The Effects of a Persuasive Communication on the Perception of a Message Film

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THE EFFECTS OF A PERSUASIVE COMMUNICATION ON THE PERCEPTION OF A MESSAGE FILM

BY

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B.A., The American University, 1958

THESIS

Submitted in partial fulfillment of the requirements for the degree of Master of Arts in the Graduate Studies Program of Florida Technological University

Orlando, Florida
1976
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I

PURPOSE OF THE STUDY

The primary purpose of this study is to examine, in a controlled experimental situation, two variables that might have an effect upon the viewer's perception of a message film.

One variable that can be expected to affect perception is the viewer's prior knowledge of the film. This study deals with one specific variable - a published review.

Another variable that might affect perception is personality. This study deals with one identified personality type - authoritarian.

The message film is the award-winning, five-minute, color, anti-war film, Star Spangled Banner. It was produced and directed by Roger Flint and was released in 1972.¹

The sections that follow examine a variety of previous research findings, develop the theoretical concepts, report the method of study, and analyze the findings.

¹See Appendix A, p. 48.
II

THEORETICAL FORMULATION

In their book, The Celluloid Weapon: Social Comment in American Film, David White and Richard Averson state that they,

scrupulously avoided suggesting any causal relationship between the content of a message film and social behavior - simply because no one knows enough about the complex variables that come between a moviegoer and what he sees on the screen . . . . 2

Thirty-four years before, in 1938, Paul Cressey stated, "Fundamentally, the motion picture is an instrument of communication and informal education and it can be best studied sociologically when so conceived." 3 He went on to state that quantitative and experimental research "should provide a conceptualization of the whole motion picture experience by which we may be able . . . to perceive more fundamentally its role in the growth of attitudes and personality." 4


Because film research, after forty years, is still trying to measure the whole motion picture experience, behaviorists still do not know what the viewer actually perceives or internalizes from the viewing experience.

Cressay was one of the early sociologists that maintained that motion pictures had an effect on the viewer and an influence on society as a whole.

Until the mid 1960's, most sociological researchers considered film to be an "art" and an influencing agent. Little thought had been given to it as a form of communication, to the cognitive style of the viewer, or to other factors that might influence what the viewer actually perceived or accepted from the film.

Film as Visual Communication

Sol Worth became concerned with film as a visual communication and he defined it as, "the transmission of a signal received primarily through visual receptors, which we treat as a message in inferring meaning from it." He was concerned with how the meaning, as perceived by the sender, or film-maker, was received by the viewer. He expressed his theory of film communication in the diagram in Appendix C.

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Taking into account that the film-maker does utilize a belief system to formulate a feeling concern, especially in a message or attitude film actually does transmit this concern into an image-event, and assuming the viewer must receive this message through his own belief system, Worth concluded, "This model . . . describes the process of film communication. It doesn't, however, explain it."\(^6\)

That certain viewer cognitions or prior knowledge of a film might influence the perception of the film has always been acknowledged by sociologists. However, researchers have not isolated any portion of these in a controlled situation.

White and Averson were among the first to admit that certain variables come between the viewer and what he sees. They did not specify what these variables were, nor did they venture a guess.\(^7\)

**Two Related Studies**

Two recent studies, although not directly connected with film research, do relate to this problem.

The first is a study that was conducted by Michael

\(^6\)Ibid., p. 329.

Burgoon in 1970. Burgoon based the study on the concept that attitudes induced by one event influence attitudes toward another event.

He selected 216 subjects from four midwestern cities comprising four groups: labor union members, adults in a data processing class, college freshmen and high school students.

A written message that had been pretested for moderate content was given each subject. Half of the subjects randomly received messages with militant name sets (Stokely Carmichael, H. Rap Brown, Eldridge Cleaver), and the other half received the non-militant set (Senator Edward Brooke of Massachusetts, Mayor Carl Stokes of Cleveland, Mrs. Martin Luther King, Jr.). Before reading the message, subjects were asked to evaluate their specific name sets on a five-point semantic differential scale, with filler questions regarding media and a demographic question to determine race used to disassociate the names from the message.

The results were: (1) Blacks rated both sets of names significantly less militant than did whites; (2) both racial groups perceived the non-militant name set to be significantly less militant than the militant

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name set; (3) the control group differed significantly from the experimental groups in judging the militancy of the message; (4) blacks who were given the non-militant set judged the message as less militant than did blacks who received the militant set; and (5) whites given the non-militant sets judged the message as significantly more militant than did the blacks given the non-militant sets.

Although blacks, in general, perceived less militancy in the messages than did whites, both white and blacks perceived more militancy in the messages attributed to militant authors.

The second related study was conducted by James Bradac and Mae Bell in 1975. They dealt with nonfluency and fluency expectations of a five-minute videotaped speech and a five-minute audiotaped speech.

The subjects were 196 freshmen speech and composition students.

Each speech contained twenty-five nonfluencies: ahs, sentence change, omission, etc.

In the nonfluent expectation, the subjects were told the speaker had previously been judged poorly by

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speech professors.

In the fluent expectation, the subjects were told the speaker was understandable by speech professors.

There was a high-ambiguity condition where the subjects were told that nonfluencies reflected the psychological state of the speaker, and a low-ambiguity condition where nonfluency was operationally defined.

There was no significant difference between the audiotape and the videotape.

They found that: (1) Task ambiguity influences the effect of observer expectation on the counting of nonfluencies; (2) subjects led to expect a nonfluent speaker rated him as relatively nonfluent on a high-influence scale, more negatively on form and content of his speech; and (3) subjects who expected a fluent speaker rated him fluent and rated him more positively on aspects of performance.

**Current Study**

Bradac and Bell studied the perception of fluency or nonfluency of a speaker, and found that subjects saw and heard what they were led to expect.

Burgoon studied the perception of militancy in a written message, and found that subjects who expected more militancy did indeed comprehend the message as
being more militant.

The current study deals with the difference in perception of militancy in an anti-war film between different levels of the authoritarian personality. The expectation of militancy or non-militancy was induced in the form of a printed review of the film.

Therefore, if Worth's definition of film as a visual communication 10 is considered along with White and Aversion's contention that the viewer does not always get the intended message because of intervening variables 11; and if Burgoon, Bradac and Bell are correct that subjects will read, see and hear what they are led to expect, this study's intention is to demonstrate that the film-maker's message intent may be distorted by persuasive forewarning. It further intends to demonstrate that the effectiveness of the forewarning will depend, in some measure, upon one aspect of the viewer's cognitive structure, the presence of authoritarian personality characteristics.

10 See Appendix C, p. 57.

11 For a detailed discussion of this matter, see p. 4 above.
III

DEFINITIONS AND APPLICATIONS

Perception

Julian Hochberg stated, "Pictorial communication of shape and form is not simply a learned visual language."¹²

However, Sol Worth wrote that "film can be thought of as a new and unknown language."¹³

The difference between these two concepts of pictorial communication is that the first is an approach to perception in and of itself, without any regard for the manner in which the perception is a part of the total cognitive style of the perceiver. This is known as the phenomenological approach, or the study of isolated visual phenomena where the subject reports how the phenomena "appear" in contrast to how they "are."¹⁴ Phenomenological studies are perception studies that deal with the manipulation of light, size and shape of objects, movement, distortion, etc. In such studies,

¹³Worth, "Film as A Non-Art," p. 333.
the response of the subject is completely independent of any knowledge or belief concerning the stimulus. 15

Although these can, and have been applied to filmmaking, this definition of perception is not applicable to this study because it will deal with a message film that employs both visual and audio sensitivity and assumes prior knowledge and belief relative to the stimulus.

Therefore, in this study, the word perception is defined as an impression through an audio-visual language transcription upon the state of awareness of the viewer. 16

Cognitive Style

Each individual is unique and each one has an individual psychological structure which is an organized set of thoughts, beliefs, values, etc. that a person has about himself and the world around him. Each separate component is called a cognition. Each cognition is simply an awareness of a single entity. When all the elements within the psychological structure are taken together they form the individual's so-called


personality. Psychologists generally agree that individuals are constantly acquiring new cognitions and arranging and sorting them within the personality structure. For the purpose of this study, the individual's total psychological structure is referred to as his cognitive style. The degree to which an individual feels about any of the cognitions is referred to as saliency.

Ambiguity

For the purpose of this study, ambiguity will be considered as the degree of variability of the relationship between the film's message and the perceptual response of the subject.17

Message Film

A film that is made by a producer and/or director with the intent of conveying one or more cognitions of that producer and/or director is a message film.

17 For a detailed discussion of this matter see p. 10 above.
IV

THE FILM

*Star Spangled Banner* was chosen for this study for three reasons: It is a message film, it is a short film (five minutes), and it has received many awards at film festivals around the world, including the "Best Short Film and Special Jury Award" at the Cannes Film Festival in 1972.19

Correspondence from the writer-producer-director, Roger Flint, indicates that his message intent was, "we all are related and interlocked. What happens to one happens to all . . . . We die, too, when one of us dies."20

The film opens with the title superimposed over a jungle scene where a lone American soldier slowly and carefully picks his way through the underbrush.

There is no dialogue. The soundtrack is a synchronized rock version of "The Star Spangled Banner" sung by The Grass Roots. As the soldier moves through the jungle, there are flash frames and quick cuts of a

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18 The correct title according to the film credits.
19 See Appendix A, p. 48.
20 Ibid., pp. 42-46.
naked young woman, a motherly woman, and the soldier with the young woman. The soldier begins to run as rifle fire is exchanged near him. Interspersed with his progression through the jungle are quick cuts of a cross-section of American society. They appear to be watching the soldier.

Suddenly, he steps on a mine and he dies in agonizing slow motion. Again, the quick cuts to the symbolic American types who fall and die in moments of domestic routine. Flint uses freeze frames very effectively. The heart of the message comes at this point, making it painfully clear that a piece of each one of us dies with every soldier who is killed in battle.

Again, the credits are superimposed. The dying soldier, in the last frame, desperately grasps a handful of mud as the melodious sound of birds and insects is heard.

Flint uses brilliant color throughout. He utilizes montage and juxtaposition much in the manner that Sergei Eisenstein did in Potemkin and Strike. Flint welds the total impact with a pulsating balletic quality reminiscent of Leni Riefenstahl's Triumph of the Will.

Star Spangled Banner is a technically superb, well composed, and sensitively edited film that makes a
powerful statement about human values.

Star Spangled Banner has been described as, "a devastating piece, it hits one like a punch in the eye," (Variety); as, "the most eloquent of all the anti-war films of recent years," (Landers Film Reviews); and as, "a brief, nonverbal film of disturbing realism concerning contemporary warfare, its tragic results for the young soldier, and the impact of his death on American society," (The English Journal).

This film is more than just a message film. It is also a work of art. The value of this film, as with any other artistic endeavor, is its worth to the beholder or possessor. Therein lies the seeming ambiguity of the film. Although this is slight, it is enough to provide the condition necessary for the manipulation of the perceptual response.

21See Appendix A, p. 47
V

FILM RESEARCH

Some Representative Studies

Some film studies have been concerned with the effects of films upon the behavior of individuals, or upon the behavior of certain age groups, such as children or adolescents. A great number have been done that were concerned with the effectiveness of films as an educational learning device.

Since the current study involves the use of an attitude or message film, some representative ones are discussed in this chapter.

Estimating the Net Effect of A Commercial Motion Picture Upon the Trend of Local Public Opinion

This study by J. E. Hulett, Jr. is an example of one of the early studies as it was done in 1949. It employed a modified panel survey technique to try to determine the effects of a commercial motion picture, *Sister Kenney*, on community opinions and collective

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action. The study had problems with control, mortality, and other factors, and was highly inconclusive. Hulett did find that individuals reacted to the film with the formation of individual opinions. They were not, however, motivated toward collective action on related community issues. Three-fifths of the group expressed, in varying degrees, the feeling that the film was probably a biased Hollywood portrayal.

**Moving Attitudes with Moving Pictures**

This study was done by Richard Hirsch, also in 1949. It utilized films to change student attitudes toward the plays of Shakespeare. The control group read, discussed and listened to lectures. The experimental group did also, but they saw films of the plays. Hirsch used the Thurston Attitude Scale.

Hirsch found a definite improvement in attitude toward Shakespeare's plays in the experimental group over the control group and concluded, "Motion pictures appear to be one of the best tools a teacher can use to achieve success in the simulation and motivation of students toward a favorable attitude."

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They Saw A Game: A Case Study

A. H. Hastorf and Hadley Cantril showed a film of a football game between Dartmouth and Princeton which took place on November 23, 1951, to some one hundred students from both Dartmouth and Princeton. The students responded to a questionnaire and the Dartmouth students "saw" the Princeton team make more infractions, while the Princeton students "saw" just the opposite. They concluded:

It is inaccurate and misleading to say that different people have different 'attitudes' concerning the same 'thing,' for the 'thing' simply is not the same for different people whether the 'thing' is a football game, a presidential candidate, Communism, or spinach. We do not simply 'react to' a happening or to some impingement from the environment in a determined way (except in behavior that has become reflexive or habitual). We behave according to what we bring to the occasion, and what each of us brings to the occasion is more or less unique.

Attitude Films and Attitude Change

After conducting a series of experiments showing traffic films specifically designed to change driver

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27 Ibid., p. 133.

attitudes, Irving Merrill stated, "The initial result of viewing an attitude film is manipulation of the cognitive component of attitude."29 A total of 181 subjects were divided into groups according to their responses to the flexibility scale of the California Psychological Inventory. The subjects viewed the film and took a posttest. Merrill found that there was no more attitude change in flexible thinkers than in rigid ones. He suggested that defensive avoidance might have occurred due to strong fears aroused by the film, and concluded that attitude films "do not directly change the affective component of attitude structure."

Archie Bunker's Bigotry: A Study in Selective Perception and Exposure

Neil Vidmar and Milton Rokeach conducted a survey study concerning attitudes toward the television program All in the Family. Basically, they found that prejudiced and non-prejudiced subjects ascribed different meanings to the intent and outcome of episodes. They found that "nonprejudiced viewers and minority group viewers may perceive and enjoy the show as satire,

29 Ibid., p. 13.

whereas prejudiced viewers may perceive and enjoy the show as episodes telling it like it is. 31

(The concluded, as did Hastorf and Cantril, that a person's prior attitudes and set of values will affect that person's perception or interpretation of a social event.)

The Drug Attitude Film: Development of A Measurement Technique for Assessing Attitudes Toward Adolescent Drug Users 32

Andrew Ahlgren took a thirty-minute drug education film which was produced by the New York State Narcotics Control Commission and, with their permission, extracted clips, then spliced them together at timed intervals. The first sequence consisted of a descriptive title, clips of five different students discussing their reasons for drug use (each about ten seconds), separated by three seconds of black. After a second instructional title, "Now mark your responses to each student quickly," the five clips appeared again, each preceded by a sequence number and separated by fifteen seconds of black. During the intervals, the subjects

31Ibid., p. 37.

rated each student on a five-word-pair semantic differential scale. There were ninety-five subjects. Some of the subjects rated the sound film, some the silent film and some the transcript.

After a thorough factor analysis, Ahlgren concluded that reading the transcript was almost as effective in creating negative attitudes as was the viewing of the film. Ahlgren stated:

However, the negative-change groups were also made up of more "conservative subjects - health professionals and in-service teachers, etc., rather than college seniors as in the two workshops. So an alternative proposition would be that liberal and conservative types are simply confirmed in their predilections.

It must be noted that Ahlgren did not pretest to determine attitudes toward drug users, nor did he actually test for "conservative" subjects. In the final paragraph he concluded that the findings were inadequate to support firmly any generalization at all, and "such propositions as are advanced above must wait on more carefully controlled studied with more clearly identified samples."^{34}

^{33}Ibid., p. 5. ^{34}Ibid.
This study was sponsored by the Army Research Institute for the Behavioral and Social Sciences. It was an effort to determine the effects on viewers of vicarious attitude change in message films used as part of the military race relations training program.

The subjects were 199 white soldiers, assigned at random to four groups. One of the four groups watched a video recording of a white soldier viewing the film, Black and White: Uptight, showing the positive effects of the film on the viewer's racial attitudes. A second group saw a version in which the viewer's attitudes were not affected. Group three saw only the film, and group four was not shown anything. The group that saw the videotape that included both the film and positive change, and the group that saw the original film, showed significantly less prejudice on the posttest than did the other two groups.

This study also concluded that an attitude measure should have been given prior to the making, as well as

the showing of the original film and the videotapes. The conclusion was,

the subjects had implicitly been assumed to be more prejudiced than they actually were. It is likely that this influenced the script writing so as to cause the model's initial attitude and his subsequent change to be of less than optimum value for most of the subjects.

Current Study

The current study departs from the usual message film research in that it does not attempt to change attitudes, measure an effect upon the behavior of the viewer, or to motivate the viewer to action. It attempts to measure what the viewer perceives the message of the film to be after having read a printed review, and the amount of militancy perceived in the film by those scoring high on the F Scale.

Research concerning film as a visual communication has been sporadic and has, in general, lacked control. Almost every study admonished researchers to continue to study the message film in any way that would help isolate any cause and effect relationships. The current study purports to do nothing more than continue with the hope that the results will be of some value.

36Ibid., p. 17.
VI

THE AUTHORITARIAN PERSONALITY

An Overview

In 1950, The Authoritarian Personality\(^{37}\) appeared. The initial concern of the book was anti-semitism. What actually evolved was a focus upon ethnocentricism and potential fascism. The study, also known as the Berkeley Study, was not based on a systematic research program and it does not withstand an appraisal based on current standards of personality research methods, but it has had a wide influence on the thinking and research in the social sciences.

Arthur Cohen, in *Attitude Change and Social Influences*,\(^{38}\) stated that:

It was a large-scale study of social attitudes and personality. In general, their investigation demonstrated the correspondence between certain basic psychodynamic processes characteristic of a person and his outlook on a great variety of areas, ranging from the most intimate features of family life, to sex adjustment, through

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relationships with other people in general, to religion, and to social and political philosophy.\textsuperscript{39}

Within a loosely organized research program, the authors identified potential fascism and an underlying personality complex related to ethnocentricism and anti-Semitism. They used a scale, called the F (fascism) Scale which is sometimes referred to as the California F. Scale.\textsuperscript{40}

The Adorno investigation was not the first. The first was a study done in 1939 by Ross Stagner.\textsuperscript{41} For the study, Stagner developed a questionnaire scale to test the significance of seven factors hypothesized as indicators of personality type who would have fascist leanings. The seven factors included: (a) nationalism or opposition to internationalism, (b) imperialism, (c) militarism, (d) racial antagonism, (e) anti-radicalism, (f) middle class consciousness, defined by Stagner

\textsuperscript{39}Ibid., pp. 55-56.


as "a superior attitude to the working class," and (g) the benevolent despot or the strong man philosophy of government. Stagner concluded:

The essence of the general 'pro-fascist' attitude which seems indicated by this study lies in the attitude of class superiority taken by many individuals toward the element of the population which are below them in an economic and industrial sense. The anti-radical attitude is also markedly involved, and nationalism and racial antagonism are manifested.\(^{42}\)

In 1941, Erich Fromm, in *Escape from Freedom*,\(^{43}\) identified this personality syndrome as "authoritarian," and elaborated further:

The more distinctive forms of this mechanism are to be found in the striving for submission and domination, or, as we would rather put it, in the masochistic and sadistic strivings as they exist in varying degrees in normal and neurotic persons respectively . . . . Since the term 'sado-masochistic' is associated with ideas of perversion and neurosis, I prefer to speak of the sado-masochistic character, especially when not the neurotic but the normal person is meant, as the 'authoritarian character.' This terminology is justifiable because the sado-masochistic person is always characterized by his attitude toward authority. He admires authority and tends to submit to it, but at the same time he wants to be an authority himself and have others submit to him. There is an additional reason for choosing this term. The Fascist system call themselves [sic]

\(^{42}\)Ibid., p. 315.

According to R. N. Sanford, an associate of Adorno, the title, "The Authorityersonality,"

According to R. N. Sanford, an associate of Adorno, the human bases of fascism, which is the human bases of fascism, is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human bases of fascism, which is the human 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assertions of strength and toughness.


8. Projectivity. Disposition to believe that wild and dangerous things go on in the world; the perception outward of unconscious emotional impulses.

9. Sex. Ego-alien sexuality; exaggerated concern with sexual 'goings-on,' and punitiveness toward violators of sex mores.46

"Each item of the F scale supposedly measures one or more of these facets of authoritarianism ... this instrument is, in large part, the working definition of authoritarianism."47

The validity of the F Scale has often been questioned and various studies have been undertaken to ascertain its supposed superiority or inferiority in comparison with other scales.

The original F Scale contained over sixty items and all of them were negative. This led to criticism of response bias as well as the problem of acquiescence. Also, because of the length, it was time consuming to give and tabulate.

In 1960, Milton Rokeach developed what he called a D (dogmatism) Scale. He published it in his book

46 Ibid., p. 1.

47 Kirscht and Dillehay, Dimensions of Authoritarianism, p. 6.
Throughout the sixties, the D Scale was tested against the F Scale. Rokeach, in association with Fred Kerlinger, tested the two scales and performed a factorial analysis.\(^{49}\) They concluded:

Fascistic, authoritarianism, and dogmatism, as measured, both seem to be parts of one underlying unity and, at the same time, discriminable entities. The substantial correlations between the F- and D-Scale total scores in the three samples and the predominantly positive correlations among the first-order factors speak for an underlying unity. There is little doubt, then, that F and D are related phenomena with, probably, a common core of authoritarianism.\(^{50}\)

One of the latest comparison studies was done by Robert Thompson and Jerry Michel in 1972.\(^{51}\) In the summary of that study, they state:

In response to continuing criticism of the F Scale's bias toward conservatism, Rokeach constructed the Dogmatism Scale to measure general authoritarianism. Kelman and Barclay's explanation of the F Scale

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\(^{50}\) Ibid., p. 397.

as a measure of breadth of perspective was extended to the D Scale and the assertion that the D Scale can discern authoritarianism untapped by the F Scale was tested. Using responses of 379 undergraduates, the hypothesized fit of the breadth of perspective approach was generally substantiated. In addition, similarities of F and D score distribution raised doubt concerning the claim of superior measurement capabilities of the D Scale.  

The D Scale is unidirectionally constructed, as was the original F Scale. This makes the D Scale as liable to the same response bias problems as the F Scale.

In trying to correct the response bias in the F Scale, researchers have resorted to rewriting the positively worded items negatively, or balancing the number of positive and negative items on the scale.

In this study, the scale used to measure the presence of the personality characteristic classified as authoritarian was a balanced F Scale developed by Lee and Warr in 1969. This scale employs thirty items whereas the original consisted of over twice that number. The balanced scale is composed of alternating positive and negative statements. After

52Ibid., p. 188.

testing for validity of this balanced scale, Lee and Warr concluded,

The accumulated material about its statistical and other properties suggests that it might be fruitfully employed in studies where an adequately constructed and validated scale is needed . . . the scale is statistically at least as good as the original F-scale.  

According to Cohen, the authoritarian personality pattern associated with excessive respect for an obedience to authority, admiration for power, toughness and aggression, and an attitude of cynicism and defensive projection makes for relatively great acceptance of persuasive communication.  

Because the film used in this study is anti-war in nature, authoritarian personality characteristics become a related aspect of the viewer's cognitive structure that might influence not only the perception of the message of the film, but the ability of the forewarning communication to alter that perception.

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54 Ibid., p. 128.
55 Cohen, Attitude Change and Social Influence, p. 46.
Problems

Film researchers are in general agreement that subjects do not view any film with complete objectivity, but bring to the viewing experience certain cognitions, some prior knowledge, a motivation to view it, etc.

The problems to be dealt with in this study are:

1. How much is the subject's perception of a film affected by what the subject may have read about the film before viewing it?

2. Will the personality type that has been identified by the F Scale as authoritarian in nature, be more easily persuaded?

3. How much militancy will the authoritarian personality type perceive in the film?

Hypotheses

With the three problems in mind, the following hypotheses will be tested:

1. The perception of a message film viewed for the first time, without prior knowledge of the film by
the viewer, will be in the direction of the immediate forewarning communication.

2. Subjects scoring high on the balanced F Scale will show higher agreement with the communication than low-scoring subjects.

3. Subjects scoring high on the balanced F Scale will perceive more militancy in the film than the low-scoring subjects.

Variables

The independent variables were the forewarning communications and the amount of authoritarianism.

The dependent variable was the degree of rating of the film as anti-war on the posttest.

Operational Definitions

Communications

The communications were short, newspaper-type reviews, attributed to a fictitious reviewer and magazine, to reduce the possibility of contamination by reviewer or magazine credibility. One review advocated that the film was patriotic while the other advocated it was anti-war. Both reviews were set in newspaper type, then photocopied. 56

56See Appendix B, pp. 50-51.
Posttest

The posttest consisted of ten statements, some of which dealt with the film and some of which did not. There were five each of generally positive and five each of generally negative statements. The subjects were asked to rate each statement on a seven-point Likert-type scale from "strongly agree" to "strongly disagree." Only the response to questions seven and ten were tabulated and analyzed, since the other questions served only as a mask. Subjects were also asked if they were veterans and if they had seen the film before. 57

Film

The message film was Star Spangled Banner, which is an award-winning anti-war film. It is in color. The running time is five minutes. It was produced and directed by Roger Flint and released in 1972. 58

F Scale

The measuring scale for the authoritarian personality characteristics was the thirty-item, balanced scale developed by Lee and Warr in 1969. 59 The positive and negative statements were alternated.

57 Ibid., p. 52. 58 See Appendix A.
Method

Subjects

The subjects were ninety students from the Introductory Speech course at Florida Technological University, at Orlando, Florida. Four classes were used. One class received the patriotic communication, one class received the anti-war communication; one class was the control, and one class was divided, with half of the students receiving the anti-war communication and half acting as control.

Subjects were asked if they had seen the film before and the data of those responding yes were discarded (3). Those posttests that did not have matching F Scales or Social Security numbers, and could not otherwise be identified, were discarded (6). F Scales that were incomplete, without Social Security numbers or did not have matching posttests were discarded (19). This left a total of sixty-two subjects having both an F Scale and a posttest. There were twenty subjects in the patriotic treatment (Group A), twenty-one in the anti-war treatment (Group B), and twenty-one in the control (Group C).

Procedure

Approximately one week before the film was shown, all subjects were given the F Scale. This was
administered by the instructor. The answer sheets were coded by the subjects with the last four digits of their Social Security numbers. In this manner, the subjects did not link the personality measure to the film.

The control group viewed the film without any forewarning. The experimenter explained that she was trying to select a film for her thesis study, and asked the subjects to view the film. Then, without any discussion, they immediately took the posttest which they coded in the same manner as the F Scale. They were then debriefed and told the purpose of the film.

The experimenter used the same approach with the treatment groups, except that she asked them to read the appropriate review just before viewing the film. The same posttest was administered immediately following the viewing of the film. The treatment groups were then debriefed.

**Results**

Hypothesis one was partially supported.

There was a significant difference (P .00001) between Group A (the patriotic review) and Group C (control). Table 1 shows the results of the t-test between these groups.
There was no significant difference between Group B (anti-war review) and Group C, as shown in Table 2.

**TABLE 2**

**ONE-TAILED T-TEST**

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>21</td>
<td>2.28</td>
<td>1.18</td>
<td>-1.30</td>
</tr>
<tr>
<td>C</td>
<td>21</td>
<td>2.85</td>
<td>1.62</td>
<td></td>
</tr>
</tbody>
</table>

\[ t(.95,40) = 1.63 \quad \text{P} \leq 0.11 \]

Hypotheses two and three were not supported because of the absence of high and low scorers in the sample.

When Lee and Warr standardized the scale with 556 undergraduate and graduate students at Princeton, the
mean of $F$ was 87.5, and the standard deviation was 16.5. For the current population, the mean of $F$ was 117.1, and the standard deviation was 20.1. The absolute mean of each group was near the mean of $F$. Therefore, the current population was composed of scores from the $F$ Scale of moderate and moderately-high authoritarians. There were no extreme lows or highs.

The frequency distribution of the $F$ Scale revealed that it had distinguished between groups. When the ends of the population were separated and tabulated against the groups, as to the anti-war question, the means indicated that there was a difference between the high scorers and the low scorers. These results are shown in Table 3.

---

TABLE 3
LOW AND HIGH SCORERS ON F SCALE

<table>
<thead>
<tr>
<th>Group</th>
<th>Low N</th>
<th>Mean</th>
<th>High N</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>6.33</td>
<td>A</td>
<td>6</td>
</tr>
<tr>
<td>B</td>
<td>8</td>
<td>2.37</td>
<td>B</td>
<td>9</td>
</tr>
<tr>
<td>C</td>
<td>6</td>
<td>3.00</td>
<td>C</td>
<td>6</td>
</tr>
</tbody>
</table>

The F-test showed that there was a relationship between the F Scale and the response to the anti-war question in the groups. However, it showed a non-significant interaction between authoritarianism and the response to the question. In no case did the moderates score consistently different from the moderately-high. The t-test did not discriminate the differences. Table 4 shows the results of the F-test.

Responses to question ten, which dealt with Mr. Flint's concept of the death of the soldier diminishing all, revealed that 56 percent of the subjects did grasp the concept. There was no difference between the groups. The response to this question seemed to operate independently of the treatment.
TABLE 4
AUTHORITARIANISM AND ANTI-WAR QUESTION
RESULTS OF F-TEST

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authoritarianism</td>
<td>3.379</td>
<td>2</td>
<td>1.690</td>
<td>0.776</td>
</tr>
<tr>
<td>Review</td>
<td>82.340</td>
<td>2</td>
<td>41.170</td>
<td>18.905**</td>
</tr>
<tr>
<td>A &amp; B Interact</td>
<td>5.010</td>
<td>4</td>
<td>1.252</td>
<td>0.575</td>
</tr>
<tr>
<td>Residual</td>
<td>115.418</td>
<td>53</td>
<td>2.178</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>203.887</td>
<td>61</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**F(9.995;2,53) = 8.86**

**Discussion**

One explanation for the significance between Groups A and C, and the non-significance between Groups B and C, could be that when members of Group A were faced with a discrepant description of the film, they accepted the review as more credible than their own judgments. The review for Group B would have served as a confirmation of their expectations.

In spite of the limited population among those tested by the F Scale, there were indications that something was taking place between those in Group A and Group C. When the low scorers were separated in each
group, and tabulated against their responses to the anti-war question, the mean for the low scorers in Group A was 6.33, while the mean for Group C was 3.00, or one standard deviation away (Table 3). There is every indication that a larger population, which would enlarge the ends and perhaps tap extreme low and high scorers, might show what this interaction was.

Even though there was non-significance between Group B and Group C, in regards to the anti-war question, there was a difference. This could indicate that a more ambiguous stimulus might be needed to further test the concept of the impact of a printed review.

Even though hypothesis one was only partially supported, the high degree of significance in Group A indicates that the printed review did make a difference in the actual perception of the film as anti-war. This was further substantiated during the debriefing.

That significance, plus the difference in the means of the F Scale scores for Group A and Group C, suggest that, although this study cannot be fully generalized, further investigation appears to be warranted in these distinct areas.

In order to obtain better results, a much larger and more diverse population would be needed. This would provide a sufficient number of high and low scores on
the F Scale. It is doubtful that such a diversity could be found in the general university population. Therefore, repetition in various areas of the country would insure a truly random and representative sample, increase the ends, and provide more accurate statistical tabulation.

The frequency distribution of the scores indicated that the F Scale developed by Lee and Warr performed satisfactorily.

For a better evaluation of the perceived militancy in the film, a posttest utilizing a semantic differential scale might prove to be more accurate. However, the Likert-type scale performed well as evidenced in the results of the t-tests.

Repetition of the study with two or more different films dealing with patriotism would provide more insight as to just what the interaction was between the authoritarianism and the filmed stimulus.

This study was designed to test the anti-war message in the film. However, since this was not the primary message intent of Mr. Flint, further testing dealing with the concept of "all men are brothers, united as one," with a more diverse population would provide more conclusive results. This concept was not fully tested for in this study, because it was felt that the
college students might not possess the sufficient cinematic sophistication to properly evaluate it.

Of the three hypotheses, number one was considered to be the most important. Because of the significance between Group A and Group C (\( P = \leq .00001 \)) in the t-test, this study effectively showed that a printed review is definitely a variable that operates between the viewer and the message intent of the auteur.
April 14, 1976

Ms. Marianell Fink
3458 Saddle Blvd., Apt. 77
Orlando, FL 32807

Pyramid Films
Box 1048
Santa Monica, CA 90406

Dear Sir or Madam:

I am using the film, The Star Spangled Banner, distributed by you, in my thesis study at Florida Technological University in Orlando. The thesis is in partial fulfillment of the requirements for a M.A. in Communication.

There is one thing that I desperately need to complete the thesis. I need a statement by Mr. Flint as to the message intent of the film.

Could you please advise as to how I might contact Mr. Flint or would you be kind enough to forward this letter either to him or to his agent.

Any help that you are able to give will be greatly appreciated.

Sincerely,

Marianell Fink

Marianell Fink
Dear Mr. Harold Link,

Thank you for your letter. I am pleased you decided to use "Star Spangled Banner" for your thesis.

The message I intended when I wrote "S.S.B." was that we are related and interconnected. What happens to one happens to all. It does matter what we do and think and believe. We are all of our brothers and sisters of God. We die when one of us dies, we are glad to when one grows and goes... The one thing I would forget to say in S.S.B. is that in the Soldier's Life, I would take it one more step. It's most important step there so I would show not only his separation from the world, and that in the world he loves and does them, but his confrontation with death, on the other hand, I would show that Satan, defeated Satan, and triumphant Jesus Christ.
We would see where he left Dad where she was going. But when I made the phone, I couldn't see this thing. Can it now and went shut it!

I hope this helps you in your project and I would be happy to answer any questions or provide help. Let me know the very best! God bless you!

Roger Fink

1015 North Orleans
LA. CA. 90089

213-6506546
May 13, 1976

Ms. Marianell Fink  
3458 Saddle Blvd., Apt. 77  
Orlando, FL 32807

Mr. Roger Flint  
1015 North Orlando  
Los Angeles, CA 90069

Dear Mr. Flint,

Thank you for your prompt reply to my letter.

I understand the message intent of Star Spangled Banner, but there appears to be a strong secondary message that takes the form of an anti-war message.

Because I am confined to the college population for my research, I felt the primary message might be more difficult to test, so I am testing the secondary message. I have not yet gathered all of my data, but I think you may find the final results interesting.

However, I do need one further statement from you. Did you or did you not intend for this film to make an anti-war statement?

Since I must file my thesis in less than two weeks, a speedy reply is requested. Enclosed is a stamped self-addressed envelope for your convenience.

May I say that I LOVE your film and have much more to say. However, I shall wait until the results are in.

God Bless You, too!

Marianell Fink
May 25-76

Dear Mr. Smith,

Thank you for your letter. I hope this is not too late for your use. I did intend S.S.B to be against war, but was more concerned that we are connected to each other, and to what our brother dies or what happens to him, then I was with him.

Please keep in touch. Let me know if you would see your friends or your funeral. Thank you.

God Bless,

Roger Flint
THE ENGLISH JOURNAL

THE STAR-SPANGLED BANNER

Pyramidal Films, 5 minutes, color. Rental: $10, Sell: $100.

"The Star-Spangled Banner" is a brief, novelistic film about the heroism and dedication of a young soldier, and the impact of his death on American society.

As the film opens, we are transported to a desolate, desolate, desolate... (insert esoteric sound effects)

In the center of the screen, a soldier stands at attention, a flag in hand, and declares, "I am the Star-Spangled Banner," to the camera. The flag waves in the wind, and the soldier's eyes glisten with tears.

Suddenly, the flag is torn, and the soldier falls to the ground, screaming, "I am the Star-Spangled Banner!"

The film conclude with a somber, moving scene of the soldier's final moments, as he lies on the battlefield, his flag still proudly waving above him.

THE STAR-SPANGLED BANNER

Color: Color. Rental $100. Rent: $10


Intended for: Grades 7-9. C-Ed.

Subject Area: American values - social commentary - Vietnam

Synopsis: In a unique statement on values, the Star Spangled Banner is sung by a soldier who is about to die. The soldier's life is briefly incised on the screen, and the film concludes with a poignant scene of the soldier's last moments, as his flag still waves above him.

Recommended for mature students, the film stimulates critical thinking about the nature of war and patriotism, and it is an excellent accompaniment to literature dealing with war, both because of its content and its style. It also serves as a useful tool for exploring the relationship between music and film, and the role of the flag in American society.

STAR SPANGLED BANNER

A film by Mike J. Miller, Music of the Grass Roots.

Intended for: Grades 7-9. C-Ed.

Subject Area: American values - social commentary - Vietnam

Synopsis: The film tells the story of a soldier who is about to die, as his last moments are captured on film. The soldier's life is briefly incised on the screen, and the film concludes with a poignant scene of the soldier's last moments, as his flag still waves above him.

Recommended for mature students, the film stimulates critical thinking about the nature of war and patriotism, and it is an excellent accompaniment to literature dealing with war, both because of its content and its style. It also serves as a useful tool for exploring the relationship between music and film, and the role of the flag in American society.
The STAR SPANGLED BANNER (1972)
By Roger Flint
Music by The Grass Roots
Color, 8 min.
Rental: $10.00, Sale: $100.00.
High School through Adult

A lone American soldier tenses his way through the dense undergrowth of a wood, then begins to move much more rapidly as if his can no longer stand the infinite and possibly futile cares he is taking. Interwoven with his progression are quick cuts of a young woman, an older, motherly woman, and the soldier with the younger woman. The tempo of The Grass Roots' version of "The Star Spangled Banner" is matched to the soldier's movements. Suddenly he steps on a mine and, in agonizing slow motion, he dies. As he slowly falls to the muddy earth, intercuts of a cross-section of American society also falling to their deaths make it painfully clear that a piece of each one of us dies with every one of our soldiers who is killed in battle.

THE STAR SPANGLED BANNER is a powerful film which has a place in a variety of classes which might be exploring the nature of war, government, history, sociology, religion, psychology, philosophy, literature. Its use of ironic contrast and its distinct pattern of imagery make it valuable in classes studying these artistic devices. Film classes will appreciate the film's effective use of quick cuts, freeze frames, slow motion and its soundtrack.

"...takes its inspiration from the heart of the Christian message of brotherhood. John Donne and this short film say the same, 'Any man's death diminishes me, because I am involved in Mankind; and therefore I never send to know for whom the bell tolls; it tolls for thee.'"

Jeff Schrank,
RELIGION TEACHER'S JOURNAL

"Void of narration, this sensitively edited, provocative film is among the shortest and most eloquent of all the anti-war films of recent years. Highly recommended."

LAMMERS FILM REVIEWS

SPECIAL JURY AWARD,
BEST SHORT,
CANNES FILM FESTIVAL,
SILVER AWARD, NEW YORK
INTERNATIONAL FESTIVAL;
CINE GOLDEN EAGLE,
NYON FILM FESTIVAL, SWITZERLAND,
EDINBURGH FILM FESTIVAL,
SCOTLAND,
BELLEVUE FILM FESTIVAL, SEATTLE,
SAN FRANCISCO FILM FESTIVAL,
WHITNEY MUSEUM FILM SHOW,
FILM AS A SOCIAL AND
POLITICAL ACT.
Flint Film
Focuses on Futility

"The Star Spangled Banner," produced and directed by Roger Flint, won the special Jury Award as the best short film at the recent Cannes Film Festival. It is one of the best, short films ever made stressing the wastefulness of war.

It is a powerful film that explores the destructive nature of war. There is no dialogue, only the tempo of a modern version of the national anthem sung by the rock group, The Grass Roots.

Flint uses quick cuts, freeze frames, slow motion and the soundtrack very effectively.

A lone American soldier tenses his way through the dense undergrowth of the wood. Suddenly, he steps on a mine and, in agonizing slow motion, he dies. As he slowly falls to the muddy earth, intercuts of a cross-section of American society, also falling to their deaths, make it painfully clear that something within each of us dies with the death of each soldier in battle.

"The Star Spangled Banner" is a technically superb, sensitively edited, provocative film that focuses upon the futility of war.

—Boris Benchly

CINE AMERICA, Summer, 1973
'Star Spangled Banner'

tribute to fighting men

"The Star Spangled Banner," produced and directed by Roger Flint, won the special Jury Award as the best short film at the recent Cannes Film Festival. It is a powerful film that explores the nature of war. There is no dialogue, only the tempo of a modern version of the national anthem in the background.

This film certainly focuses upon the valor of the American fighting man.

Flint uses montage and juxtaposition much in the manner of the great Eisenstein as he wields the total impact with a pulsating balletic quality reminiscent of Leni Riefenstahl's "Triumph of the Will."

As the soldier makes his way through the dense undergrowth of the wood, there are interspersed cuts of a young woman, a motherly woman and others, all depicting his loved-ones and friends.

As the soldier dies, there are intercuts of a cross-section of American society also falling, which is a vivid reminder that without sacrifices such as this, our way of life could not be preserved.

"The Star Spangled Banner" is technically superb and is a stirring tribute to all those brave men who have died in war to protect our precious freedoms.

—Boris Benchly

CINE AMERICA, Summer, 1973
POSTTEST

1. Patriotism and loyalty are the first and most important requirements of a good citizen.

2. In this film, the death of the young soldier was necessary to protect those back home.

3. The elimination of the draft was a constructive step toward world peace.

4. This film is a patriotic reminder of the important role the soldier plays in our lives.

5. Disobedience to the government is sometimes justified.

6. Army life is a good influence on most men.

7. This film is an anti-war film.

8. No greater love has any man than to lay down his life for a friend.

9. Man killing man can never be justified.

10. In this film, the death of the soldier diminished all.

11. Have you seen this film before?

12. Are you a veteran?
1. The minds of today's youth are being hopelessly corrupted by the wrong kind literature.

2. An insult to our honor should always be punished.

3. It is only natural and right for each person to think that his family is better than any other.

4. The facts on crime and sex immorality suggest that we will have to crack down harder on some people if we are going to save our moral standards.

5. No person who could ever think of hurting his parents should be permitted in the society of normal, decent people.

6. Few weaknesses or difficulties can hold us back if we have enough will power.

7. The poor will always be with us.

8. The worst danger to real Americanism during the last 50 years has come from foreign ideas and agitators.

9. We should be grateful for leaders who tell us exactly what to do and how to do it.

10. In the final analysis parents generally turn out to be right about things.

11. Divorce or annulment is practically never justified.

12. There is a divine purpose in the operations of the universe.

13. Army life is a good influence on most men.

14. It usually helps the child in later years if he is forced to conform to his parents' ideas.

15. Sex crimes, such as rape and attacks on children, deserve more than mere imprisonment; such criminals ought to be publicly whipped or worse.
Negative Items

16. The church has outgrown its usefulness and should be radically reformed or done away with.

17. What a youth needs most is the flexibility to work and fight for what he considers right personally even though it might not be best for his family and country.

18. Most censorship of books or movies is a violation of free speech and should be abolished.

19. It is the duty of a citizen to criticize or censure his country whenever he considers it to be wrong.

20. The resistance of medical pressure groups may have to be broken by strong governmental action in order for all of the people to get the full medical care to which they are entitled.

21. A world government with effective military strength is one way in which world peace might be achieved.

22. Unless something drastic is done, the world is going to be destroyed one of these days by nuclear explosion or fallout.

23. Science declines when it confines itself to the solution of immediate practical problems.

24. One of the troubles with our present economy is that full employment depends on a substantial military budget.

25. As young people grow up, they ought to try to carry out some of their rebellious ideas and not be content to get over them and settle down.

26. Disobedience to the government is sometimes justified.

27. Honesty, hard work, and trust in God do not guarantee material rewards.

28. One way to reduce the expression of prejudice is through more forceful legislation.

29. One of the greatest threats to the true American way of life is for us to resort to the use of force.
30. Members of religious sects who refuse to salute the flag or bear arms should be treated with tolerance and understanding.
BIBLIOGRAPHY


Periodicals


Worth, Sol. "Film as A Non-Art: An Approach to the Study of Film." American Scholar 35 (Spring 1966): 322-34.

ERIC Documents
