A Dream is a Wish Your Heart Makes:

How the Disney • Pixar Movie *Coco* changes Intrinsic and Extrinsic Aspirations in Families

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Preface

Ever since I was a little kid, I loved Disney. I still vividly remember my first visit to the cinema to see *Tarzan* when I was 4. Another memory I have is when I visited *The Incredibles 2*, but that was just last weekend. A lot has changed since my childhood, but not my love for Disney movies.

It is this interest and awe for Disney movies that made me want to examine the positive effects these movies might have. At the time I had to choose the subject for my thesis, Disney • Pixar movie *Coco* just came out. There was something about this movie that left me, and everyone else in the cinema, in tears. I could not believe the impact this movie made on this many people, children and parents alike. Writing my master thesis about this impact seemed like the right thing for me to do.

I want to thank my master class supervisor Dr. Rebecca de Leeuw for her shared enthusiasm and help during the process. Also thanks to my fellow students for the joint data collection, because "trouble shared, is trouble halved".

Before you read this thesis, I do need to warn you – especially if you are a Disney fanatic like I am. **This thesis will contain spoilers!** For full enjoyment of the movie, I recommend you to watch *Coco* in advance.

Abstract

The goal of this study was to capture the effects from watching a meaningful Disney movie on intrinsic and extrinsic aspirations and aspirations for meaningful relationships compared to a pleasurable animated movie. In this experiment 83 children (M = 10.83; SD = 1.098) and 59 parents (M = 46.49; SD = 5.174) participated. To examine the effects, a between subjects design was used. Children and their parents saw either *Coco* or *Despicable Me 3* in a cinema, since *Coco* is considered a meaningful movie. *Despicable Me 3* was found to be much less meaningful, so was used as the pleasurable movie is the experiment. After watching the full length movie, all participants filled in a questionnaire capturing their extrinsic (fame, wealth and image) and intrinsic (meaningful relationships, personal growth and community contribution) aspirations. Findings from regression analyses show that watching *Coco* results in lower extrinsic aspirations for parents, compared to watching *Despicable Me 3*. Previous exposure was not found to have a moderating effect, indicating that this effect hold up, even when parents have already seen the movie. This study is the first to examine the effects of a Disney movie on aspirations for both children and their parents.

Keywords: Disney, meaningful movies, intrinsic aspirations, extrinsic aspirations, family, experimental study.

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§1. Introduction

"That is what families are supposed to do, support you." – Miguel in *Coco* (2017)

Today's media landscape is changing immensely. There is an obvious decline in the hours that people watch traditional television, due to the increase of digital competition (Kelley, 2014). However, by looking at the growing popularity of streaming platforms like Netflix, it can be noted that movies are still very popular (Dunn, 2017; Roderick, 2018). On top of that, these platforms make it easier for subscribers to watch their favorite movies whenever they like (Dunn, 2017). Netflix acknowledged that in the process of building their brand, offering Disney movies on the platform was really important, because of Disney's popularity (Mason, 2017; NG, 2017). With Disney • Pixar's most recent movie *Coco* receiving "The Purpose Award" from the Greater Good Magazine (Smith et al., 2018), it might be suggests that Disney movies could be more than just entertainment.

In traditional media studies, the reason people watch movies is often looked at from a *hedonic* point of view. In this case there is a focus on one's enjoyment and the positive affect the movie raises (Oliver & Hartmann, 2010). However, in addition to watching movies for enjoyment, people are also found to turn to entertainment to gain greater insight in life and have meaningful experiences (Oliver & Raney, 2011). Following these newer trends in media literature, it is suggested that movies that give the viewer an improved understanding of their lives can be seen as *meaningful* movies (Oliver & Hartmann, 2010; Oliver & Raney, 2011). These types of movies often talk about challenging topics in life, like death, morality and the importance of values (Rieger et al., 2015). By doing so, meaningful movies are often moving (Bartsch & Hartmann, 2015) and show the viewers why life should not be taken for granted (Oliver & Hartmann, 2010).

According to Oliver and Raney (2011) these meaningful experiences can be seen as *eudaimonic* gratifications, following Aristotle's distinction between feeling good (hedonic) and living well (eudaimonic). In his philosophy, it was suggested that eudaimonic living requires one to pursue intrinsic aspirations, like personal growth, meaningful relationships and community contribution (Ryan, Huta, & Deci, 2008). This might lead to the idea that meaningful experiences in entertainment will lead to an increase in intrinsic aspirations as

well. However, most research about meaningful movies is done on adults, so there is barely any information about how meaningful movies influence children's aspirations.

According to Ward (2002) a source of meaningful entertainment that fits children really well is Disney. In many of these animated movies, it is shown how important it is to value family relationships and to make sacrifices for one another (Tanner, Haddock, Zimmerman, & Lund, 2003). Similar to themes that are characteristic to meaningful movies, Disney movies often show intrinsic themes such as personal growth, meaningful relationships and community contribution (Mason, 2017; Praderio, 2016; Zurcher, Webb, & Robinson, 2018).Thus these animations could possibly give the viewers, instead of merely enjoyment, a meaningful experience to gain understanding of their lives as well, just like other meaningful movies do (Oliver, Hartmann, & Woolley, 2012). Seeing these intrinsic themes in Disney movies might lead children to take the content of the movies as life lessons, and therefore the movies possibly lead to the children holding higher aspirations for meaningful relationships and higher intrinsic aspirations in general.

Besides its strong meaningful messages, Disney's animated movies are also very popular amongst both children and adults (Mason, 2017). Disney was even listed as one of the strongest, most powerful brands in the world in 2017 (Forbes, 2017). Because of the great popularity of Disney's animated movies, children often watch these movies repeatedly (Dreier, 2007). Even though the popularity of Disney movies is noticed worldwide (Forbes, 2017), there is very little research on the possible positive effects from these movies on children and their parents. However, considering existing knowledge in the positive media psychology, Disney movies might have a positive effect on the aspirations viewers hold. To fill this hiatus in knowledge, this research focusses on the effect of a Disney movie on the viewers' aspirations, using the following research question:

How does watching a meaningful Disney animated movie have a positive effect on the intrinsic, extrinsic aspirations and aspirations for meaningful relationships of the viewer compared to a pleasurable animated movie?

§2. Theoretical Background

As previously mentioned, meaningful movies can evoke meaningful experiences, instead of merely giving the viewer enjoyment (Oliver & Hartmann, 2010). Instead of enjoyment, the gratifications associated with these meaningful experiences, can be described as *appreciation* (Oliver & Hartmann, 2010; Oliver & Raney, 2010). Appreciation is defined as "the perception of deeper meaning, the feeling of being moved, and the motivation to elaborate on thoughts and feelings inspired by the experience" (Oliver & Hartmann, 2010). A difference between appreciation and enjoyment is the affective responses they evoke. Enjoyment is often paired with positive emotions, like happiness or excitement, whereas appreciation is often linked to more mixed affects (Oliver & Raney, 2010). It was found that meaningful experiences were often described by feelings like being sad, touched or moved. Though there is a touch of sadness in these affects, they are usually mixed with positive emotions like happiness, joy and self-acceptance (Oliver & Hartmann, 2010; Rieger et al., 2015). However, trying to describe appreciation with emotions overlooks the idea that viewers turn to meaningful movies for reasons other than the type of emotions they evoke (Oliver & Raney, 2011). Individuals who watch meaningful movies may also have other motivations, like seeking meaningful portrayals of human conditions (Oliver & Raney, 2011).

According to Oliver and Raney (2011) these meaningful experiences can also be seen as eudaimonic gratifications, following Aristotle's philosophy about the divide between feeling good (hedonic) and living well (eudaimonic) (Ryan et al., 2008). Aristotle's ideas are the foundation of the Self-Determination Theory (SDT). In this theory, to live a eudaimonic life, it is essential to fulfill the psychological needs for autonomy, competence and relatedness (Ryan & Deci, 2000; Ryan et al., 2008). Autonomy is defined as the feeling of having ownership of one's own behaviour, competence refers to the feeling of efficacy when one is challenged, and relatedness captures the feeling of connectedness with loved ones (Ryan et al., 2008). Whenever aspirations concern the pursuit of these basic psychological needs, they are considered intrinsic aspirations. Contrarily, extrinsic aspirations focus on externally valued goods instead of inherently reward, and are often related to rewards from others, like wealth, fame and image (Ryan et al., 2008; Weinstein, Przybylski, & Ryan, 2009). Intrinsic aspirations like personal growth, meaningful relationships and community contribution can be empirically distinguished from extrinsic aspirations and were found to have a different connection to one's wellness, both psychological as physical (Ryan et al., 2008). According to

previous research, a eudaimonic life is linked to holding higher intrinsic aspirations, whereas a non-eudaimonic lifestyle is linked to higher extrinsic aspirations. Extrinsic aspirations like wealth and power are even criticized to distract from eudaimonic living (Ryan et al., 2008). Following theories of Bartsch and Hartmann (2015), the appreciation viewers experience during a meaningful movies can be seen as an eudaimonic experience. This would mean that experiencing meaningful movies might be linked to higher intrinsic aspirations and lower extrinsic aspirations as well.

The experience of appreciation was also found to be mainly driven by cognitive and affective challenge (Bartsch & Hartmann, 2015). These challenges are often evoked by stories with challenging topics, such as death, morality and values, which help the viewers cope with their own problems (Grodal, 2007; Rieger et al., 2015). This implies that meaningful movies might teach some helpful information about important parts of life too (Rieger et al., 2015).

Ward (1996) found that Disney movies show similar insights as well. In many of these animated movies, intrinsic aspirations are highlighted, more specifically the aspirations for meaningful relationships (Tanner et al., 2003). More recent released Disney movies show these aspirations too. *Frozen*'s Anna is willing to sacrifice her own life to save her sister Elsa and *Vaiana* puts her own life in danger to save her entire family (Praderio, 2016). Due to the fact that Disney animated movies often offer a greater understanding of life and of what really matters in life (Ward, 2002), it is expected that Disney movies can be considered to be meaningful movies as well. Previous research seems to support this idea. It was found that watching Disney • Pixar movie *Brave* heightened levels of connectedness (de Leeuw et al., 2018), which suggests that Disney movies might be more than just children's entertainment. The story of *Brave* tells the story of princess Merida, who wants to choose her own path in life, while her mother wants her to be a proper queen (Andrews, Chapman, & Purcell, 2012). The central conflict of the movie is the conflict between following your heart and being responsible, which is a reoccurring theme in Disney movies (Ward, 2002).

The same conflict can be found in Disney • Pixar's most recent animated movie: *Coco*, as the main character Miguel dreams of becoming a musician, despite his family's ban of music (Unkrich & Molina, 2017). Using an SDT-perspective, Miguel's conflict could be considered an imbalance of the psychological needs for autonomy and relatedness (de Leeuw et al., 2018; Ryan & Deci, 2000). Due to this challenging topic and because of its strong message about family relationships, *Coco* is expected to be a meaningful movie (Oliver et al., 2012; Unkrich & Molina, 2017). On top of that, *Coco* even received "The Purpose Award" by

the Greater Good Magazine, because the movie "reveals the power of long-term, meaningful goals to shape our lives" (Smith et al., 2018). Initially, Miguel's family is against music, because one of his ancestors left his family to be a musician. On Miguel's journey to get his family's acceptance, he comes across villainous superstar Ernesto De La Cruz, who is willing to do anything for his career, stealing and killing included. De La Cruz in fact poisoned Miguel's ancestor Hector, who wanted to stop making music to return to his family. By discovering that Hector actually chose his family over fame, Miguel can return home and share his love for music, while still having a strong relationship with his family (Jaramillo, 2017; King, 2017; Unkrich & Molina, 2017). Knowing that central values in meaningful movies often motivate behavior in line with the shown values (Oliver et al., 2012), *Coco* might help children to feel more positively about their own meaningful family relationships.

It has also been found that children learn by observing characters in media. Values, cognitions and behaviour that are shown in movies, are often imitated by viewers (Bandura, 2005). On top of that, it was found that children even start replicating values they see on television, starting at the age of one (Mumme & Fernald, 2003). Keeping in mind that *Coco* shows intrinsic aspirations and aspirations for meaningful relationships, it is expected that viewers of *Coco* will replicate these aspirations as well. Due to the fact that extrinsic aspirations distract from a meaningful experience (Ryan & Deci, 2000) and *Coco* portrays them in such a negative light by showing a villain hold high extrinsic aspirations (Unkrich & Molina, 2017), it is expected that after watching *Coco* viewers will hold lower extrinsic aspirations. These expectations form the following hypotheses:

H1a: *After watching a meaningful Disney animated movie like* Coco*, viewers will hold higher aspirations for meaningful relationships than after watching a pleasurable movie.*
H1b: *After watching a meaningful Disney animated movie like* Coco*, viewers will hold higher intrinsic aspirations than after watching a pleasurable movie.*
H1c: *After watching a meaningful Disney animated movie like* Coco*, viewers will hold lower extrinsic aspirations than after watching a pleasurable movie.*

Due to the great popularity of Disney's animated movies, children often watch these movies multiple times (Dreier, 2007). By releasing their movies on DVD and on streaming services, Disney enables people to watch the movie for an unlimited amount of times (Dunn, 2017). The company even has plans to launch their own streaming service in 2019, making it even

easier to watch Disney movies and TV-shows repeatedly (Kastrenakes, 2017). According to Bandura (2005), repetition of media exposure has a positive effect on the imitation on the child's behalf. The more viewers are exposed to the values in Disney animated movies, the more likely they are to imitate these values, since they are already familiar with the prominent values in these movies. A similar effect was found by Mares and Woodard (2012), who concluded that children understand the underlying messages of movies better after seeing them multiple times. This knowledge leads to the second hypothesis:

H2: *Viewers that are more familiar with Disney animated movies will have stronger effects on intrinsic and extrinsic aspirations, and aspirations for meaningful relationships than people who are not as familiar with these movies.*

In addition, it has been found that the majority of parents adore Disney as well, and see it as quality family entertainment (Brode, 2005). Movie critics have also argued that *Coco* is aimed more to the adult audience than to their regular children's target group (Placido, 2017). It has been found that with an increase in age, adults start valuing emotional goals, meaningful relationships and meaningful goals more than they did before (Hofer, Allemand, & Martin, 2014). This change is also reflected in the preference people have towards types of media and the emotions raised by media (Mares & Sun, 2010). Adults tend to have a higher interest in meaningful movies than adolescents do, due to their increased focus on emotional goals (Charles & Carstensen, 2010; Oliver & Raney, 2011). Additionally, adults value their close social relationships more than adolescents do (Carstensen, Isaacowitz, & Charles, 1999). More specifically, Carstensen et al. (1999) found that when participants were asked whether they would spend their free 30 minutes with their family or with someone else (e.g. a recent acquaintance or an author), adults tend to put their family first. Younger participants often favored spending time with one of these other options over their own family (Carstensen et al., 1999). Being more aware of the fact that time of life is limited, adults see life as a fragile gift more often than children do (Hofer et al., 2014).

Knowing that adults value different aspirations as important compared to children before the movie, the following research question is defined:

RQ: *Will the effects of the meaningful movie on intrinsic and extrinsic aspirations and aspirations for meaningful movies be stronger for adults than for children?*

§3. Method

§3.1. Sample

The final sample consisted of 142 participants, of which 83 children between age 7 and 13 (*M* = 10.83; *SD* = 1.10; 54.2% girls), with 22.5% having an origin other than Dutch. 59 of the participants were parents between age 33 and 57 (*M* = 46.49; *SD* = 5.17; 72.9% female), with 22.0% having an origin other than Dutch.

§3.2. Design and Procedure

To recruit the participants, schools were contacted and letters were handed out to children in elementary school near the cinema. Before handing out the letters, a brief explanation of the study was given to the children in the classrooms. In total, 29 elementary schools were contacted to ask for permission to hand out a letter, of which 16 schools accepted. The schools that did not agree on participating reported to be too busy, already participated in other studies or were located in areas where most of the parents were unable to read and speak Dutch sufficiently, so they would not be able to participate. In total, 1,033 letters were handed out. The letter (Appendix 1) acted as an invitation for the children to come to the cinema with their parents for free, and included a brief description of the research. As a cover story, the children were told that the study was about how they experience animated movies and the positive effects these movies might have. The letter also mentioned the email address to which parents could send an email to sign up. Each family that signed up was randomly assigned to either the meaningful or pleasurable condition. After that, parents received an email with a movie ticket, including a consent form for the children and one of their parents to sign (Appendix 2). Moreover, flyers were distributed in the cinema, the library and several bookstores near the cinema. The day before the experiment, a reminder was sent to all the parents that signed up. Due to it being a warm and sunny day, there were 15 no-shows. Also, 3 of the children did not come with their parents, but brought their sister or grandparent. The data of the children was still used, but their companions were removed from the data file.

  The data collection took place in a local cinema. Having this location makes for a great ecological validity, thanks to its natural setting (Dodd, 2016; Wester, Renckstorf, & Scheepers, 2006). The location also ensured a full exposure to the movie and a possibility for parents to watch the movie together with their children. The experiment was held in May 2018, during the spring break, to ensure that most children and their parents would be able to

come to the cinema. Upon arrival at the cinema, the children and their parents received an envelope containing a questionnaire, a pen and a Sudoku puzzle to pass time when they would be finished filling out the questionnaire early. All participants were told to keep the envelope closed until after the movie. In this 2 (movie) x 2 (children vs adult) between subjects experimental design, the meaningful movie condition was exposed to Disney • Pixar's *Coco* and the pleasurable movie condition was exposed to *Despicable Me 3*.

The movie *Coco* tells the story of the 12-year-old boy Miguel who secretly dreams of becoming a famous musician, against his family's will. His family has a deeply rooted hate for music, since Miguel's great-great-grandfather left the family to pursue his musical career. When Miguel wants to join a talent show, he steals the guitar of superstar Ernesto De La Cruz, who Miguel thinks is his great-great-grandfather. Playing this guitar sends Miguel to the Land of the Dead. To return to the Land of the Living, Miguel must receive a blessing of one of his deceased family members. However, his deceased family will not give their blessing to Miguel's dreams of becoming a musician either, because they have rejected music as well. As Miguel believes that musician Ernesto De La Cruz is his family too, he tries to find him to receive a blessing after all. On his journey, Miguel meets Héctor, a skeleton who once played music with Ernesto. Meeting Ernesto, Miguel finds out that he stole Héctor's songs and poisoned him to keep his fame, when Héctor wanted to leave Ernesto's side to return to his family. When Miguel turns out to be Héctor's great-great-grandson and not Ernesto's, Ernesto tries to kill Miguel, to make sure he won't spread the secrets and ruin Ernesto's popularity. He fails, because Héctor manages to save Miguel and gives him his blessing to go back to the Land of the Living and keep his love for music. Knowing that Héctor did not leave his family on purpose, Miguel's family abandons their hate for music, so Miguel can follow his dream (Unkrich & Molina, 2017).

As previously discussed, the story of *Coco* holds high intrinsic aspirations and aspirations for meaningful relationships: Miguel wants to figure out who he is, where he belongs and what his family means to him (King, 2017; Placido, 2017; Unkrich & Molina, 2017). On the other hand, extrinsic aspirations like fame and image are negatively portrayed: the one character that holds these extrinsic aspirations is the villain, as he is willing to steal and kill to fulfill his aspirations (Placido, 2017; Unkrich & Molina, 2017).

The movie *Despicable Me 3* tells the story about former villain Gru, who works for the Anti-Villain League (AVL) together with his wife Lucy. The pair is sent after the evil former child actor Bratt, but they fail to capture him. As a result, Gru and Lucy both lose their job at

the AVL. When Gru refuses to get back into villainy again, most of his Minions leave him. Meanwhile, Lucy struggles to fill her new role as a mother figure to Gru's three children. The next morning, after finding out Gru has a twin brother named Dru, the entire family travels to Dru to meet him. Talking to Dru, Gru finds out that his father used to be a legendary villain, but Dru never learned how to be one. Gru decides to teach his brother by stealing back a diamond from Bratt, who wants to use its powers to destroy Hollywood, because his show was cancelled. Bratt's plans put Gru's children in danger, but by working together with Dru and Gru, Lucy manages to save them from any harm and the three defeat Bratt to save the city (Balda, Coffin, & Guillon, 2017).

In comparison to *Coco*, the story of *Despicable Me 3* is considered much less meaningful and can be characterized as a pleasurable movie, since there is a strong emphasis on humor and enjoyment (Balda et al., 2017; Chen, 2017; Pulver, 2017). On top of that, when comparing the two movies, *Coco* can be seen as more cognitively and affectively challenging than *Despicable Me 3* (Placido, 2017; Pulver, 2017). Besides its pleasurable character, *Despicable Me 3* does show some intrinsic aspirations, as the movie shows Lucy's journey on becoming a mother figure (Balda et al., 2017). Also, similar to *Coco*, extrinsic aspirations are pursued by the villain, which puts them in a negative perspective.

To confirm the theoretical assumption of *Coco* being a meaningful movie and *Despicable Me 3* being a pleasurable movie, a pretest was conducted. In this pretest, 64 adults (M_{age} = 21,7; SD = 5,56; 71.9 % female) were exposed to the full length movie of either *Coco* or *Despicable Me 3*. After watching the movie, participants of the pretest were asked about the level of meaningfulness they experienced in the movie (Appendix 4). Findings of this pretest demonstrated that *Coco* was indeed more cognitively (t [df = 63, N = 64] = 15.96, $p <$ .001; M_{Coco} = 4.29, SD = 1.30; $M_{Despicable Me 3}$ = 2.39, SD = 1.44, on a scale from 1-6) and affectively challenging (t [df = 63, N = 64] = 17.94, $p <$ .001; M_{Coco} = 5.39, SD = 1.33; $M_{Despicable Me 3}$ = 3.06, SD = 1.56, on a scale from 1-6) than *Despicable Me 3*. Besides the level of meaningfulness, the movies were selected due to their similar characteristics like themes, release year, animation and target audience (IMDb, 2017b).

After watching the movie, both groups completed the questionnaire. To make sure there was no effect of taking a pretest on the outcomes of taking the test a second time, a between-subjects experiment was used (Wester et al., 2006).

§3.3. Measures

§3.3.1. Intrinsic and Extrinsic Aspirations

Intrinsic and extrinsic aspirations were measured using the Aspirations Index (Appendix 3). The Aspiration Index is developed to measure people's life goals about wealth, fame, image, meaningful relationships, personal growth, community contribution and physical health (Kasser & Ryan, 1996). The scale consists of 7 categories, each measured in 5 specific items. The categories wealth, fame and image are part of the extrinsic aspiration, whereas categories meaningful relationships, personal growth and community contributions are intrinsic aspirations (Kasser & Ryan, 1996). There are measures for physical health as well, but these do not match particularly well on either intrinsic or extrinsic aspirations (Kasser & Ryan, 1996), which is why they weren't measured in the experiment. Each of the aspirations was measured with 5 items that could be answered on a 7 point scale, ranging from 1 (not at all) to 7 (very). In the original Aspiration Index, each aspiration is measured on importance, likelihood and attainment (Kasser & Ryan, 1996). Because the goal is to measure the aspirations participants hold, only the importance of the aspirations was used. Examples of extrinsic aspirations that the participants were asked are: "To have many expensive possessions" to measure wealth, "To be admired by lots of different people" to measure fame and "To have people comment often about how attractive I look" to measure image. Examples of questions participants answered about their intrinsic aspirations are: "To feel that there are people who really love me, and whom I love" to measure meaningful relationships, "To know and accept who I really am" to measure personal growth and "To help people in need" to measure community contributions (Kasser & Ryan, 1996). A principal axis factor analysis for both groups showed that two factors could indeed be identified in the scales: intrinsic and extrinsic aspirations. Several items did not have a satisfactory communality, were cross loading or were not loading at all. Examples of these items are: "To gain increasing insight into why I do the things I do", which measures personal growth and "To help others improve their lives", which measures community contribution (Kasser & Ryan, 1996). After removing these items, the two factors were computed into the variables intrinsic and extrinsic aspirations. These variables also had high internal consistencies (Field, 2013) (Table 1). The items that measured aspirations for meaningful relationships were computed into one variable as well, to make analyses possible. Cronbach's alphas for each category show they have internal consistency ranging from acceptable through excellent (Field, 2013) (Table 1).

Table 1

Internal Consistency of the Aspiration Index and Measures for Meaningfulness

Category	Cronbach's alphas	
	Children	Parents
Extrinsic aspirations	.92	.90
Wealth	.91	.83
Fame	.80	.88
Image	.80	.73
Intrinsic aspirations	.85	.84
Meaningful relationships	.74	.73
Personal growth	.67	.67
Community contribution	.71	.77
Total	$N = 83$	$N = 59$

§3.3.2. Previous Exposure (to Disney)

To measure previous exposure to each movie, participants were asked whether they had already seen the movie before the experiment. Depending on the condition the participant was in, previous exposure to either *Coco* or *Despicable Me 3* was measured. The response options were 'never', 'one time', 'two times' and 'more than two times' (de Leeuw & van der Laan, 2017). The measure turned out to have a skewed distribution. To make it acceptable to do analyses, the measure was recoded into a dichotomous variable, with response options 'no' and 'yes'.

Trying to capture a possible effect for people who watch a lot of Disney movies as well, the participants were asked to write down their top 5 favorite movies (Berk, 2009). This was thought to be an indication of how much affinity with Disney the participant has. However, during the analyses, this measure did not end up being accurate, so the initial measure for previous exposure was used.

§3.3.3. Level of Meaningfulness of the Movie

To measure the level of meaningfulness in each movie, items from the Audience Response Scale were used (Oliver & Bartsch, 2010). In this scale, five dimensions of movies are measure: fun, moving experience, lasting impression, suspense and artistic value. All dimensions are measured in three items on a 7 point scale, ranging from 1 (strongly disagree) to 7 (strongly agree). Considering the dimension of moving experience was found to be a great way to measure the level of meaningfulness of a movie (Oliver & Bartsch, 2010), only these three items of the Audience Response Scale were used to measure meaningfulness (Appendix 4). Examples of items that measure moving experience are "I found this movie to be very meaningful" and "I was moved by this movie" (Oliver & Bartsch, 2010).

The Audience Response Scale has not been tested on children yet, so to prevent the scale from being too difficult to understand, an item was added: "I learned something from the movie" (Appendix 4). Based on literature, this item captures meaningfulness as well, since meaningful movies often contain life lessons (Oliver & Hartmann, 2010; Oliver et al., 2012).

To enrich the scale even more, items were added to measure cognitive and affective challenge (Appendix 4). In both cases a brief explanation of the challenge was given, followed by the questions: "To what extent do you find the film *Coco* cognitively challenging?" and "… affectively challenging?". Expecting that these questions would be too difficult for children, cognitive and affective challenges were only measured for adults.

A principal axis factor analysis for both children and parents showed that all items indeed measured the same construct. The four respectively six items were computed into one variable to measure the meaningfulness of the movie. Both variables also had a great internal consistency ($\alpha_{children} = .86$ and $\alpha_{parents} = .96$) (Field, 2013).

§3.4. Strategy of Analyses

To explore the data, descriptive statistics were calculated. After that, the randomization for sex, age, and previous exposure was checked by conducting *t*-tests and χ^2-tests. The relation between watching *Coco* or *Despicable Me 3* and people's aspiration for meaningful relationships, intrinsic aspirations, and extrinsic aspirations was measured using linear regression analyses. To see whether previous exposure to the movie moderated the relation between watching *Coco* and the aspirations that the participants hold, the PROCESS tool was used (Hayes, 2017). The variables sex and age were included as covariates in all analyses. All analyses were performed for children and their parents separately to observe differences.

§4. Results

§4.1. Descriptive Statistics

Descriptive statistics demonstrated that children enjoyed both *Coco* and *Despicable Me 3* (M_{Coco} = 8.70, *SD* = 1.27; $M_{DespicableMe3}$ = 8.28, *SD* = 1.43 on a scale from 1-10). Children's enjoyment from *Coco* was found not to be significantly different (*t* [*df* = 6, *N* = 83] = 3.02, *p* = .81) from *Despicable Me 3*. Parents on the other hand, enjoyed *Coco* significantly more than *Despicable Me 3* (*t* [*df* = 57, *N* = 59] = -4.16, *p* < .001; M_{Coco} = 8.68, *SD* = 1.11; $M_{DespicableMe3}$ = 6.79, *SD* = 2.25 on a scale from 1-10). Even though parents' enjoyment of the two movies showed a massive difference, levels of happiness of both groups upon watching the moies was comparable for both children and the parents (respectively: *t* [*df* = 81, *N* = 83] = 0.373, *p* < .710; M_{Coco} = 5.86, *SD* = 1.05; $M_{DespicableMe3}$ = 5.95, *SD* = 1.02 and *t* [*df* = 56, *n* = 58] = -1.96, *p* = .055; M_{Coco} = 6.23, *SD* = .78; $M_{DespicableMe3}$ = 5.68, *SD* = 0.98, on a scale from 1-7). Another difference between the two movies is the percentage that has already seen it, prior to the experiment. *Despicable Me 3* has already been seen by 46.4% of the parents and 84.2% of the children, whereas *Coco* has only been seen by 26.7% of the parents and 45.5% of the children. Descriptive statistics are displayed in Table 2 and 3.

§4.2. Randomization Check

No differences were found between parents in the meaningful condition (*Coco*) and the pleasurable condition (*Despicable Me 3*) in terms of sex (χ^2 [*df* = 1, *N* = 59] = 0.87, *p* = .350), age (*t* [*df* = 57, *N* = 59] = 0.36, *p* = .719), education level (*t* [*df* = 57, *N* = 59] = 0.84, *p* = .405), previous exposure (χ^2 [*df* = 1, *n* = 58] = 2.45, *p* = .118), origin (Dutch vs other) (χ^2 [*df* = 1, *N* = 59] = 0.27, *p* = .601). No significant differences were found in children's age as well (*t* [*df* = 80, *n* = 82] = -1.91, *p* = .059). However, there were differences found in children's sex (χ^2 [*df* = 1, *n* = 82] = 8.09, *p* = .004), previous exposure (χ^2 [*df* = 1, *n* = 82] = 13.20, *p* < .001) and origin (χ^2 [*df* = 1, *n* = 80] = 6.30, *p* = .012). Taking into account that previous research has shown that sex and age might influence ones meaningful experience, these variables are taken into account in all regression analyses as covariates (Raney et al., 2018). As only a small fraction of the group had an origin from another country than the Netherlands, origin was not added as a covariate, since this might incorrectly influence the results. All descriptive statistics of the outcome variables can be found in Table 2.

Table 2

Descriptive Statistics by Condition.

	Parents		Children	
	Coco	*Despicable Me 3*	*Coco*	*Despicable Me 3*
Prevalence				
Male[1]	32.3%	21.4%	30.2%	61.5%
Previously seen[2]	26.7%	46.4%	45.5%	84.2%
Origin other than Dutch[3]	19.4%	25.0%	11.6%	35.1%
Mean (*SD*)				
Age	46.26 (5.20)	46.75 (5.23)	11.05 (0.93)	10.59 (1.23)
Movie rate[4, 5]	8.68 (1.11)	6.79 (2.25)	8.70 (1.27)	8.28 (1.43)
Happiness[6]	6.13 (0.78)	5.68 (0.98)	5.86 (1.05)	5.95 (1.03)
Intrinsic aspirations	5.82 (0.74)	5.65 (0.85)	5.87 (0.78)	5.86 (0.84)
Meaningful relationships	6.26 (0.70)	5.99 (0.92)	5.94 (0.99)	5.56 (1.17)
Personal growth	5.82 (0.63)	5.81 (0.83)	5.57 (0.83)	5.89 (0.92)
Community contribution	5.33 (0.86)	5.08 (1.04)	5.58 (0.77)	5.56 (1.04)
Extrinsic aspirations	2.68 (0.69)	3.11 (1.23)	3.66 (1.14)	3.68 (1.27)
Wealth	3.35 (0.85)	3.70 (1.42)	3.50 (1.44)	3.61 (1.64)
Fame	2.18 (0.82)	2.66 (1.49)	3.62 (1.24)	3.72 (1.44)
Image	2.85 (0.80)	3.21 (1.28)	3.87 (1.27)	3.71 (1.36)
Total	*n* = 28	*n* = 31	*n* = 39	*n* = 44

[1]Differences in sex between children that watched *Coco* and *Despicable Me 3* were significant (χ^2 [*df* = 1, *n* = 82] = 8.09, *p* = .004); [2]Differences in previous exposure between children that watched *Coco* and *Despicable Me 3* were significant (χ^2 [*df* = 1, *n* = 82] = 13.20, *p* < .001); [3]Differences in origin between children that watched *Coco* and *Despicable Me 3* were significant (χ^2 [*df* = 1, *n* = 80] = 6.30, *p* = .012); [4]Differences in movie rate between parents that watched *Coco* and *Despicable Me 3* were significant (*t* [*df* = 57, *N* = 59] = -4.16, *p* < .001); [5]Measured on a scale from 1-10; [6]Measured on a scale from 1-7

§4.3. Manipulation Check

To examine whether the manipulation of the movies was found successful during the experiment, measures for meaningfulness were used. Just like expected, based on media literature and pretest data, there was a significant difference in levels of meaningfulness for both children and parents (respectively: t [$df = 80$, $n = 82$] = -5.22, $p < .001$; t [$df = 57$, $N = 59$] = -8.91, $p < .001$). Both groups rated *Coco* as more meaningful than *Despicable Me 3* (respectively: $M_{Coco} = 5.16$, $SD = 1.23$; $M_{DespicableMe3} = 3.41$, $SD = 1.78$ and $M_{Coco} = 5.83$, $SD = 1.15$; $M_{DespicableMe3} = 2.97$, $SD = 1.31$ on a scale from 1-7).

§4.4. The Effect of Watching *Coco* on Intrinsic and Extrinsic Aspirations, and Aspirations for Meaningful Relationships

In the first hypothesis, it was expected that after watching a meaningful movie, viewers would hold higher aspirations for meaningful relationships than after watching a pleasurable movie. However, results from linear regression analyses showed that participants who watched *Coco* did not score higher on the aspirations for meaningful relationships in comparison to those who watched *Despicable Me 3*. There was no difference found for neither children nor parents (respectively: $b = 0.22$, $p = .222$; $b = 0.25$, $p = .119$). In both conditions, aspirations for meaningful relationships were notable high for both children and parents (respectively: $M_{Coco} = 5.94$, $SD = 0.99$; $M_{DespicableMe3} = 5.56$, $SD = 1.17$ and $M_{Coco} = 6.26$, $SD = 0.70$; $M_{DespicableMe3} = 5.99$, $SD = 0.92$ on a scale from 1-7). Also, no effect was found between condition and intrinsic aspirations for both groups (respectively: $b = -0.14$, $p = .252$; $b = 0.19$, $p = .187$). As well as aspirations for meaningful relationships, intrinsic aspirations were fairly high in both conditions for both children and parents (respectively: $M_{Coco} = 5.87$, $SD = 0.78$; $M_{DespicableMe3} = 5.86$, $SD = 0.84$ and $M_{Coco} = 5.82$, $SD = 0.74$; $M_{DespicableMe3} = 5.65$, $SD = 0.85$). For extrinsic aspirations, no significant effect is found for children ($b = -0.03$, $p = .466$), with extrinsic aspirations close to neutral in both conditions ($M_{Coco} = 3.66$, $SD = 1.14$; $M_{DespicableMe3} = 3.68$, -$SD = 1.27$). However, condition did have a significant effect on extrinsic aspirations from parents ($b = -0.46$, $p = .045$), indicating that watching *Coco* was related to holding lower extrinsic aspiration compared to watching *Despicable Me 3*. When comparing extrinsic aspirations from parents in both conditions, it can be noted that in both conditions extrinsic aspirations were below neutral ($M_{Coco} = 2.68$, $SD = 0.69$; $M_{DespicableMe3} = 3.11$, $SD = 1.23$). However, after watching *Coco*, extrinsic aspirations are even lower than after watching

Despicable Me 3. All findings from the linear regression analyses on the relation between the different types of movie and aspirations are displayed in Table 4 and 5.

§4.5. The Moderations of Effect of Watching *Coco* on Aspirations

No interaction effect from previous exposure was found on the effect of *Coco* on extrinsic aspirations for neither children nor parents (respectively: $b = 0.53$, $p = .433$; $b = 0.66$, $p = .244$), suggesting that even after watching *Coco* multiple times, the effect on extrinsic aspirations remains the same. For the effects on intrinsic aspirations and aspirations on meaningful relationships, previous exposure did not interact as well for neither children (respectively: $b = 0.21$, $p = .651$; $b = -0.25$, $p = .685$) nor parents (respectively: $b = -0.33$, $p = .470$; $b = -0.425$, $p = .342$).

To answer the research question, the effects for children and adults were compared. No differences were found for intrinsic aspirations and aspirations for meaningful relationships, since there were no effects found for neither children nor parents. For extrinsic values though, there was a significant effect found for parents, while children did not show this effect.

Table 4

Findings from Linear Regression Analyses on the Relation between Watching Coco *and Aspirations (N = 83)*

	Family		Intrinsic		Extrinsic	
	b	SE	*b*	SE	*b*	SE
Condition[1]	0.22	.29	-0.14	.21	-0.03	.32
Previous exposure[2]	-0.40	.29	-0.38	.21	-0.40	.32
Sex[3]	0.06	.26	0.21	.19	-0.54	.29
Age	-0.07	.12	-0.09	.09	0.01	.14

Note: b = regression coefficient; SE = standard error; [1]0 = Despicable Me 3, 1 = Coco; [2]0 = never seen before, 1 = have seen before; [3]0 = boy, 1 = girl

*p (one-tailed) < .05

Table 5

Findings from Linear Regression Analyses on the Relation between Watching Coco *and Aspirations for Parents (N = 59)*

	Family		Intrinsic		Extrinsic	
	b	SE	*b*	SE	*b*	SE
Condition[1]	0.25	.21	0.19	.22	-0.46*	.27
Previous exposure[2]	-0.41	.22	-0.16	.23	-0.32	.28
Sex[3]	0.40	.24	0.39	.24	0.31	.30
Age	-0.01	.02	-0.00	.02	-0.02	.03

Note: b = regression coefficient; SE = standard error; [a]0 = Despicable Me 3, 1 = Coco; [b]0 = never seen before, 1 = have seen before; [c]0 = male, 1 = female

*p (one-tailed) < .05

§5. Conclusion and Discussion

§5.1. Conclusion

In this study, the effects of watching a meaningful movie on intrinsic and extrinsic aspirations and aspirations for meaningful relations were examined, in comparison to a pleasurable movie. Findings of both a pretest and a manipulation check during the experiment support the idea that a Disney • Pixar animated movie can be meaningful entertainment. In contrast, it was found that *Despicable Me 3* was experienced as a pleasurable movie.

The results of the experiment show that watching a meaningful movie can make parents hold lower extrinsic aspirations than a pleasurable movie (H1c). Parents did not attach value to aspirations for wealth, fame and image after watching meaningful Disney • Pixar movie *Coco* as much as they did after watching *Despicable Me 3*. However, the type of movie did not affect the level of extrinsic aspirations for children (H1c). Regardless of which type of movie children watched, their extrinsic aspirations were similar.

Besides the effect on extrinsic aspirations, intrinsic aspirations and aspirations for meaningful relationships were examined. It was found that meaningful movies do not have a different effect on intrinsic aspirations than pleasurable movies do (H1b). There were also no differences found in aspirations for meaningful relationships after watching either type of movie (H1a). After watching either *Coco* or *Despicable Me 3*, intrinsic aspirations and aspirations for meaningful relationships were not significantly different for both children and parents. As previously examined, both intrinsic aspirations and aspirations for meaningful relationships were fairly high in both groups in both conditions. In contrast, extrinsic aspirations were fairly low. After watching *Coco* or *Despicable Me 3*, children held extrinsic aspirations just a little bit below the neutral score. Parents' scores on extrinsic aspirations pointed out that after seeing either one of the movies, parents held lower extrinsic aspirations than children in general and held even lower aspirations for wealth, fame and image after watching *Coco*. This implies that a meaningful movie might affect in lower aspirations for parents compared to a pleasurable movie.

Previous exposure moderated none of these effect (H2). No matter how many times individuals had seen the movie, the abovementioned effects remain the same. Knowing that the effect from meaningful movies on extrinsic relationships only applies to parents, it can be concluded that there are differences in effects of meaningful movies for children and parents (RQ).

§5.2. Discussion

§5.2.1. Interpretation of the Findings

The findings from the current study extend previous research about meaningful movies. Many studies have focused merely on the effects on parents, so by including children in this study, results can be compared to the effects on parents. Reflecting on the findings, it might be concluded that meaningful movies do not affect children the same way they affect parents. For children, exposure to either a meaningful movie or a pleasurable movie did not show different effects, whereas parents carried different extrinsic aspirations after seeing either one of the movies. Interestingly, it was found that children's enjoyment of both movies was the same, looking at children's rates for the movies. However, children did find *Coco* more meaningful than *Despicable Me 3*. This indicates that the level of meaningfulness of a movie does not predict children's enjoyment of a movie. This might be an important reason why no effect was found on children's aspirations: according to previous studies enjoyment is a reflection of the fulfilment of intrinsic needs (Tamborini, Bowman, Eden, Grizzard, & Organ, 2010). Considering children enjoyed both movies equally, this might be an explanation for the absence of a difference in the effects on intrinsic aspirations. Additionally, questions about cognitive and affective challenge were only measured on parents. Possibly *Despicable Me 3* challenges children as much as *Coco* does, since both movies discuss the importance of family. This might lead to a similar effect on aspirations for both movies. Due to the absence of measurements for the baseline of the aspirations, it cannot be concluded that children's aspirations were not affected by watching the movies. It might be possible that both movies have a similar effect, which means there is no significant difference between the movies.

However, Weinstein et al. (2009) noted that there is a certain stability in life goals and aspirations. This implies that it takes a longer process of watching meaningful movies, before aspirations change. Interestingly, previous exposure was not able to predict the aspirations the children would have, though this was expected considering the Social Learning Theory from Bandura (2005). Perhaps no interaction effect was found, because no distinction was made between participants who had seen the movie either once or multiple times. As aspirations are fairly stable (Weinstein et al., 2009), it is plausible that it is required to watch a movie several times before finding an effect. Both *Coco* and *Despicable Me 3* only came out last year, so there has not been much time to watch the movies multiple times. As an illustration: *Coco* had only been available on DVD for one month at the time of the experiment (Pedd, 2018).

Similarly to children, the absence of a difference in the effect between watching *Coco* and *Despicable Me 3* on aspirations on parents' meaningful relationships and intrinsic aspirations for could be attributed to the fact that aspirations were found to have a certain stability (Weinstein et al., 2009). On top of that, inviting children and their parents to come to the experiment together, might already increase aspirations for meaningful relationships for both conditions, as the experiment was a nice family afternoon in the cinema.

In contrast, the current study found that watching a meaningful movie makes parents hold higher extrinsic aspirations than pleasurable movies, as expected following the theoretical background of Ryan et al. (2008). As there was no interaction effect found for previous exposure, the effect remains the same after watching movies multiple times. However, according to Bartsch and Hartmann (2015) and Ryan et al. (2008), the experience of meaningful movies should have been paired with a raise of intrinsic aspirations as well as a decline of extrinsic aspirations. Considering the fact that *Coco* was found to be both more meaningful and more cognitively and affectively challenging than *Despicable Me 3*, it was expected that aspirations would have been different for both movies. As previously mentioned however, aspirations are fairly stable (Weinstein et al., 2009). On the other hand, extrinsic aspirations might have been lowered, because the movie was both meaningful and portrayed extrinsic aspiration very negatively.

Considering both movies are targeted towards a young audience, it is very interesting to see that the adults were affected instead of the children. This might have something to do with the way the participants rated the movie. Whereas children rated both movies very positively, parents rated *Coco* much better than *Despicable Me 3*. This difference in rating also is reflected in previous literature. According to several studies, adults have higher interest in meaningful experiences than youngsters do, as they have increased focus on their emotional goals (Charles & Carstensen, 2010; Mares & Sun, 2010). Children, in contrast to their parents, did find *Despicable Me 3* less meaningful, but not less enjoyable than *Coco*.

§5.2.2. Limitations and Suggestions for Future Research

When reflecting on the findings, being aware of the limitations of this study is important. First of all, it might have been better to have used a within subjects design, adding a measure for baseline aspirations. That way, aspirations before watching a movie are taken into account, giving an even better idea of effect each movie had on viewers. Perhaps both movies have similar effects on aspirations, but due to the absence of a baseline measurement, no difference

can be established. Future research could include these measures to establish whether or not animated movies effect these aspirations.

Another limitation might be the choice of movies. The randomization check did find that the choice of movies was great, since *Coco* was found to be more meaningful, cognitively and affectively challenging than *Despicable Me 3*. Still, both movies carry similar themes that contain the importance of relationships and a negative portrayal of extrinsic aspirations (Balda et al., 2017; Unkrich & Molina, 2017). In practice, it turned out to be very difficult to find a recently released animated movie that did not carry these values. Several animated movies were considered, and *Despicable Me 3* seemed to be the best movie to use as a pleasurable movie. On a more positive note, the similarity between the movies does make sure the found effects are not caused by differences in the movies other than the level of meaningfulness.

An interesting finding is that unlike the critics' movie ratings, that rated *Coco* much higher than *Despicable Me 3*, children rated movies as equally good. Parents' rating on the other hand matched the critics. This implies that children do not enjoy meaningful animated movies better than they do pleasurable animated movies, unlike parents. In addition, previous research found that the mixed emotions from meaningful movies lead to reflective thoughts. This reflectiveness ultimately leads to more positive movie evaluations (Bartsch, Kalch, & Oliver, 2014). The current study suggests that this connection might only apply to parents, as children did not rate *Coco* and *Despicable Me 3* with a significantly different score. Another explanation could be that, even though *Despicable Me 3* was found to be less meaningful than *Coco*, the movie still challenged children enough to lead to those reflective thought. Future research could focus on this, by investigating the effect of cognitive and affective challenge on children and how this challenge relates to the level of meaningfulness found in movies.

Besides the fact that reflectiveness leads to positive movie evaluations (Bartsch et al., 2014), another explanation for the difference in parents' enjoyment for both movies could be that, according to critics, *Coco* actually is aimed at parents as well (Placido, 2017) whereas *Despicable Me 3* is packed with children's humor (Pulver, 2017). A suggestion for future research would be to look into a possible correlation between the parents' rating of a movie and the level of meaningfulness of the movie, as this correlation was found in this thesis. This correlation did not apply to children though, as they enjoyed both movies similarly. It would be very interesting for future research to examine whether these patterns of enjoyment are similar for meaningful and pleasurable movies that are not specifically targeted to children.

Moreover, it is interesting to see that despite critics' ratings, *Despicable Me 3* earned more than *Coco* did (IMDb, 2017a). *Despicable Me 3* managed to earn $1,034,779,409 worldwide, compared to $806,516,753 for *Coco*. This difference in popularity is also reflected in the percentage of participants that had already seen the movies. A plausible explanation for this is the fact that *Despicable Me 3* is a sequel and part of an established series of several *Despicable Me* movies, whereas *Coco* is an all new movie (Placido, 2017; Pulver, 2017). These differences in rating and revenue could be taken into account in following research. In practice this was actually found very difficult, as most of the pleasurable animated movies received much lower ratings than meaningful animated movies (IMDb, 2017b).

It is unsure whether the found effects can be generalized to other Disney movies though, since extrinsic aspirations are such a big part of the movie *Coco* and they are portrayed in such a negative way. *Coco*'s main villain is a famous musician who is willing to steal and kill to keep his fame (Unkrich & Molina, 2017). This obvious negative presence of fame and image might have led to the difference in extrinsic aspirations after watching *Coco*, compared to *Despicable Me 3*. For future research it would be interesting to use other meaningful Disney movies that do not carry these extrinsic aspirations as clearly and as negatively as *Coco* does. This way, it can be found whether Disney movies that carry other values a have similar effect. Previous research has pointed out that central values in meaningful movies often motivate behavior in line with these shown values (Oliver et al., 2012), which would imply that each Disney movie might have a slightly different effect on the viewer. However, it would be fascanating to see whether a pattern can be found in this effect. For instance: do all Disney movies influence only the parents differently than other animated movies? Or is this just the case for *Despicable Me 3* and *Coco*, due to the similar values that are shown in these movies? The suggestion that many Disney movies can be considered meaningful (Tanner et al., 2003; Ward, 2002), raises some interesting implications as well. Possibly, each time parents watch a Disney movie, they might have a decline of their extrinsic aspirations. This could lead to a constant decline in extrinsic aspirations, for parents that are frequently exposed to Disney movies. For future research, this effect would be very interesting to examine further.

This affinity with Disney was attempted to be measured in the current study, to examine a possible interaction effect. Participants were asked to write down their 5 favorite movies to get an idea about the level of affinity each participant had with Disney. However, during the analyses of the scale, it did not end up being very accurate. Not all participants

wrote down the same amount of movies, which made the scale hard to interpret. Also what was very noticeable was that after watching *Despicable Me 3* participants were more likely to include *Despicable Me* or *Minions* in their favorite movies, whereas after watching *Coco* many participants included *Coco* or other Disney movies in their list. A very likely explanation for this finding is the availability heuristic (Schwarz et al., 1991). By being exposed to a Disney movie, the subject Disney was brought to mind, making it easier to recall content in that same subject (Schwarz et al., 1991). Thus for future research, it would be helpful to measure Disney affinity before showing either movies, to avoid a possible effect from the availability heuristics.

§5.3. Implications of this Study

Based on the findings of this study, it can be said that Disney movies can indeed be considered meaningful movies. Besides its meaningful character, Disney • Pixar movie *Coco* was not found to effect children's aspirations in a different way than a pleasurable movie like *Despicable Me 3*. Following these results, there is no harm done in watching Disney movies multiple times, as there also was no interaction effect found for previous exposure. Regardless if children already know the movie, a meaningful Disney movie does not have a different effect than a pleasurable animated movie. Due to the absence of a pretest, no firm statements can be made about the presence of these effects.

However, besides the meaningful messages in Disney movies, previous research has found that these movies also might contain some more negative content. For example, body image and gender roles have been found to be problematically portrayed in Disney movies (Coyne, Linder, Rasmussen, Nelson, & Birkbeck, 2016; England, Descartes, & Collier-Meek, 2011). In contrast, movie critics noticed that in the newer movies like *Vaiana*, Disney did a great job at resolving these issues, by introducing a princess with a more realistic body type in a story that has the princess save the day (Godinez, 2016; Praderio, 2016).

Parents, in contrast to children, were found to value extrinsic aspirations less after watching meaningful movie *Coco* compared to after watching pleasurable movie *Despicable Me 3*. This implicates that watching meaningful children's movies could be inspiring for parents. A single exposure to a full length Disney movie can lower extrinsic aspirations like fame, wealth and image significantly, when compared to a pleasurable animated movie. Before these effects can be generalized to all Disney movies, more in-depth studies are needed.

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Appendix 1: Invitation Letter

Radboud Universiteit

Onderwerp: Naar de film voor de wetenschap   Nijmegen, 24 april2018

Aan de ouders/ verzorgers van de leerlingen uit groep 7 en/ of 8,

Naar de film

Veel kinderen kijken graag en vaak naar films. Toch weten we nog heel weinig over de mogelijke positieve invloed van films op kinderen en wat ze ervan opsteken. Ook is het onbekend wat ouders van de films vinden die ze samen met hun kinderen kijken. Vandaar dat we dit onderzoek zijn gestart. Voor dit onderzoek willen we u uitnodigen om **samen met uw kind(eren) uit groep 7 en/ of 8** op woensdag 9 mei (in de meivakakantie) **naar de bioscoop** te komen om een film te komen kijken.

Het onderzoek

Op 9 mei krijgen jullie samen een film te zien in "VUE", Hoogstraat 10 in Arnhem. Welke film dit is blijft een verrassing. We kunnen wel vast verklappen dat het een **ontzettend populaire animiatiefilm** is. Verder worden jullie gevraagd direct na de film een vragenlijst in te vullen. Het invullen van deze vragenlijst zal maximaal 30 minuten duren.

De zaal gaat om 15.30 uur open en de film begint om 16.00 uur. De film zal geheel bekostigd en verzorgd worden door de Radboud Universiteit en duurt ongeveer 1 uur en 40 minuten. Daarna kunnen jullie nog nagenieten van de film!

Hoe kunnen jullie deelnemen?

U kunt zich aanmelden voor dit filmonderzoek door een mail te sturen naar bioscooponderzoek@outlook.com. Vermeld in deze mail welke ouder mee zal komen en de voornaam en leeftijd van uw kind(eren) uit groep 7 of 8. Vermeld ook op welke school de kinderen zitten. Jullie deelname is bevestigd zodra u per mail een ticket van ons ontvangt.

Meld u zo snel mogelijk aan, want **VOL = VOL.** Aanmelden kan tot uiterlijk dinsdag 1 mei. Aan de hand van de aanmeldingen wordt een gastenlijst gemaakt. Wanneer u geen ticket van ons heeft ontvangen, kunnen we u dus geen toegang geven tot de bioscoop.

De vragenlijst en vertrouwelijkheid van de gegevens
De vragenlijsten bevatten onder andere vragen over welke films jullie hebben gezien en wat jullie van de film die jullie gekeken hebben vonden. Het is belangrijk om te benadrukken dat alle gegevens anoniem verwerkt en vertrouwelijk opgeslagen zullen worden. Bij het verwerken van de resultaten zijn de namen van de deelnemers onbekend. Er zal daarnaast zorgvuldig worden omgegaan met de kinderen, zodat zij niet het gevoel krijgen beoordeeld te worden of te moeten presteren. Ook kunnen alle deelnemers op elk moment stoppen met het onderzoek wanneer ze niet meer mee willen doen.

Tot slot
Na afloop van het onderzoek worden jullie volledig op de hoogte gesteld en ontvangen jullie informatie over de belangrijkste bevindingen.

Wanneer u nog vragen heeft, kunt u contact opnemen met de onderzoekers via bioscooponderzoek@outlook.com.

Met vriendelijke groet,

Marloes Cattel
Lindy den Hoed
Lisa Korthals
Rutger Schols
Dr. Rebecca de Leeuw

Appendix 2: Movie Ticket

BIOSCOOPTICKET

Neem dit bioscoopticket ondertekend mee naar Cinemec op 9 mei om xx:xx uur en krijg gratis toegang tot een animatiefilm!

Door dit ticket te ondertekenen, geeft u toestemming deel te nemen aan dit onderzoek voor u en uw kind.

VOOR DE MINDERJARIGE:

Ik heb uitleg gekregen over het onderzoek. De brief over het onderzoek heb ik goed gelezen. Ik heb mijn vragen over het onderzoek gesteld (als ik die had). Ik heb goed nagedacht over of ik aan het onderzoek wil deelnemen. Ik mag op ieder moment stoppen met het onderzoek als ik dat wil.

Ik doe WEL/ NIET mee aan het onderzoek.

Naam   : ……………………………………………………………………

Geboortedatum   : ………………………………………………………………

Handtekening   : ………………………………… Datum: ……………………………

VOOR DE OUDERS/VERZORGER:

Ik ben naar tevredenheid over het onderzoek geïnformeerd. Ik heb de brief met de informatie over het onderzoek goed gelezen. Ik ben in de gelegenheid gesteld om vragen over het onderzoek te stellen. Mijn vragen zijn naar tevredenheid beantwoord. Ik heb goed over deelname (van mij en bovenvermelde persoon) aan het onderzoek kunnen nadenken. Ik heb het recht mijn toestemming op ieder moment weer in te trekken zonder dat ik daarvoor een reden behoef op te geven.

Ik stem WEL/ NIET toe met deelname van mezelf en van bovenvermelde persoon aan het onderzoek.

Achternaam & voorletters: ……………………………………………………………………

Relatie tot deelnemer : ………………………………………………………………

E-mailadres   : ………………………………………………………………

Handtekening   : ………………………………… Datum: ……………………

Appendix 3: Aspiration Index

Vragen over je doelen

Iedereen heeft wel doelen die hij of zij wil bereiken. In dit deel van de vragenlijsten vind je een aantal doelen. Bij elke stelling kun je aangeven hoe belangrijk je het <u>op dit moment</u> vindt om dit doel te bereiken. Dit geef je aan door een cijfer te omcirkelen, waarbij geldt: (1) Helemaal niet belangrijk en (7) Heel erg belangrijk

	Helemaal niet 1	2	3	Neutraal 4	5	6	Heel erg 7
Dat ik iemand ben met veel geld	☐	☐	☐	☐	☐	☐	☐
Dat ik groei en nieuwe dingen leer	☐	☐	☐	☐	☐	☐	☐
Dat veel mensen mijn naam kennen	☐	☐	☐	☐	☐	☐	☐
Dat ik goede vrienden heb op wie ik kan rekenen	☐	☐	☐	☐	☐	☐	☐
Dat ik er altijd jong uit blijf zien	☐	☐	☐	☐	☐	☐	☐
Dat ik meehelp de wereld te verbeteren	☐	☐	☐	☐	☐	☐	☐
Dat ik veel dure bezittingen heb	☐	☐	☐	☐	☐	☐	☐
Dat ik aan het einde van mijn leven terug kan kijken op een betekenisvol en compleet leven	☐	☐	☐	☐	☐	☐	☐
Dat veel mensen mij bewonderen	☐	☐	☐	☐	☐	☐	☐

Dat ik mijn leven deel met iemand van wie ik houd	☐	☐	☐	☐	☐	☐	☐
Dat mensen vaak aangeven dat ik er mooi eruitzie	☐	☐	☐	☐	☐	☐	☐
Dat ik mensen help die het nodig hebben, zonder er iets voor terug te vragen	☐	☐	☐	☐	☐	☐	☐
Dat ik veel geld heb	☐	☐	☐	☐	☐	☐	☐
Dat ik zelf bepaal wat ik doe, en niet alleen maar wat anderen van mij willen	☐	☐	☐	☐	☐	☐	☐
Dat ik beroemd word	☐	☐	☐	☐	☐	☐	☐
Dat ik betrokken en vertrouwde relaties heb	☐	☐	☐	☐	☐	☐	☐
Dat ik met de mode mee ga met mijn haar en kleding	☐	☐	☐	☐	☐	☐	☐
Dat ik meewerk om de wereld een betere plek te maken	☐	☐	☐	☐	☐	☐	☐
Dat ik rijk ben	☐	☐	☐	☐	☐	☐	☐
Dat ik weet en accepteer wie ik echt ben	☐	☐	☐	☐	☐	☐	☐
Dat mijn naam vaak in de media verschijnt	☐	☐	☐	☐	☐	☐	☐
Dat ik voel dat er mensen zijn die echt van me houden en van wie ik houd	☐	☐	☐	☐	☐	☐	☐
Dat ik eruit zie zoals ik altijd al wilde	☐	☐	☐	☐	☐	☐	☐
Dat ik anderen help om hun levens te verbeteren	☐	☐	☐	☐	☐	☐	☐

Dat ik genoeg geld heb om alles te kunnen kopen wat ik wil	☐	☐	☐	☐	☐	☐	☐
Dat ik meer inzicht krijg in waarom ik de dingen doe die ik doe	☐	☐	☐	☐	☐	☐	☐
Dat ik bewonderd word door veel verschillende mensen	☐	☐	☐	☐	☐	☐	☐
Dat ik diepgaande, langdurige relaties heb	☐	☐	☐	☐	☐	☐	☐
Dat ik een imago heb dat anderen aantrekkelijk vinden	☐	☐	☐	☐	☐	☐	☐
Dat ik mensen in nood help	☐	☐	☐	☐	☐	☐	☐

Appendix 4: Measures for Meaningfulness

	Helemaal mee oneens 1	2	3	Neutraal 4	5	6	Helemaal mee eens 7
Ik vond de film betekenisvol	☐	☐	☐	☐	☐	☐	☐
Ik was geraakt door de film	☐	☐	☐	☐	☐	☐	☐
De film liet mij nadenken	☐	☐	☐	☐	☐	☐	☐
Ik heb iets geleerd van de film	☐	☐	☐	☐	☐	☐	☐

Er zijn films die **cognitief** uitdagend zijn. Deze films hebben een diepere betekenis en zetten aan tot nadenken	Helemaal niet 1	2	3	4	5	6	Heel erg 7
In hoeverre vindt u de film "Coco" *cognitief* uitdagend?	☐	☐	☐	☐	☐	☐	☐

Er zijn films die **affectief** uitdagend zijn. Deze films kunnen ons emotioneel raken en ontroeren	Helemaal niet 1	2	3	4	5	6	Heel erg 7
In hoeverre vindt u "Coco" *affectief* uitdagend?	☐	☐	☐	☐	☐	☐	☐