and darker areas within the scene help create the overall composition of each shot and thus guide our attention to certain objects and actions. Lighting shapes objects by creating highlights and shadows.

12.1. High-Key Lighting: Illumination that creates comparatively little contrast between the light and dark areas of the shot. Shadows are fairly transparent and brightened by full light. (bright)

12.2. Fill light: Illumination from a source less bright than key light, used to soften the scene.

12.3. Low-Key Lighting: Illumination that creates strong contrast between light and dark areas of the shot with deep shadows and little fill light. (dark)

Time of Day: Period within which an event occurs.

13.1. Morning: anytime after midnight but before midday

13.2. Afternoon: anytime after midday but before sun down

13.3. Night: after sundown but before midnight

13.4. Unknown: the time of day can not be identified.

Figurative Language: Use of different figures of speech to connote additional layers of meaning.

14.1. Sarcasm: over emphasis in speech or mocking irony

14.2. Metaphor: The use of a word or phrase to refer to something that it isn't, implying a similarity between the word or phrase used and the thing described, and without the words "like" or "as".

14.3. Cliché: an overused phrase or expression

14.4. Other: Any other figure of speech that does not fall into the categories defined.

14.5. None: There is no evidence of figurative language.

Non-standard phrase: This may include only words/phrases whose misuse is disapproved of by most usage experts, editors, and other arbiters of so-called "correct" English.

15.1. Foreign Language: Any language other than that spoken by the people of a specific place

15.2. Expletives: A profane, vulgar or obscene oath.

15.3. Slang: Language that is outside of conventional usage.

15.4. Dialect: A variety of a language (specifically, often a spoken variety) that is characteristic of a particular area, community or group, often with relatively minor differences in vocabulary, style, spelling and pronunciation

15.5. Other: Any other non-standard phrases that do not fall into the categories defined.

15.6. None: There is no evidence of non-standard phrases.

Blood: Any red liquid/substance in a scene which may allude to the loss of blood by an individual.

a. Very High: Same as above

b. High: Same as above

c. Medium: Same as above

d. Low: Same as above

e. Very Low: Same as above

f. None: Same as above

## Appendix B3

### Survey Questionnaire

1. Gender:    Male                       Female

2. Age (please state): \_\_\_\_\_

3. Nationality (please state): \_\_\_\_\_

4. Is crime prevalent in your community?    Yes                       No

If your answer is YES please list the types of crime prevalent: \_\_\_\_\_

\_\_\_\_\_

5. Have you ever been personally affected by crime?    Yes                       No

6. In terms of gender, age and ethnicity, who do you think are the persons more susceptible to crime in your area? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Do you fall into any of the categories which you have mentioned above?    Yes                       No

8. In terms of gender, age and ethnicity who do you think are the persons more likely to be the perpetrators of crime in your area? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. Do you view prime time crime dramas?    Yes                       No

10. If you answered YES above, please state which prime time crime dramas you watch: \_\_\_\_\_

\_\_\_\_\_

11. Please list the reasons as to why you do or do not view prime time crime dramas. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

12. Would you describe crime dramas as strictly for entertainment purposes? Yes  No

13. Do you believe that the violence in the scene shown before reflects any sense of reality? Yes  No

Please state the reasons for your answer: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

14. Describe the degree of violence depicted in the scene shown before. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

15. How many criminal acts were portrayed in the scene?

1  2  3  4  5  6  7  8  9  10

16. How many of these criminal acts do you believe were violent?

1  2  3  4  5  6  7  8  9  10

17. List all the criminal acts in the scene. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

18. Did the scene support or refute your idea of what a criminal is? \_\_\_\_\_

Please explain your answer: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

19. Please state what else strikes you about the scene you have viewed: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

20. Which of these actions would you classify as violent?

Blackmail

Battering

Rape

Shooting

Explicit language

Stabbing

Strangling

Threats

Robbery

21. Do crime dramas affect your interpretation of violence and crime in Trinidad? Yes  No

22. Do you think that the viewing of crime dramas affect any group in society specifically? Yes  No

List group/s: \_\_\_\_\_

23. Do you believe that repeated exposure to crime dramas desensitize people to crime? Yes  No

24. Can you see similarities in the nature of crime committed in crime dramas and crime committed in Trinidad? I see similarities  I see no similarities

25. Which audience do you believe will have an easier task interpreting the content in crime dramas? American audience  Trinidadian audience

Please state the reasons your answer: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

26. Does exposure to crime dramas project a sense of stress, paranoia or fear of crime in your daily life?

Yes  No

If yes, site an experience where these feelings were evoked: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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## Appendix B4

### Interrater reliability charts and results of content analysis

Within our research design we utilized two research methods; Content Analysis and Survey Questionnaires. In this section of the Appendices we will illustrate a quantity of data which was collected and analysed. The figures which contain the letters (a), (b) (c) and (c#) are the results of the Content Analysis.

The tables which specifically have the letter (a) show the Interrater reliability between the shows C.S.I, Prison Break and Criminal Minds. For each the four of scenes within a show there were 12 coders. So, to ascertain the reliability of each show we multiplied the responses of the twelve coders by the four scenes to get the number 48. Thus, our interrater reliability test for each show as a whole was calculated out of 48. To deem our data as reliable, our results had to show a 70% agreement. 70% of 48 is 33, so we deemed our data reliable if we got no less than 34 responses in favour of a certain element.

The tables marked (b) alludes to the table (a) as it shows how we calculated the coding to arrive at a number which could then be processed through the Inter rater reliability test. The chart illustrates how we condensed the two episodes of one show to arrive at the number 48. Each episode holds 24 responses.

The tables marked (c) illustrates the responses of the twelve coders per scene. Each box contains the number of responses that were derived from the twelve coders. Thus, each box can not hold more than twelve responses. These tables also depict how we got the numbers for the two episodes shown in table (b). Each episode had two scenes and to arrive at the data in chart (b), we simply condensed the two scenes of an episode to arrive at a number.

With some content categories like *Types of Crime* and *Non standard Phrases* we asked coders to list all the elements that they saw, so some scenes may have more than twelve responses. These scenes are marked (c 1),

(c2), (c3) and (c4). Each scene holds the twelve responses of our coders. When we add the two together we arrive at the number 24, which represents one episode.

To achieve interrater reliability for each individual scene we sought 70% agreement between our 12 coders. 70% of 12 is 8, so we deemed our data reliable if we got no less than 9 responses in favour of a content category. The charts with specific boxes highlighted in (c#) illustrates the specific validity for that content category as our content analysis derived validity in some instances according to scenes and in others according to the specific shows.

Figure 8 (a)

Content	Percentage of respondents					
	CSI	Total	Prison Break	Total	Criminal Minds	Total
Very High	35/48x100	72.9%	35/48x100	72.9%	23/48x100	47.9%
High	6/48x100	12.5%	5/48x100	10.4%	12/48	25%
Medium	5/48x100	10.4%	4/48x100	8.3%	3/48	6.25%
Low	2/48x100	4.1%	4/48x100	8.3%	6/48	12.5%
Very Low	-	-	-	-	3/48	6.25%
None	-	-	-	-	1/48	2.08%

Figure 9 (b)

Content	CSI			PRISON BREAK			CRIMINAL MINDS		
	Epi. 1	Epi. 2	Total	Epi. 1	Epi. 2	Total	Epi.1	Epi. 2	Total
<i>VIOLENCE</i>									
<b>VERY HIGH</b>	17	18	35	16	19	35	19	4	23
<b>HIGH</b>	5	1	6	3	2	5	3	9	12
<b>MEDIUM</b>	1	4	5	1	3	4	1	2	3
<b>LOW</b>	1	1	2	4	0	4	1	5	6
<b>VERY LOW</b>	0	0	0	0	0	0	0	3	3
<b>NONE</b>	0	0	0	0	0	0	0	1	1

Figure 10 (c)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>VIOLENCE</i>												
<b>VERY HIGH</b>	9	8	9	9	9	7	10	9	10	9	2	2
<b>HIGH</b>	2	3	0	1	1	2	1	1	1	2	6	3
<b>MEDIUM</b>	1	0	3	1	1	0	1	2	1	0	0	2
<b>LOW</b>	0	1	0	1	1	3	0	0	0	1	2	3
<b>VERY LOW</b>	0	0	0	0	0	0	0	0	0	0	1	2
<b>NONE</b>	0	0	0	0	0	0	0	0	0	0	1	0

Figure 11(a)

Content	Percentage of respondents					
	CSI	Total	Prison Break	Total	Criminal Minds	Total
Physical Aggression						
Very High	4/48 X 100	8.3%	8/48 X 100	16.6%	1/48 X 100	2%
High	22/48X 100	45.8%	26/48 X 100	54.1%	21/48X 100	43.7%
Medium	11/48X 100	22.9%	10/48 X 100	20.8%	16/48 X100	33.3%
Low	8/48 X 100	16.6%	4/48 X 100	8.3%	10/48X100	20.8%
Very Low	2/48 X 100	5%	0/48 X 100	-	0/48X100	-
None	2/ 48X 100	5%	0/48 X 100	-	0/48X100	-
Verbal Aggression						
Very High	1/48 X 100	2%	4/ 48 X 100	8.3%	0/48 X 100	-
High	2/ 48 X 100	5%	13/ 48 X 100	27%	0/ 48 X 100	-
Medium	2/ 48 X 100	5%	5/ 48 X 100	10.4%	1/ 48 X 100	2%
Low	0/ 48 X 100	-	4/ 48 X 100	8.3%	5/ 48 X 100	10.4%
Very Low	0/ 48 X 100	-	0/ 48 X100	-	3/ 48 X 100	6.2%
None	43/ 48 X 100	89.5%	18/ 48 X 100	37.5%	39/ 48 X 100	81.2%

Figure 12 (b)

Content	CSI			PRISON BREAK			CRIMINAL MINDS		
	Epi. 1	Epi. 2	Total	Epi.1	Epi. 2	Total	Epi.1	Epi. 2	Total
<b>AGGRESSION: PHYSICAL</b>									
<b>VERY HIGH</b>	2	2	4	4	4	8	0	1	1
<b>HIGH</b>	13	9	22	14	12	26	9	12	21
<b>MEDIUM</b>	5	6	11	5	5	10	11	5	16
<b>LOW</b>	2	6	8	1	3	4	4	6	10
<b>VERY LOW</b>	1	1	2	0	0	0	0	0	0
<b>NONE</b>	1	0	2	0	0	0	0	0	0
<b>AGGRESSION: VERBAL</b>									
<b>VERY HIGH</b>	0	1	1	1	3	4	0	0	0
<b>HIGH</b>	0	2	2	1	12	13	0	0	0
<b>MEDIUM</b>	0	2	2	2	5	5	1	0	1
<b>LOW</b>	0	0	0	2	4	4	5	0	5
<b>VERY LOW</b>	0	0	0	0	0	0	2	1	3
<b>NONE</b>	24	19	43	18	0	18	16	23	39

Figure 13 (c)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<b>AGGRESSION: PHYSICAL</b>												
<b>VERY HIGH</b>	0	2	1	1	4	0	4	0	0	0	0	1
<b>HIGH</b>	9	4	1	7	5	9	3	9	3	4	6	6
<b>MEDIUM</b>	2	3	2	4	3	2	3	2	7	4	3	2
<b>LOW</b>	1	1	6	0	0	1	2	1	1	3	3	3
<b>VERY LOW</b>	0	1	1	0	0	0	0	0	0	0	0	0
<b>NONE</b>	0	1	1	0	0	0	0	0	1	1	0	0
<b>AGGRESSION: VERBAL</b>												
<b>VERY HIGH</b>	0	0	0	1	1	0	2	1	0	0	0	0
<b>HIGH</b>	0	0	0	2	0	1	9	3	0	0	0	0
<b>MEDIUM</b>	0	0	0	2	0	2	1	4	0	1	0	0
<b>LOW</b>	0	0	0	0	0	2	0	4	2	3	0	0
<b>VERY LOW</b>	0	0	0	0	0	0	0	0	2	0	1	0
<b>NONE</b>	12	12	12	7	11	7	0	0	8	8	11	12

Figure 14 (a)

Content	Percentage of respondents					
	CSI	Total	Prison Break	Total	Criminal Minds	Total
Lighting						
High	7/48 X 100	14.5%	8/ 48 X 100	16.6%	8/ 48 X 100	16.6%
Full Light	5/48 X 100	10.4%	6/ 48 X 100	12.5%	10/ 48 X 100	20.8%
Low	36/ 48 X 100	75%	34/ 48 X 100	70.8%	30/ 48 X 100	62.5%
Time of Day						
Morning	1/ 48 X 100	2%	18/ 48 X 100	37.5%	9/ 48 X 100	18.7%
Afternoon	16/ 48 X 100	33.3%	10/ 48 X 100	20.8%	11/ 48 X 100	22.9%
Evening	28/ 48 X 100	58.3%	4/ 48 X 100	8.3%	18/ 48 X 100	37.5%
Unknown	3/ 48 X 100	6.2%	16/ 48 X 100	33.3%	10/ 48 X 100	20.8%

Figure 15 (b)

Content	CSI			PRISON BREAK			CRIMINAL MINDS		
	Epi. 1	Epi. 2	Total	Epi.1	Epi. 2	Total	Epi.1	Epi. 2	Total
Lighting									
High Key	7	0	7	0	8	8	0	8	8
Full Light	5	0	5	2	4	6	6	4	10
Low Key	12	24	36	22	12	34	18	12	30
Time of Day									
Morning	1	0	1	5	13	18	0	9	9
Afternoon	11	5	16	2	8	10	0	11	11
Evening	10	18	28	4	0	4	17	1	18
Unknown	2	1	3	13	3	16	7	3	10

Figure 16 (c)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Lighting</i>												
<b>High key</b>	0	7	0	0	0	0	8	0	0	0	0	8
<b>Fill Light</b>	0	5	0	0	0	2	4	0	0	6	1	3
<b>Low key</b>	12	0	12	12	12	10	0	12	12	6	11	1
<i>Time of Day</i>												
<b>Morning</b>	0	1	0	0	0	5	11	2	0	0	0	9
<b>Afternoon</b>	2	9	2	3	0	2	1	7	0	0	8	3
<b>Night</b>	10	0	10	8	0	4	0	0	12	5	1	0
<b>Unknown</b>	0	2	0	1	12	1	0	3	0	7	3	0

Figure 17 (c1)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>TYPES OF CRIME</i>												
<b>MURDER</b>	11	0	6	9	8	0	1	4	10	9	0	0
<b>DOMESTIC VIOLENCE</b>	0	0	0	0	6	0	0	0	0	0	0	0
<b>S.HARRASSMENT</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>RAPE</b>	1	1	0	0	0	0	0	0	0	0	0	0
<b>ROBBERY</b>	0	0	4	2	0	0	1	0	0	0	0	0
<b>BLACKMAIL</b>	0	0	0	0	0	0	0	1	0	2	0	0
<b>KIDNAPPING</b>	0	0	0	0	0	0	0	0	0	0	0	7
<b>OTHER</b>	0	0	0	0	0	0	0	0	0	1	0	0
<b>ASSAULT: PHYSICAL</b>	1	11	4	4	0	11	7	8	3	0	11	12
<b>ASSAULT: VERBAL</b>	0	1	2	6	0	2	6	6	0	0	1	0
<b>ASSAULT:PSYCHOLOGICAL</b>	0	0	0	0	0	3	0	3	1	0	0	2
<b>None</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Types of Weapons</i>												
<b>Gun</b>	0	9	0	0	0	0	0	12	12	12	0	0
<b>Knife</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Blunt object</b>	0	0	0	0	0	0	0	0	0	0	9	10
<b>Pen</b>	0	0	12	12	0	0	0	0	0	0	0	0
<b>Hands</b>	10	6	0	0	10	5	7	3	0	0	0	0

<b>Other</b>	0	4	0	0	2	0	5	5	0	0	3	2
--------------	---	---	---	---	---	---	---	---	---	---	---	---

Figure 18 (c2)

<b>Content</b>	<b>CSI</b>				<b>Prison Break</b>				<b>Criminal Minds</b>			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Figurative Language</i>												
<b>Sarcasm</b>	4	0	0	0	0	9	7	0	0	3	0	1
<b>Metaphor</b>	0	0	0	0	5	0	0	3	0	0	0	0
<b>Cliché</b>	0	0	2	1	0	3	3	9	3	0	0	0
<b>Other</b>	0	0	0	4	0	3	0	0	0	0	0	0
<b>None</b>	8	12	10	7	7	0	2	0	9	9	12	11
<i>Non standard Phrases</i>												
<b>Foreign Lang.</b>	0	0	0	0	0	10	3	4	0	0	0	0
<b>Expletives</b>	5	0	0	0	0	7	2	0	0	0	0	0
<b>Slang</b>	0	0	0	0	0	5	11	5	0	0	0	0
<b>Dialect</b>	0	0	0	0	0	7	9	9	0	0	0	0
<b>Other</b>	0	0	0	0	0	0	0	0	3	0	0	0
<b>None</b>	9	12	12	12	12	0	0	0	9	12	12	12



Figure 19 (c3)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Background Music</i>												
<b>Rap</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Rock</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Hip Hop</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Pop</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Reggae</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Classical</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>R&amp;B</b>												
<b>Latin</b>												
<b>Jazz</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental</b>	0	0	4	1	0	0	0	0	2	0	5	4
<b>Instrumental Rap</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental Rock</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental Hip Hop</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental Pop</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental Reggae</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental R&amp;B</b>	0	0	0	0	0	0	0	0	0	0	0	
<b>Instrumental Latin</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Instrumental Jazz</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Other</b>	0	0	2	0	0	0	0	0	0	0	0	0
<b>None</b>	12	12	6	11	12	12	12	12	10	12	7	8
<b>No. of Criminals</b>												
<b>1</b>	12	12	9	8	6	7	8	2	11	12	12	12
<b>2</b>	0	0	0	4	4	4	4	3	1	0	0	0
<b>3</b>	0	0	3	0	0	1	0	6	0	0	0	0
<b>4</b>	0	0	0	0	0	0	0	1	0	0	0	0
<b>&gt;5</b>	0	0	0	0	2	0	0	0	0	0	0	0
<b>No. of Victims</b>												
<b>1</b>	12	12	12	11	11	5	6	4	12	6	7	12
<b>2</b>	0	0	0	1	1	6	6	7	0	6	5	0
<b>3</b>	0	0	0	0	0	1	0	1	0	0	0	0

4	0	0	0	0	0	0	0	0	0	0	0	0
>5	0	0	0	0	0	0	0	0	0	0	0	0

Figure 20 (c 4)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>No. Of Aggressor</i>												
1	12	12	11	12	6	9	2	3	6	0	12	12
2	0	0	1	0	6	3	10	8	6	4	0	0
3	0	0	0	0	0	0	0	1	0	6	0	0
4	0	0	0	0	0	0	0	0	0	0	0	0
>5	0	0	0	0	0	0	0	0	0	2	0	0

Figure 21 (c)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Criminal 1</i>												
<i>Gender</i>												
<b>Male</b>	12	8	0	0	12	12	12	10	12	9	12	12
<b>Female</b>	0	0	12	12	0	0	0	2	0	3	0	0
<i>Age</i>												
<b>Adult</b>	12	7	12	0	12	12	12	12	12	12	12	12
<b>Teenager</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	12	0	0	0	0	0	0	0	0
<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	12	12	7	10	0	0	0	0
<b>Hispanic</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Caucasian</b>	0	0	12	12	0	0	5	2	12	12	12	12
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Other</b>	12	12	0	0	0	0	0	0	0	0	0	0
<i>Criminal 2</i>												
<i>Gender</i>												
<b>Male</b>	0	0	0	0	12	12	9	2	0	7	0	0
<b>Female</b>	0	0	0	0	0	0	0	8	0	0	0	0
<i>Age</i>												
<b>Adult</b>	0	0	0	0	12	12	9	10	0	7	0	0
<b>Teenager</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	0	12	5	2	0	0	0	0
<b>Hispanic</b>	0	0	0	0	8	0	0	0	0	0	0	0
<b>Caucasian</b>	0	0	0	0	2	0	3	8	0	7	0	0
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	2	0	1	0	0	0	0	0
<b>Other</b>	0	0	0	0	0	0	0	0	0	0	0	0

**Figure 22 (c)**

Content	CSI				Prison Break				Criminal Minds			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Victim 1</i>												
<i>Gender</i>												
<b>Male</b>	0	12	0	0	12	12	12	12	12	12	0	0
<b>Female</b>	12	0	12	12	0	0	0	0	0	0	12	12
<i>Age</i>												
<b>Adult</b>	7	12	12	12	12	12	12	12	12	12	12	12
<b>Teenager</b>	5	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Hispanic</b>	0	0	0	0	7	5	0	0	4	0	0	0
<b>Caucasian</b>	12	12	12	12	3	3	12	12	8	12	12	12
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	1	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	0	4	0	0	0	0	0	0
<b>Other</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Victim 2</i>												
<i>Gender</i>												
<b>Male</b>	0	0	0	0	0	12	9	5	0	4	0	0
<b>Female</b>	0	0	0	1	0	0	0	0	3	0	5	0
<i>Age</i>												
<b>Adult</b>	0	0	0	1	0	12	9	5	3	4	5	0
<b>Teenager</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Hispanic</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Caucasian</b>	0	0	0	1	0	12	9	5	3	4	5	0
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Other</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Aggressor 1</i>												
<i>Gender</i>												
<b>Male</b>	7	4	0	0	10	9	11	5	10	3	0	0
<b>Female</b>	0	0	8	5	0	0	0	5	0	6	0	2
<i>Age</i>												
<b>Adult</b>	7	4	8	0	10	9	11	10	10	9	0	2
<b>Teenager</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	5	0	0	0	0	0	0	0	0

<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	4	9	7	5	8	0	0	0
<b>Hispanic</b>	0	0	0	0	5	0	0	0	0	0	0	0

Figure 23 (c)

<b>Content</b>	<b>CSI</b>				<b>PRISON BREAK</b>				<b>CRIMINAL MINDS</b>			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Ethnicity Cont'd</i>												
<b>Caucasian</b>	1	1	8	5	0	0	4	5	2	0	0	2
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	1	0	0	0	0	0	0	0
<b>Other</b>	6	3	0	0	0	0	0	0	0	0	0	0
<i>Aggressor 2</i>												
<i>Gender</i>												
<b>Male</b>	0	0	0	0	0	0	0	1	0	0	0	0
<b>Female</b>	0	0	3	0	0	0	0	3	0	0	0	0
<i>Age</i>												
<b>Adult</b>	0	0	3	0	0	0	0	4	0	0	0	0
<b>Teenager</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Child</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>Ethnicity</i>												
<b>Black</b>	0	0	0	0	0	0	0	1	0	0	0	0
<b>Hispanic</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Caucasian</b>	0	0	3	0	0	0	0	3	0	0	0	0
<b>Chinese</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Indian</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Mixed</b>	0	0	0	0	0	0	0	0	0	0	0	0
<b>Other</b>	0	0	0	0	0	0	0	0	0	0	0	0
<i>No. of Weapons</i>												
<b>0</b>	2	0	0	0	6	0	0	0	0	0	0	0
<b>1</b>	10	9	12	12	3	0	0	12	1	0	12	12
<b>2</b>	0	0	0	0	0	0	0	0	3	1	0	0
<b>3</b>	0	0	0	0	0	0	0	0	8	3	0	0
<b>4</b>	0	0	0	0	0	0	0	0	0	7	0	0
<b>&gt;5</b>	0	0	0	0	0	0	0	0	0	1	0	0
<i>Blood</i>												
<b>Very High</b>	5	0	0	10	0	0	0	0	1	0	0	0
<b>High</b>	5	0	0	2	0	0	0	0	4	3	0	0
<b>Medium</b>	2	0	0	0	0	0	0	0	2	4	0	0
<b>Low</b>	0	3	0	0	0	0	1	0	3	5	2	0

Figure 24 (c)

Content	CSI				PRISON BREAK				CRIMINAL MINDS			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi. 1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Blood cont'd</i>												
<b>Very Low</b>	0	1	0	0	2	0	0	0	2	0	0	0
<b>None</b>	0	8	0	0	10	12	11	12	0	0	10	0

Figure 25 (a)

Content	Percentage of respondents					
	CSI	Total	Prison Break	Total	Criminal Minds	Total
Dense	2/48 x 100	4.1%	23/48x 100	47.9%	0/ 48 x100	-
Average	17/48 x 100	35.4%	25/ 48x 100	52%	23/ 48 x 100	47.9%
Sparse	14/ 48 x 100	29.1%	0/ 48 x100	-	25/ 48 x 100	52%
None	15/ 48 x 100	31.2%	0/ 48 x 100	-	0/ 48 x 100	-

Figure 26 (b)

Content	CSI			PRISON BREAK			CRIMINAL MINDS		
	Epi. 1	Epi. 2	Total	Epi.1	Epi. 2	Total	Epi.1	Epi. 2	Total
Extras									
<b>Dense</b>	0	2	2	15	8	23	0	0	0
<b>Average</b>	0	17	17	9	16	25	18	5	23
<b>Sparse</b>	9	5	14	0	0	0	6	19	25
<b>None</b>	15	0	15	0	0	0	0	0	0

Figure 27 (c)

Content	CSI				Prison Break				Criminal Minds			
	Epi.1 Sc.1	Epi.1 Sc.2	Epi.2 Sc.1	Epi.2 Sc.2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc. 1	Epi.2 Sc. 2	Epi.1 Sc. 1	Epi.1 Sc. 2	Epi.2 Sc.1	Epi.2 Sc.2
<i>Extras</i>												
<b>Dense</b>	0	0	0	2	12	3	7	1	0	0	0	0
<b>Average</b>	0	0	9	8	0	9	5	11	10	8	5	0
<b>Sparse</b>	3	6	3	2	0	0	0	0	2	4	7	12
<b>None</b>	9	6	0	0	0	0	0	0	0	0	0	0

## Appendix C1

### Results of Survey Questionnaires

Figure 28

Describe the degree of violence depicted in the scene shown.

Levels of Violence	VERY HIGH	HIGH	MEDIUM	LOW	VERY LOW	NONE
Total No. of Respondents	28	13	16	11	0	2
MALE	13	7	10	7	0	0
FEMALE	15	6	6	4	0	2

Figure 29

How many criminal acts were portrayed in the scene?

No. of acts	1	2	3	4	5	6	7	8	9	10
Total no. of Respondents	11	33	14	8	1	2	0	1	0	0
MALE	4	17	7	3	1	1	0	1	0	0
FEMALE	7	16	7	5	0	1	0	0	0	0

Figure 30

How many of these criminal acts do you believe were violent?

No. of Violent acts	1	2	3	4	5	6	7	8	9	10
Total no. of Respondents	40	22	5	2	0	0	0	1	0	0
MALE	18	11	3	1	0	0	0	1	0	0
FEMALE	22	11	2	1	0	0	0	0	0	0

Figure 31

List all of the criminal acts.

Criminal Acts	Theft	Murder	Lying to Police	Fleeing Scene	Threats	Assault	Breaking and Entering	Interviewing a minor
Total no. of Respondents	52	46	23	1	5	26	1	3
Male	25	28	12	1	2	8	1	1
Female	27	18	11	0	3	18	0	2

Figure 32

Which of these actions would you classify as violent?

Criminal Acts	BLACKMAIL	BATTERING	RAPE	SHOOTING	EXPLICIT LANG.	STABBING	STRANGLING	THREATS	ROBBERY
Total no. of Respondents	13	67	68	66	24	69	67	36	48
Male	6	33	32	32	12	33	31	20	22
Female	7	34	36	34	12	36	36	16	26

Figure 33

Do you believe that repeated exposure to crime dramas desensitize people to crime?

ANSWERS	YES	NO
TOTAL NO. OF RESPONDENTS	38	32
Male	19	15
Female	19	17



Figure 34

Do crime dramas affect your interpretation of violence in Trinidad?

Answers	YES	NO
Total no. of respondents	31	39
Male	16	18
Female	15	21

Figure 35

Do you view prime time crime dramas?

Gender	Yes	No	Total no. of Male and Female respondents
Male	31	3	34
Female	29	7	36
Total	60	10	70

Figure 35 a

This graph is out 60 respondents. The total of people who watch crime dramas for entertainment.

Gender	Entertainment Purposes	No Reason	Informative	Total no. of Male and Female respondents
Male	26	1	7	34
Female	22	1	3	26
Total	48	2	10	60

Figure 36

Would you describe crime dramas as strictly for entertainment purposes?

Gender	Yes	No	Total no. of Male and Female respondents
Male	29	5	34
Female	27	9	36
Total	56	14	70

Figure 37

Is crime prevalent in your community?

Gender	Yes	No	Total no. of Male and Female respondents
Male	20	14	34
Female	29	7	36
Total	49	21	70

Figure 38

Have you ever been personally affected by crime?

Gender	Yes	No	Total no. of Male and Female respondents
Male	19	15	34
Female	23	13	36
Total	42	28	70

Figure 39

Which audience do you believe will have an easier task interpreting the content in crime dramas?

American audience     Trinidadian audience     Neither     Both     Unsure

Gender	Trinidadian audience	American Audience	Neither	Both	Unsure	Total no. of Male and Female respondents
Male	0	14	4	3	13	34
Female	0	29	0	2	5	36
Total	0	43	4	5	18	70

Figure 40

Does exposure to crime dramas project a sense of stress, paranoia or fear of crime in your daily life?

Gender	Yes	No	Total no. of Male and Female respondents
Male	9	25	34
Female	7	29	36
Total	16	54	70

Figure 41

<b>Male</b>	<b>Female</b>	<b>Total no. of Male and Female respondents</b>
34	36	70

## APPENDIX C2

### Results from Content Analysis and Survey Questionnaires

Figure 42:

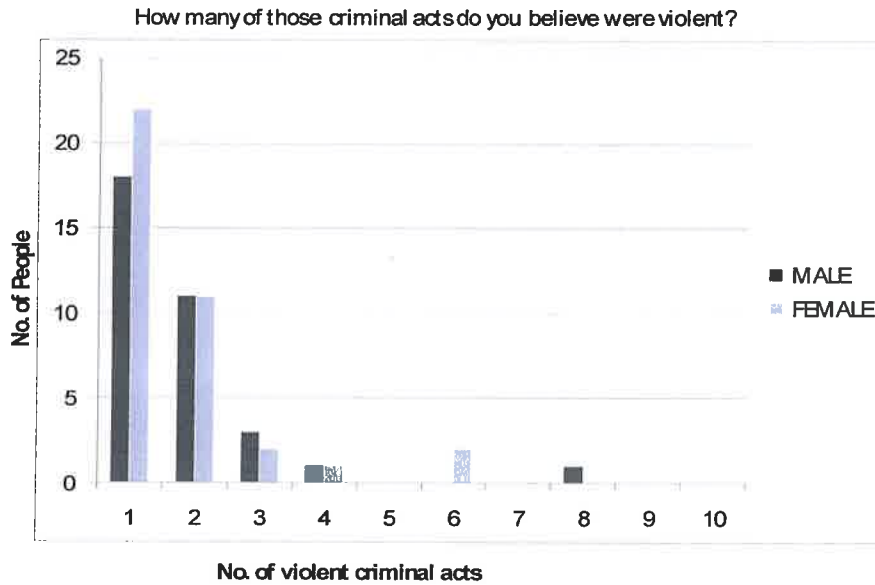


Figure 43

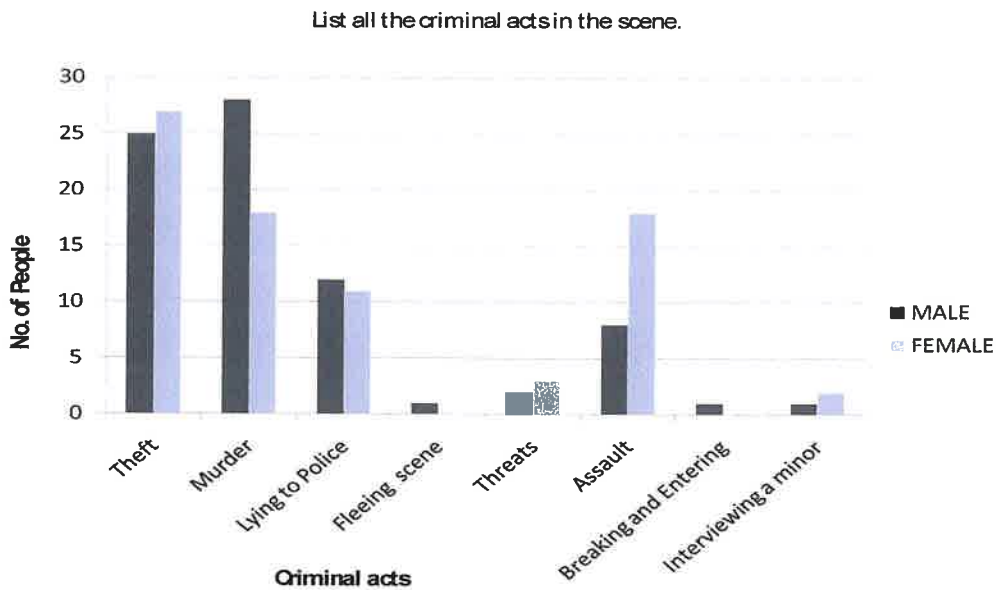


Figure 45

Do crime dramas affect your interpretation of crime in Trinidad?

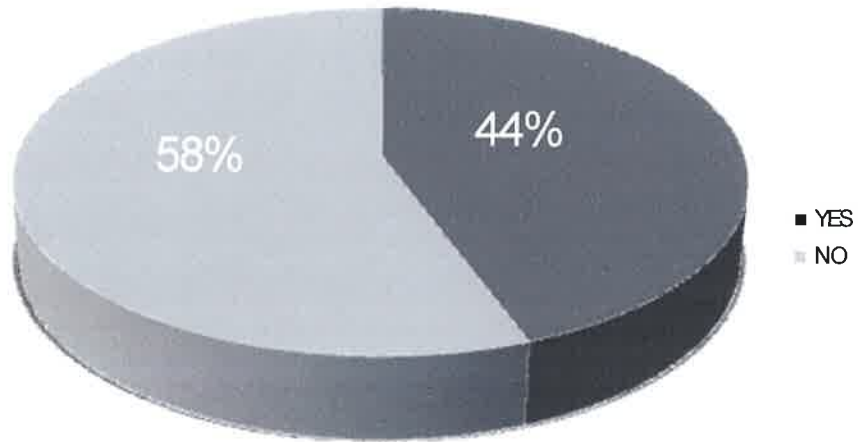


Figure 46

Do crime dramas affect your interpretation of violence in Trinidad?

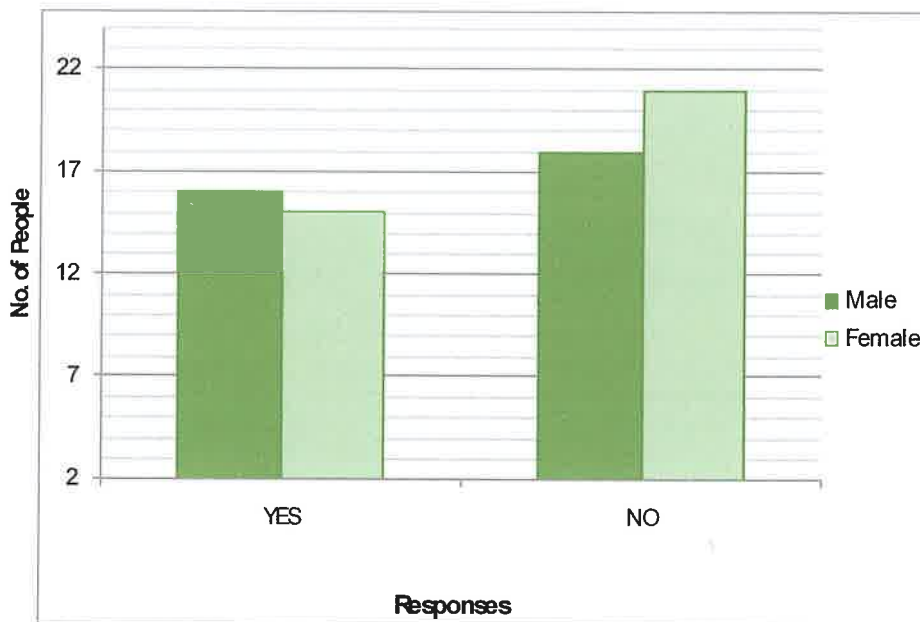


Figure 47

Do you believe that repeated exposure to crime dramas desensitize people to crime?

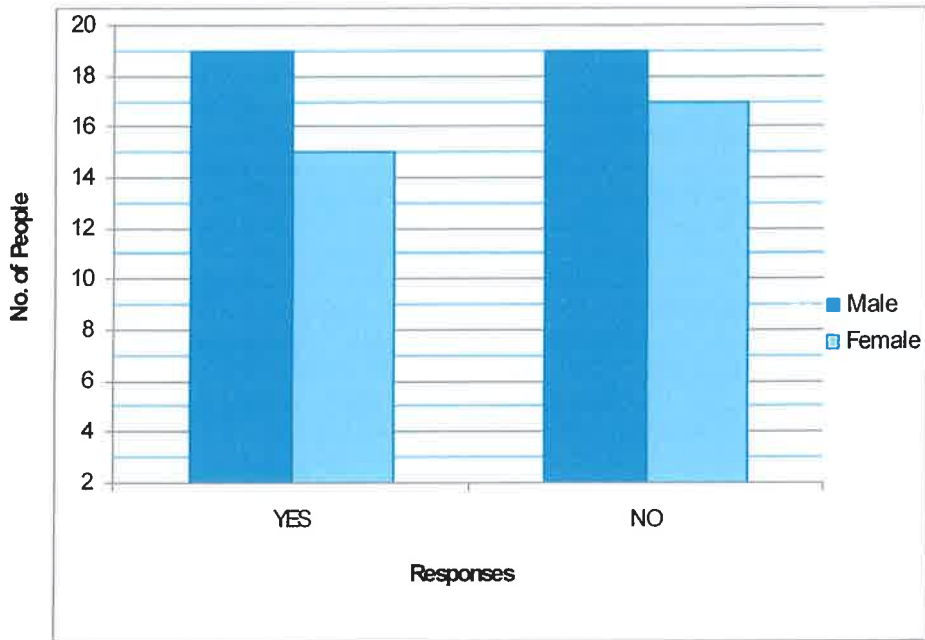


Figure 48

25. Which audience do you believe will have an easier task interpreting the content in crime dramas?

