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**A CROSS-CULTURAL STUDY OF FILMS  
AND THE "FILM HERO"**

by

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**THE ANNENBERG SCHOOL  
OF COMMUNICATIONS**

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Exploratory cooperative project of researchers and analysts in the United States, France, Italy, Yugoslavia, Poland, and Czechoslovakia, supported by research institutes in each country, UNESCO, the International Sociological Association, and the National Science Foundation.

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## THE STUDY

This is a report of the first international study of feature film content, conducted by analysts of six countries. Such a cooperative study was first proposed by Professors Georges Friedmann and Edgar Morin at the International Sociological Association conference in Moscow in 1958. The methodology and instrumentation were developed under their direction the following year at the Centre d'Etudes des Communications de Masse, Ecole Pratique des Hautes Etudes, in Paris. The procedures were discussed and revised through a series of conferences attended by the study directors of the participating national teams. The analyses were conducted between 1960 and 1963. The final meetings among analysts dealing with some additions to the study, treatment of data, and interpretations of results took place in Sestri Levante, Italy, in June 1962, and in Evian, France, in August 1966.

Each national team was responsible for (1) recruiting and training its own analysts along lines laid down at the international meetings, (2) conducting its own study, and (3) sharing the results with all other teams. This report is based on data received by the U.S. team and processed on the IBM 7090 computer.

The manual used in the analysis was a 115-page document containing 73 questions about each film and 134 questions about each principal character ("film hero"). A report of the findings must necessarily be selective. Relevance to dimensions considered significant, internal consistency, and comparability across countries were the major bases for selecting findings to be reported here. Although the purpose of this report is to present the international data with a minimum of interpretation from other sources, and thus to permit a variety of interpretation by the other teams, the report in its present form has not been reviewed by the international collaborators and must be considered as representing the views of the U.S. investigators.

The project was made possible through the sponsorship and grant support of UNESCO, the International Sociological Association, and the National Science Foundation. The active participation and sustained interest of the national teams of analysts was, of course instrumental to its completion. In addition to the initiators, credit for directing the analyses reported here goes to Professor Claude Bremond (France), Professor Tulio Seppilli (Italy), Professor Bajic Baja (Yugoslavia), Professor Kazimierz Zygulski (Poland), Professors Ludvik Svoboda and Jaromir Kucera (Czechoslovakia), and their associates. The Institute of Communications Research, University of Illinois, and The Annenberg School of Communications, University of Pennsylvania, provided space, facilities, and institutional support. Mrs. Marjorie Collens and Dr. Wendell Shackelford gave able assistance in conducting the U.S. analysis and in processing the international data. A large group of analysts and assistants contributed to the study.

The development of smooth cooperation and cordial relationships among communications researchers East and West was one outcome of this project. That alone has made the study worthwhile.

#### Assumptions

There is probably no area of social theory and policy which is so widely debated and in which so few decide so much for so many with so little systematic and reliable knowledge about the actual state of affairs as the sphere of cultural production.

Selective tastes and habits of participation limit each of us to risky and often faulty extrapolation about the cultural experience of communities. Fragmentary exposure to cultural "imports" may further distort rather than enhance the development of a comparative perspective. Market studies and audience surveys provide little or no insight into the images of life represented in the vicariously

experienced "worlds" of mass-produced cultures. And, finally, even the most perceptive and sophisticated critical judgments based on individual views of selected works, useful as they are for many purposes, cannot encompass systems of messages inherent in large aggregates representing the general flow of cultural production.

Informed theory-building, policy-making, and the interpretation of many types of social response require general and comparative indicators of the prevailing climate of the man-made symbolic environment. Such indicators are representative abstractions from the collectively experienced total texture of messages, relevant to certain investigative purposes. Their development requires (1) a generalized scheme applicable to the investigation of the broadest terms of common cultivation in different cultural communities, and (2) making these terms salient to elements of existence represented in public message systems. Philosophers, historians, anthropologists and others have, of course, addressed themselves to such problems before. But the rise of the institutionalized and corporately managed cultivation of collective consciousness by mass media has given a new urgency and significance to the inquiry.

The term "cultivation" is used to indicate that the primary concern of this study was not with any kind of direct communication "effects" but with the collective context within which, and in response to which, selections and interpretations of messages take place. In that sense, a message (or message system) cultivates consciousness of the terms required for its meaningful perception. Whether I like it or not, or agree or disagree, is another problem. First I must attend to and grasp what it is about. Just how that occurs, how items of information are integrated into given frameworks of cognition, is also another problem. Our interest here centers on the fact that any attention and understanding cultivates the terms upon which it is achieved. And to the considerable extent to which these terms are common to large groups, the cultivation of shared terms provides the basis for interaction among people otherwise isolated from each other.

The terms of broadest public interaction are those available in the most widely shared message systems of a culture. Increasingly these are mass-produced message systems. That is why mass media have been called the "agenda-setters" of modern society. They determine what publics will attend to which issues and aspects of life, and in what shared cultural perspectives and common contexts.

The terms "common," "shared," "public" or "collective" cultivation do not necessarily mean consensus. On the contrary, the public recognition of sub-cultural, class, generational, and ideological differences and even conflicts among scattered groups of people require some common awareness and cultivation of the issues, styles, and points of divergence that make public contention and contest possible.

But the "cultural revolution" is not only a Chinese slogan. It is also a fact of social life whenever a particular political-industrial order permeates the sphere of public message production. A change in the social bases and economic goals of message mass-production leads, sooner or later, to a transformation of the common symbolic environment that gives public meaning and sense of relevance and significance to human activity.

This study was, therefore, concerned with the overall patterns and boundary conditions within which the processes of individual cognition, message utilization, and social interaction occur in different societies. The approach was directed toward answering some general questions about the broadest terms of collective concept-formation given in films as a part of mass-produced public message systems: What perspectives and what choices do they make available to different national communities? With what kinds and proportions of properties and qualities are these choices weighted? What are some underlying structures in these message systems that are not apparent in their separate component units?

What distinguishes the analysis of public, mass-mediated message systems as a social scientific enterprise from other types of observation, commentary, or criticism is the attempt to deal comprehensively, systematically, and generally rather than specifically and selectively or ad hoc with problems of collective cultural life. This approach makes no prior assumptions about such conventionally demarcated functions as "information" and "entertainment," or "high culture" and "low culture." Style of expression, quality of representation, artistic excellence, or the quality of individual experience associated with selective exposure to and participation in mass-cultural activity are not considered critical variables for this purpose. Informative or entertaining, or both; good, bad, or indifferent by any standard of quality--these are selective judgments applied to messages quite independently from the social functions they perform in cultivating certain assumptions about life. Conventional and formal judgments applied to selected communications may be irrelevant to the presentation and ordering of what is, what is important, and what is right in the context of mass-produced message systems addressed to whole communities.

There is, however, an important difference between the ways "fiction" and "non-fiction" deal with life. Reportage, exposition, explanation, argument -- whether based on fact, fancy, opinion, or all of these -- ordinarily deal with specific aspects of life or thought extracted from total situations. What gives shape, focus, and purpose to the "non-fictional" mode of presentation is that it is analytical; it implicitly organizes the universe into classes of subjects and topics, and it devotes primary attention to one or more of these subjects and topics.

The usual purpose of fictional and dramatic modes of presentation is to present situations rather than fragments of knowledge. The focus is on people in action; subjects and topics enter as they become significant to the situations.

From the point of view of the analysis of elements of existence, values, and relationships inherent in large message systems, fiction and drama thus offer special opportunities. Here an aspect of life, an area of knowledge, a set of roles, characteristics, values, and themes appear imaginatively re-created in their significant associations with total human situations. The requirements that make specific subjects secondary to telling a "good story" make the selection and treatment of those subjects reveal the fabric of assumptions underlying the story-telling process.

The purpose of the analysis, unlike that of critical commentary based on respect for the integrity of selected works, is to extract systems of assumptions and propositions characteristic of the imaginary "worlds" of all stories. In exchange for the dramatic richness of individual works of art, we gain insight into the system of "raw materials" and representational elements of which they are all composed. The study of a system as system reveals features, processes, and relationships expressed in the whole, but not necessarily in its parts.

The systems of assumptions and propositions found in this study derive from films produced in a limited period of time in six countries collaborating in the project. The selection of the films was governed by year of production or exhibition regardless of quality or popularity. So, again unlike most literary or dramatic criticism or personal participation and judgment, this analysis focuses on the record of institutional behavior in the cultural field. It examines the dynamics of message-production characteristic of social systems, and the process of image-cultivation in a community rather than in selective individual experience and response.

### Limitations

Limited as it was to motion pictures, and to productions representing one or two years of feature film output in each country, the study leaves several important questions to further investigation to explore. One is whether verbally expressed propositions can represent cultural assumptions imbedded in pictorial imagery. This is a basic problem of the "translatability" of codes and modes of communications, or of the extent to which, and the ways in which, the medium is the message.

The purpose of this study was not to investigate the different and possibly unique characteristics of different media. It was, rather, to compare how one medium presents elements of existence in different societies, and to discover what these composite "worlds" reveal about various aspects of life. Until convincing evidence demonstrates that there is no verbal equivalent for what visual imagery has to say about other things (and we wonder just how such evidence can be explicated), we shall rest on the assumption that while sensory media differences may have profound effects, these do not necessarily alter their referential qualities or the basic propositions they present about other things represented in them.

Another question which only further comparative study can answer is whether films present general cultural propositions or only those of film but not necessarily of other media. A more directly relevant and also unresolved question is whether the analysis of one or two years of film output is primarily a "benchmark" against which trends in subject matter and changes in style might be measured, or whether it reveals deeper structures underlying swift currents of cultural change. Our assumption was that the general composition and structure of elements of existence represented in these message systems are related more to social structure and media organization than to trends in technique or fashions in style, while some specific features, such as subject matter and role distributions,

reflect more current cultural tendencies within the same institutional contexts. Again, further and broader comparative studies are needed to resolve these questions.

This was an initial exploratory step toward the construction of general and comparative cultural indicators, subject to many exigencies and limitations, some of which are noted in the next section and elsewhere in this report.

#### Procedures and the samples

Trained native analysts of the U.S., France, Italy, Yugoslavia, Poland, and Czechoslovakia, working under the direction of a social scientist in each country, selected a total of 341 full-length feature motion pictures and 667 principal characters for detailed analysis. All analysts followed the same instruments and coding procedure.

The agreement of two or more analysts (usually at least two out of three) was necessary for the coding. On scale items mean responses of two or more analysts were recorded. After the initial training period and a few practice codings, most of the items included in the analysis lent themselves to unambiguous interpretation and unanimous replies among members of each team.

A weakness of the study was the lack of opportunity for all teams (other than team directors) to test inter-coder (i.e. inter-team) reliability. The U.S. team undertook to secure independent analyses of several films in each country and thus to catch and correct any major differences in interpretation and coding among the teams. This procedure led both to the elimination of items that appeared to be subject to different interpretations, and to increased confidence in the remaining results. Nevertheless, levels and standards of recognition and coding may differ on types of items that permit more than one response or call for judgments of personality or motivation. On these types of items, each team, acting as its own control, establishes a national norm;

relative deviations from that norm may be considered more reliable and comparable across countries than absolute differences.

The films selected for analysis (see Appendix Table 1) were to represent at least one year's production of full-length theatrical motion pictures in each country. Limitations on time and resources and the large number of films produced made it necessary to limit the U.S. and Italian film samples to less than the total production.

The United States sample consisted of the first one hundred films exhibited in Champaign-Urbana, Illinois, after January 1, 1963. About two-thirds of these films were produced in 1962, and the rest in 1963. The one hundred films amounted to 74 percent of the average annual production for the years 1960-63.

The Italian sample of 60 films represented a random selection of half of all Italian films produced in 1960. The French sample of 80 films contained all that were available, or 98 percent of French full-length feature films produced in 1960. The Polish sample of 44 films also contained all those available for analysis, or 96% of the entire Polish film production for both 1960 and 1961, almost evenly distributed between the two years. Czechoslovakia's 33 films and Yugoslavia's 21 films represented all full-length feature films produced in those countries in 1960. Co-productions (about one-fifth of the French and Italian samples) were classified according to the nationality of the director.

A little over half of the U.S. films, and 4 out of 10 Italian films, but less than one out of 10 films of the other countries, were produced in wide screen and color. More than half of the U.S., French, and Polish films were based on existing novels or plays. Original screen plays were most frequent in Italy, Yugoslavia, and Czechoslovakia (in that order), numbering more than three-fourths of the films produced in each of those countries.

Age restrictions and other audience recommendations came from the monthly survey published by The Film Estimate Board of National Organizations in the United States, and from published legal classifications in the other countries. These audience recommendations classified 11 percent of Polish films, and 18 percent of American films "open to all, including children." Most of the films of the other countries were declared suitable for all. Poland and the United States led in the proportion of films restricted to "mature" viewers; nearly 57 percent of Polish films and 50 percent of American films were so classified. Only 24 percent of Czech films, and 16 percent of French films, and a negligible proportion of the films of other countries were restricted to "mature" or adult viewers.

The Catholic Church rating of motion pictures, obtained for the United States and Western Europe, judged nearly one-third of American films "open to all" or "morally unobjectionable." Less than 3 percent of French and 7 percent of Italian films escaped some age restrictions or moral objections by their own church organizations.

The Legion of Decency restricted 45 percent of American films to adolescents and adults, and also objected on moral grounds to another 16 percent of American films. The French church organization restricted 35 percent, and also objected to or condemned another 57 percent. The Italian church restricted 28 percent, and objected to or condemned another 33 percent of Italian films. Totally "condemned" or "forbidden" were 23 percent of French, 15 percent of Italian, and a negligible 1 percent of American films.

The actual box office success of U.S. films analyzed was measured by theatre managers' reports of estimated gross earnings published in the trade journal Boxoffice. These ratings assigned "high" success to 14 American films "average" success to 67 films, and little or no success to 19 films.

A quality rating of the U.S. film sample was obtained by classifying critics' judgments also reported in Boxoffice. Highest quality ratings were given to 10 films, average quality ratings to 63 films, and poor quality ratings to 25 films. It is interesting to note that 5 top money makers and 7 financial failures were rated to be of average quality by the critics.

French filmmakers' measure of success, length of run in Paris cinemas, assigned 20 percent of the French films analyzed to the top of the three-way distribution. "Important success in urban theatres" was reported for 48 percent of Yugoslav, 16 percent of Polish, and 30 percent of Czechoslovak films.

Prizes or festival awards were given to 11 percent of Yugoslav, 10 percent of Polish, and 21 percent of Czechoslovak films. No awards were reported for the other countries, and no information was received about the success of Italian films.

These are some general features of the 341 films in which the 667 "film heroes" analyzed acted out their roles. The largest "hero" population was that of U.S. films with 207, and the smallest was that of Yugoslav films with 41 (see Appendix Table 4).

Much discussion on who is a "hero" was settled by the decision to analyze only the leading character or characters in each film who played the most important, individualized, and clearly differentiated roles. Although all of them received top billings in the films, analysts reported that 75 percent of the French, 67 percent of the Czechoslovak, 63 percent of the Italian, 57 percent of the Yugoslav, 41 percent of the Polish, and 40 percent of the U.S. "heroes" analyzed were played by "famous stars" in the respective countries.

The criteria of leading role and sufficiently rich characterization to yield answers to most of the questions led to the selection of populations of

"heroes" that themselves reflected the dramatic structure of films and were, therefore, outcomes rather than independent determining conditions of the analysis.

To remove henceforth the quotation marks from "hero" we should note that the word is used simply to stand for principal character, whether heroic or villainous or neither, and whether male or female, except where specifically differentiated.

### Organization of the report

All tabular information is in the Appendix. The text of the report describes the highlights of the "worlds" of films and the film hero, and goes into greater detail on aspects most relevant to the theoretical, social, and comparative purposes of the investigation. A series of Figures attempt to depict graphically the more important or interesting findings and comparisons.

There are few references to individual plots and characters. The task of enlivening the report with representative illustrations of themes, episodes, and characterizations drawn from individual films still remains to be done.

The report begins with the temporal, spatial, and social settings and goes on to describe the fate, fortunes, and some demographic characteristics of the heroes of film. A limited analysis of composite personality structures, and a fuller depiction of value hierarchies motivating groups of film heroes follows. The final section groups relevant findings around selected themes that further illuminate the sense of life cultivated in the different "worlds" of film.

The text and its Figures are based mostly on material also presented in tabular form in the Appendix but not necessarily in the same order or grouping. Appendix Tables 1-3 deal with the films and 4 to 8 with the heroes in general. Tables 9-18 present the findings of the personality analysis and 19-51 of the value analysis in national and other groupings. Tables 51-60 present information about selected themes. The Appendix Figures depict personality profiles that

supplement those illustrating the text. These data are presented for reference and for the convenience of those who wish to add to the analysis or interpret the findings in their own ways.

## THE WORLDS OF FILM

The fabric of collective mass-produced imagery is woven by many hands from many yarns. But the "raw materials" that go into these yarns derive from and reflect cultures and social structures. Certain universal elements of existence, such as time, place, and milieu, and some characteristics of story-telling, such as plot, style, and outcome, provide the historical and physical setting and the social and fictional "climate" in which the heroes of film come to life. These also cultivate certain assumptions in public imagination about what is likely to take place when, where, and how.

Past, present, and future

The major action of most films takes place in the "present." But such glimpses of the past and visions of the future as different countries present in their films appear to reflect national perspectives and world market conditions.

Figures 1 and 2 compare the films' time of action by countries and by historical periods. Films set in the decades after World War II dominated the

FIGURES 1 AND 2 ABOUT HERE

screen time of all countries. Action contemporary with the time of production (the "present") was the rule in more than half of the films of every country except Yugoslavia. Yugoslav films depicted the largest number of war and postwar themes, and Italian films devoted the largest share of attention to the distant past.

The ancient world (up to about 400 A.D.) provided the setting for 3 percent of American films, 18 percent of Italian films, and none of the others. The next fifteen centuries were represented by 8 percent of American films (mostly 18th Century and post-Civil War), 4 percent of French films, 17 percent of Italian films (almost all set in the Middle Ages), 5 percent of Yugoslav films,

9 percent of Polish films, and 3 percent of Czechoslovak films.

Italian films (some backed by American money for an international market) reached back to resurrect the legendary past. One out of every three Italian films played in ancient lands, at times of mythological or biblical antiquity, or in the middle ages. These are times of fabulous "epics" in which gladiators fight tyrants (and each other); ghosts of ancestors come back to haunt their descendents; love affairs of kings and gods direct the course of empires; the rape of the Sabine women, the Colossus of Rhodes, the revolt of the Venetian mercenaries, the depredations of pirates and brigands, and the deeds of a Goliath, Hercules, or Ulysses animate the wide and colorful screen.

and

Only one in every ten American/Polish films, and even fewer of the others, dealt with stories reaching back to the distant past. History in U.S. films began with "super colossal" Cleopatra, the spear-and-sandal epic of Damon and Pythias, sagas of Spartans, Vikings, Cossacks, and English royalty. It jumped to pirates and mutinies on the high seas of an imperial era, and then to Indians, cowboys, and gunfighters back from the Civil War.

A Polish "spectacular" dealt with the defeat of the Knights of the Teutonic Order (disguised as missionaries!) at the hands of the allied Polish, Lithuanian, Russian and Czech forces. Another film told a macabre story of obsession, forbidden love, and murder at a rural convent in East Poland in the 18th century. A whimsical tale on the adversities of travel compared the adventures of two merchants bound for Cracow a hundred years ago and today.

French historical films portrayed the swashbuckling escapades and intrigues at the courts of Louis XIII, Henry III, and Henry IV. A Czech drama related the story of young workers inspired by the Paris commune to organize a desperate strike in the midst of a cholera epidemic in Prague.

As we come to the period within living memory, the selection of time and historical association becomes even more sensitively attuned to current perspectives. World War I, the twenties, and the thirties each provided the

setting for about 5 percent of American films; together they appeared on the American screen more often than World War II and its aftermath. In European films, the relationships were reversed. World War I backgrounds and themes were fewer in European films than in American. But the shattering decade of World War II, liberation, and reconstruction far outnumbered the first forty years of this century as the setting of European films.

The complexion of the portrayals also tended to be different. The "roaring twenties," small town nostalgia, and big city crime were characteristic of pre-World War II American films. The European films that did go back to the prewar era dwelled more on provincial boredom and bigotry, urban depression and strife, and the climate of constricted lives, thwarted aspirations, and political repression.

U.S. films dealing with World War II and postwar themes occupied not only a smaller share of total screen time than in the other countries, but, unlike those of Europe, tended to feature personal adventure, comedy, and newsreel-type spectacle. The larger proportion of Pacific settings enhanced the exotic flavor of wartime portrayals.

The frequency and complexion of wartime and postwar European films appeared to be related to each country's own efforts to liberate the nation and to set it on a new course, as seen from the vantage point of the late fifties. Out of common ingredients -- the social content of the war, national trauma, the experience of invasion, occupation, collaboration and resistance, and the circumstances of liberation and reconstruction -- each film industry composed its own perspective to fit current mood and purpose. The most successful resistance and liberation movement, that of Yugoslavia, inspired the largest number of portrayals in both war and postwar categories, accounting for 63 percent of all screen time. Poland was second with a combined war-postwar percentage of 39 percent. Although at the time of the study Italian neo-realism had passed its

peak, the postwar years that had inspired that movement still provided the time setting for 17 percent of Italian films, a share of attention exceeded only by Yugoslavia.

France led with the highest percentage of contemporary settings. U.S. films followed, including some 5 percent portraying the Korean war, returning soldiers, and various "cold war" themes. Visions of the future appeared in no more than 3 percent of the films of any country.

#### National and social setting

U.S. films depict global interests and cosmopolitan characters on an Americanized canvas. (See Figure 3.) Nearly half portrayed major action abroad.

#### FIGURE 3 ABOUT HERE

Nearly one out of every three principal characters was either a foreigner or an American abroad. Sixteen percent spoke broken English or with an accent. Those that did represent American minorities, however, did not exhibit any ethnic or religious culture other than "American."

Only Italian films compared to those of the U.S. in the frequency of non-national locales and characters. Many of these Italian films, however, depicted ancient sites and legendary figures that pre-date the existence of national states.

Western films generally lead those of Eastern Europe in global scope and international flavor. The multi-national states of Eastern Europe, especially Yugoslavia and Czechoslovakia, portrayed the largest proportion of minority characters as representative of a specific culture or religion within the producing country.

When U.S. films went abroad for a setting, they went to Western Europe (24 percent), to Asia, Africa, and the Pacific (18 percent), to the Western Hemisphere outside the U.S. (9 percent), and to Central and Eastern Europe (8 percent).

The French and Italian geographical distributions were similar outside their own territories, except that 8 percent of Italian films portrayed U.S. settings. Eastern European films, produced for a more limited market, were the most parochial. However, films produced in Eastern Europe used Western locales more often than films of the West used Eastern European locales.

American films were the most cosmopolitan, but the French were the most metropolitan. Figure 4 shows that seven out of ten French films had an

FIGURE 4 ABOUT HERE

urban or suburban locale (more than half in Paris). Nearly six out of ten U.S. films played in big cities or their environs. The big city was the major source of locales in all countries' films. Provincial life was the most prominent in Polish films, and rural settings in Czech films.

French film settings were not only the most contemporary and metropolitan, but also the most glamorous, frivolous, disreputable, and mobile. Places of entertainment and amusement were significant to the action in 41 percent of French films, compared to 28 percent of U.S. and 15 percent or less of the other countries' films. Entertainment and the arts provided occupation to one in five French film characters -- more than anything else, and more than anywhere else. The underworld -- hangouts of gangsters, informers, racketeers -- was the habitat of one in ten French film characters, compared to one in sixteen U.S. and Italian film characters, and even fewer in the others. Mobile settings were scenes of major action in more than half of all French films, but in only one-third of U.S. and one-seventh or less of other films. On the other hand, an environment which in itself was inhuman, hostile, or dangerous to health and well-being figured prominently in only 6 percent of French films, compared to 8 percent U.S., 18 percent Czechoslovak, 20 percent Italian, 32 percent Polish and 33 percent Yugoslav films.

The social class character of the settings was determined by explicit portrayal of neighborhood, home, or social environment. Figure 5 compares

FIGURE 5 ABOUT HERE

percentages of films in each country in which major action occurred in one or more of four clearly identifiable types of environment.

Definitions of "class" were the subject of considerable debate by the various national teams. The Eastern Europeans maintained that conventional class categories referred only to the portrayals of the "old order" in their countries. A compromise attempted to strike a balance with income and style of life within a society, rather than a more technical definition of class, the principal criteria, and the category "common" expressing the actual majority life style in each country. In this scheme, therefore, "middle class" becomes weighted toward a business and professional environment.

The Western countries portrayed predominantly upper and middle class settings in their films (with Italy somewhat underrepresented in the middle categories because of the large number of historical epics). In the West, U.S. films lead in their portrayal of elite settings, and French films in their portrayal of both middle class and common settings.

In the films of Eastern Europe, settings representing the life styles of the majority dominated the portrayals. Figure 6 shows the shifting balance of

FIGURE 6 ABOUT HERE

socioeconomic milieu from West to East. It also reveals that the representation of common and poor settings was highest in Czech and lowest in U.S. films.

The mythical setting of many Italian films and the psychological focus of many Polish films reduced the number of clearly delineated locales in the films of those countries.

Plot, style, and outcome

Certain characteristics of plot, style, and outcome provide clues to the general dramatic framework in which characters act out their roles. The claim to historical or documentary authenticity may be seen as one indication of style and intention. Explicit claims or clear evidence that historical events play a major role in the story, or that main characters are modeled after individuals known to have existed in real life, provided the basis for the tabulations shown on Figure 7. The films of Eastern Europe, and particularly

FIGURE 7 ABOUT HERE

of Czechoslovakia and Poland, claimed most frequently to represent "the way it really happened."

Such a claim would imply seriousness of purpose and a style that strives for credibility. As we can see in Figure 8, problem drama - mostly social

FIGURE 8 ABOUT HERE

and psychological themes treated in a serious manner - characterized nearly half of the films produced in Eastern Europe, less than a third of those made in the West, and only 12 percent of French films. Tragic plots were also somewhat more frequent in Eastern Europe.

The comic film as a genre, and plot as the source of comedy, were, on the other hand, most numerous in France and Italy. Figure 9 compares these

FIGURE 9 ABOUT HERE

percentages. Poland, which had the highest proportion of problem dramas and the second highest incidence of tragic plots, also produced the fewest comedies.

The balance of style and plot characteristics within each country's films can be examined on Figure 10. U.S. films and plots were balanced between

FIGURE 10 ABOUT HERE

comedy and problem drama, and comic and tragic plots, with a sprinkling of grand epics. Comedies predominated in France and Italy, but the source of comedy was not necessarily the plot; comic and tragic plots were about evenly balanced in both countries. (A separate examination of roles showed France and Italy leading with 26 percent each in the proportion of comic characters compared with 13 percent or less in all other countries.) Italy, of course, had the highest percentage of epic dramas.

In the countries of Eastern Europe, problem dramas outnumbered comedies, and tragic plots exceeded comic, with the greatest imbalance of both in Poland.

How did it all end? The answer, as we can see on Figure 11, is

FIGURE 11 ABOUT HERE

most clear-cut, and happy, in Czechoslovakia, followed by the U.S. and Italy. It is the most inconclusive, and unhappy, in Poland. The large number of Czech films about young people, animals, and sports, and the Polish propensity for tackling stark and baffling problems, account for these findings.

Despite the comic tone of many French films, only a little more than one-third had clearly happy endings. More French and Polish film characters suffered an unhappy final fate than did those of the other countries.

Some consequences of the outcomes are indicated on Figure 12. U.S.,

FIGURE 12 ABOUT HERE

French, and Italian film endings brought success in love and affection to more principal characters than reaped wealth or moral rewards. Moral success, on the other hand, was the dominant consequence of the outcomes of Czechoslovak, Yugoslav, and Polish films. (The moral success of Polish characters was no more frequent than that of French and U.S. characters, but Polish success in love was much less frequently indicated.) Material success was a major feature of the outcome only in Italian films.

Failure in love and moral downfall loomed largest in the romantically most turbulent world of French films. The ratio of clear-cut romantic success to failure was most favorable in Italy, the U.S., Czechoslovakia, and Yugoslavia, and the least favorable in France and Poland. In the latter two countries' films, the prospect of moral success outweighed the chance of moral failure by only 27 to 17 and 27 to 11 percent; no other countries' films showed such a delicate balance of moral risks. Failure in U.S. films, when it befell a major character, was most likely to be romantic, secondly material, and rarely moral. In Italian films, failure led more often to loss of fortune or possessions than to romantic or moral downfall. And Polish and Czech film characters suffered both romantic and moral failure in about the same proportion.

## THE HEROES OF FILM

The heroes of these "worlds" of film were those who played the leading and most clearly differentiated roles. The word is used to mean both hero and villain and both male and female principals, except where noted otherwise.

The film hero populations reflected the dramatic structure of the stories. Lone (and primarily male) heroes came from about half of the Italian films. Pairs of male heroes came from one out of four U.S. and one out of five Yugoslav and Czechoslovak films. More than two leading characters with the largest proportion of heroines came from nearly half of all French films.

Two principal characters, one male and one female, were selected from 31 percent of U.S., 22 percent of French, 20 percent of Italian, 29 percent of Yugoslav and Polish, and 24 percent of Czechoslovak films. These patterns of selection suggest that the populations analyzed may represent not only different dramatic structures but also varying social relationships and personality types on whom attention is focused in the "worlds" of film.

We have already noted that even though nearly half of all U.S. films depicted action abroad, nearly three-quarters of the leads played Americans. Except for Italian films, in which myth and history confounded nationality, all native heroes outnumbered the frequency of foreign locales by margins similar to or greater than that of U.S. films.

Minority cultures were represented by characteristics other than foreign or regional accents in 16 percent of Czechoslovak and 5 percent of Yugoslav but few or none of the other films. Non-whites of all nationalities comprised 7 percent of U.S., 5 percent of Italian, and few or none of other film leads.

Male and female; young and old

The world of popular fiction and drama is a man's world. Active and powerful roles are usually male roles. Romantic and domestic plot requirements generally determine the size and character of the female population. When such requirements are central to the action, more female characters appear in leading roles.

Figure 13 shows the percents of male and female leads in each country's

FIGURE 13 ABOUT HERE

films. The ratio of the sexes favors men by different margins. Films with the highest number of romantic, marital, and domestic entanglements -- the French -- provided leading roles for the largest percentage of women. (Men still led six to four.) Downbeat love, broken romance, stories of inner struggle made Polish films second in percent of female characters. Tales of war and adventure reduced the female lead population of Italian, Yugoslav, and Czechoslovak films to about two for every eight men. A more even mix of these elements left the U.S. ratio of sexes about two males for every woman.

The active male in the prime of life is the hero of most tales. The prime of life in the world of films is the age of youthful independence, capable of adult exploits but relatively free from family responsibilities. As we can see on Figure 14, the majority of leading characters in all countries was under 30.

FIGURE 14 ABOUT HERE

Children appeared in leading roles in a high proportion of Czechoslovak films. Young adults numbered almost half of all French leads.

Czechoslovak films explored all aspects of childhood and adolescence. Figure 15 shows that themes of childhood, sexual awakening, the "adult" exploits

FIGURE 15 ABOUT HERE

of youth, the life of juvenile groups and gangs, and adolescent rebellion were portrayed in a substantially larger proportion of the world of Czechoslovak

films than of any other's. This is a world in which a mountain youth pressed into hard labor for little pay joins the outlaws of Slovakia to fight injustice - as his father had done before him. A crippled and lonely boy finds amusement in shooting birds from his wheelchair, until he downs a white homing pigeon eagerly awaited by Suzanne and her fishermen friends, and begins the slow, painful road to recovery - for both the dove and himself . . . Three boys on a school outing steal away into the woods and come upon a partisan hideout; their teacher demands an explanation for their absence, but he is the local commander of the fascist Hlinka Guard . . . A theft of the puppets from a theater sends a group of boys and girls on a wild chase involving an unpopular boy who likes to play detective and throws himself into the "case," unaware that his schoolmates suspect him of the crime . . . A young girl's vacation love affair, her first, sets her on a course of competition and conflict with her attractive aunt . . . A boy of 13 longing for a bicycle stumbles upon lost money -- and discovers the difficulty of being moral . . .

A group of boys and girls decide to expose the hypocrisy and stealing going on at their collective farm -- but what to do when they find some of their parents among the culprits . . .?

Focus on childhood and youth in American films tends to require specialized story values outside the normal social context. One relates the problem of mentally retarded children and the dedication of those who care for them. Others portray orphans, or life with attractive widowed fathers or mothers. A hard-boiled manager of a gambling house finds himself the guardian of a six-year-old girl orphan . . . A good-hearted mute befriends a homeless prostitute and her little daughter . . . A middle-aged college professor rents a room from a youngish widow with a seductive teenage daughter - Lolita . . . Six homeless waifs camp out in an unused shack on the Connecticut estate where a

glamorous but exhausted star seeks peace and quiet . . .

Old age rarely dominates the screen. A French farce exploits the gallant fantasies and senile quarrelsome of three noisy, drunk, and lecherous men at an Old People's Home. An aeronaut grandfather takes his 10-year old grandson, and the audience, on a frantic and spectacular balloon ride from Brittany to the Alps. An Italian film attempts an "anthology of love," including that of old couples . . . Another pits two old enemies -- a Communist ex-mayor (now Senator) and an ex-parish priest (now prelate) against one another; stalemate results in compromise and ends in friendship . . .

#### Social status - West and East

West. Only when social status was clearly delineated was a character assigned to a class. "Top leadership" included men and women of extreme wealth, nobility, or hereditary position and power. This made Italian and French films lead in the top category, as can be seen on Figure 16. The upper-middle class

#### FIGURE 16 ABOUT HERE

elite was composed mostly of persons of acquired wealth or power, most prominent in French and U.S. films. Middle class status included professionals and the intelligentsia, most numerous in the West in U.S., Italian, and French films, in that order. Lower class, service, and physical laborer leading characters numbered more than one-third of Italian, about one-fourth of French, and one-tenth of U.S. film characters. The four-way status distribution, then, bulged in the middle two categories in U.S. films, in the top two categories (with a substantial number at the bottom) in French films, and in the top and bottom categories in Italian films.

East. The analysis of social status in the Eastern European countries was confounded by different measures applied to representatives of the "old

order" and those of the new "classless society." The Yugoslav analysts solved the problem by classifying those with measurable incomes or clear status (73 percent of all characters) into two categories, showing 27 percent in the higher and 46 percent in the lower group. The Czechoslovak analysts assigned mainly representatives of the "old classes" to the four-way scheme, with workers and peasants most numerous; 85 percent of Czechoslovak film characters (not shown on Figure 16) were simply termed "classless."

Polish analysts classified fictional characters two ways. These were combined in Figure 16 into the single four-way scheme for comparative purposes. However, a separate account of each might be indicative of the two standards of social status in Eastern European films.

The "old order" was represented by 27 percent of all Polish leading film characters. Of these 15 percent were at the top, and 3 percent in the upper middle, 5 percent in the middle (professionals, intellectuals, etc.), and 12 percent at the bottom. The "classless" classification system showed the "cultural, intellectual, and power elite" represented by 19 percent (included in the upper-middle elite of Figure 16), "members of the intelligentsia" 48 percent (included in the third category on Figure 16), and workers and peasants with 24 percent (included in the bottom category of Figure 17). The percents total more than 100 because some characters appeared in more than one class role.

So, the "old order" in Polish films, unlike in those of Yugoslavia and Czechoslovakia, portrayed the ruling classes and the proletariat in nearly equal proportions, reflecting the greater Polish emphasis on historical themes. Films of the "new" Poland featured many "intellectuals" in both elite and middle categories. The overall status distribution bulged in the middle and lower categories.

As in the settings (shown on Figure 6), the proportions of the combined upper two and lower two classes shifts from high to low as we move from West to East. This can also be seen on Figure 17. French films portrayed the highest

FIGURE 17 ABOUT HERE

proportion of both elite settings and characters. U.S. films were second in both. Czechoslovak films showed common and poor settings and the lower half of the class spectrum (at least among those classified) most frequently. We must note again, however, that comparability suffered from differences in coding method. Measures of education and occupation will amplify the social structures of the world of films.

Education and occupation

Figure 18 shows the percent of characters identified as having

FIGURE 18 ABOUT HERE

primary, secondary or technical, or higher education. Relatively few U.S. and Western European films made explicit reference to the education of leading characters. When education was indicated, college or university backgrounds dominated in U.S. films. The proportion of Western film characters shown as having received only secondary or primary education paralleled the proportion of middle and lower class representation we have seen on Figure 16.

Education generally played a significant role more frequently in Eastern European plots and characterizations. Polish films especially exhibited the intellectual status bestowed upon leading characters by showing the largest proportion of them -- one in three -- as having higher education. As we shall see later, the favorite occupation of Eastern European film characters was being a student.

What -- if anything -- do heroes and villains of the worlds of film do for a living? "Men and women of leisure" were the most numerous in French and American films, numbering one in five and one in six leading characters,

respectively. Italian film characters living comfortably with no visible means of support were one in ten, and Eastern Europeans one in sixteen or less.

The choice of occupation, and the significance of work, represent important departures in story-telling and characterization. Figure 19 ranks

FIGURE 19 ABOUT HERE

the ten most frequent screen occupations in each country, and the percent of principal characters in each.

Half of all U.S. movie leads were in show business (entertainment and the arts), the military, the professions, and commerce. French film characters were mostly in entertainment and the arts, and in business -- both legal and illegal -- but rarely in the military. Italian heroes of many film epics rebelled and robbed, tilled the land, entertained, fought, and ruled or served the state.

In the films of Eastern Europe, the dominant hero type was first and foremost a student. In Yugoslav films he also fought with the partisans, pursued a profession, and worked in a factory. In Polish and Czech films the majority studied, labored in factory or field, and worked in professions, the government, or the arts.

Figure 20 compares occupational ranks and frequencies across countries.

FIGURE 20 ABOUT HERE

Entertainment and the arts were favorite occupations of Western film characters, especially French and American. Military heroes ranked high in U.S. and in Yugoslavia and Italy where war time and partisan themes loomed large on the screen. Professions and government service ranged between 6 and 12 percent and ranked between third and sixth of all film occupations in all countries. But, within that range, U.S. film heroes were professionals first and civil servants last.

Housewives, as such, were featured in the top five occupations only in U.S. films. These included mostly domestic dramas, comedies, and an expose of the aberrations of a group of suburban women. Workers were, of course, most numerous in the films of Eastern Europe, and ranked last in the U.S. Farmers, however, appeared more often in Italian than in Polish or Czechoslovak films, and rarely or not at all in the others.

Students, as we have noted, ranked highest of all occupations in each of the countries of Eastern Europe. Their numbers ranged from one in every four Czechoslovak to one in every ten Polish and Yugoslav screen characters. Students ranked fourth in the films of France, and next to the last (laborers) in the U.S. Although, as we have seen, about one in five U.S. characters were children or adolescents, and higher education figured in the characterization of more than one in ten, only one in 26 leading U.S. film characters appeared as a student.

## PERSONALITY TRAITS

The recording of selected characteristics of film heroes on scales indicating direction and intensity was decided late in the course of the analysis and could be carried out in three countries only. Nevertheless, even this incomplete personality analysis sheds some comparative light on the composite personality structures of various film hero groups.

Analysts' judgments of personality traits were recorded for all U.S. and Italian, and for male Czechoslovak film heroes. The ratings of two or more analysts were combined into a single mean rating for each character on each of 26 scales, defined by contrasting adjectives, representing a variety of personality characteristics.\* The mean ratings on these 7-point scales were tabulated for the film heroes of the three countries by sex, class, and other selected characteristics on Appendix Tables 9-18.

Since rating standards may differ among teams of analysts, relative deviations of groups of film heroes from the norms established for all characters in each country were also tabulated. Comparisons of these relative deviations, in which each team of analysts acted as their own controls, may prove more reliable indicators of cross-country differences than the comparisons of absolute mean scores.

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\*The theory and methodology of the "personality differential" is discussed in Charles E. Osgood, "Studies in the Generality of Affective Meaning Systems," American Psychologist, 17:10-28, 1962. A similar study, including factor analysis of ratings, is reported in George Gerbner, "Images Across Cultures: Teachers in Mass Media Fiction and Drama," The School Review, 74:212-229, 1966.

### Heroes and heroines

The composite personality profile of U.S. film heroes can be seen on Figure 21. As a whole, they stood out most in being "bold," "attractive,"

#### FIGURE 21 ABOUT HERE

"clean," "intuitive" rather than "logical," "emotional," and -- "unusual." Male heroes differed most from feminine leads in the sex-linked traits of being more "masculine," "tough," and "tall," and also in being not as "good," not as "sensitive," not as "emotional," not as "young," and more "rational." (For relative deviations of males and females, see also Appendix Figure 1.)

The overall Italian personality profile was influenced by the fact that film heroines comprised only 21 percent of the lead population, compared to 32 percent in U.S. films. Therefore, "masculinity" was a more outstanding composite trait than in the U.S. (See Figure 22.) Measured by its own coding

#### FIGURE 22 ABOUT HERE

standards, however, the Italian hero was rated outstandingly "bold," "attractive," "emotional," and "unusual," (as was the U.S.), and also very "free and "wholesome" despite being not particularly "moral," "honest," "clean," "kind," or "predictable."

Aside from sex-linked traits, Italian heroines differed most from Italian heroes in being "attractive," and "clean," and also more "dishonest," "cruel," and "unpredictable." (See Appendix Figure 2.)

Comparing U.S. and Italian male characters, in terms of their deviations from the countries' own ratings for all characters, reveals few marked differences. A similar comparison of U.S. and Italian female characters, however, shows the Italian heroine stand out in her own fictional world as being bolder than the norm whereas the U.S. heroine was more "timid," and as being even less "honest" and

"kind" than the Italian norm, whereas American film heroines rated slightly above their own country norm on those traits. (See Appendix Figures 3 and 4.)

Only male characters were rated on the Czechoslovak film personality scales. The comparisons of their mean ratings with those of U.S. and Italian males (Figure 23) shows a tendency of high Czechoslovak ratings on moral, intellectual, and social scales. The ranking characteristics of Czechoslovak

FIGURE 23 ABOUT HERE

heroes were their wholesomeness, cleanness, emotionality, and pride. They were not as "tall" and not as "rich" as either U.S. or Italian heroes, but they were judged more "moral," "honest," "sharp," "rational," "efficient," and "learned" by wide margins.

Social class differences

In considering social class differences, and especially deviations from the personality norm for all characters, it is important to note that the baseline showing the norm for all characters is not necessarily the average of those in the three social classes. For example, 73 percent of U.S. film characters exhibited clear evidence of class status; the rest were not assigned to a social class, but were included in the norm for all characters.

The personality profiles of upper and middle class U.S. film heroes had no marked distinguishing characteristics, aside from the fact that the higher naturally rated richer. The lower class film hero profile, however, differed from the others on more than relative poverty. As can be seen on Figure 24,

FIGURE 24 ABOUT HERE

the composite image of the lower class hero was shorter in stature than that of the average upper or middle class character. The lower class of the U.S. film

hero population also appeared relatively "sad," "dirty," "dull," "irrational," "bungling," "ignorant," and, of course, "poor."

Class differences in the composite personality profiles of Italian heroes are shown on Figure 25. The smaller and more "feminine" upper class

FIGURE 25 ABOUT HERE

also appeared more "restrained" and more "dishonest" than the others. Along with the middle class, it was relatively "learned." In comparison with the deviations of U.S. upper class film characters from all characters in the same films (See Appendix Figure 5), the relative lack of freedom, honesty, cleanness, kindness and sociability, and the slight but consistent superiority of intellect of the Italian upper class hero was particularly apparent.

The Italian middle class hero's only distinguishing characteristics were their relative freeness and cleanness. Compared to the portrayal of American middle class film hero, each in its own fictional environment (see Appendix Figure 6), the Italian middle class appeared much more "learned" and somewhat freer, but also a little less "good," "moral" and "honest."

The lower class hero of Italian films presented a more clearly differentiated profile in being relatively inferior in intellectual but somewhat superior in moral qualities (see Appendix Figure 7). The lower class hero of Italian films differed most from the upper class hero of the same films in being rated substantially freer (but by not as much as the middle class), more "bungling," more "ignorant," and, of course, poorer. A comparison of upper and lower class personality differences in U.S. and Italian films (with the upper class means as the baseline), shown on Figure 26, indicates that these class differences favored the lower class

FIGURE 26 ABOUT HERE

hero in Italian films on most traits. Italian lower class characters differed

from Americans particularly in including more males and in standing out in their own fictional environments as being relatively freer, cleaner, more "honest," more "predictable," more "sociable," and less "sad" as well as less "poor" than their American film counterparts.

### Non-white heroes

The composite personality profile of the 11 U.S. non-white leading characters stands out favorably on most traits. Although the differences are slight, the non-white U.S. film hero is more "proud," "young," "good," "moral," "honest," "clean," and "efficient" than the norm for all. These deviations stand up when U.S. white and non-white males alone are compared. (See Appendix Table 10.)

Deviations in personality profiles of U.S. and Italian non-white film characters from each country's own mean for all film characters are compared on Figure 27. The Italian non-white ratings are based on only 4

### FIGURE 27 ABOUT HERE

characters. Non-whites in Italian films stand out from all Italian heroes in their boldness, and in being considerably more "happy," "honest," "clean," "wholesome," "learned," "kind," "sociable," and "sensitive" in their own fictional environments than non-white heroes do in U.S. films. However, the Italians also tend to be older, somewhat more "immoral" and "bungling" rather than "efficient" compared to their own norms and to the U.S. non-white heroes' deviations from theirs.

### "Foreign" heroes

The composite personality profile of the non-American U.S. film hero did not differ markedly from that of the American hero in U.S. films. The most sizeable deviation was that while most native U.S. leads were, on the

whole, somewhat "efficient," foreign heroes in U.S. films appeared rather "bungling."

By comparison, Italian films appeared to be almost xenophobic. Figure 28 compares deviations in personality profiles of U.S. and Italian non-national heroes from each country's own mean for native leading characters.

FIGURE 28 ABOUT HERE

It is clear that females dominated the proportionately larger "foreign" hero population of Italian films, and that Italian film non-nationals were seen in a much less favorable light than the nationals. Aside from being rated relatively "humble" and "sad," the Italian "foreigners" also rated lower on moral, intellectual, social, and emotional traits than either the nationals of Italian films or the non-Americans of U.S. films.

Those who fail

What personality characteristics are associated with occupational failure or unhappy end in the stories? A comparison of the occupational "failures" with their own country norms can be seen on Figure 29.

FIGURE 29 ABOUT HERE

In U.S. films, failure in an occupation is seen most closely associated with relative moral defects. In Italy, it is more a correlate of "bungling." In the ratings of male heroes in Czechoslovak films occupational failure appears to be most closely associated with being relatively "tough," "restrained," extremely "sad," and quite "immoral" and "dishonest," but also with being more "logical" than, and generally intellectually superior to, those who do not fail (or have no clear occupation).

Unhappy ending for U.S. main characters is marked, as is occupational failure, by relative moral shortcomings. But, unlike the occupational failures,

those who reach an unhappy end in U.S. films are also set apart from other leading characters by their relative lack of kindness and of other social qualities. In Italian films, where "bungling" was the only outstanding correlate of occupational failure, relative "cruelty" was the only marked common deviation of those who reach an unhappy end. In Czechoslovak films, as to a lesser extent in those of the U.S., relative immorality and dishonesty, as well as lack of sociability, distinguish the "unhappy" from the "happy."

Figure 30 compares relative deviations of male heroes who suffer

FIGURE 30 ABOUT HERE

an unhappy fate from happy or successful characters in the same national film hero population. In the cross-national comparison, the "unhappies" stand out as "tough," "bold," "sad," and "unemotional" in Czechoslovak films, and as "bad," "immoral," and "unwholesome" as well as "cruel," and "insensitive" in U.S. films. The "unhappies" are as "moral" as, and generally closest to the national norms in Italian films.

## VALUE HIERARCHIES

Analysts were given a list of twenty "goals and values," and were asked to indicate any and all that were sought or opposed by each leading character. They also recorded whether the character clearly achieved the goal (or realized the value), failed, or reached no clear success or failure in relation to it. The following section presents only what film characters sought. What they opposed and how they succeeded will be discussed in connection with selected themes.

This, then, is a study of positive value choices and of hierarchies of generalized motivations. In this type of analysis, each team develops its own level of recognition of relevance and significance, and acts as its own control. These levels are not necessarily the same for all teams. Thus, we can get a more reliable and comparable indication of relative than of absolute frequencies of value choices. Therefore, we shall consider and compare primarily rankings of value choices and deviations from the national norms. As we go down the list of goals and values, the frequencies decrease, and trivial differences may cause large rank order shifts. As a rule of thumb, we may consider substantial a difference of both about 5 percentage points and a shift of two or more ranks.

All data presented in Figures 31 through 36 are based on the tabulations included in Appendix Tables 19 through 31. Rank order comparisons of value choices by sex and class across countries, are tabulated in Appendix Tables 32-51. Class differences in value choices are also shown in Appendix Figures 8-16.

The questions we shall ask, then, are these: Which goals and values motivated most of the leading characters of each country? How did males and females differ in the relative frequencies of their value choices?

United States

Figure 31 answers some of these questions in the U.S. world of films.

FIGURE 31 ABOUT HERE

Romance, affection, family, and the values of personal morality, integrity, and wealth motivated more characters -- both men and women -- than did the other goals. Heroes and heroines did not differ much in their value choices; the greatest frequency differences (in amorous and affective goals) were in the expected direction. The only male-female contrasts which meet our criteria of both substantial frequency and rank difference show that many more male than female heroes were motivated by (1) "money and material goods," (2) "ambition, will for power," and (3) were portrayed as seeking "vengeance" and "evil goals." Whether really more heroines than heroes seek "glory, fame, prestige" in U.S. films, as these data seem to indicate, is interesting to contemplate but not safe to conclude from the relatively few characters of either sex who chose those values.

Upper and middle class characters dominated the general value standards of the world of U.S. films. The upper class -- aristocrats, rulers, tycoons of all times and places portrayed in U.S. films -- rose above the general standard (by the double criteria of rank and frequency) in their pursuit of "artistic" values and in being frequently driven to "vengeance." Compared to the norm, they rarely sought -- and perhaps needed -- money, friends, and power. (See Appendix Figure 8.)

Middle class characters stood substantially above the national norm only in their pursuit of money, but the few lower class leads sought wealth even more. "Independence" and "political and social values" -- sought only by about 8 percent of all -- were rarely middle class goals.

The lower class of U.S. films numbered 10 percent of all characters. As a group, it sought sex, friendship, money, and comfort substantially more often than the norm. Few lower class film characters were shown pursuing "family" values, "honor, pride, self-respect," "ambition, will for power," "vengeance," and "scientific" goals.

The characters who were outside of any regular class structure were among the most colorful. They stood out in pursuing goals of "honesty, charity, and altruism," "ambition and will for power," "glory, fame, prestige," and the values of "science," "religion," and "community." (These account for the U.S. norm being above the mean frequencies of class ratings on these values, as shown on Appendix Figure 8.)

#### France

Value choices of French film characters can be seen on Figure 32.

#### FIGURE 32 ABOUT HERE

Heroes and heroines of French films prized "independence," "comfort, well being," and "community" values higher than did those of U.S. films. But they cared less about "friendship, affection," and "honesty, charity, altruism." They sought (or needed) the goal of "self preservation" less frequently than Americans, and fewer French than American film heroes pursued goals of "science." French male characters, however, sought "family" values and "honor, pride, self-respect" more often, and "evil goals" less often, than their American counterparts. French film heroines were portrayed striving for "vengeance" more often, and for "glory, fame, prestige" or "artistic" values less often, than U.S. female leads.

Males and females were closer to one another in their value choices in French than in American films. The principal differences were that fewer French film heroines than heroes pursued comfort, fame, and art.

Relative class deviations in value choices were generally less pronounced in French than in American films. (See Appendix Figure 9.) The upper class hero of French films did not seek "honor, pride, self-respect" as frequently as the others, or as the hero of American (and the other nations') films. Middle and lower class French heroes were among the most family-oriented and the least concerned with power or glory. The lower class hero of French films stood out in choosing values of honor and honesty more often, and patriotism less often, than their national norm. Those not classified as part of any recognizable social structure sought power, "vengeance," and "evil goals" more than the others.

### Italy

Value choices of Italian characters, plotted on Figure 33, reflected an

#### FIGURE 33 ABOUT HERE

adventurous world of struggle for love and country, and for wealth and its sharing. Friendship and family received less emphasis. The values of "honesty, charity, altruism" ranked second (after "sexual and amorous" goals), higher than in the U.S. or France. "Vengeance" ranked fourth (along with patriotism), the highest rating of all countries.

The third ranking value was money. Italian male characters sought wealth about as much as Americans did, but Italian heroines pursued it much more. Italian women were also portrayed less honest and charitable than the men, and more often possessed of "evil goals."

Italian upper class characters sought "evil goals," money, comfort, vengeance, safety, and friends (but not family) more often than the norm (see Appendix Figure 10). Compared to all Italian film characters, they disdained "patriotic," "political or social," and altruistic values. The lower class value profile showed above average concern for money, comfort, and the law.

It remained for the relatively numerous Italian out-of-class characters to lead in upholding political and social aims as well as those of "honesty, charity, altruism" and "family."

### Yugoslavia

The value profile of Yugoslav film characters appears on Figure 34.

#### FIGURE 34 ABOUT HERE

Prominent in this world were themes of war and partisan struggle, dangerous and inhospitable environments, and homes and neighborhoods of the common people. The most frequent goals of leading characters were those of "comfort, well-being," "self-preservation," "honesty, charity, altruism," "political or social," and "patriotic" values. Patriotism ranked above romance only among Yugoslav film heroes; self-preservation above wealth only among Yugoslav and Polish film heroes.

It fell to the male to uphold "political or social," "community," and "family" values, and to seek "independence" and "vengeance" more often than the female. Heroines sought more personal goals of comfort, money, safety, and the arts.

Yugoslav film characters of upper class status stood above the norm in striving for romance, legality, money, family and scientific values (see Appendix Figure 11). Those of middle class status (including professionals), the only other "class" recognized by Yugoslav analysts, valued friendship and comfort much more, and patriotism and legality much less frequently than the norm. The goals of "vengeance" and "independence" were left for those outside of any social structure to seek most often, and money, comfort, and glory to pursue least often.

Poland

As we can see on Figure 35 a mixture of romance, altruism, love of

FIGURE 35 ABOUT HERE

country, glory, family, and independence were the leading motives of Polish film heroes and heroines. As the Yugoslavs, Polish film characters sought "self-preservation" more often than money, and they prized "patriotism" even higher. They led other countries in seeking "glory, fame, prestige," and in pursuing "artistic" values.

Men shouldered the burdens of patriotism and legality; women sought safety more often. Lower class characters (see Appendix Figure 12), the only class coded for values separately in Polish films, stood above the norm in altruistic and artistic values, and in seeking friendship, money, power, and glory.

Czechoslovakia

The world of Czechoslovak films was more youthful, positive, and lower-class than all others. Its leading values, shown on Figure 36, were

FIGURE 36 ABOUT HERE

"honesty, charity, altruism," "friendship, affection" and "community." "Independence" and "ambition, will for power" ranked next, and as high as or higher than in any other country's films. "Respect for legality" ranked highest among all countries. "Political or social" values ranked after those of Italian and Yugoslav characters.

Heroines differed from heroes in choosing romance more often than friendship, science and art more often than power or glory, and in being less frequently motivated by political or social aims, revenge, or the need for self-preservation.

Lower class characters of Czechoslovak films, the only ones coded for values, as those of Poland, prized "honesty, charity, altruism" most of all. But they rose most above the norm set by all Czechoslovak characters (see Appendix Figure 13), in "patriotic," "family," "political, or social" and in material interests, and in seeking "friendship," "independence," and "vengeance" more often, but respecting legality less often, than most others.

#### Cross-country comparisons

Rank order comparisons indicate similarities and differences in the relative priorities given to certain goals in the value hierarchies of different groups of film heroes. Greater confidence can be placed in rank order differences for the higher rankings than for the lower rankings and in differences in which both rank orders and frequencies, rather than only one of these, are substantially different. Rank order comparisons for each value across countries by sex and class (where tabulated) appear in Appendix Tables 32 to 51. We shall discuss the highlights, following the order of value priorities for U.S. characters. Some of these values will also relate to the selected themes discussed in the next section.

"Sexual and amorous goals," as we have seen, led among heroes of both sexes in all countries except Czechoslovakia and Yugoslavia. Czechoslovak heroines ranked romance second to "honesty, charity, altruism," and Czechoslovak heroes ranked it tenth. Yugoslav characters ranked "sexual and amorous goals" fifth, but Yugoslav upper class heroes ranked it first, as they did also "respect for legality." The pursuit of romance, along with (presumably the old) law and order, were the outstanding value choices of the Yugoslav film upper class.

"Friendship, affection" ranked second in the U.S. and Czechoslovakia, fifth in France, and lower in the other countries.

"Family," was third in the U.S. and France, seventh in Italy, lower in the other countries.

"Honor, pride, self-respect," fourth in the U.S., were goals of higher priority among French heroes, (ranking second to sex) and among Czechoslovak characters (ranking third after honesty and friendship).

"Honesty, charity, altruism" ranked fifth in the U.S. but first in Czechoslovakia and second only to sex in Italy and Poland. In Yugoslavia they shared second rank with "political or social" values. The virtues of "honesty, charity, altruism" ranked lowest (ninth) among French film heroes.

"Money, material goods" ranked sixth in the U.S. and France, but second (after comfort) among Yugoslav heroines, third (after sex and honesty) among the film heroes of Italy, and lower among the others.

"Self preservation" appeared to be of higher priority where it was most threatened: seventh or eighth in U.S., Italian, and Polish films, sixth in those of Yugoslavia. Polish and Yugoslav heroines especially sought "self-preservation": in Yugoslavia it came third after comfort and money and in Poland third after sex and honesty in the value hierarchies of female characters.

"Ambition, will for power" was the eighth ranking U.S. goal. Czechoslovak male and Yugoslav female characters ranked it slightly higher, all others lower.

"Vengeance" led in the value priorities of U.S. and French heroes, ranking ninth and eighth, respectively.

"Artistic" values, tenth in U.S. films, were ranked higher only among Polish heroes and Yugoslav heroines.

"Evil goals," eleventh in the U.S. value hierarchy, were attributed to more American than any other national film heroes.

"Independence," on the other hand, twelfth in the U.S., ranked higher among all others: fourth in France, fifth in Poland and Czechoslovakia, seventh in Yugoslavia, and eleventh in Italy.

"Political and social goals" also ranked higher than the U.S. thirteenth in the value schemes of other heroes, as we shall discuss in the next section.

"Comfort, well being" led the Yugoslav (especially female) value hierarchy, ranked seventh in France, ninth in Poland, fourteenth in the U.S., and eighteenth in Czechoslovakia.

"Glory, fame, prestige" ranked fourth in Poland and generally higher in Eastern Europe and France than the U.S. and Italy.

Of the remaining goals, all within the last five of the U.S. list, those that ranked within the first ten elsewhere were "scientific" among Polish heroines and Czechoslovak lower class heroes; "respect for legality" among Czechoslovak and Yugoslav (particularly upper class) heroes and among Italian lower class and French middle class characters; "patriotic" among Polish and Yugoslav male, out-of-class Italian, and middle class French film heroes; "religious" among Polish heroines; and "community" among all Czechoslovak and middle class Italian heroes.

Significant value choice rank order correlations ( $P < 0.5$ ) were found between U.S. and French, Italian and Yugoslav, and Polish and Yugoslav film characters. Similarly significant rank order correlations between male and female values were obtained in U.S., French, Italian, and Czechoslovak, but not in Yugoslav and Polish films.

National differences in value choices by class (shown in Appendix Figures 14-16) and other comparisons will be noted as relevant to the selected themes discussed in the next section.

## SELECTED THEMES AND THE SENSE OF LIFE

In this section we shall group relevant findings around the portrayals of love and sex; friendship; family and marriage; community, nation, social morality; war; violence and crime; health; wealth; art, science, culture; and religion. The summary will bring together the highlights of the study of films and the film hero, and conclude with a discussion of the sense of life's chances in the "worlds" of film.

Love and sex

"Sexual and amorous goals" ranked first in the value hierarchies of U.S., French, Italian, and Polish film heroes. In Yugoslavia "sexual and amorous goals" ranked fifth, and in Czechoslovakia tenth. However, among Czechoslovak film heroines romance ranked second only to "honesty, charity, altruism." This was the only significant rank order difference on this value between the sexes, except that female characters generally tended to choose it more frequently than males.

There were no class differences in the ranking of "sexual and amorous" goals in the West, even though lower class characters in U.S. and upper class characters in French and Italian films tended to choose it in greater proportions. The European film pattern of upper class film hero preference for "sexual and amorous goals" was manifested in rank order differences in that direction in Yugoslavia, Poland, and Czechoslovakia. Thus only American films appeared to attribute a greater sexual desire to lower class than to other film heroes.

"Winning the love of another" was an important theme in about half of all U.S. and French films, but only one-third or less of the others. Love

usually led to marriage, or to the indication of probable marriage, except in French films. Selected aspects of love are shown on Figure 37 (other data appear on Appendix Table 52). Four out of ten French films (the largest

FIGURE 37 ABOUT HERE

proportion in any country) portrayed the love of couples who were already married, but not necessarily to each other. The same number of films involved the transfer of love from one person to another. Three out of ten involved love between a married and a single person. All these entanglements were much more frequent in French films than in those of the other countries. Not surprisingly, so were themes of jealousy, infidelity, adultery, marital and romantic breakup, and the pursuit of sex without love.

Most of those who sought sexual and amorous goals in U.S., Italian, and Czechoslovak films achieved their aims. The road to romantic fulfillment in the worlds of French, Yugoslav, and Polish films were more troubled.

American film heroes and heroines faced marital and other obstacles about half as frequently as the French, and they reached their romantic goals most of the time. The French succeeded less than half as frequently as they tried. Italian and Czechoslovak characters had fewer marital entanglements.

Opposition to love, the need to sacrifice love to other values or duties, and a variety of other obstacles inhibited or defeated the majority of those who played romantic roles in Yugoslav and Polish films. A tragic sense of love in French, Yugoslav, and Polish films is reflected in the finding that for every character who was "redeemed by love" there was one or more "hurt or destroyed by love." In the other countries, three or more were "redeemed" for every one "hurt" by love.

### Friendship

The goals of "friendship, affection" ranked second in the value hierarchies of both U.S. and Czechoslovak film characters. "Friendship, affection" ranked fifth among French and lower among the other film heroes.

Ratings on the personality traits of kindness and sociability might also be indicative of characteristics related to friendship. These were obtained from all U.S. and Italian leading characters, and from Czechoslovak males. The pattern of mean ratings shows the U.S. characters somewhat higher than the Italians on kindness (as they also ranked on friendship), but same as the Italians on sociability.

Sex differences in personality ratings reveal, however (as we also see on the value rankings), that whereas U.S. heroines tended to rate higher on the relevant traits than U.S. heroes, Italian female characters rated relatively "cruel" compared to Italian males, and Czechoslovak males rated and ranked above all other in the relevant traits.

The U.S. class pattern in the search for "friendship, affection" appeared to be similar to that of the quest for "sexual and amorous goals": more lower class heroes than the others sought both.

Those who sought friendship in U.S. and Czechoslovak films generally found it (see Appendix Table 53). The theme of friendship played an important part in two-thirds of all Czechoslovak films, but in only one-third or fewer of the other countries' films. The "positive role and victory of friendship" was a theme in 14 percent of U.S., 64 percent of Czechoslovak, 22 percent of French, 10 percent of Yugoslav and Polish, and 5 percent of Italian films.

### Family, marriage

"Family" ranked third in the value hierarchies of U.S. and French characters, fifth in those of Polish heroes, and lower among the others. Male-female differences were surprisingly slight. Apparently no more film heroines

than heroes espouse "family" goals.

Class differences were substantial only in U.S. and Italian films, and went in opposite directions. U.S. upper class characters ranked "family" second only to "sexual and amorous goals"; U.S. lower class characters ranked "family" sixth; and U.S. middle class characters ranked it between the two. Italian upper and middle class characters ranked "family" last, but Italian lower class characters ranked it fifth.

Although Czechoslovak film heroes ranked "family" ninth as a value, they were shown most frequently (in 53 percent of films) in a family environment, perhaps because they contained the largest proportion of children and youths (see Appendix Table 53). French leads came second with 46 percent and U.S. heroes third with 37 percent appearing in a family setting. In the films of these countries, the portrayal of father-child relationships outnumbered that of mother-child relationships.

Selected aspects of family and marital relations can be seen on Figure 38. The margin of generally "good" over "poor" family relations was the

FIGURE 38 ABOUT HERE

smallest in French and U.S. films. The most frequent source of family discord was a clash of values (often generational) in U.S. and Czechoslovak films, marital infidelity and jealousy in French films, and money in the films of the other countries.

Marital relations suffered where amorous conflicts or harsh circumstances, or both, intruded upon the family. The principal characters of American films, with a high proportion of newlyweds, lived in harmony with their spouses by a margin of 3 to 1. The ratio was 2 to 1 in the same direction in Czechoslovakia, less favorable in France and Italy, and 1 to 1 in Yugoslavia. Marital discord

outnumbered portrayals of marital harmony 2 to 1 in Polish films.

The torrid love life of French films heroes led to separation of partners or to divorce for 22 percent of characters, while the troubles of Polish film couples resulted in separation or divorce for only 6 percent. The U.S. rate was 15 percent.

Community, nation, social morality

The balance of emphasis on "political or social" and "patriotic" values and those of "community" was generally on the side of the film heroes of Eastern Europe and Italy. Yugoslav males ranked "political or social" values above all others. Patriotism tied for second place with "honesty, charity, altruism." Italian characters ranked "political and social" values in sixth, and Czechoslovaks in eighth place. In U.S. and French films these values ranked thirteenth and seventeenth, respectively.

Patriotism ranked second (after social values) in the value hierarchy of Yugoslav male heroes; it also ranked second (after "sexual and amorous goals") among Polish males. The overall country ranks were third for Poland, fourth for Italy and Yugoslavia, fifteenth for Czechoslovakia, and even lower for France and the U.S.

"Community" was a high-ranking value only in the films of Czechoslovakia whose youthful heroes ranked it fourth (after "honesty, charity, altruism," "friendship, affection," and "honor, pride, self-respect"). The next highest rank for "community" values was thirteenth among French heroes. In the world of U.S. film characters, "community" ranked last.

Figure 39 compares selected political, social, and legal themes and

FIGURE 39 ABOUT HERE

motivations, and amplifies the value analysis. It shows political, patriotic, and human rights themes appearing most frequently in the films of Eastern Europe. (See Appendix Table 54.) Champions of human rights, revolutionaries, and resistance fighters, as well as victims of prejudice or discrimination, were most likely to be heroes of Polish, Yugoslav, or Czechoslovak films, with Italians having a slight edge over French or Americans. Habitual or professional law-breakers, on the other hand, were most numerous among French, American, and Italian film heroes.

The pattern of community and political or national goals involve aspects of social morality and justice. The virtues of "honesty, charity, altruism" also dominated the value hierarchies of Eastern European and Italian film heroes. These virtues ranked above all others in Czechoslovak films. They ranked second in Poland, Yugoslavia, and Italy, fifth in U.S., and ninth in French films.

Figure 40 shows the percentages of heroes motivated by a sense of nationalism and by some ideal of justice. The former motivated more heroes of

FIGURE 40 ABOUT HERE

Polish and Italian than of other films (see also Appendix Table 55). The latter appeared to be an especially dominant driving force of Czechoslovak heroes whose nationalistic motivations were the least frequent among the Eastern European film characters. (See also Appendix Table 56.)

Qualities of community orientation and social morality may be reflected in the personality structure of heroes who play politically active roles in the stories. The personality profiles of 8 U.S., 10 Italian, and 8 Czechoslovak characters playing such roles were tabulated separately (see Appendix Tables 12, 17, 18). The relative deviations of these characters from each country's

norms for all characters are shown in Figure 41.

FIGURE 41 ABOUT HERE

All political activists or functionaries exceeded their national norms in qualities of boldness, tallness, efficiency, and logic. Of the three countries' heroes, the U.S. "political" deviated from the norm in as many unfavorable as favorable characteristics, while the Italian and Czechoslovak political heroes deviated on many more favorable than unfavorable characteristics.

The politically active hero in U.S. films was shown as relatively the least "attractive," the most "bad," and the most "unwholesome" and "irrational" of the three countries' activists. His most favorable deviation was his sociability, and his most unfavorable deviation was his cruelty.

The Italian political hero stood out from other Italian film characters and from the "politicals" of the other two countries in being the boldest, the happiest, the most "good," "moral" and "kind." The Italian political heroes most favorable deviation in his own fictional setting was his boldness, and the least favorable was his lack of wholesomeness.

The Czechoslovak political hero or functionary presented a different composite personality profile. Compared to the rest of the Czechoslovak film population, as well as to the politicals of the other two countries, he rated relatively "tough," "clean," "wholesome," and "logical," but also "dishonest," "unsociable," and as "cruel" as the politically active hero of American films. On most other traits he rated between the U.S. and Italian "political."

War

Figure 42 shows selected aspects of war portrayal. The theme of war

FIGURE 42 ABOUT HERE

loomed largest in Yugoslav and Polish films, as did wartime settings. U.S. films were fourth in frequency of war portrayal, but first among all countries in the frequency of military men as leading film characters. (See Figure 20.)

U.S. war films included past and future wars on all continents, and ranged from spectacular epics to comedies on the inconvenience and pathos of army life. French war films dealt more with occupation and home front resistance, and typically portrayed small people acting out roles of conqueror, collaborator, and resister locked in implacable but senseless struggle. Italian war films were sharply divided between sagas of legendary or historical conflict, and stories of partisan adventure or national defeat. Yugoslav and Polish portrayals dealt with many aspects of war at the front, in the rear, and under Nazi occupation, and stressed the devastation and criminality of the occupation. Czechoslovak films contained the fewest battle front portrayals but a high proportion of home front themes. (See also Appendix Table 58.)

#### Violence and crime

Films without scenes of physical violence were rare in all countries except Czechoslovakia. Figure 43 shows that only 2 percent of Italian, 5 percent of French, and 7 percent of U.S. films were free of violence. The proportions were slightly higher in Yugoslav and Polish films, despite their more frequent portrayal of war.

#### FIGURE 43 ABOUT HERE

Italian films were by far the most and Czechoslovak films the least violent. The frequency of overt violence was generally higher in the films of Western than of Eastern Europe.

The percentage of films depicting murder on the screen was two to three times as high in Western as in Eastern Europe. Atrocities and torture were most frequent in Italian films.

The prevalence of the portrayal of individual killings in the West can be seen in the finding that lethal weapons were used with fatal results by 16 percent of U.S., 13 percent of French, and 18 percent of Italian leading characters, compared to 10 percent of Yugoslav and Polish and 4 percent of Czechoslovak leads. On the other hand, participation in organized social violence such as war, also highest in Italian films (20 percent of characters), was in the roles of 17 percent of Yugoslav and Polish but only 8 percent of U.S., 4 percent of French, and less than 2 percent of Czechoslovak characters.

Between 11 and 15 percent of all leading characters committed murder (whether shown on the screen or not) in all but Polish and Czechoslovak films (see Appendix Table 57). Reasons for violence of all kinds committed by principal characters is shown in Figure 44. Violence for illegal and immoral

FIGURE 44 ABOUT HERE

ends was pursued by more Italian, U.S. and French film characters than by the others.

Other relevant findings show "illegal activities" the leading occupation of Italian film heroes (third in France, seventh in the U.S., lower elsewhere), and, not surprisingly, "respect for legality" ranking lower in the value hierarchies of the same Western heroes than of the others.

Figure 45 compares selected aspects of crime portrayal. It shows private criminality of a habitual or professional nature, mostly for material

FIGURE 45 ABOUT HERE

ends, most prevalent in U.S., French and Italian films. The social and emotional content of criminality (misery, ambition, anger or jealousy or

revenge) was most prominent in Italian films. Protectors of self or the public resorted to criminal acts most often in U.S. films. It was also in these films that relatively frequent resort to crime and violence by a leading character was the least frequently punished by law.

### Health

Serious injury befell about one out of five U.S., French, Italian, and Yugoslav, and 13 percent of Czechoslovak film heroes. The injury proved to be fatal for 15 percent in France, 12 percent in Italy and Yugoslavia, 8 percent in U.S., and 5 percent in Czechoslovak films. (No data on injury was received for Polish characters.)

Nearly one-third of all Italian heroes suffered blows, beatings, or other physical harm that did not require treatment or result in permanent or fatal injury. The comparable figures were 22 percent for Yugoslav, 15 percent for U.S., 13 percent for French, and 5 percent for Czechoslovak characters.

Mental illness, handicap, or addiction were observed most frequently among U.S. film heroes. Deviations in the composite personality profile of the more than one out of ten U.S. characters who exhibited signs of mental illness or addiction is shown on Figure 46. The profile departed from the norm

### FIGURE 46 ABOUT HERE

for all U.S. characters in moral and social qualities as much as, if not more than, in irrationality and unhappiness.

### Wealth

We have seen that the class distribution of film heroes generally favored the upper end of the social spectrum in the West and the lower end in the East. The search for "money, material goods" also ranked higher in the value

hierarchies of Western heroes. But in U.S. films the lower class heroes ranked material values higher than the upper, whereas in French films the elite heroes ranked the pursuit of wealth higher than did those of the lower class. Among Italian film heroes those who could be identified with a social class all sought wealth more than those who could not.

Selected aspects of the portrayal of wealth are shown on Figure 47.

FIGURE 47 ABOUT HERE

U.S. film heroes sought wealth mostly in pursuit of fortune. The French portrayed the "art of making money" and a "flair for business" most frequently. We have seen that business occupations ("commerce and industry") ranked second to "entertainment" among the French, but fifth among U.S. and lower among the other film heroes. One out of five French heroes sought to improve his standard of living or escape poverty; these concerns were the least frequent among U.S. characters. Italian heroes struggled for improved living standards and against poverty most frequently, and met with the highest incidence of material success. (See also Appendix Table 59.)

Art, Science, Culture

Entertainment (including the arts) was by far the favorite occupation of U.S. and French film heroes, but "artistic" goals ranked tenth and fourteenth, respectively, in their value priorities. Italian heroes chose entertainment as an occupation in third place after illegal activities and agriculture, and ranked "artistic" values lowest of all.

Among Eastern European film characters, entertainment and art occupations ranked generally lower than in the West. Polish heroes ranked such vocations after that of student, farmer, and worker. However, they prized "artistic" goals higher than did the others--eighth in the order of values. If "sensitivity" counts as an artistic trait, of the heroes rated on personality scales the

Czechoslovaks rated highest, Americans next, and Italians lowest. The order of ratings on intellectual qualities was the same.

Selected aspects of artistic, scientific, and cultural interests are shown on Figure 48. "Student" was the favorite occupation of Eastern European

FIGURE 48 ABOUT HERE

film heroes by even greater margins than entertainment was the leading film hero occupation in the West. French heroes, who lead in entertainment as a vocation and in the frequency of student roles among Western characters, showed "cultural interest or respect for cultural values" in the same proportion (one in four) as did those of Poland who led in the rank order of preference for "artistic" values. One in five Czechoslovak heroes exhibited cultural interests, and the same proportion sought scientific values. Scientific as a value choice ranked generally low, but led among Czechoslovak heroes with thirteenth in their hierarchy of values.

Religion

Religion ranks even lower in the fictional world of U.S., French, Yugoslav and Czechoslovak film heroes than do the values of art and science. But it ranks higher than both among Italians, and lower than art but the same as science among Polish film heroes.

"Religious values" were pursued by similar percentages of heroes in U.S. and Polish as in Italian films, but ranked highest in the value priorities of Italians (eleventh) and Poles (eighteenth). An examination of the tabulation by sex shows that Polish heroines prized "religious values" highest (with sixth in the rank order), and Italian males next (with eleventh). Religion as a goal appeared to motivate heroines more than male heroes in U.S., and Polish films, only heroines in French films, only male heroes in Italian films, and no heroes of either sex in Yugoslav or Czechoslovak films.

Priests, monks, ministers, or other religious functionaries were nearly 5 percent of leading characters in Polish films, nearly two percent in French and Italian films, less than one out of a hundred in U.S. films, and none in the others. Overtly agnostic, atheistic, or anti-religious behavior was observed in about 3 percent of U.S., French, and Italian film heroes, and in none of the others.

Figure 49 shows other selected aspects of religious involvement.

FIGURE 49 ABOUT HERE

Half of all Italian film heroes were identified as members of a religion, and more than half of those were shown as practicing their religion. Less than one in five Polish and fewer of the other film heroes were so identified, and less than one in ten was shown practicing religion in any but Italian films.

A further breakdown of religious affiliation (see Appendix Table 60) shows U.S. film heroes about equally divided among Catholic, Protestant, and other religions; French, Polish, and Czechoslovak heroes mostly Catholics; and Italians two-thirds Catholic and one-third ancient and primitive religions. The proportion of Jewish characters equaled that of Catholics in Yugoslavia (17 percent) but was about 1 percent or less elsewhere.

Summary of highlights and the sense of life's chances

Imaginative cultural representations, like memories, range over time and space selectively. Most film heroes inhabited the contemporary scene in the producing country. Only Yugoslav films were set during and immediately after World War II more frequently than in the "present." Only Italian films frequented the distant past of legendary antiquity. The films of Eastern Europe, but not those of the West, dwelled on World War II and its aftermath as the great watershed of history, rather than as just another war.

The world of American films was the most global, cosmopolitan, and affluent, while that of Italian films was the most spectacular. The French hero's environment -- urban, glamorous, mobile, disreputable -- included the highest number of "middle class" and "common" settings in the West. Eastern European films tended to portray places of work, hardship, and struggle in greater numbers, and to claim documentary authenticity more frequently, than those of the West.

The heroes were mostly male nationals of the producing country. Sex and age distributions served dramatic rather than social requirements. The proportion of heroines followed the emphasis on romantic involvements (with French and U.S. films in the lead). The majority of leading characters in all countries was under 30 years of age.

The class structure of the film hero population was difficult to establish. In general, however, U.S. and Western European film heroes were likely to come from among the rich, the carefree, and the powerful, and the Eastern European film heroes from among the ranks of the intelligentsia, workers, and peasants. Show business itself was the single most frequent source of occupation of the heroes of U.S. and Western European films. The leading occupation of the Eastern European film heroes was that of a student.

Military occupations were frequent in U.S. and Yugoslav, agricultural roles in Italian and Polish, and heroes making a living as laborers in Polish and Czechoslovak films.

An analysis of group differences in personal characteristics (limited to U.S. and Italian heroes of both sexes and Czechoslovak males) suggested that, aside from some expected sex and class deviations, Italian heroines appeared in more tragic, active, and unsympathetic roles than their U.S. counterparts, Czechoslovak heroes were distinguished for moral and intellectual virtues, and the "foreign" nationals of Italian films were portrayed in a generally unfavorable light. The lower class heroes of U.S. films appeared shorter in stature, dirtier, and intellectually inferior to others in the same films, while the lower class heroes of Italian films were superior to the others in moral and social qualities.

The analysis of goals and value choices showed romantic motivations dominating the value hierarchies of most film heroes. Honor and independence ranked higher among French heroes than among others. Honesty, patriotism, and social and political goals generally ranked higher among Italian and Eastern European film heroes than among the others.

The relatively high social content of Eastern European and, to a somewhat lesser extent, of Italian films was reflected also in the personality profiles of leading characters playing politically relevant or active roles. Much of this social content was inherent in the way war was often portrayed: national struggle for existence in Eastern Europe, sagas of the fight for justice and against tyranny in many Italian films, human tragedy and futility in French films, and foreign adventure in exotic lands in American films. The portrayal of violence and crime was also strongly affected by the type of

social content prevalent in the films. Personally motivated criminality and violence were more characteristic of U.S. and Western European, and socially motivated transgressions in Eastern European films, with Italian films having the largest share of both.

Whatever else drama and fiction do, they present and cultivate an implicit calculus of the odds for happiness and success of various kinds, and of the chances of satisfactory personal relationships. Figure 50 illustrates

FIGURE 50 ABOUT HERE

selected ratios of success and failure, and provides a rough measure of the risks of life in the various "worlds" of film.

A tragic sense of life was the most pronounced in Polish and French films: the average chances of the heroes' happiness, success, and satisfactory personal relations were little higher than one-and-a-half to one. These chances were better than two to one in Yugoslav films, better than two to one in Yugoslav films, better than three to one in U.S. films, and better than four-and-a-half to one in Italian and Czechoslovak films.

The representation of a sense of life's chances did not appear to follow conventional plot styles. For example, nearly half of all French films were classified comedies, and the same proportion of Czechoslovak films had tragic plots. Comic or tragic treatment does not necessarily determine the human substance of what really happens in the fictional "world" of films.

\*

Breaking new ground in international collaboration in communication research, this study explored the fictional "worlds" of films and their heroes in one year's productions of six countries. The analysis yielded some comparative measures along selected dimensions of time, place, social, personal, value, and thematic characteristics projected into national and world cultures by the films studied. The limitations and inadequacies inherent in a pioneering expedition into a complex domain of imagery and imagination dictate great caution in interpreting the results as either definitive or conclusive. They are, at best, guidelines and benchmarks for further comparative study.

**TEXT FIGURES**

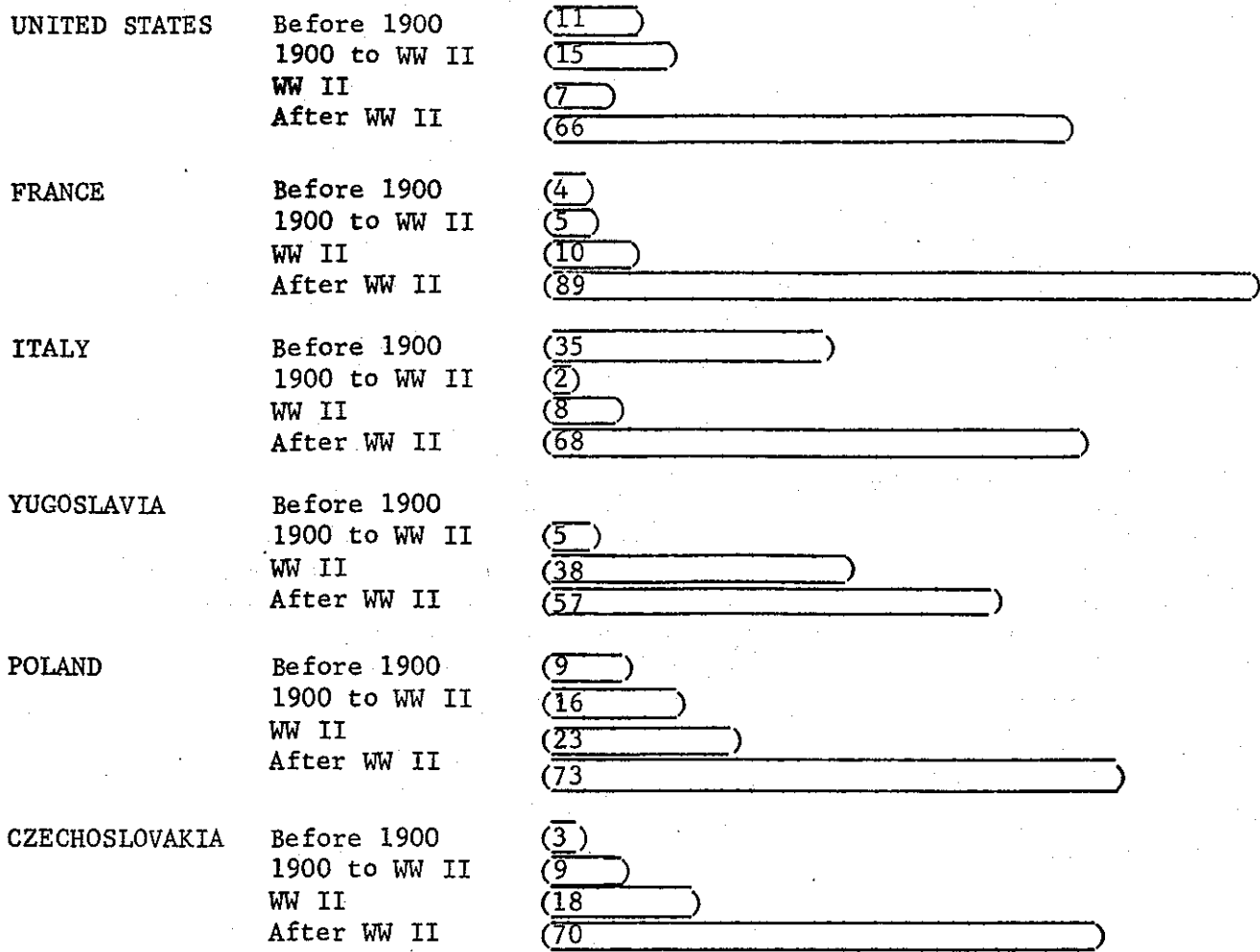


FIGURE 1

Percent of Films in Each Country Depicting Major Action in One or More of Four Time Periods; by Country

	Before 1900	1900 to World War II	During World War II
U.S.	(11)	(15)	(7)
FRANCE	(4)	(5)	(10)
ITALY	(35)	(2)	(8)
YUGOSL.		(5)	(38)
POLAND	(9)	(16)	(23)
CZECHOSL.	(3)	(9)	(18)

	Postwar theme (1945-50)	The "present" (and future)
U.S.	(2)	(64)
FRANCE	(3)	(86)
ITALY	(17)	(51)
YUGOSL.	(25)	(32)
POLAND	(16)	(57)
CZECHOSL.	(10)	(60)

FIGURE 2

Percent of Films in Depicting Major Action in One or More of Five Time Periods; by Time Periods

	Film depicts action outside the producing country	Principal character not a national of prod. country
U.S.	46	28
FRANCE	21	12
ITALY	37	37
YUGOSL.	14	7
POLAND	18	6
CZECHOSL.	6	

	Princ. charact. not a national of the place of action	Princ. Charact. speaks with an accent	Principal charact. ethnic or religious minority in prod. country
U.S.	30	16	1
FRANCE	20	19	
ITALY	12	8	
YUGOSL.	7	10	5
POLAND	6	8	3
CZECHOSL.	5		16

FIGURE 3

Percent of Films Depicting Selected International and Cosmopolitan Aspects

	Urban or suburban	Provincial	Rural
U.S.	(58)	(16)	(12)
FRANCE	(73)	(18)	(14)
ITALY	(43)	(10)	(13)
YUGOSL.	(53)	(19)	(9)
POLAND	(41)	(32)	(14)
CZECHOSL.	(42)	(18)	(30)

FIGURE 4

Percent of Films in Each Country in Which Locale of Major Action is Urban or Suburban, Provincial, or Rural

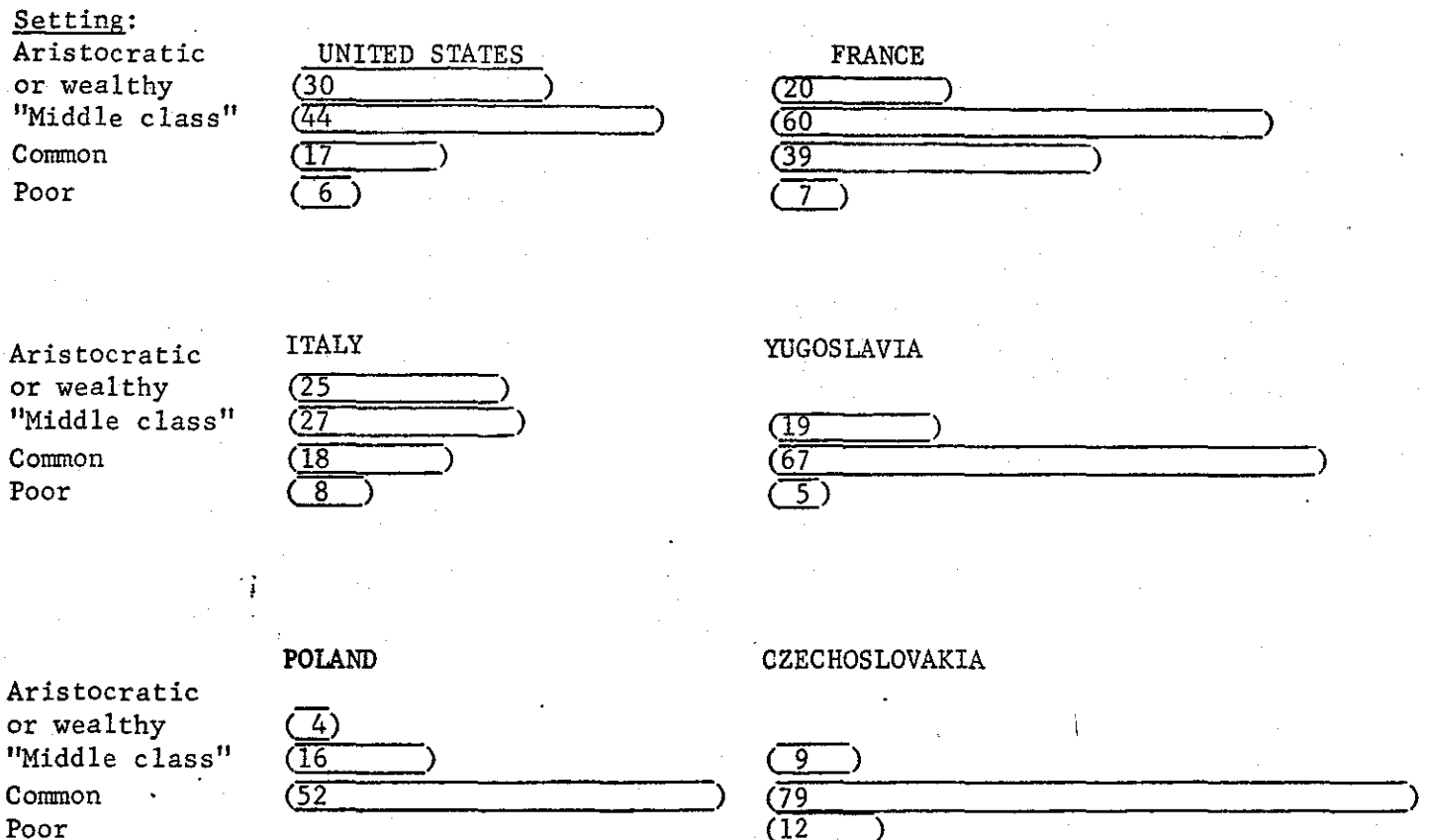


FIGURE 5

Percent of Films in Each Country in Which Socioeconomic Setting of Major Action is in One or More of Four Categories

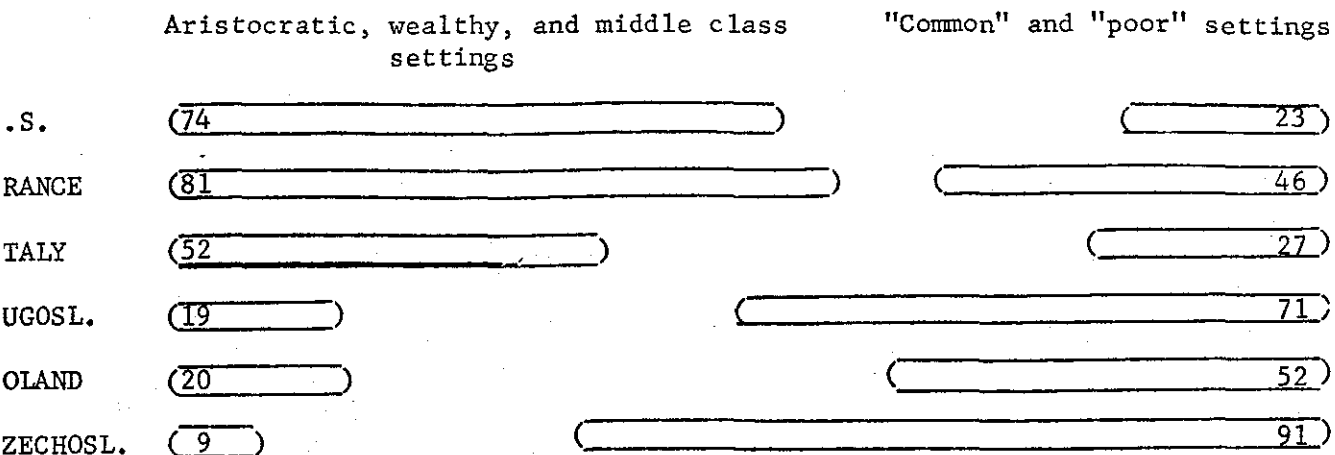


FIGURE 6

Percent of Films in Which Major Action is in Upper Two and Lower Two Class Settings

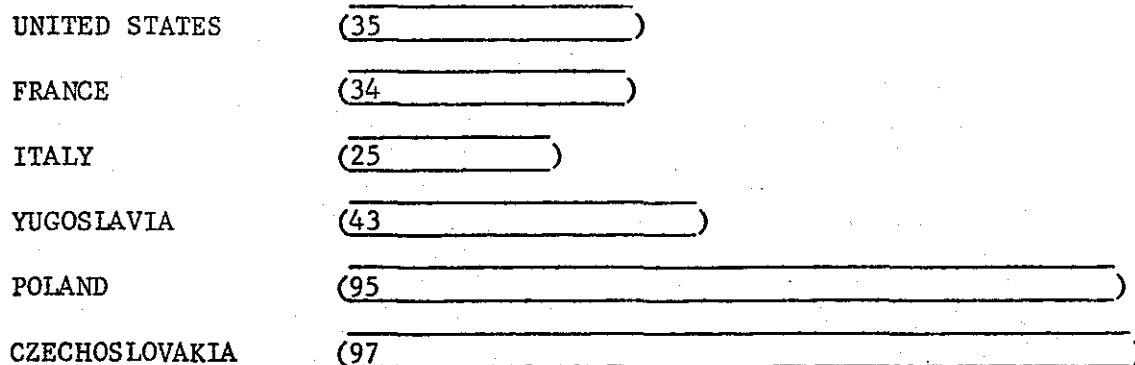


FIGURE 7

Percent of Films in Each Country Which Make Some Claim to Historical or Documentary Authenticity

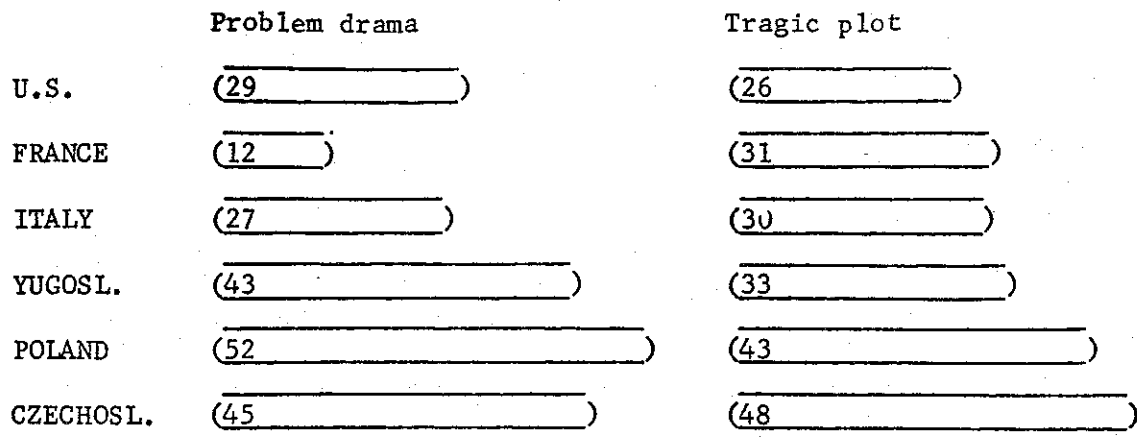


FIGURE 8

Percent of Films in Each Country Classified as Problem Drama, and Percent Classified as Having Mainly Tragic Plot

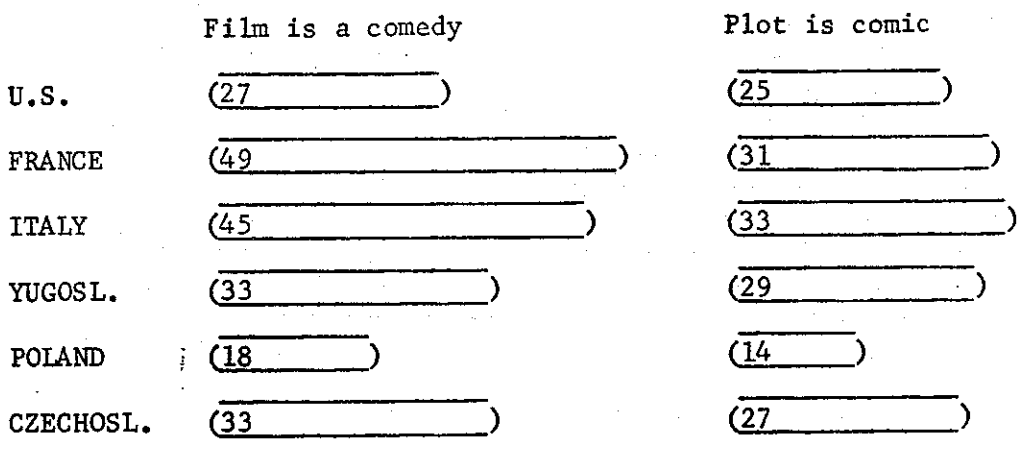


FIGURE 9

Percent of Films in Each Country Classified as Comedy, and Percent Classified as Having Mainly Comic Plot

UNITED STATES	Film is	
	comedy	(27)
	problem drama	(29)
	Plot is mainly	
	comic	(25)
	tragic	(26)
	epic (grand exploits)	(14)
FRANCE	Film is	
	comedy	(49)
	problem drama	(12)
	Plot is mainly	
	comic	(31)
	tragic	(31)
	epic (grand exploits)	(13)
ITALY	Film is	
	comedy	(45)
	problem drama	(27)
	Plot is mainly	
	comic	(33)
	tragic	(30)
	epic (grand exploits)	(27)
YUGO-SLAVIA	Film is	
	comedy	(33)
	problem drama	(43)
	Plot is mainly	
	comic	(29)
	tragic	(33)
	epic (grand exploits)	(19)
POLAND	Film is	
	comedy	(18)
	problem drama	(52)
	Plot is mainly	
	comic	(14)
	tragic	(43)
	epic (grand exploits)	(9)
CZECHOSL- OVAKIA	Film is	
	comedy	(33)
	problem drama	(45)
	Plot is mainly	
	comic	(27)
	tragic	(48)
	epic (grand exploits)	(15)

FIGURE 10

Percent of Films in Each Country by Selected Style and Plot Categories

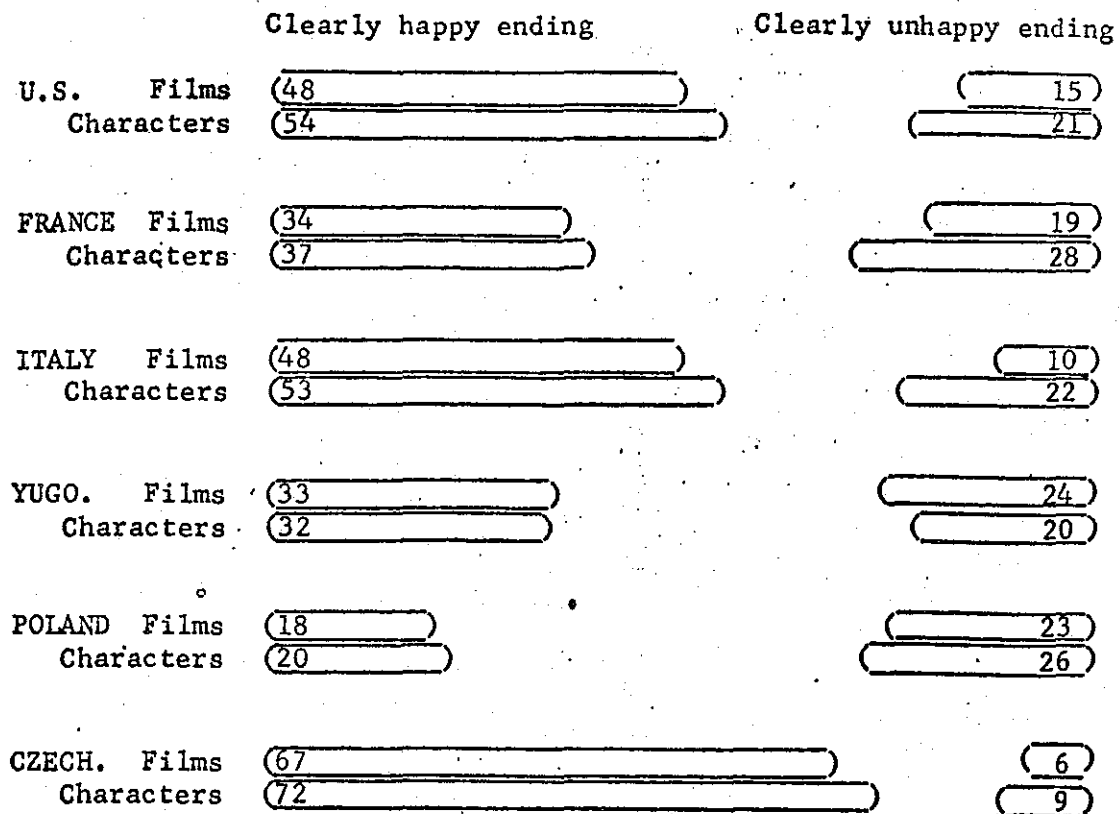


FIGURE 11

Ending of Films (in Percent of all Films) and Final Fate of Principal Characters (in Percent of all Principal Characters)

UNITED STATES

Success in love	(41)	(11)	Failure in love
Material success	(10)	(7)	Material failure
Moral success	(26)	(3)	Moral failure

FRANCE

Success in love	(38)	(30)	Failure in love
Material success	(16)	(14)	Material failure
Moral success	(27)	(17)	Moral failure

ITALY

Success in love	(50)	(6)	Failure in love
Material success	(45)	(15)	Material failure
Moral success	(20)	(3)	Moral failure

YUGOSLAVIA

Success in love	(12)	(5)	Failure in love
Material success	(15)	(7)	Material failure
Moral success	(37)	(No data)	Moral failure

POLAND

Success in love	(17)	(12)	Failure in love
Material success	(14)	(4)	Material failure
Moral success	(27)	(11)	Moral failure

CZECHOSLOVAKIA

Success in love	(35)	(9)	Failure in love
Material success	(7)	(7)	Material failure
Moral success	(73)	(11)	Moral failure

FIGURE 12

Percents of Principal Characters To Whom Final Outcome Brings Success or Failure in Love and Affection, and in Material and Moral Rewards

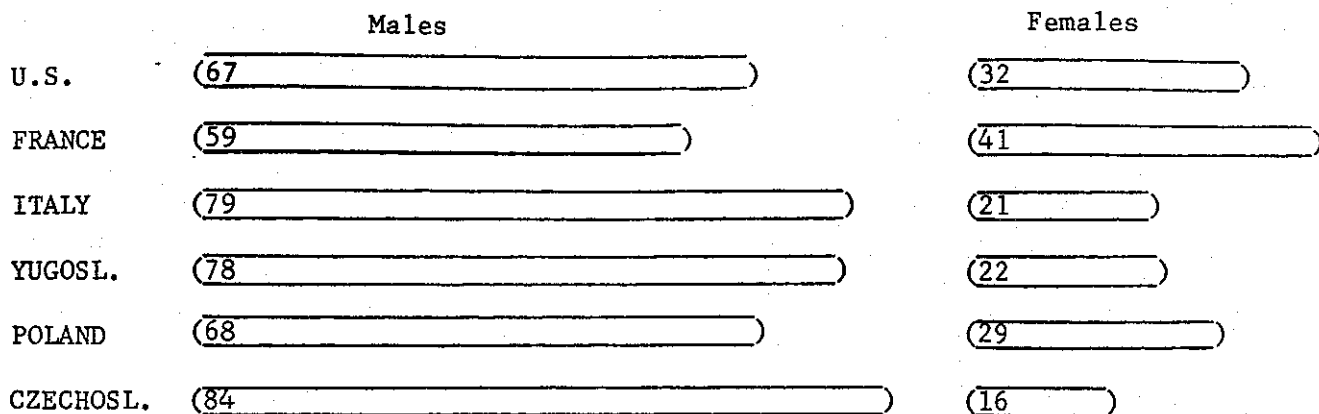


FIGURE 13

Percent of Males and Females Among Selected Leading Characters

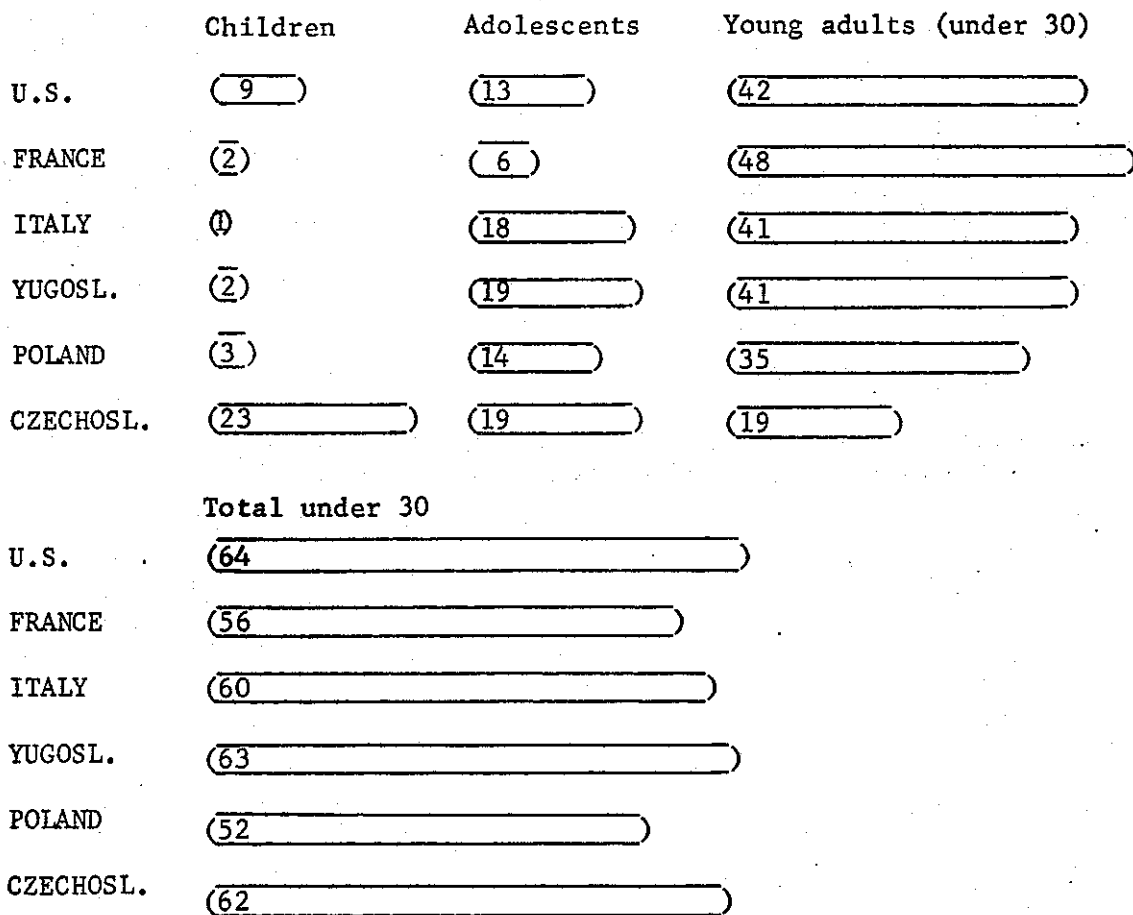


FIGURE 14

Percent of Film Characters in Each Country In Three Age Categories Under 30

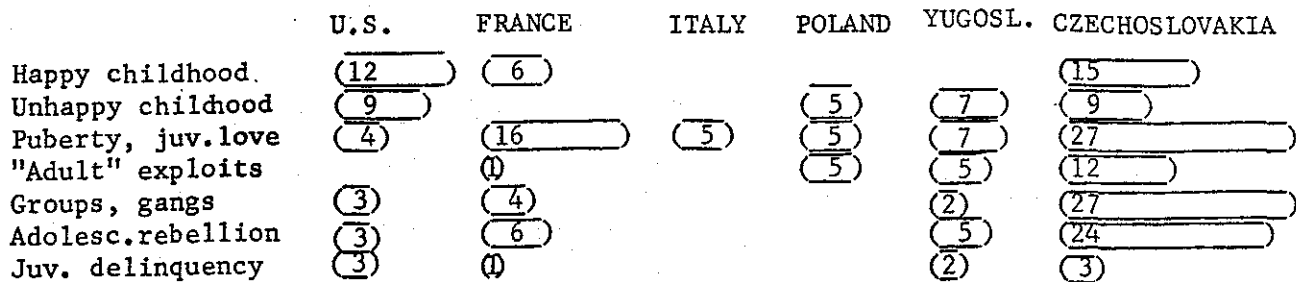


FIGURE 15

Percent of Films in Which Selected Aspects of Childhood and Adolescence are Important Themes

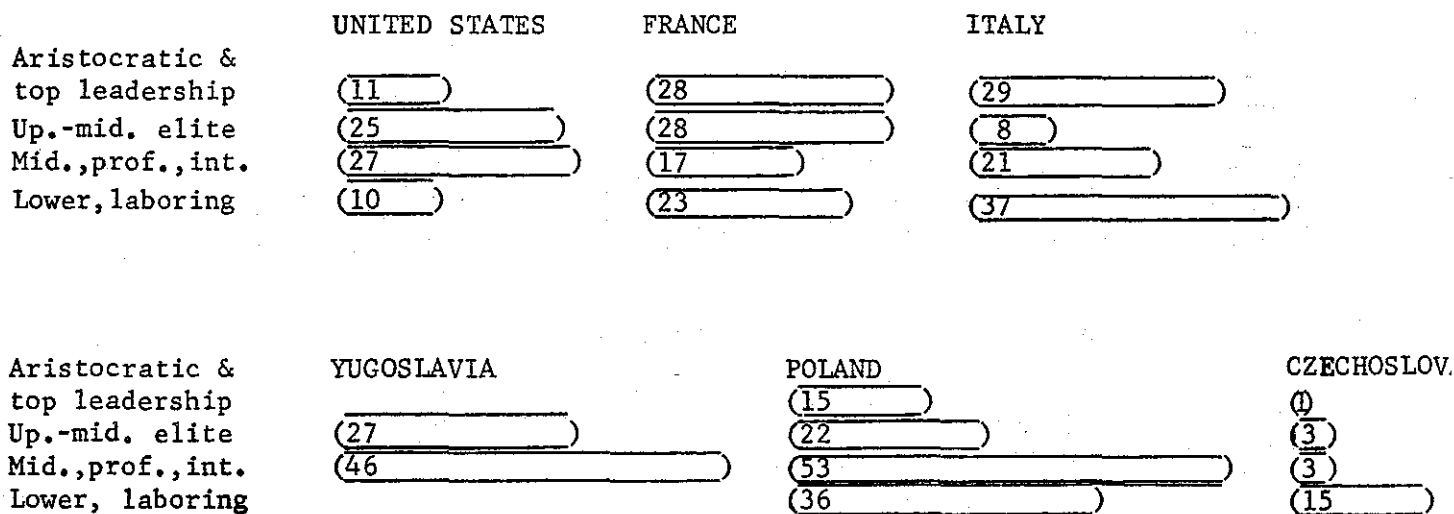


FIGURE 16

Percentages of Film Characters in Each Country Classified into One or More of Four Socioeconomic Class Categories: Aristocratic, Military, Religious, Financial Top Leadership; Upper-Middle Class and Political or Cultural Elite; Middle Class, Professional, Intelligentsia; and Lower Middle Class, Workers, Peasants, Laborers.

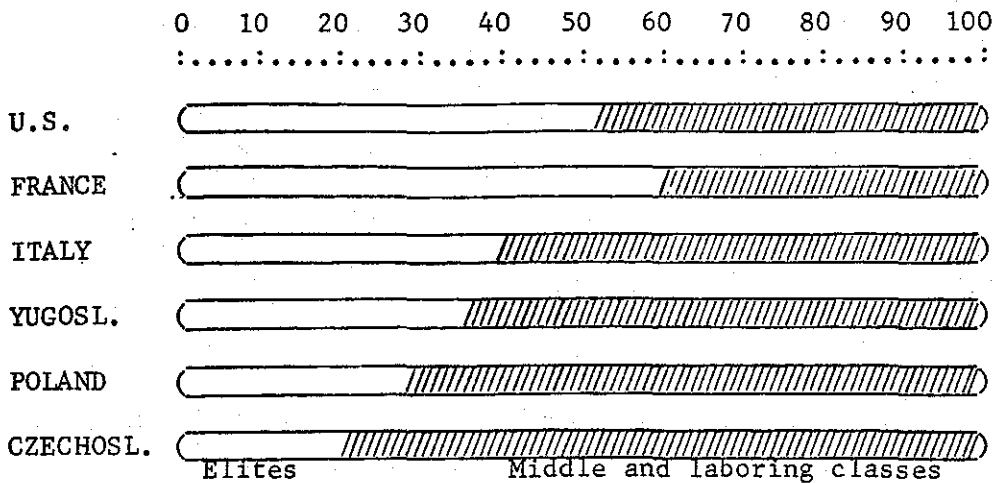


FIGURE 17

Proportions of Percentages of Film Characters in Each Country Classified Elite (Aristocratic, Highest, Upper Middle), and Middle, Lower and Laboring Classes

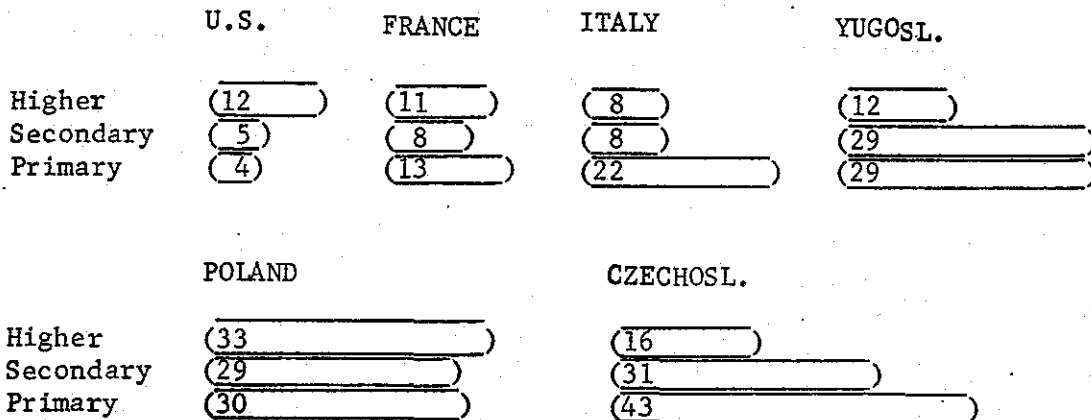


FIGURE 18

Percent of Film Characters in Each Country Shown to Have Received Higher, Secondary or Technical, or Only Primary Education; By Country

UNITED STATES

Occupation	Rank
Entert't & arts	1
Military	2
Professional	3
Commerce & Ind.	4
Housewives	5
Gov't.(non-milit.)	6
Agriculture	8
Illegal activ.	8
Students	8
Laborers	10

FRANCE

Occupation	Rank
Entert't & arts	1
Commerce & Ind.	2
Illegal activ.	3
Students	4
Gov't.(non-milit.)	5
Professional	6
Military	8
Agriculture	8
Laborers	8
Housewives	10

ITALY

Occupation	Rank
Illegal activ.	1
Agriculture	2
Entert't & arts	3.5
Military	3.5
Gov't.(non-milit.)	5.5
Professional	5.5
Laborers	7
Commerce & Ind.	8
Students	9
Housewives	10

YUGOSLAVIA

Occupation	Rank
Students	1
Military	2
Professional	3.5
Laborers	3.5
Commerce & Ind.	5.5
Gov't.(non-milit)	5.5
Housewives	7
Entert't & arts	8
Illegal activ.	9
Agriculture	10

POLAND

Occupation	Rank
Students	1
Agriculture	2
Laborers	3
Entert't & arts	4
Professional	5
Gov't.(non-milit.)	6
Military	7
Commerce & Ind.	9
Illegal activ.	9
Housewives	9

CZECHOSLOVAKIA

Occupation	Rank
Students	1
Laborers	2
Gov't(non-milit)	3
Agriculture	4
Commerce & Ind.	5
Professional	6
Entert't & arts	7
Military	9
Housewives	9
Illegal activ.	9

FIGURE 19

Occupational Distribution of Principal Film Characters in Each Country; by Ranks and Percentages

Entertainment and the arts

Country	Percentage
FRANCE	21.5
U.S.	17.6
ITALY	12.4
POLAND	7.5
CZECHOSL.	4.2
YUGOSL.	4.8

Military

Rank	Country	Percentage
2	U.S.	12.4
2	YUGOSL.	9.8
4	ITALY	9.9
8	POLAND	6.0
8	FRANCE	3.0
9	CZECHOSL.	

Professional

Country	Rank	Percentage
U.S.	2	11.7
YUGOSL.	4	9.7
POLAND	5	7.5
ITALY	5.5	8.2
CZECHOSL.	8.5	8.1
FRANCE	8.5	6.5

Commerce and Industry

Country	Percentage
FRANCE	12.8
U.S.	7.4
CZECHOSL.	9.6
YUGOSL.	7.3
ITALY	4.1
POLAND	3.0

Housewives

Country	Rank	Percentage
U.S.	3	7.2
YUGOSL.	5	4.9
CZECHOSL.	5	
FRANCE	5	
ITALY	5.5	
POLAND	6	

Government Employees (non-military)

Country	Percentage
CZECHOSL.	12.2
ITALY	8.6
FRANCE	7.9
POLAND	7.5
YUGOSL.	7.3
U.S.	6.4

Agriculture

Country	Rank	Percentage
ITALY	1	12.6
POLAND	3	10.5
CZECHOSL.	7.5	10.9
U.S.	8.5	5.4
FRANCE	9	3.0
YUGOSL.	9	

Illegal Activities

Country	Percentage
ITALY	14.1
FRANCE	10.4
U.S.	5.4
POLAND	3.0
YUGOSL.	2.4
CZECHOSL.	

Students

Country	Rank	Percentage
CZECHOSL.	2	25.7
YUGOSL.	3	24.4
POLAND	3.5	19.7
FRANCE	7	9.8
ITALY	8	4.1
U.S.	10	3.9

Laborers

Country	Percentage
CZECHOSL.	24.3
POLAND	9.1
YUGOSL.	9.7
ITALY	7.0
FRANCE	3.0
U.S.	2.5

FIGURE 20

Occupational Distribution of Principal Film Characters Across Countries; By Ranking Within Countries and Percentages

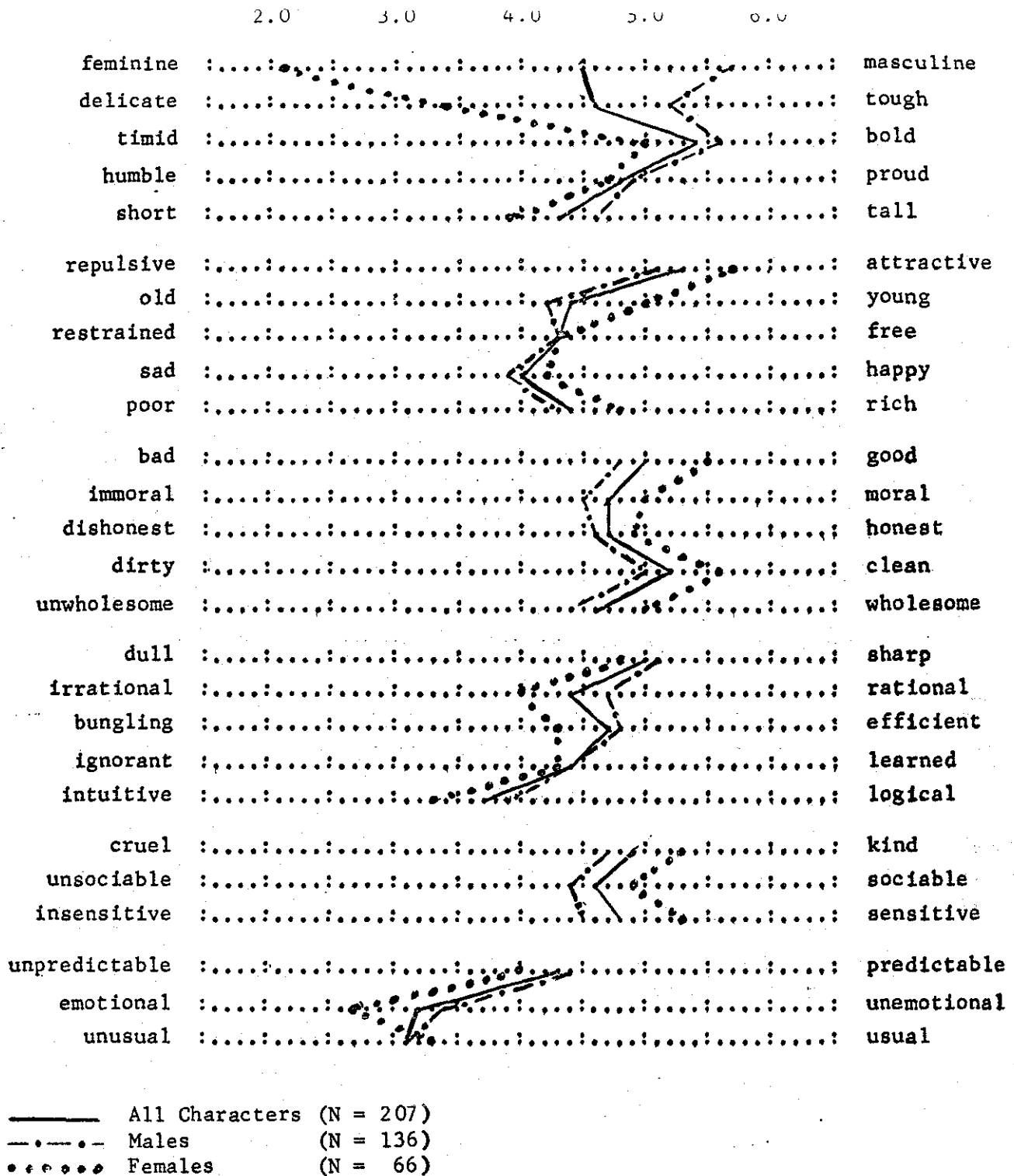


FIGURE 21  
 U. S. FILM PERSONALITY PROFILES; MEAN RATINGS OF ALL CHARACTERS,  
 MALES, AND FEMALES

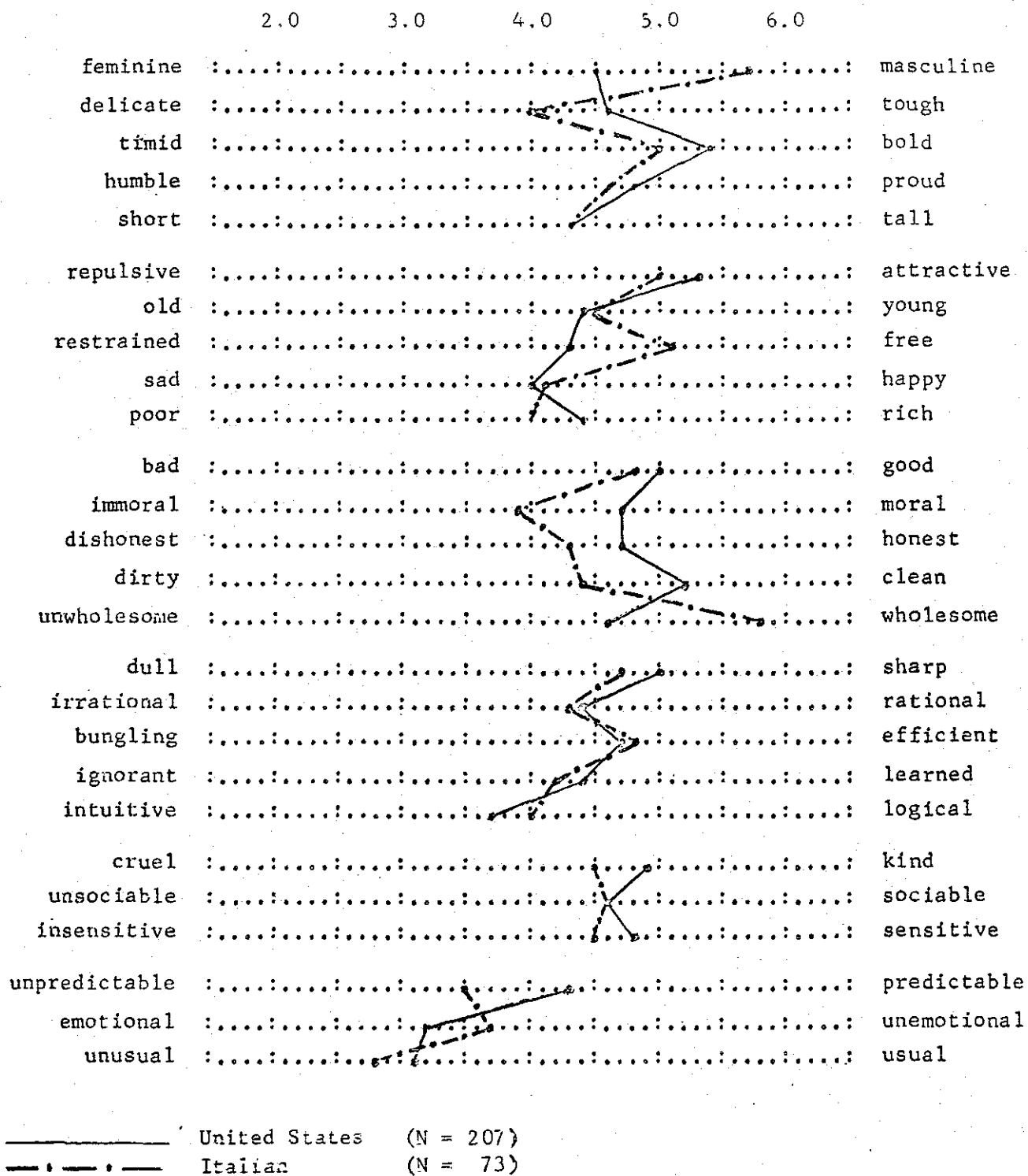


FIGURE 22  
 ITALIAN AND U. S. FILM PERSONALITY PROFILES; MEAN RATINGS OF ALL CHARACTERS

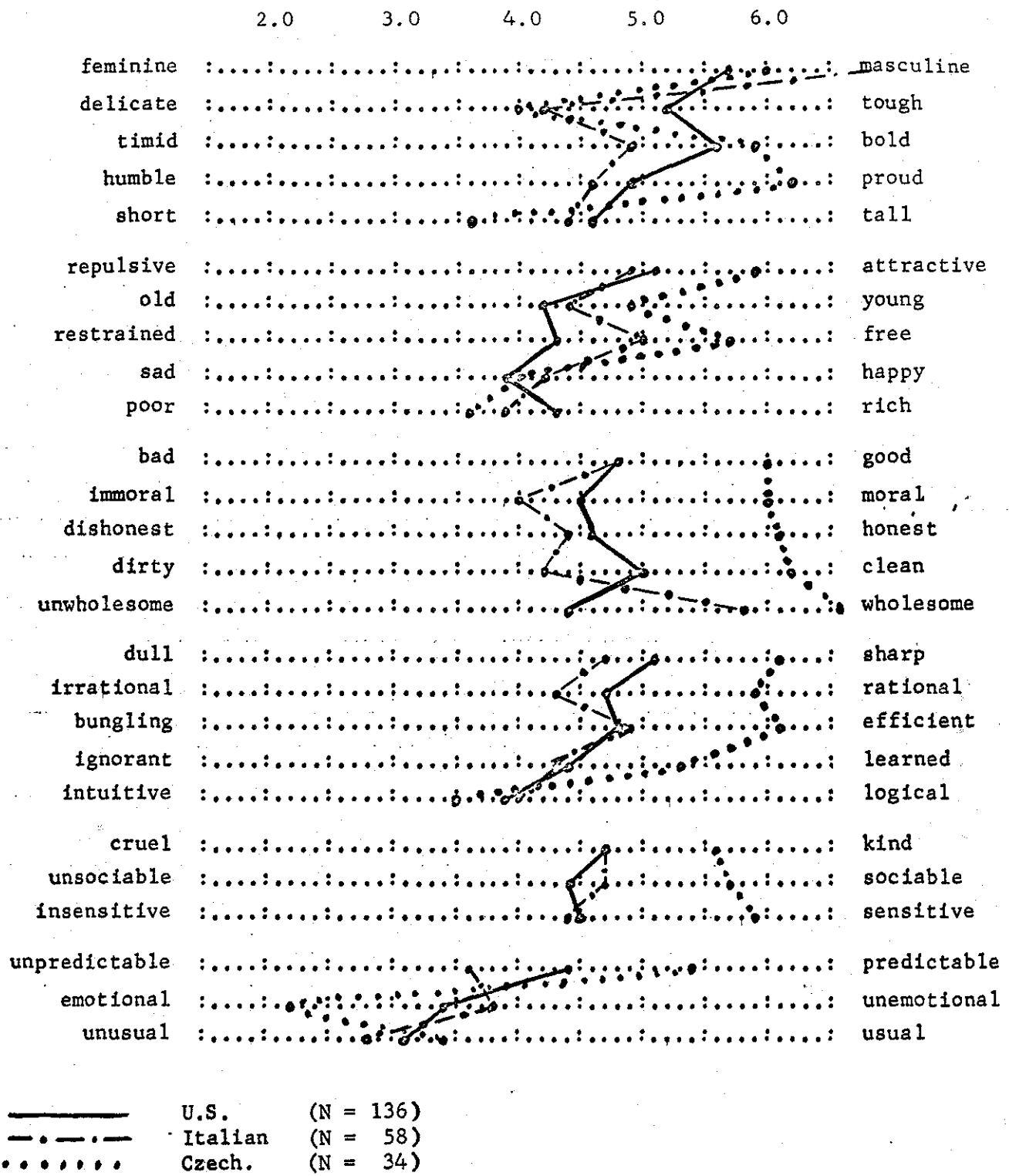


FIGURE 23

U.S., ITALIAN, AND CZECHOSLOVAK MALE FILM PERSONALITY PROFILES; MEAN RATINGS

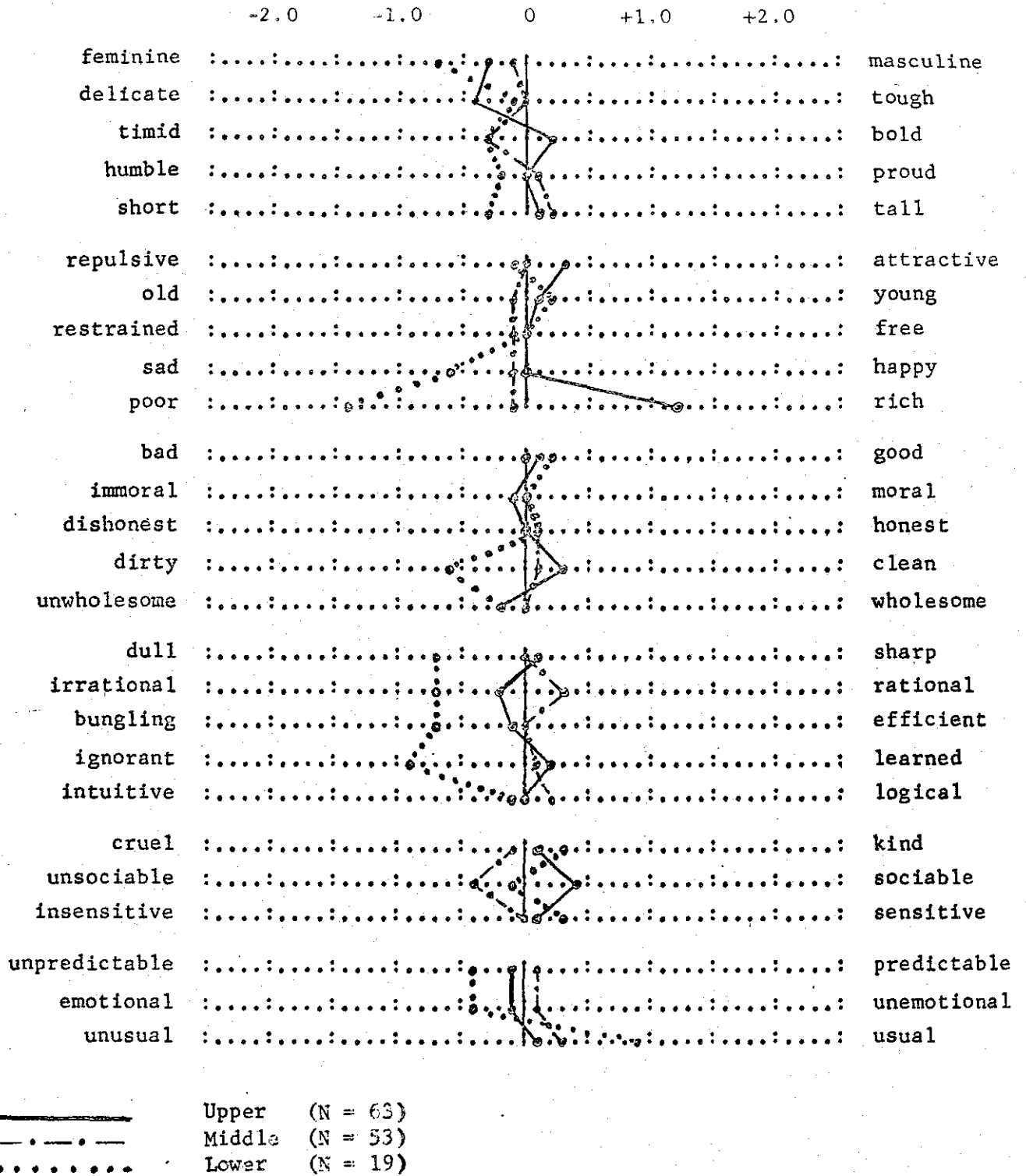


FIGURE 24

DEVIATIONS IN PERSONALITY PROFILES OF U.S. UPPER, MIDDLE AND LOWER CLASS FILM CHARACTERS FROM MEAN RATINGS FOR ALL U.S. FILM CHARACTERS



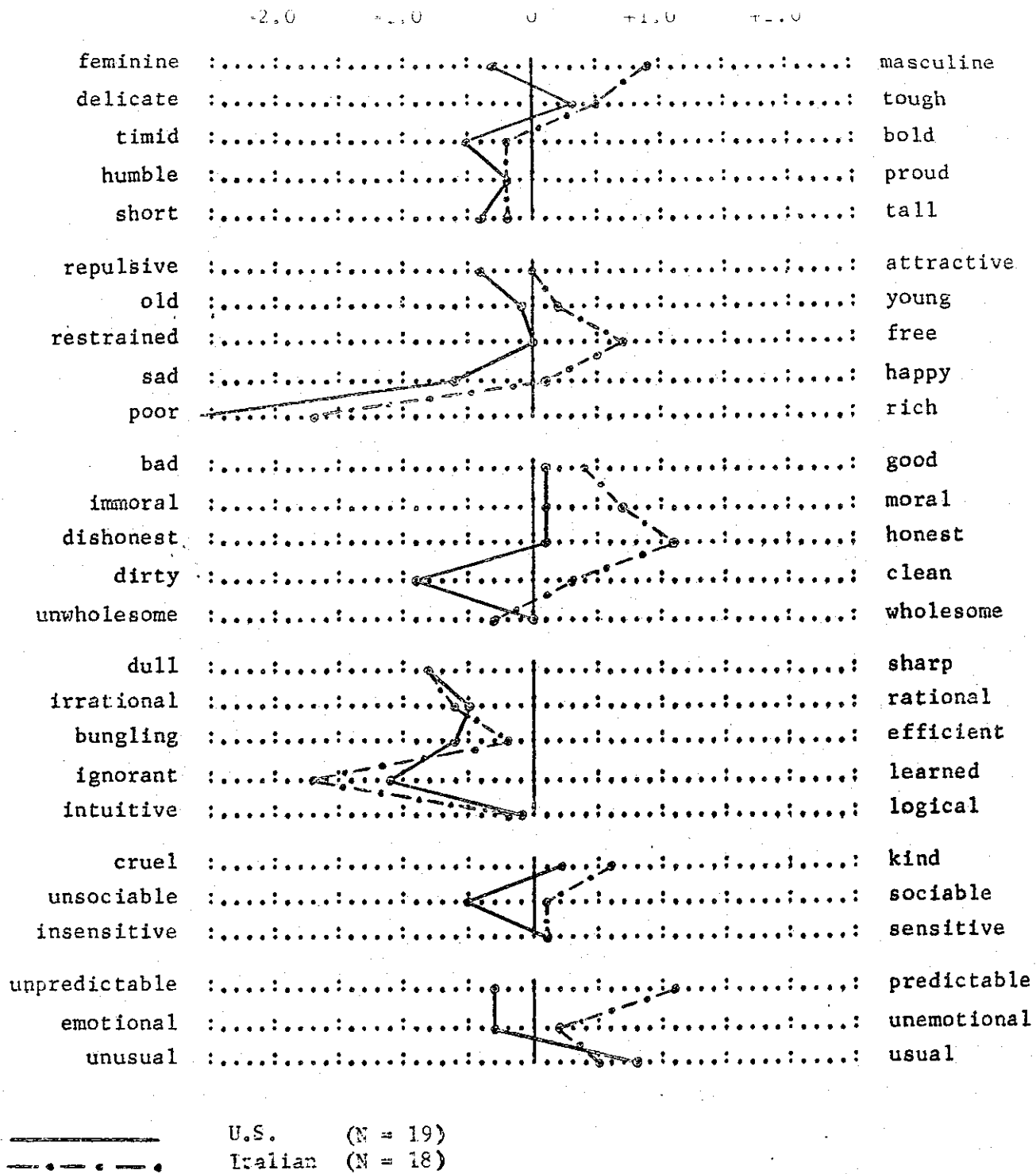


FIGURE 26

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN LOWER CLASS FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN OF UPPER CLASS FILM CHARACTERS

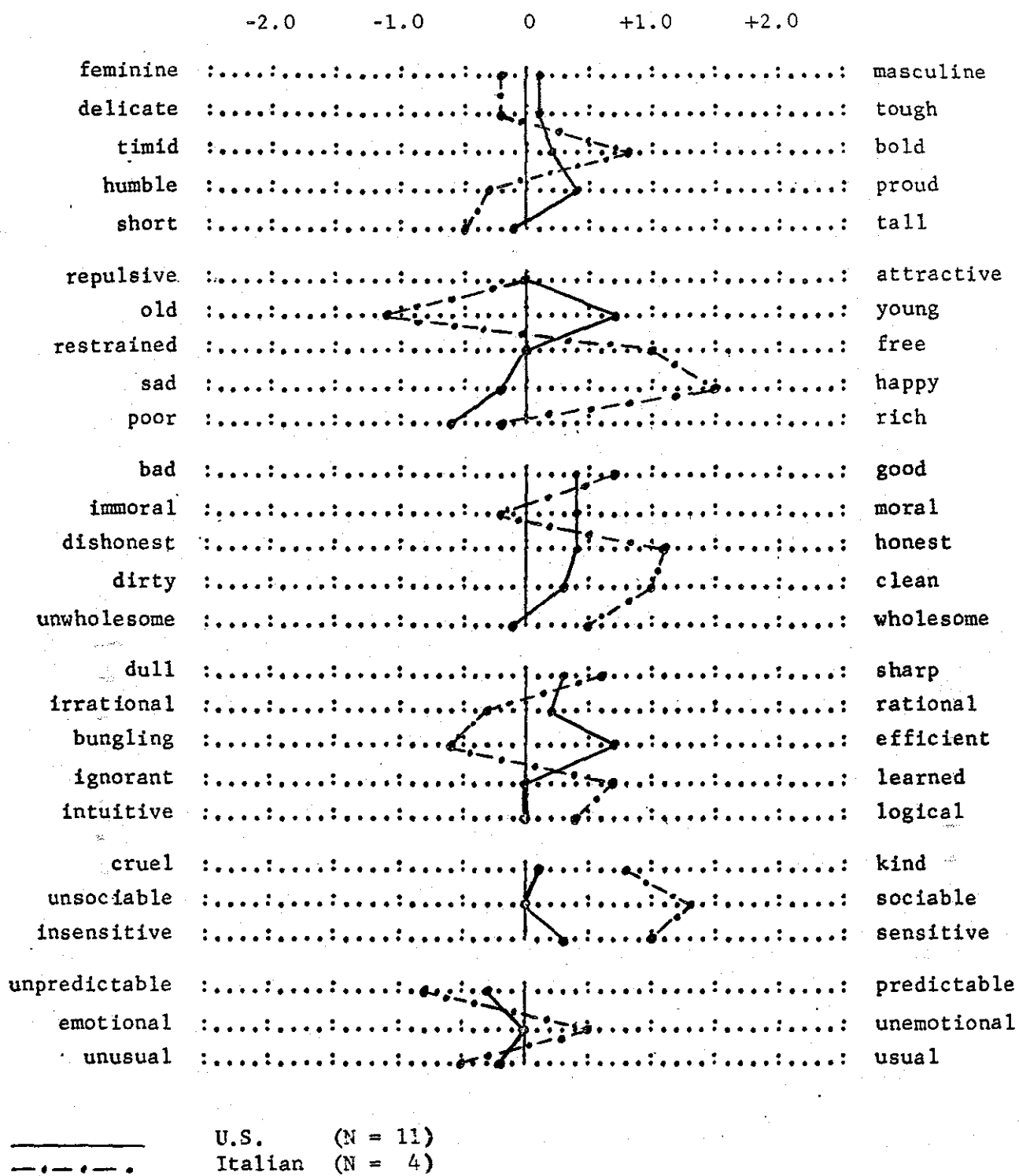


FIGURE 27

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN NON-WHITE FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR WHITE FILM CHARACTERS

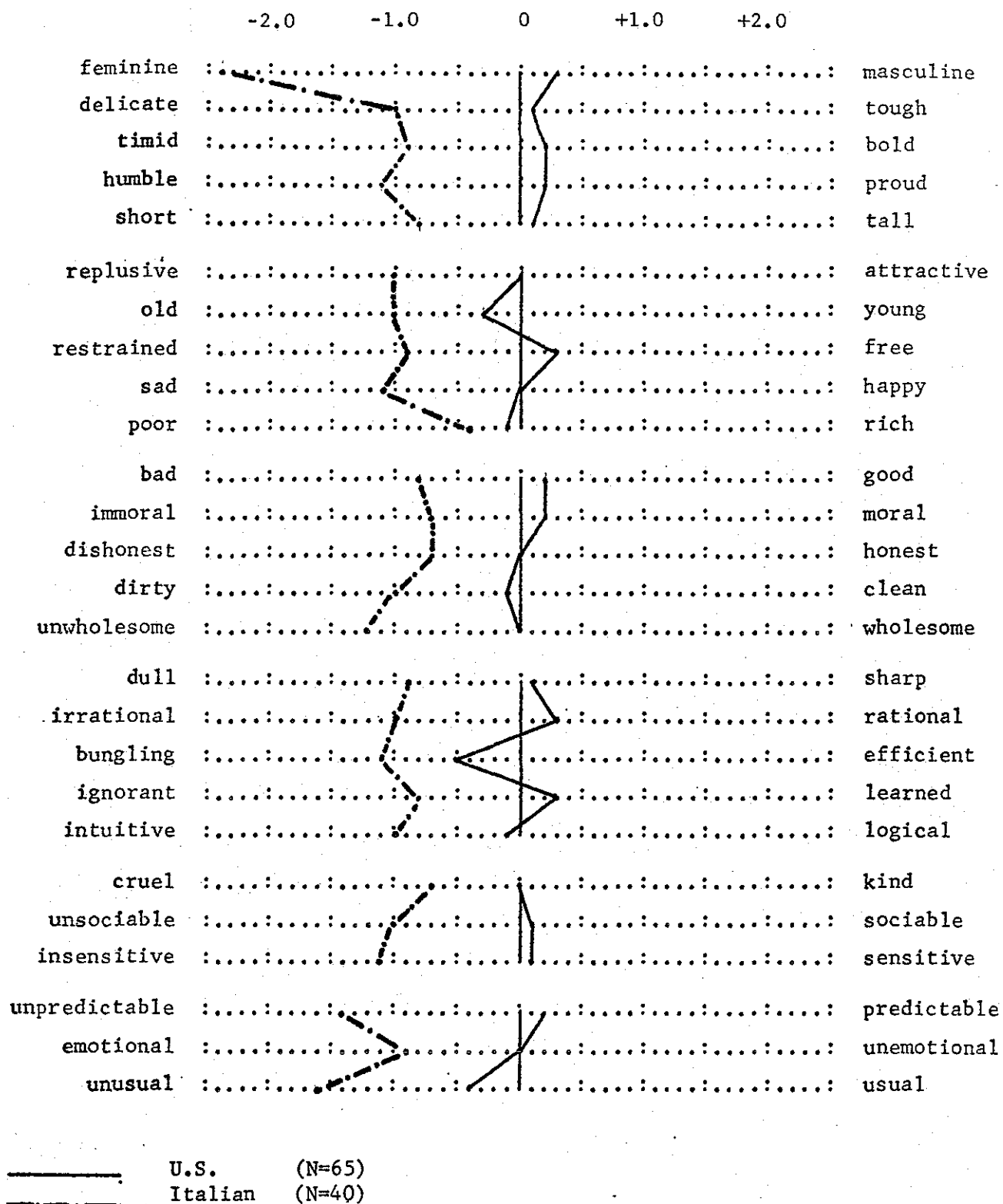
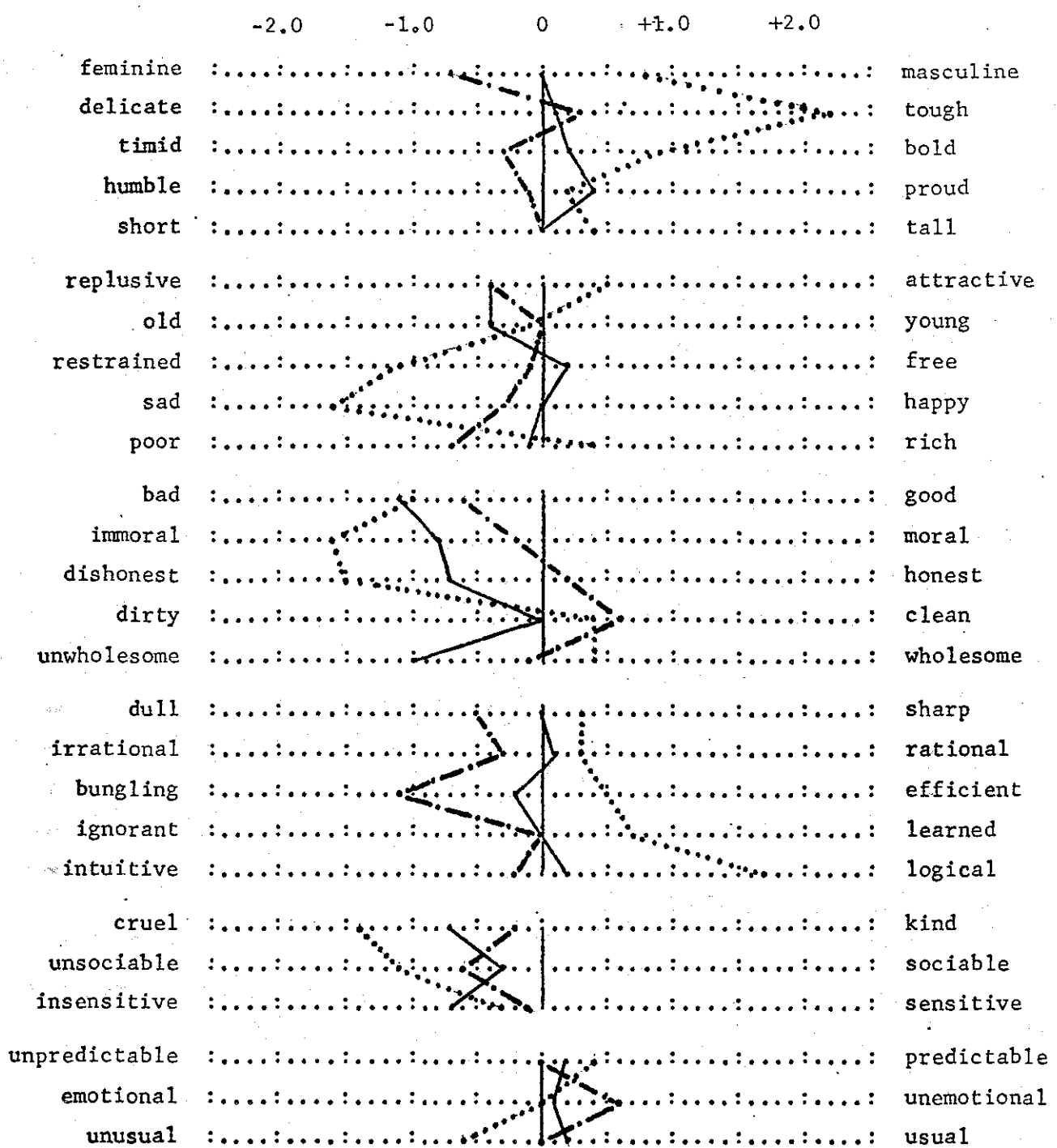


FIGURE 28

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN FILM CHARACTERS  
 WHOSE NATIONALITY IS NOT THE SAME AS THE PRODUCING COUNTRY  
 FROM EACH COUNTRY'S OWN MEAN FOR NATIVE CHARACTERS



\_\_\_\_\_ U.S. (N=28)  
 - - - - - Italian (N= 6)  
 ..... Czech. (N= 5)

NOTE: Czech sample contains male characters only. U.S. contains 21 males, 7 females and Italy contains 4 males, 2 females.

FIGURE 29

DEVIATIONS IN PERSONALITY PROFILES OF U.S., ITALIAN, AND CZECHOSLOVAK FILM CHARACTERS WHO DO NOT SUCCEED IN THEIR OCCUPATION FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS



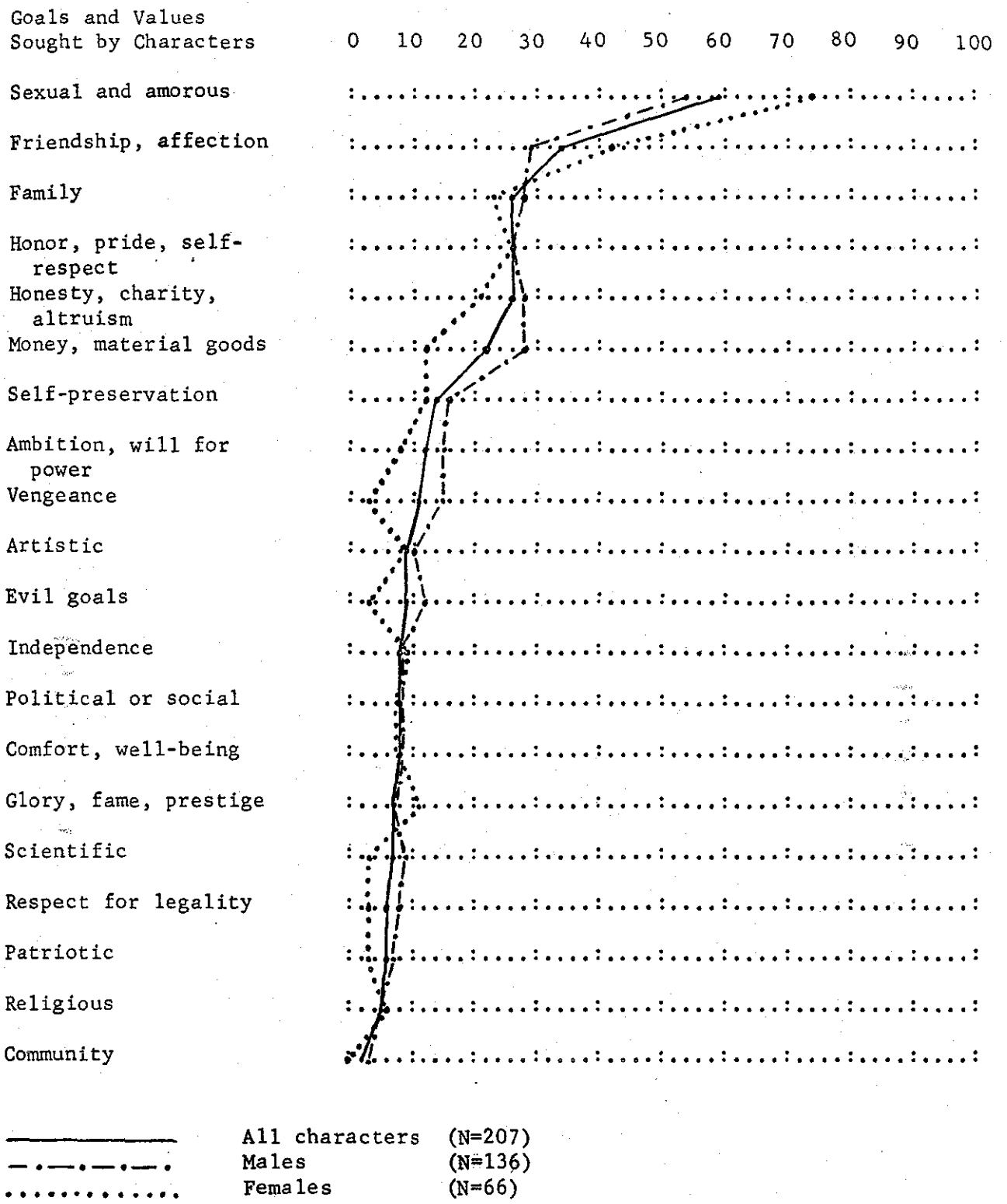


FIGURE 31  
 VALUE CHOICES OF U.S. FILM CHARACTERS; PERCENT OF CHARACTERS  
 SEEKING EACH GOAL OR VALUE

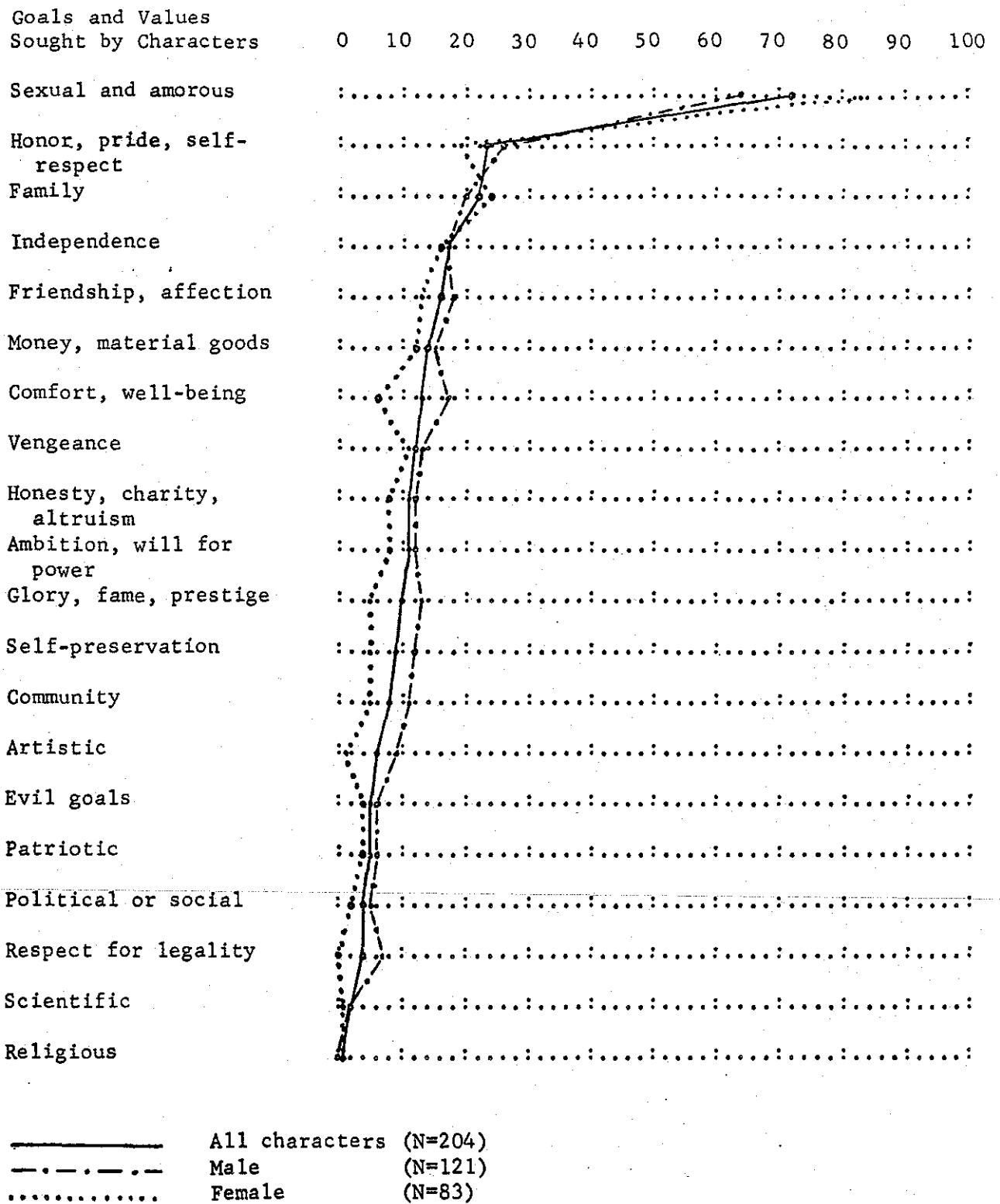


FIGURE 32

VALUE CHOICES OF FRENCH FILM CHARACTERS; PERCENT OF CHARACTERS SEEKING EACH GOAL OR VALUE

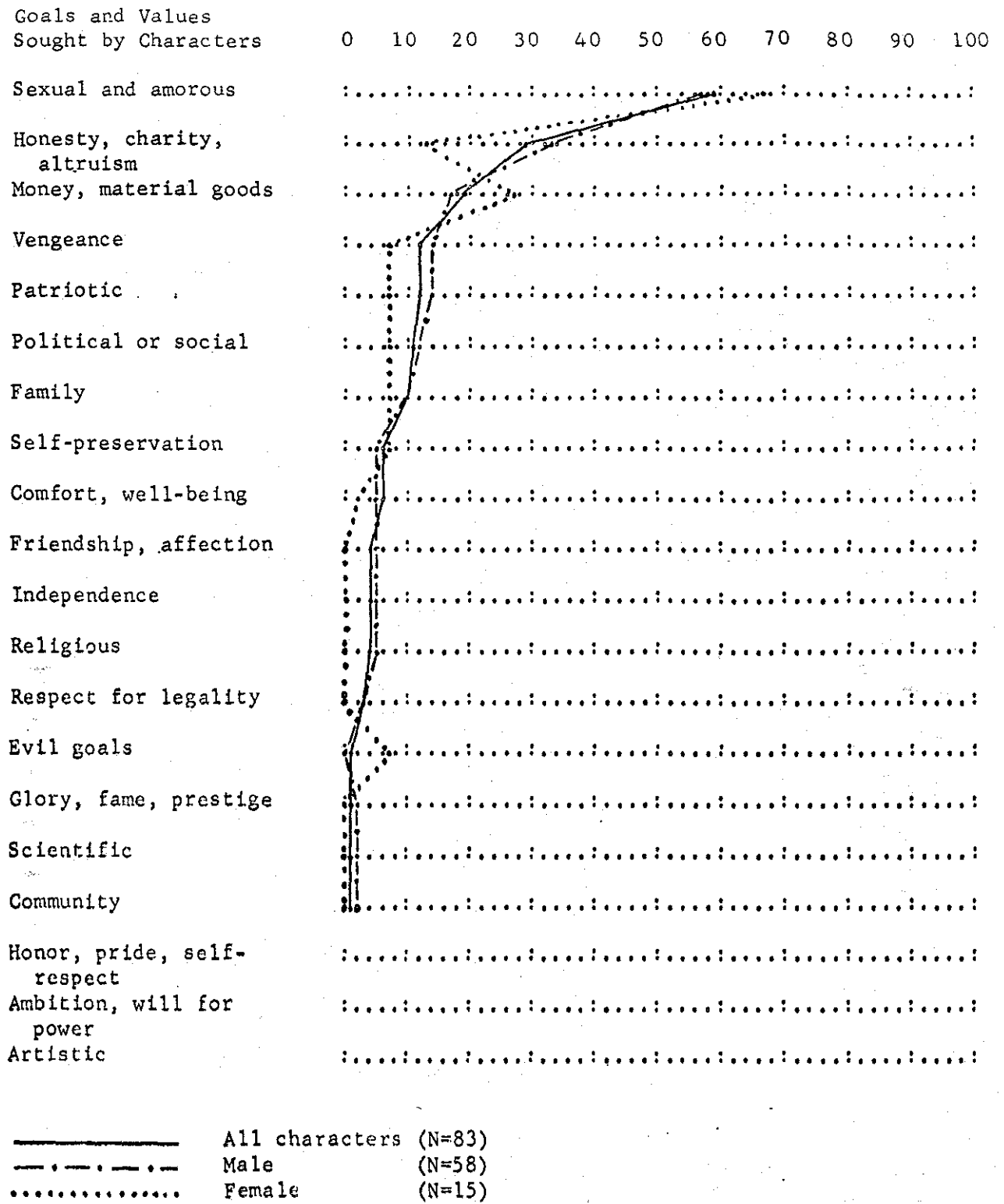


FIGURE 33

VALUE CHOICES OF ITALIAN FILM CHARACTERS; PERCENT OF CHARACTER SEEKING EACH GOAL OR VALUE



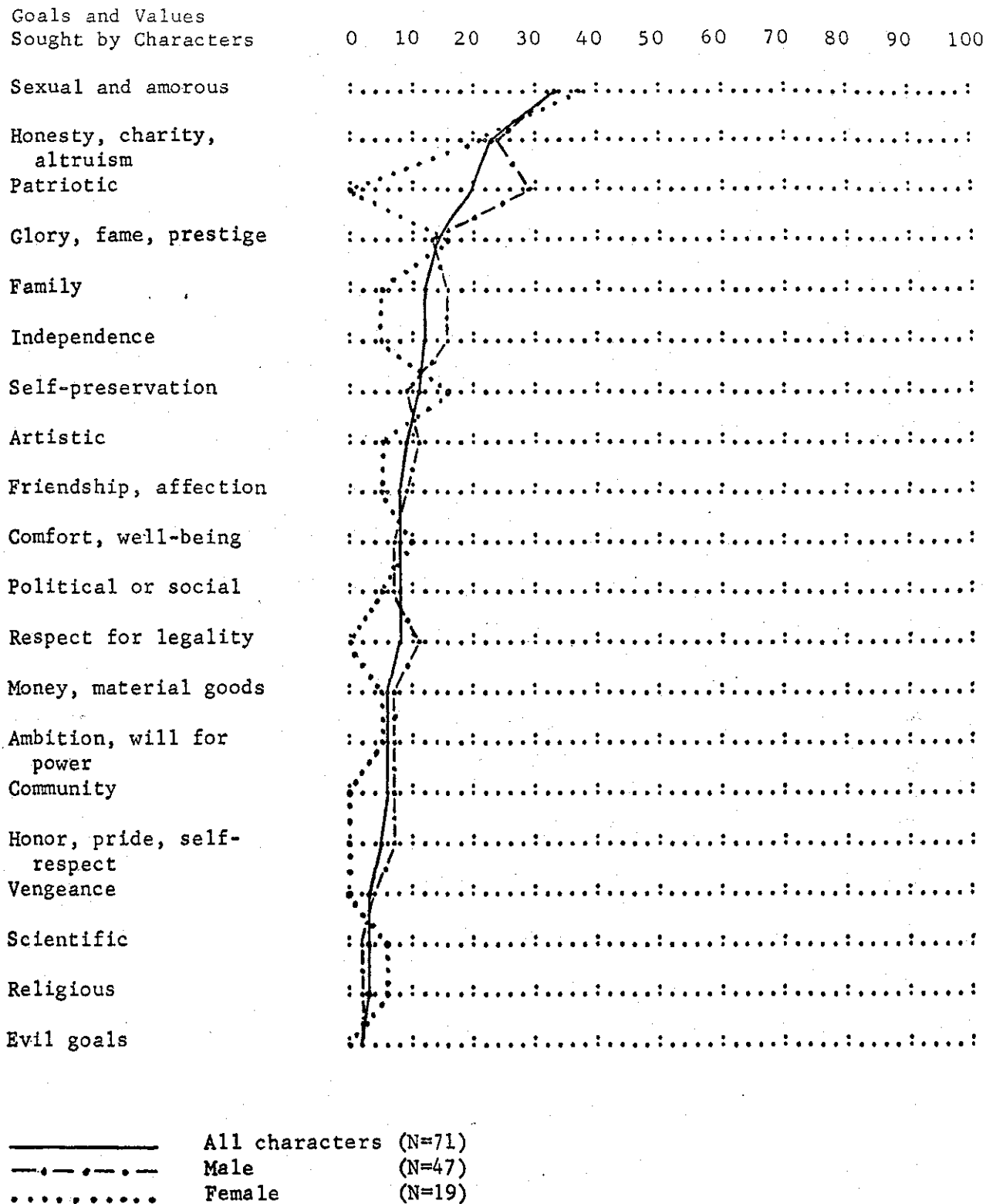


FIGURE 35

VALUE CHOICES OF POLISH FILM CHARACTERS; PERCENT OF CHARACTERS SEEKING EACH GOAL OR VALUE

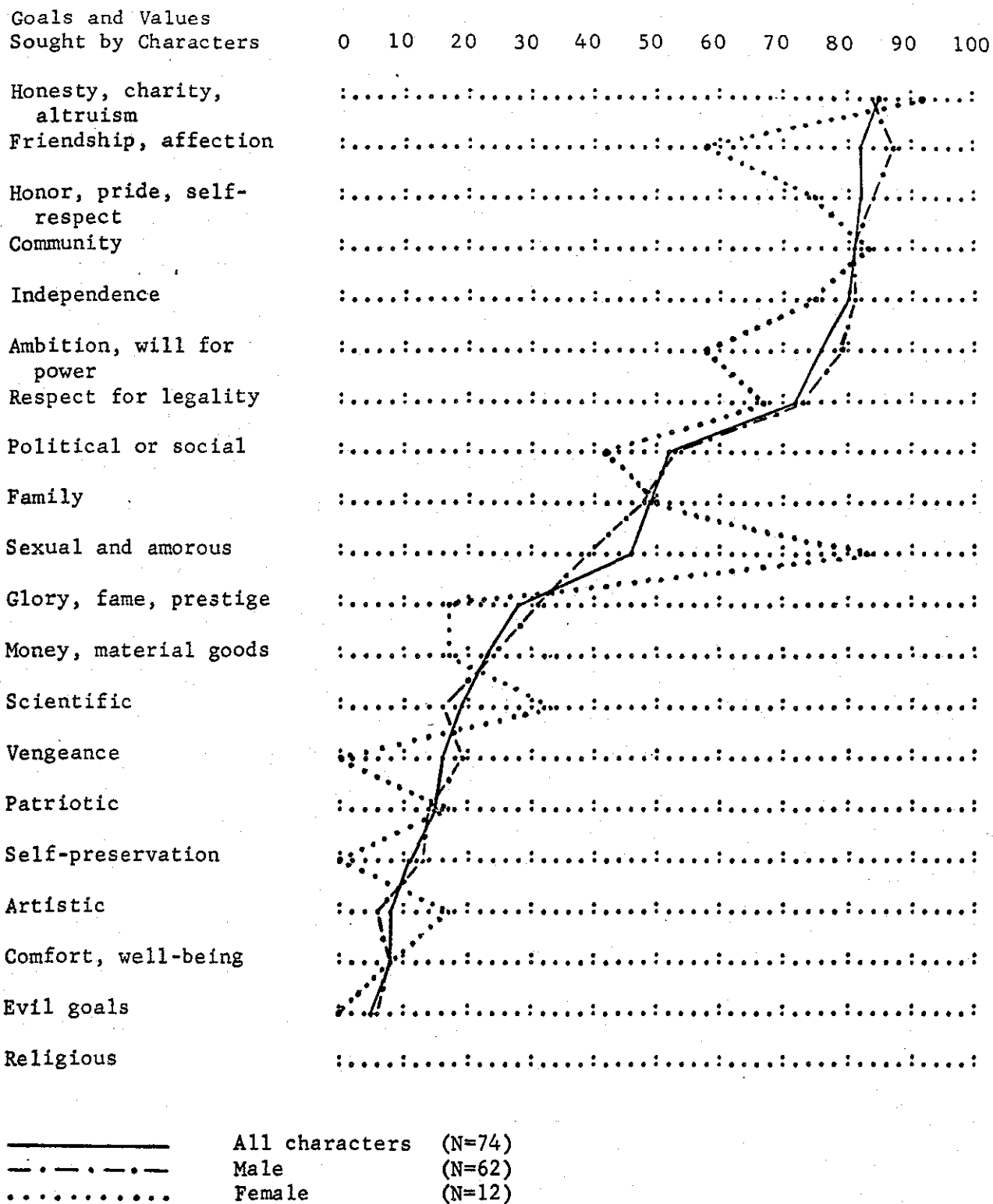


FIGURE 36

VALUE CHOICES OF CZECHOSLOVAK FILM CHARACTERS; PERCENT OF CHARACTERS SEEKING EACH GOAL OR VALUE

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
<b>Important theme: (percent of films)</b>						
Love of married couples	(32)	(43)	(12)	(9)	(4)	(33)
Love between married and single person	(13)	(30)	(23)	(5)	(2)	(12)
Transfer of love from one to another	(7)	(43)	(12)	(9)	(11)	(3)
Jealousy, infidelity	(15)	(28)	(8)	(5)	(11)	(6)
Adultery	(12)	(24)	(3)		(2)	(9)
Breakup of love	(11)	(20)	(5)		(9)	
Sex without love	(24)	(48)	(20)	(9)	(7)	(3)
<b>Percent of characters:</b>						
Fails in love (for any reason)	(9)	(17)	(8)	(12)	(23)	(8)
Hurt or destroyed by love	(3)	(9)	(1)	(2)	(14)	

FIGURE 3.7  
Selected Aspects of Love

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
<b>Percent of characters shown to have</b>						
Relations with family (other than spouse) which are good	(10)	(11)	(20)	(12)	(20)	(19)
poor	(5)	(7)	(8)		(8)	(8)
Relations with spouse which are good	(17)	(13)	(8)	(2)	(4)	(16)
poor	(5)	(11)	(7)	(2)	(8)	(8)
Conflicts in family because of values	(17)	(13)	(8)	(5)	(4)	(26)
money	(11)	(4)	(10)	(7)	(8)	(3)
personality	(9)	(12)	(10)	(2)	(3)	(11)
jealousy	(8)	(22)	(6)	(2)	(6)	(8)
Conflicts lead to separation, divorce	(15)	(22)	(6)	(10)	(6)	(4)

FIGURE 38

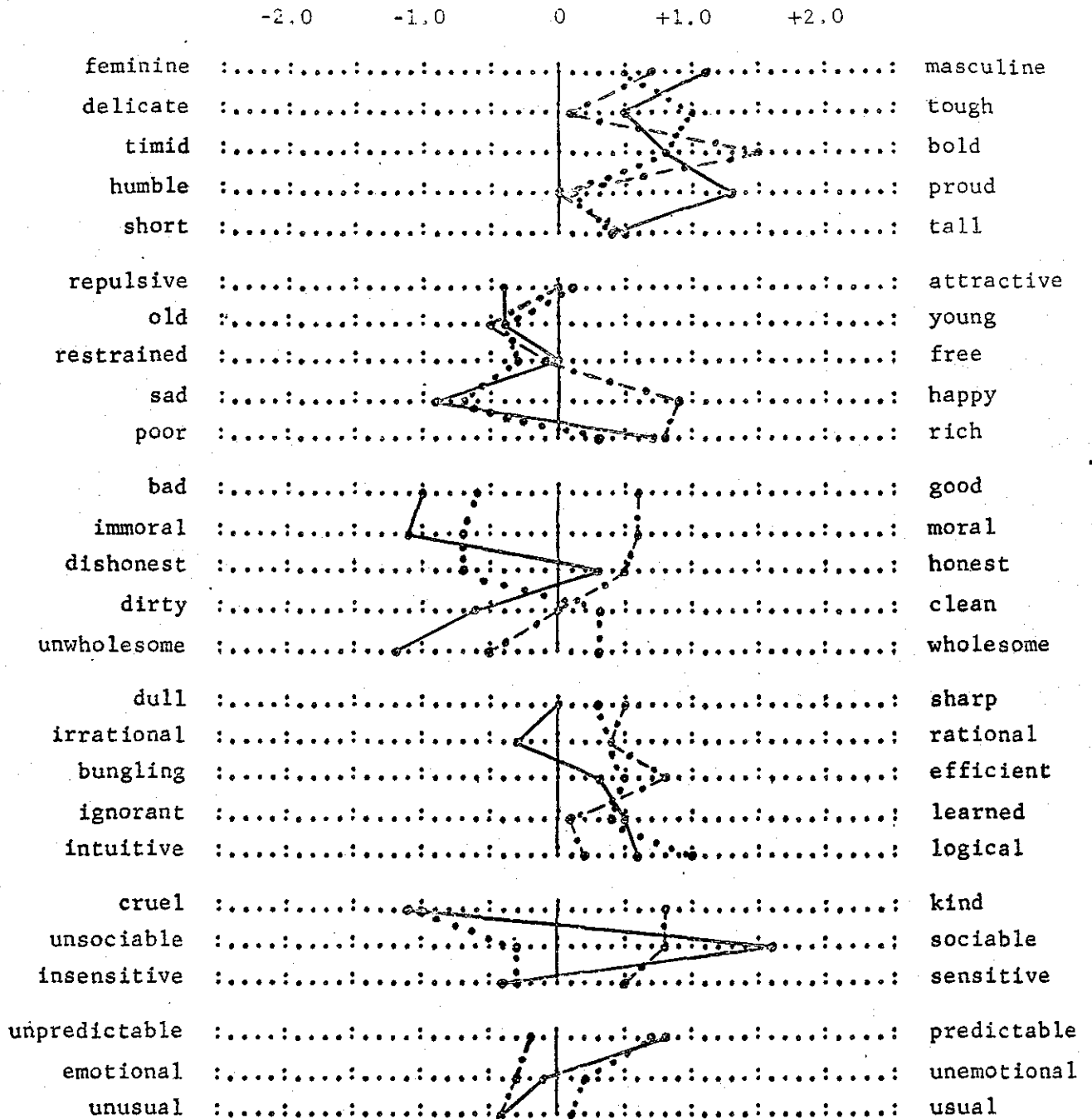
Selected Aspects of Family Relations

	U.S.A.	FRANCE	ITALY	YUGO-SLAVIA	POLAND	CZECHO-SLOVAKIA
<u>Important themes:</u> (percent of films)						
Political	(6)	(6)	(3)	(14)	(18)	(21)
Patriotic	(5)	(11)	(3)	(10)	(23)	(12)
Prejudice, intolerance	(3)	(6)		(14)	(18)	(3)
<u>Percent of characters:</u>						
Struggle for human rights	(4)	(1)	(4)	(3)	(17)	(9)
Revolutionary or resistance fighter	(2)	(2)	(6)	(12)	(9)	(9)
Victim of prejudice, discrimination	(4)	(5)	(4)	(10)	(17)	(7)
Habitual or professional law-breaker	(12)	(14)	(11)	(5)	(6)	(4)

FIGURE 39  
Selected Political, Social, and Legal Aspects

	Motivated by nationalism	Motivated by an ideal of justice
UNITED STATES	(3)	(13)
FRANCE	(7)	(17)
ITALY	(21)	(33)
YUGOSLAVIA	(12)	(12)
POLAND	(24)	(23)
CZECHOSLOVAKIA	(9)	(62)

FIGURE 40  
Percent of Characters Motivated by Nationalism, and by an Ideal of Justice



\_\_\_\_\_ U.S.  
 - - - - - Italian  
 ..... Czech

U.S. (N = 8)  
 Italian (N = 10)  
 Czech (N = 8)

NOTE: Czech sample contains male characters only. U.S. contains 7 males, 1 female and Italy contains 9 males, 1 female.

FIGURE 41

DEVIATIONS IN PERSONALITY PROFILES OF U.S., ITALIAN, AND CZECHOSLOVAK FILM CHARACTERS ACTIVE IN POLITICAL ORGANIZATION OR LEADERSHIP FROM EACH COUNTRY'S OWN MEAN FOR ALL CHARACTERS

	Percent of films portray:			Percent of characters	
	War at the front	Home front in war-time	War Crime	In army at time of war	Partisan
UNITED STATES	(18)	(1)	(4)	(9)	(1)
FRANCE	(19)	(5)	(4)	(3)	(1)
ITALY	(13)		(8)	(11)	(8)
YUGOSLAVIA	(43)	(9)	(27)	(2)	(17)
POLAND	(36)	(16)	(14)	(9)	(4)
CZECHOSLOVAKIA	(9)	(12)	(9)	(5)	

FIGURE 42

Selected aspects of War Portrayal

	No physical violence	Murder is shown in the film	Torture, atrocities are shown in the film
UNITED STATES	(7)	(23)	(17)
FRANCE	(5)	(28)	(17)
ITALY	(2)	(28)	(40)
YUGOSLAVIA	(10)	(9)	(29)
POLAND	(14)	(14)	(18)
CZECHOSLOVAKIA	(39)	(9)	(18)

FIGURE 43

Violence; Percent of Films

	Character resorts to violence for:		
	defense, protection	other sanctioned, legal ends	illegal immoral ends
UNITED STATES	(16)	(18)	(13)
FRANCE	(17)	(13)	(12)
ITALY	(25)	(38)	(18)
YUGOSLAVIA	(12)	(17)	(7)
POLAND	(26)	(14)	(9)
CZECHOSLOVAKIA	(9)	(7)	(4)

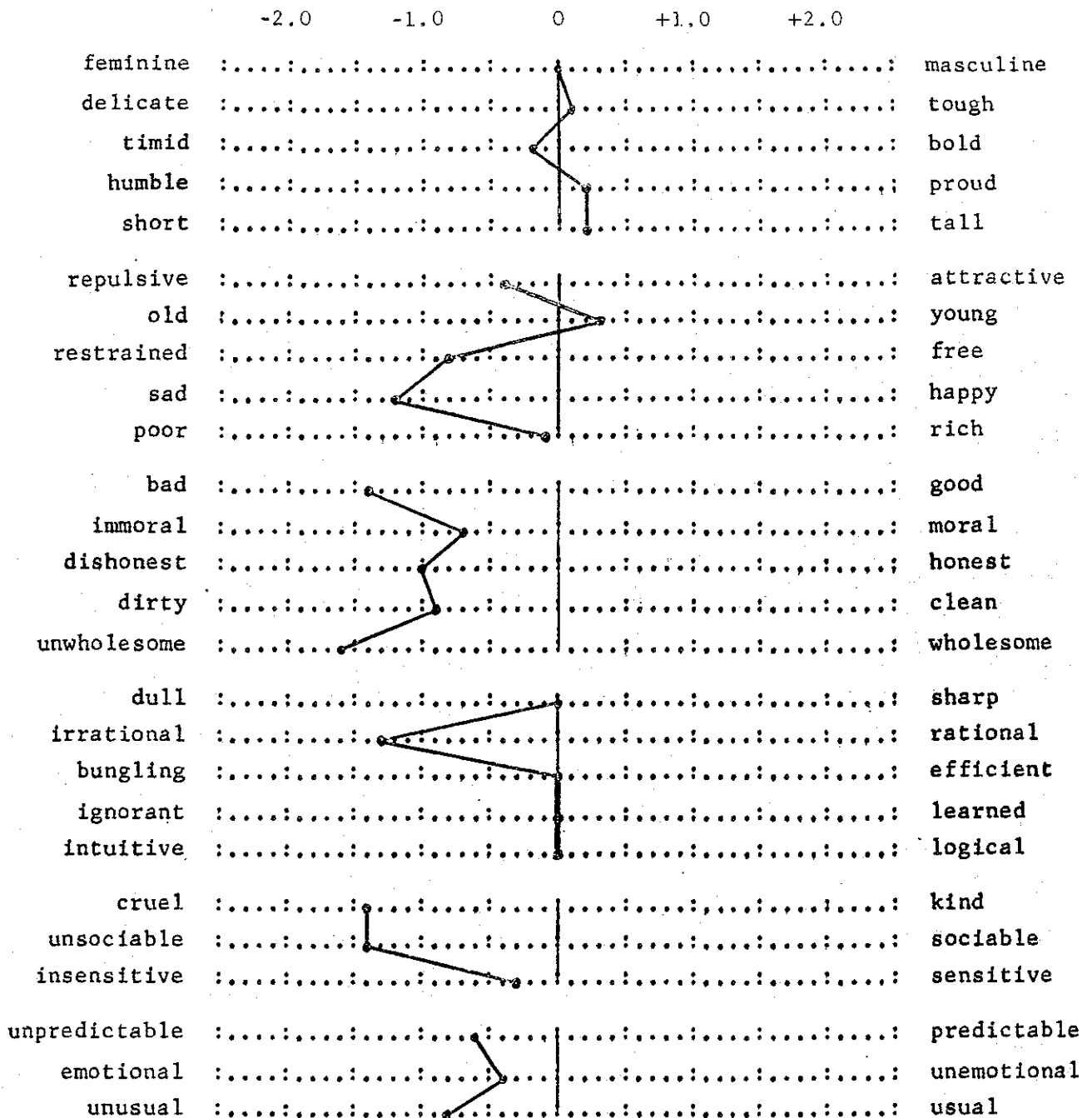
FIGURE 44

Reasons for Violence; Percent of Principal Characters

<u>Important themes</u> (% of films)	U.S.	FRANCE	ITALY	YUGOSL.	POLAND	CZECHOSL.
Fraudulent or under- handed gaining of riches important theme (% of films)	(16)	(7)	(2)	(5)	(2)	
Psychology of a criminal	(12)	(12)	(3)	(5)	(4)	(3)
<u>Percent of characters:</u>						
Gain money, wealth by illegal means	(7)	(13)	(10)	(2)	(2)	(7)
Habitual or profess- ional law-breaker	(12)	(14)	(11)	(5)	(6)	(4)
Lives in the company of gangsters, racketeers	(6)	(10)	(6)		(1)	
Motives for offense: (% of characters)						
Misery, great need	(1)	(3)	(8)	(2)	(3)	(3)
Ambition	(7)	(11)	(15)	(2)	(4)	(7)
Solidarity with group	(1)	(8)	(1)		(3)	(3)
Anger, jealousy, revenge	(8)	(6)	(10)	(7)	(6)	
Protection of self or public	(9)	(4)	(1)		(3)	
Offender punished by law	(4)	(10)	(14)	(7)	(9)	(3)

FIGURE 45

Selected Aspects of Crime Portrayal



U.S. (N = 26)

FIGURE 46

DEVIATIONS IN PERSONALITY PROFILES OF U.S. FILM CHARACTERS  
 SUFFERING FROM SOME MENTAL ILLNESS, HANDICAP, OR ADDICTION  
 FROM MEAN RATINGS OF ALL U.S. FILM CHARACTERS

	U.S.A.	FRANCE	ITALY	YUGO-SLAVIA	POLAND	CZECH-SLOVAKIA
<b>Important themes</b> (% of films):						
Art of making money, flair for business	(2)	(14)	(5)	(5)	(2)	(3)
Important theme (% of films):						
<b>Percent of characters:</b>						
Concerned with money to improve standard of living, escape poverty	(7)	(26)	(27)	(10)	(21)	(18)
Seek wealth in pursuit of fortune	(12)	(16)	(12)	(12)	(11)	(4)
Outcome of story brings						
material success	(10)	(16)	(45)	(15)	(14)	(7)
failure	(7)	(14)	(15)	(7)	(5)	(7)

FIGURE 47

Selected Aspects of Wealth

	Seek scientific values	Seek artistic values	Portrayed as students	Exhibit cultural interest
UNITED STATES	(7)	(9)	(4)	(10)
FRANCE	(2)	(6)	(10)	(25)
ITALY	(1)		(4)	(1)
YUGOSLAVIA	(2)	(2)	(24)	(10)
POLAND	(3)	(9)	(20)	(26)
CZECHOSLOVAKIA	(19)	(8)	(26)	(20)

FIGURE 48

Percent of Principal Characters Involved in Science, Art, Study Cultural Interests

	Seek religious values	Identified as member of denomination or sect	Practice religion
UNITED STATES	(5)	(13)	(6)
FRANCE	(1)	(14)	(9)
ITALY	(4)	(51)	(26)
YUGOSLAVIA		(15)	(2)
POLAND	(3)	(18)	(9)
CZECHOSLOVAKIA		(7)	

FIGURE 49

Percent of Principal Characters Involved in Religion

UNITED STATES	FRANCE	ITALY	YUGO-SLAVIA	POLAND	CZECHOSLOVAKIA
---------------	--------	-------	-------------	--------	----------------

Films in which ending is clearly happy / clearly unhappy

(3.2)	(1.7)	(4.8)	(1.4)	(1)	(10.9)
(1)	(1)	(1)	(1)	(1.3)	(1)

Principal characters whose final fate is clearly happy / unhappy

(2.5)	(1.3)	(2.5)	(1.6)	(1)	(7.5)
(1)	(1)	(1)	(1)	(1.3)	(1)

Principal characters who succeed/do not succeed in occupation

(3.6)	(3.7)	(6.5)	(5.1)	(2.5)	(2.9)
(1)	(1)	(1)	(1)	(1)	(1)

Final outcome brings principal characters success/failure in love and affection

(3.7)	(1.3)	(8.9)	(2.4)	(1.4)	(3.6)
(1)	(1)	(1)	(1)	(1)	(1)

Final outcome brings material success/failure

(1.4)	(1.1)	(3.0)	(2.0)	(3.0)	(1)
(1)	(1)	(1)	(1)	(1)	(1)

Final outcome brings moral success/failure

(7.6)	(1.5)	(9.2)	Incompl. data	(2.5)	(6.7)
(1)	(1)	(1)		(1)	(1)

Good/poor relations with families

(2.0)	(1.6)	(2.4)	Incompl. data	(2.6)	(2.3)
(1)	(1)	(1)		(1)	(1)

Good/poor relations with spouses

(3.2)	(1.2)	(1.2)	(1)	(1)	(2.0)
(1)	(1)	(1)	(1)	(1.7)	(1)

FIGURE 50

Ratios of Success to Failure in Selected Aspects and Relationships

**APPENDIX**

**TABLES**

TABLE 1

## NUMBER AND PERCENTAGE OF SELECTED CHARACTERISTICS OF ALL FILMS ANALYZED

	UNITED STATES	FRANCE	ITALY	YUGO-SLAVIA	POLAND	CZECHO-SLOVAKIA
<u>Number of films analyzed</u>	100	83	60	21	44	33
<u>Percent of films:</u>	%	%	%	%	%	%
Produced in 1960	--	100.0	--	100.0	47.7	100.0
1961	--	--	100.0	--	52.3	--
1962	69.0	--	--	--	--	--
1963	31.0	--	--	--	--	--
Produced with the cooperation of another country	1.0	27.7	25.0	--	--	3.0
Black and white	44.0	89.2	45.0	85.7	86.3	78.8
Based on existing novel or play	53.0	51.8	16.6	19.0	52.3	24.2
Main roles played by famous stars	40.0	74.7	63.4	57.2	40.9	66.6
Audience recommendation: <sup>a</sup>						
Open to all, including children	18.0	84.3	95.0	100.0	11.4	75.8
"Young people" and older	22.0	--	--	--	31.8	--
"Mature young people" and older	32.0	15.7	5.0	--	56.8	24.2
Adults only	18.0	--	--	--	--	--
No recommendation	10.0	--	--	--	--	--
Catholic church classification: <sup>b</sup>						
"Open to all;" "Morally unobjectionable."	33.0	2.4	6.8	--	--	--
"Unobjectionable for adults, adolescents"	25.0	8.4	--	--	--	--
"Unobjectionable for adults"	20.0	26.5	28.3	--	--	--
"Objectionable in part for all;" "For adults with reserv."	15.0	33.7	18.3	--	--	--
"Condemned;" "Forbidden;" "Not recommended"	1.0	22.9	15.0	--	--	--
Separate classification	4.0	--	31.7	--	--	--
Not classified	2.0	6.0	--	100.0	100.0	100.0

<sup>a</sup>U.S. data from The Green Sheet, a monthly survey published by The Film Estimate Board of National Organizations. Others are legal classifications in each country.

<sup>b</sup>U.S. (National Legion of Decency), French, and Italian Church organizations publish separate official lists with similar but not identical classifications. Categories include abbreviated wordings of different versions.

TABLE 2

## LOCALE OF MAJOR ACTION; PERCENT OF ALL FILMS

	U. S. A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	(100) %	(83) %	(60) %	(21) %	(44) %	(33) %
Only in the producing country	54.0	79.5	63.3	85.7	81.8	93.9
Largely in						
United States	58.0	1.2	3.3	--	6.8	--
America outside U.S.	9.0	3.6	8.3	--	--	--
Western Europe	24.0	97.5	81.7	19.1	11.4	15.1
Central and Eastern Europe	8.0	3.6	6.7	95.3	93.1	100.0
Asia	9.0	3.6	10.0	--	2.3	--
Africa	2.0	7.2	3.4	--	--	--
Pacific Islands	7.0	1.2	3.3	--	4.5	--
International waters or contested land	5.0	1.2	33.3	9.5	4.5	6.0
*						
Urban or suburban locale	58.0	73.5	43.1	52.4	40.9	42.4
The capital of the producing country	3.0	55.4	26.7	28.6	25.0	24.2
Provincial (small city or large village)	16.0	18.1	10.0	19.0	31.8	18.2
Rural (small village)	12.0	14.5	13.3	9.5	13.6	30.0
Isolated dwelling	25.0	37.3	8.3	4.8	15.9	--
Desert or wilderness	22.0	26.5	1.7	4.8	--	--
*						
Aristocratic or very wealthy setting	30.0	20.5	25.0	--	4.5	--
Middle class setting	44.0	60.2	26.7	19.0	15.9	9.1
Common setting (but not impoverished)	17.0	38.6	18.3	66.7	52.3	78.8
Impoverished setting	6.0	7.2	8.3	4.8	--	12.1

NOTE: All applicable categories were coded for each film. Some apparent geographical discrepancies are due to historical changes in national settings portrayed.

TABLE 3

## REALITY, STYLE, AND TIME OF MAJOR ACTION; PERCENT OF ALL FILMS

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	(100)	(83)	(60)	(21)	(44)	(33)
	%	%	%	%	%	%
There is some claim to historical or documentary authenticity	35.0	33.7	25.1	42.9	95.5	96.9
Film is a comedy	27.0	49.4	45.0	33.4	18.1	33.3
Problem drama	29.0	12.0	26.7	42.8	52.2	45.5
Historical & war dr.	5.0	1.2	13.3	14.3	11.4	6.0
Plot is mainly comic	25.0	31.3	33.3	28.6	13.6	27.3
Tragic	26.0	31.3	30.0	33.3	43.2	48.5
Epic (grand exploits)	14.0	13.2	26.7	9.5	9.1	15.1
Time of action						
Before 1900	11.0	3.6	34.9	--	9.1	3.0
1900 to World War II	15.0	4.8	1.7	4.8	16.0	9.0
World War II	7.0	9.6	8.3	38.1	22.7	18.2
After World War II	66.0	89.1	68.3	57.1	72.8	69.6

NOTE: Coded whenever applicable

TABLE 4

## NUMBER OF CHARACTERS ANALYZED, AND PERCENT BY SEX, NATIONALITY, RACE, ROLE

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
<u>Number</u> of characters analyzed	207	204	73	41	66	74
<u>Percent</u> of characters	%	%	%	%	%	%
Male	66.6	59.3	79.5	78.1	68.2	83.8
Female	31.9	40.7	20.5	21.9	28.8	16.2
Collective (group)	2.5	--	--	--	--	--
Nationality same as producing country	68.6	82.3	58.9	75.6	92.4	98.6
Ethnic or religious minority in country	1.0	--	--	4.9	3.0	16.2
Race: white	93.2	98.0	94.5	100.0	96.9	100.0
Role is tragic	22.7	31.4	49.3	30.6	40.9	25.7
Role is comic	13.0	26.5	26.0	9.8	10.6	10.8

TABLE 5

## SOCIAL CLASS AND EDUCATION; PERCENT OF ALL CHARACTERS

	U. S. A. (207) %	FRANCE (204) %	ITALY (73) %	YUGO- SLAVIA (41) %	POLAND (66) %	CZECHO- SLOVAKIA (74) %
Character lives in a society based on birth or the caste system. In terms of that society, his status is:						
Aristocratic; martial or religious caste (highest)	5.3	3.9	26.0	--	10.6	--
Businessman, trader, artisan caste	1.0	.5	1.4	--	--	--
Peasant	.5	--	12.3	--	1.5	--
Character lives in a society based on ownership or income. In terms of that society his status is:						
The highest	5.8	14.2	2.7	--	4.5	1.4
Upper-middle	24.6	27.9	8.2	26.8	3.0	2.7
Middle-middle	25.6	16.7	19.2	46.3	4.5	2.7
Lower-middle	7.7	13.2	16.4	--	9.1	4.0
Manual labor	1.5	9.8	8.2	--	3.0	10.8
Character lives in a society without classes, castes, or any hereditary or acquired class distinctions						
	1.5	--	--	--	--	84.8
Socialist grouping (coded for Polish films only):						
The cultural, political elite					19.5	
Member of the Intelligentsia					48.8	
Worker					14.6	
Peasant					9.8	
Representatives of the old social classes					4.9	
Education:						
Primary education (knows how to read, write, count)	4.3	13.2	21.9	29.3	30.3	43.2
Secondary or technical education	4.8	8.3	8.2	29.3	28.8	31.1
Higher education	11.6	11.3	8.2	12.2	33.3	16.2

NOTE: Coded whenever applicable.

TABLE 6

## OCCUPATIONS: RANK, AND PERCENT OF ALL CHARACTERS

	U.S.A.		FRANCE		ITALY		YUGO-SLAVIA		POLAND		CZECHO-SLOVAKIA	
	(207) Rank	%	(204) Rank	%	(73) Rank	%	(41) Rank	%	(66) Rank	%	(74) Rank	%
Entertainment and the arts	1	17.6	1	21.5	3	12.4	8	4.8	5	7.5	7	4.2
Military	2	12.4	8	3.0	4	9.9	2	9.8	8	6.0	9	.0
Professional	3	11.7	6	6.5	6	8.2	3.5	9.7	5	7.5	6	8.1
Commerce & Industry	4	7.4	2	12.8	8.5	4.1	5.5	7.3	8.5	3.0	5	9.6
Housewives	5	7.2	10	.0	10	.0	7	4.9	10	.0	9	.0
Government employees (non-military)	6	6.4	5	7.9	5	8.6	5.5	7.3	5	7.5	3	12.2
Agriculture	7.5	5.4	8	3.0	2	12.6	10	.0	2	10.5	4	10.9
Illegal activities	7.5	5.4	3	10.4	1	14.1	9	2.4	8.5	3.0	9	.0
Students	9	3.9	4	9.8	8.5	4.1	1	24.4	1	19.7	1	25.7
Laborers	10	<u>2.5</u>	8	<u>3.0</u>	7	<u>7.0</u>	3.5	<u>9.7</u>	3	<u>9.1</u>	2	<u>24.3</u>
Totals		79.9		77.9		81.0		80.3		73.8		95.0
		%		%		%		%		%		%
Character succeeds in main occupation		51.2		40.7		52.0		12.2		24.2		28.3
Character does not succeed in main occupation		13.5		10.8		8.2		2.4		9.8		9.5
Character likes occup.		10.6		25.5		15.1		14.6		19.7		58.1
Character resents occup.		1.9		3.9		1.4		--		--		4.0
Promoted during film		4.8		7.4		7.2		4.9		9.1		12.1
Demoted during films		2.5		3.0		6.8		--		6.0		5.4
Man or woman of leisure		16.4		18.1		9.6		--		6.0		5.4

TABLE 7

## MAJOR PSYCHOLOGICAL OR MORAL CHANGE; PERCENT OF CHARACTERS

	U.S.A. (207) %	FRANCE (204) %	ITALY (73) %	YUGO- SLAVIA (41) %	POLAND (66) %	CZECHO- SLOVAKIA (74) %
Character changes:						
After experience in which he has been involved	16.4	26.5	16.4	9.8	18.2	51.3
Under the influence or pressure of his group	1.0	2.5	1.4	--	4.5	31.1
Under the influence of another personality	10.6	3.9	1.4	--	3.0	13.5
Under the influence of love	11.6	17.1	6.8	--	1.5	25.7
The change involves a sense of accomplishment and of personal betterment	15.9	17.1	6.8	7.3	10.6	66.2
The change involves a sense of downfall and degradation	4.3	7.8	2.7	9.8	4.5	6.8
The character remains firm and faithful to his principles whether those are good or bad	16.4	40.7	9.6	48.8	33.3	13.5

TABLE 8

## ENDING OF FILMS AND FINAL FATE OF CHARACTERS; IN PERCENTAGES

	U.S.A. %	FRANCE %	ITALY %	YUGO- SLAVIA %	POLAND %	CZECHO- SLOVAKIA %
Ending of film (% of all films):						
Clearly happy	48.0	33.7	48.3	33.3	18.2	66.7
Clearly unhappy	15.0	19.3	10.0	23.8	22.7	6.0
Final fate (% of all characters):						
Clearly happy	53.6	36.8	53.4	31.7	19.7	71.6
Clearly unhappy	21.2	27.9	21.9	19.5	25.7	9.5
Ending brings (% of all characters):						
Love and affection	41.1	37.7	52.0	12.2	16.7	35.1
Material success	10.1	15.7	45.2	14.6	13.6	6.8
Moral success	26.1	27.4	20.5	36.6	27.3	73.0
Failure in love	11.1	29.9	5.8	4.9	12.1	9.5
Material failure	7.2	13.7	15.1	7.3	4.5	6.8
Moral failure	3.4	17.1	2.7	--	10.6	10.8

TABLE 9

## U.S. FILM PERSONALITY PROFILES; ALL CHARACTERS, MALES, AND FEMALES

Personality Scales (7-Point)	Mean Ratings and Standard Deviations						Deviations of Means		
	All (207)		Male (136)		Fem. (66)		from "All"		Males from Females
	Mean	S.D.	Mean	S.D.	Mean	S.D.	Males	Females	
Fem.-masculine	4.5	1.8	5.7	.8	2.1	.7	+1.2	-2.4	+3.6
Delicate-tough	4.6	1.3	5.2	.9	3.4	1.2	+ .6	-1.2	+1.8
Timid-bold	5.4	1.2	5.6	1.2	5.0	1.1	+ .2	- .4	+ .6
Humble-proud	4.8	1.0	4.9	1.1	4.7	1.0	+ .1	- .1	+ .2
Short-tall	4.3	1.0	4.6	.9	3.9	.9	+ .3	- .4	+ .7
Repuls.-attractive	5.3	1.2	5.1	1.2	5.7	.9	- .2	+ .4	- .6
Old-young	4.4	1.1	4.2	1.2	5.0	.9	- .2	+ .6	- .8
Restrained-free	4.3	1.3	4.3	3.9	4.3	1.5	.0	.0	.0
Jad-happy	4.0	1.4	3.9	1.2	4.2	1.7	- .1	+ .2	- .3
Poor-rich	4.4	1.3	4.3	1.2	4.8	1.4	- .1	+ .4	- .5
Bad-good	5.0	1.6	4.8	1.8	5.5	1.2	- .2	+ .5	- .7
Immoral-moral	4.7	1.6	4.5	1.7	5.0	1.3	- .2	+ .3	- .5
Dishonest-honest	4.7	1.5	4.6	1.7	4.9	1.2	- .1	+ .2	- .3
Dirty-clean	5.2	1.2	5.0	1.1	5.6	1.1	- .2	+ .4	- .6
Unwholes.-wholesome	4.6	1.5	4.4	1.6	5.0	1.3	- .2	+ .4	- .6
Dull-sharp	5.0	.9	5.1	.9	4.8	.8	+ .1	- .2	+ .3
Irration.-rational	4.4	1.3	4.7	1.3	4.0	1.3	+ .3	- .4	+ .7
Bungling-efficient	4.7	1.3	4.8	1.3	4.3	1.1	+ .1	- .4	+ .5
Ignorant-learned	4.4	.9	4.4	1.0	4.3	.8	.0	- .1	+ .1
Intuitive-logical	3.7	1.2	3.9	1.2	3.3	1.0	+ .2	- .4	+ .6
Cruel-kind	4.9	1.5	4.7	1.6	5.3	1.1	- .2	+ .4	- .6
Insocia.-sociable	4.6	1.4	4.4	1.5	4.9	1.2	- .2	+ .3	- .5
Insensi.-sensitive	4.8	1.3	4.5	1.4	5.3	.9	- .3	+ .5	- .8
Unpred.-predictable	4.3	1.1	4.4	1.1	4.0	1.1	+ .1	- .3	+ .4
Emotion-unemotional	3.2	1.1	3.4	1.2	2.7	.7	+ .2	- .5	+ .7
Unusual-usual	3.1	1.0	3.1	1.0	3.3	1.0	.0	+ .2	- .2

TABLE 10

U.S. FILM PERSONALITY PROFILES BY RACE; MEAN RATINGS, STANDARD DEVIATIONS,  
AND DEVIATIONS OF MEAN RATINGS OF WHITE FROM NON-WHITES

Personality Scales (7-Point)	Males and Females				Males Only				
	White (191) Mean S.D.	Non-White (11) Mean S.D.	Dev. of White from Non-White		White (128) Mean S.D.	Non-White (8) Mean S.D.	Dev. of White from Non-White		
Fem.-masculine	4.7	1.8	4.8	- .1	5.6	.8	6.0	.7	- .4
Delicate-tough	4.6	1.3	4.7	- .1	5.2	.9	5.6	.7	- .4
Timid-bold	5.4	1.2	5.6	- .2	5.6	1.2	5.9	.6	- .3
Humble-proud	4.8	1.0	5.2	- .4	4.8	1.1	5.3	1.1	- .5
Short-tall	4.4	1.0	4.3	+ .1	4.6	.9	4.4	1.1	+ .2
Repuls.-attractive	5.3	1.2	5.3	.0	5.1	1.2	5.0	1.3	+ .1
Old-young	4.4	1.1	5.1	- .7	4.1	1.1	5.0	1.4	- .9
Restrained-free	4.3	1.3	4.3	.0	4.3	1.3	4.1	1.6	+ .2
Sad-happy	4.0	1.4	3.8	+ .2	3.9	1.2	3.8	1.0	+ .1
Poor-rich	4.5	1.2	3.9	+ .6	4.4	1.1	3.5	1.2	+ .9
Bad-good	5.0	1.6	5.4	- .4	4.8	1.8	5.0	1.7	- .2
Immoral-moral	4.6	1.6	5.0	- .4	4.5	1.7	4.8	1.6	- .3
Dishonest-honest	4.7	1.5	5.1	- .4	4.6	1.7	4.8	1.6	- .2
Dirty-clean	5.2	1.2	5.5	- .3	5.0	1.1	5.3	1.1	- .3
Unwholes.-wholesome	4.6	1.5	4.5	+ .1	4.4	1.6	4.4	1.5	.0
Dull-sharp	5.0	.9	5.3	- .3	5.1	.9	4.4	.5	+ .7
Irration.-rational	4.4	1.3	4.6	- .2	4.6	1.3	4.9	1.7	- .3
Bungling-efficient	4.6	1.3	5.3	- .7	4.8	1.3	5.8	.7	-1.0
Ignorant-learned	4.4	.9	4.4	.0	4.4	1.0	4.3	.8	+ .1
Intuitive-logical	3.7	1.2	3.7	.0	4.0	1.2	3.8	1.2	+ .2
Cruel-kind	4.9	1.5	5.0	- .1	4.7	1.6	4.6	1.4	+ .1
Unsoc.-sociable	4.6	1.4	4.6	.0	4.4	1.5	4.5	1.0	- .1
Insens.-sensitive	4.8	1.3	5.1	- .3	4.5	1.4	4.8	1.7	- .3
Unpred.-predictable	4.3	1.1	4.0	+ .3	4.4	1.1	4.0	1.1	+ .4
Emo.-unemotional	3.2	1.1	3.2	.0	3.4	1.2	3.4	1.3	.0
Unusual-usual	3.2	1.0	3.0	+ .2	3.1	1.0	3.0	1.2	+ .1

TABLE 11

U.S. FILM PERSONALITY PROFILES BY SOCIAL CLASS; MEAN RATINGS AND DEVIATIONS  
OF CLASS MEANS

Personality Scales (7-Point)	High (63) Mean	Middle (53) Mean	Low (19) Mean	Deviations of class means from "all" means			Dev. of "high" from "low"
				High	Middle	Low	
Fem.-masculine	4.1	4.4	3.8	- .4	- .1	- .7	+ .3
Delicate-tough	4.2	4.6	4.5	- .4	.0	- .1	- .3
Timid-bold	5.6	5.1	5.1	+ .2	- .3	- .3	+ .5
Humble-proud	4.8	4.9	4.6	.0	+ .1	- .2	+ .2
Short-tall	4.4	4.5	4.0	+ .1	+ .2	- .3	+ .4
Repuls.-attractive	5.6	5.3	5.2	+ .3	.0	- .1	+ .4
Old-young	4.5	4.3	4.6	+ .1	- .1	+ .2	- .1
Restrained-free	4.3	4.2	4.3	.0	- .1	.0	.0
Sad-happy	4.0	3.9	3.4	.0	- .1	- .6	+ .6
Poor-rich	5.6	4.3	3.0	+1.2	- .1	-1.4	+2.6
Bad-good	5.1	5.0	5.2	+ .1	.0	+ .2	- .1
Immoral-moral	4.6	4.7	4.7	- .1	.0	.0	- .1
Dishonest-honest	4.7	4.8	4.8	.0	+ .1	+ .1	- .1
Dirty-clean	5.5	5.3	4.6	+ .3	+ .1	- .6	+ .9
Unwholes.-wholesome	4.4	4.6	4.4	- .2	.0	- .2	.0
Dull-sharp	5.1	5.0	4.3	+ .1	.0	- .7	+ .8
Irration.-rational	4.2	4.7	3.7	- .2	+ .3	- .7	+ .5
Bungling-efficient	4.6	4.7	4.0	- .1	.0	- .7	+ .6
Ignorant-learned	4.6	4.5	3.5	+ .2	+ .1	- .9	+1.1
Intuitive-logical	3.7	3.9	3.6	.0	+ .2	- .1	+ .1
Cruel-kind	5.0	4.8	5.2	+ .1	- .1	+ .3	- .2
Unsoc.-sociable	5.0	4.2	4.5	+ .4	- .4	- .1	+ .5
Insens.-sensitive	4.9	4.8	5.1	+ .1	.0	+ .3	- .2
Unpred.-predictable	4.2	4.4	3.9	- .1	+ .1	- .4	+ .3
Emo.-unemotional	3.1	3.3	2.8	- .1	+ .1	- .4	+ .3
Unusual-usual	3.2	3.4	4.0	+ .1	+ .3	+ .9	- .8

TABLE 12

U.S. FILM PERSONALITY PROFILES BY SELECTED CHARACTERISTICS: NATIONALITY,  
 MENTAL ILLNESS OR ADDICTION, AND POLITICAL ACTIVITY OR LEADERSHIP;  
 MEAN RATINGS, STANDARD DEVIATIONS, AND DEVIATIONS OF  
 RATINGS FROM MEANS FOR ALL CHARACTERS

Personality Scales (7-Point)	Nationality same as producing country?		Dev. "Yes" from "No"	Suffers from mental illness or addiction (26)		Deviat. fr."all"	Politically Active (8)	
	Yes (142) Mean S.D.	No (65) Mean S.D.		Mean S.D.	Mean S.D.		Mean	Deviat. fr."all"
Fem.-masculine	4.4 1.9	4.7 1.7	- .3	4.5 1.9	.0	5.6	+1.1	
Delicate-tough	4.6 1.3	4.7 1.2	- .1	4.7 1.4	+ .1	5.1	+ .5	
Timid-bold	5.3 1.2	5.5 1.2	- .2	5.2 1.2	- .2	6.2	+ .8	
Humble-proud	4.7 1.0	4.9 1.1	- .2	5.0 1.2	+ .2	6.1	+1.3	
Short-tall	4.3 1.0	4.4 .9	- .1	4.5 .9	+ .2	4.7	+ .4	
Repuls.-attractive	5.3 1.2	5.3 1.1	.0	4.9 1.9	- .4	4.9	- .4	
Old-young	4.5 1.1	4.2 1.3	+ .3	4.7 1.1	+ .3	4.0	- .4	
Restrained-free	4.2 1.4	4.5 1.3	- .3	3.5 1.5	- .8	4.3	.0	
Sad-happy	4.0 1.5	4.0 1.2	.0	2.8 1.5	-1.2	3.1	- .9	
Poor-rich	4.5 1.3	4.4 1.3	+ .1	4.3 1.0	- .1	5.1	+ .7	
Bad-good	5.0 1.5	5.2 1.8	- .2	3.6 1.9	-1.4	4.0	-1.0	
Immoral-moral	4.6 1.6	4.8 1.7	- .2	3.4 1.7	- .7	3.6	-1.1	
Dishonest-honest	4.7 1.5	4.7 1.6	.0	3.7 1.7	-1.0	5.0	+ .3	
Dirty-clean	5.2 1.1	5.1 1.2	+ .1	4.3 1.5	- .9	4.6	- .6	
Unwholes.-wholesome	4.6 1.5	4.6 1.6	.0	3.0 1.7	-1.6	3.4	-1.2	
Dull-sharp	5.0 .8	5.1 .9	- .1	5.0 .8	.0	5.0	.0	
Irration.-rational	4.3 1.3	4.6 1.4	- .3	3.1 1.3	-1.3	4.1	- .3	
Bungling-efficient	4.5 1.2	5.0 1.4	- .5	4.7 1.1	.0	5.0	+ .3	
Ignorant-learned	4.3 .8	4.6 1.1	- .3	4.4 1.1	.0	4.9	+ .5	
Intuitive-logical	3.8 1.2	3.7 1.2	+ .1	3.7 1.0	.0	4.3	+ .6	
Cruel-kind	4.9 1.4	4.9 1.6	.0	3.5 1.6	-1.4	3.8	-1.1	
Unsoc.-sociable	4.5 1.4	4.6 1.4	- .1	3.2 1.2	-1.4	6.2	+1.6	
Insens.-sensitive	4.8 1.3	4.9 1.3	- .1	4.5 1.8	- .3	4.4	- .4	
Unpred.-predictable	4.2 1.1	4.4 1.1	- .2	3.7 1.2	- .6	5.1	+ .8	
Emo.-unemotional	3.2 1.1	3.2 1.2	.0	2.8 1.5	- .4	3.1	- .1	
Unusual-usual	3.3 1.0	2.9 1.0	+ .4	2.3 .9	- .8	2.7	- .4	

TABLE 13

U.S. FILM PERSONALITY PROFILES BY FAILURE IN MAIN OCCUPATION, AND FINAL FATE;  
MEAN RATINGS, STANDARD DEVIATIONS, AND DEVIATIONS OF MEAN RATINGS

Personality Scales (7-Point)	Fails in occupation (28)			Happy end (111)		Unhappy end (44)		Deviation of "happy" from "unhappy"
	Mean	S.D.	Deviat. fr."all"	Mean	S.D.	Mean	S.D.	
Fem.-masculine	4.5	1.7	.0	4.3	1.9	4.8	1.7	-.5
Delicate-tough	4.7	1.2	+.1	4.4	1.3	4.9	1.3	-.5
Timid-bold	5.6	1.0	+.2	5.3	1.2	5.4	1.1	-.1
Humble-proud	5.2	.9	+.4	4.7	1.0	5.0	1.0	-.3
Short-tall	4.3	.8	.0	4.3	1.0	4.5	.8	-.2
Repuls.-attractive	4.9	1.5	-.4	5.5	.9	5.0	1.5	+.5
Old-young	4.0	1.2	-.4	4.6	1.0	4.2	1.3	+.4
Restrained-free	4.5	1.1	+.2	4.6	1.3	3.9	1.3	+.7
Sad-happy	4.0	1.6	.0	4.6	1.3	2.9	1.2	+1.7
Poor-rich	4.3	1.0	-.1	4.4	1.3	4.5	1.2	-.1
Bad-good	3.9	2.0	-1.1	5.7	.9	3.8	2.0	+1.9
Immoral-moral	3.9	1.9	-.8	5.3	1.1	3.6	1.9	+1.7
Dishonest-honest	4.0	1.7	-.7	5.1	1.2	3.8	1.7	+1.3
Dirty-clean	5.2	.9	.0	5.3	1.1	4.7	1.2	+.6
Unwholes.-wholesome	3.6	1.8	-1.0	5.2	1.1	3.4	1.7	+1.8
Dull-sharp	5.0	.5	.0	5.0	.8	5.0	.8	.0
Irration.-rational	4.5	1.2	+.1	4.5	1.2	4.0	1.5	+.5
Bungling-efficient	4.5	1.1	-.2	4.7	1.3	4.6	1.0	+.1
Ignorant-learned	4.4	.6	.0	4.5	.9	4.2	1.0	+.3
Intuitive-logical	3.9	1.1	+.2	3.6	1.2	3.8	.9	-.2
Cruel-kind	4.2	1.8	-.7	5.4	.9	3.8	1.8	+1.6
Unsoc.-sociable	4.3	1.4	-.3	4.9	1.3	3.7	1.3	+1.2
Insens.-sensitive	4.1	1.6	-.7	5.0	1.0	4.4	1.7	+.6
Unpred.-predictable	4.5	1.0	+.2	4.2	1.1	4.3	1.1	-.1
Emo.-unemotional	3.3	1.5	+.1	3.2	1.0	3.1	1.5	+.1
Unusual-usual	3.3	1.0	+.2	3.4	1.0	2.7	.8	+.7

TABLE 14

## ITALIAN FILM PERSONALITY PROFILES; ALL CHARACTERS, MALES, AND FEMALES

Personality Scales (7-Point)	Mean Ratings and Standard Deviations						Deviations of Means		
	All (73)		Male (58)		Female (15)		from "All"		Males from Females
	Mean	S.D.	Mean	S.D.	Mean	S.D.	Males	Females	
Fem.-masculine	5.7	2.5	6.9	.8	1.0	.0	+1.2	-4.7	+ 5.9
Delicate-tough	4.0	.8	4.2	.7	3.4	1.0	+ .2	- .6	+ .8
Timid-bold	5.0	1.4	4.9	1.4	5.3	1.3	- .1	+ .3	- .4
Humble-proud	4.6	.9	4.6	.9	4.5	.7	.0	- .1	+ .1
Short-tall	4.3	.6	4.4	.7	4.0	.4	+ .1	- .3	+ .4
Repuls.-attractive	5.0	1.2	4.9	1.1	5.5	1.5	- .1	+ .5	- .6
Old-young	4.5	.7	4.4	.8	4.9	.6	- .1	+ .4	- .5
Restrained-free	5.1	1.1	5.0	1.2	5.2	.7	- .1	+ .1	- .2
Sad-happy	4.1	1.2	4.2	1.2	3.7	1.1	+ .1	- .4	+ .5
Poor-rich	4.0	1.3	3.9	1.2	4.5	1.3	- .1	+ .5	- .6
Bad-good	4.8	1.1	4.8	1.1	4.6	1.1	.0	- .2	+ .2
Immoral-moral	3.9	1.0	4.0	1.0	3.8	1.2	+ .1	- .1	+ .2
Dishonest-honest	4.3	1.5	4.4	1.5	3.7	1.7	+ .1	- .6	+ .7
Dirty-clean	4.4	1.1	4.2	1.1	4.8	1.3	- .2	+ .4	- .6
Unwholes.-wholesome	5.8	.9	5.8	1.0	5.7	.8	.0	- .1	+ .1
Dull-sharp	4.7	1.1	4.7	1.2	4.9	.9	.0	+ .2	- .2
Irration-rational	4.3	.9	4.3	.9	4.3	.8	.0	.0	.0
Bungling-efficient	4.8	1.4	4.9	1.5	4.8	1.1	+ .1	.0	+ .1
Ignorant-learned	4.2	1.2	4.3	1.4	3.9	.7	+ .1	- .3	+ .4
Intuitive-logical	4.0	.7	4.0	.8	3.7	.7	.0	- .3	+ .3
Cruel-kind	4.5	1.2	4.7	1.2	4.0	1.2	+ .2	- .5	+ .7
Unsoc.-sociable	4.6	1.0	4.7	1.1	4.3	1.0	+ .1	- .3	+ .4
Insens.-sensitive	4.5	1.0	4.4	1.0	4.9	1.2	- .1	+ .4	- .5
Unpred.-predictable	3.5	1.1	3.6	1.1	3.0	1.3	+ .1	- .5	+ .6
Emotion.-unemotional	3.7	1.0	3.8	1.0	3.5	1.1	+ .1	- .2	+ .3
Unusual-usual	2.8	1.3	2.8	1.3	2.8	1.5	.0	.0	.0

TABLE 15

ITALIAN FILM PERSONALITY PROFILES BY SOCIAL CLASS; MEAN RATINGS  
AND DEVIATIONS OF CLASS MEANS

Personality Scales (7-Point)	High (8) Mean	Middle (14) Mean	Low (18) Mean	Deviations of class means from "all" means			Dev. of "high" from "low"
				High	Middle	Low	
Fem.-masculine	4.8	5.7	5.7	-.9	.0	.0	-.9
Delicate-tough	3.8	3.9	4.3	-.2	-.1	+.3	-.5
Timid-bold	4.8	4.9	4.6	-.2	-.1	-.4	+.2
Humble-proud	4.4	4.6	4.2	-.2	.0	-.4	+.2
Short-tall	4.1	4.1	3.9	-.2	-.2	-.4	+.2
Repuls.-attractive	4.8	5.4	4.8	-.2	+.4	-.2	.0
Old-young	4.4	4.4	4.6	-.1	-.1	+.1	-.2
Restrained-free	3.9	5.4	4.6	-1.2	+.3	-.5	-.7
Sad-happy	4.0	4.0	4.1	-.1	-.1	.0	-.1
Poor-rich	4.6	4.1	2.9	+.6	+.1	-1.1	+1.7
Bad-good	4.6	4.4	5.0	-.2	-.4	+.2	-.4
Immoral-moral	3.4	3.6	4.1	-.5	-.3	+.2	-.7
Dishonest-honest	3.4	3.9	4.5	-.9	-.4	+.2	-1.1
Dirty-clean	3.9	4.8	4.2	-.5	+.4	-.2	-.3
Unwholes.-wholesome	6.0	5.6	5.7	+.2	-.2	-.1	+.3
Dull-sharp	5.1	4.8	4.3	+.4	+.1	-.4	+.8
Irration.-rational	4.6	4.5	4.0	+.3	+.2	-.3	+.6
Bungling-efficient	5.0	4.8	3.8	+.2	.0	-1.0	+1.2
Ignorant-learned	4.9	5.2	3.2	+.7	+1.0	-1.0	+1.7
Intuitive-logical	3.9	4.1	3.7	-.1	+.1	-.3	+.2
Cruel-kind	4.1	4.1	4.7	-.4	-.4	+.2	-.6
Unsoc.-sociable	4.3	4.6	4.4	-.3	.0	-.2	-.1
Insens.-sensitive	4.6	4.6	4.7	+.1	+.1	+.2	-.1
Unpred.-predictable	2.9	3.2	4.0	-.6	-.3	+.5	-1.1
Emo.-unemotional	3.5	3.9	3.7	-.2	+.2	.0	-.2
Unusual-usual	2.9	3.2	3.4	+.1	+.4	+.6	-.5

TABLE 16

ITALIAN FILM PERSONALITY PROFILES BY RACE AND NATIONALITY; MEAN RATINGS,  
STANDARD DEVIATIONS, AND DEVIATIONS OF MEAN RATINGS FOR NON-WHITE AND  
NON-ITALIAN

Personality Scales (7-Point)	Race of characters				Dev. of White fr. Non-White	Nationality same as producing country?				Deviat. of "yes" from "no"
	White (69)		Non-White (4)			Yes(43)		No (40)		
	Mean	S.D.	Mean	S.D.		Mean	S.D.	Mean	S.D.	
Fem.-masculine	5.7	2.5	5.5	2.6	+ .2	6.2	2.1	3.8	3.3	+2.4
Delicate-tough	4.0	.9	3.8	.4	+ .2	4.0	.8	3.0	1.9	+1.0
Timid-bold	5.0	1.4	5.8	.8	- .8	4.8	1.3	3.9	2.6	+ .9
Humble-proud	4.6	.9	4.3	1.1	+ .3	4.6	.9	3.5	2.2	+1.1
Short-tall	4.3	.6	3.8	.4	+ .5	4.2	.5	3.4	2.0	+ .8
Repuls.-attractive	5.0	1.2	5.0	1.2	.0	4.9	1.0	3.9	2.6	+1.0
Old-young	4.4	.7	5.5	1.1	-1.1	4.4	.8	3.4	2.1	+1.0
Restrained-free	5.0	1.1	6.0	1.0	-1.0	4.9	1.1	4.0	2.5	+ .9
Sad-happy	4.0	1.2	5.5	.5	-1.5	4.1	1.3	3.0	2.0	+1.1
Poor-rich	4.0	1.3	3.8	.4	+ .2	3.7	1.1	3.3	2.2	+ .4
Bad-good	4.8	1.1	5.5	.9	- .7	4.6	1.0	3.8	2.4	+ .8
Immoral-moral	4.0	1.0	3.8	1.1	+ .2	3.8	1.0	3.1	2.0	+ .7
Dishonest-honest	4.2	1.5	5.3	1.9	-1.1	4.1	1.5	3.4	2.4	+ .7
Dirty-clean	4.3	1.1	5.3	1.3	-1.0	4.3	1.1	3.3	2.2	+1.0
Unwholes.-wholesome	5.8	1.0	6.3	.4	- .5	5.7	.9	4.5	2.7	+1.2
Dull-sharp	4.7	1.1	5.3	1.5	- .6	4.6	.9	3.7	2.4	+ .9
Irration.-rational	4.3	.9	4.0	.0	+ .3	4.3	.9	3.3	2.0	+1.0
Bungling-efficient	4.9	1.4	4.3	1.8	+ .6	4.8	1.3	3.7	2.5	+1.1
Ignorant-learned	4.1	1.2	4.8	1.5	- .7	4.1	1.2	3.3	2.2	+ .8
Intuitive-logical	3.9	.7	4.3	1.1	- .4	4.0	.7	3.0	1.8	+1.0
Cruel-kind	4.5	1.2	5.3	1.5	- .8	4.3	1.0	3.6	2.4	+ .7
Unsoc.-sociable	4.5	1.0	5.8	.8	-1.3	4.5	1.1	3.5	2.2	+1.0
Insens.-sensitive	4.5	1.0	5.5	.5	-1.0	4.5	1.1	3.4	2.2	+1.1
Unpred.-predictable	3.5	1.1	2.7	1.7	+ .8	3.7	1.2	2.3	1.7	+1.4
Emotion.-unemotional	2.8	1.3	3.3	1.1	- .5	3.7	1.0	2.8	1.9	+ .9
Unusual-usual	2.8	1.3	2.3	.8	+ .5	3.2	1.4	1.6	1.2	+1.6

TABLE 17

ITALIAN FILM PERSONALITY PROFILES BY POLITICAL ACTIVITY, FAILURE IN MAIN OCCUPATION,  
AND FINAL FATE; MEAN RATINGS, STANDARD DEVIATIONS, AND DEVIATIONS OF MEAN RATINGS

Personality Scales (7-Point)	Politically active (10)		Fails in occupation (6)		Happy end (39)		Unhappy end (16)		Deviat. of "happy" from "unhappy"	
	Mean	Deviat. fr. "all"	Mean	S.D.	Mean	S.D.	Mean	S.D.		
Fem.-masculine	6.4	+ .7	5.0	2.8	- .7	5.6	2.5	6.3	2.0	- .7
Delicate-tough	4.1	+ .1	4.3	.9	+ .3	4.1	.8	4.1	.9	.0
Timid-bold	6.5	+1.5	4.7	.9	- .3	5.3	1.3	5.1	1.1	+ .2
Humble-proud	4.6	.0	4.5	.8	- .1	4.6	.9	4.9	1.0	- .3
Short-tall	4.8	+ .5	4.3	.7	.0	4.4	.7	4.1	.6	+ .3
Repuls.-attractive	5.0	.0	4.7	.7	- .3	5.1	1.0	5.1	1.2	.0
Old-young	4.0	- .5	4.5	1.0	.0	4.6	.8	4.3	.8	+ .3
Restrained-free	5.0	- .1	5.0	.8	- .1	5.2	.9	4.8	1.1	+ .4
Sad-happy	5.0	+ .9	3.8	1.3	- .3	4.2	1.2	3.8	1.4	+ .4
Poor-rich	4.8	+ .8	3.3	.9	- .7	4.0	1.0	4.2	1.6	- .2
Bad-good	5.4	+ .6	4.2	.7	- .6	4.9	.8	4.4	1.4	+ .5
Immoral-moral	4.5	+ .6	3.7	.9	- .2	4.0	.8	3.9	1.3	+ .1
Dishonest-honest	4.8	+ .5	4.5	1.3	+ .2	4.4	1.5	4.0	1.6	+ .4
Dirty-clean	4.4	.0	5.0	.8	+ .6	4.3	1.1	4.2	1.1	+ .1
Unwholes.-wholesome	5.3	- .5	5.7	1.2	- .1	5.9	.8	5.8	.6	+ .1
Dull-sharp	5.2	+ .5	4.2	.7	- .5	4.9	1.0	4.4	1.1	+ .5
Irration.-rational	4.7	+ .4	4.0	.6	- .3	4.3	.6	4.2	1.2	+ .1
Bunbling-efficient	5.6	+ .8	3.7	.7	-1.1	5.1	1.4	4.7	1.4	+ .4
Ignorant-learned	4.3	+ .1	4.2	.9	.0	4.2	1.1	4.0	1.5	+ .2
Intuitive-logical	4.2	+ .2	3.8	.7	- .2	3.9	.8	4.2	.8	- .3
Cruel-kind	5.3	+ .8	4.3	.7	- .2	4.8	1.1	3.8	1.4	+1.0
Unsoc.-sociable	5.4	+ .8	4.0	1.6	- .6	4.6	1.1	4.5	1.1	+ .1
Insens.-sensitive	5.0	+ .5	4.3	1.4	- .2	4.7	.9	4.3	1.3	+ .4
Unpred.-predictable	3.3	- .2	3.5	1.1	.0	3.3	1.1	3.6	1.3	- .3
Emo.-unemotional	3.4	- .3	4.3	.9	+ .6	3.6	.8	3.7	1.1	- .1
Unusual-usual	2.4	- .4	2.8	.9	.0	2.8	1.2	2.8	1.4	.0

TABLE 18

CZECHOSLOVAK MALE FILM PERSONALITY PROFILES; ALL MALE CHARACTERS,  
AND THOSE WITH SELECTED CHARACTERISTICS; MEAN RATINGS  
AND DEVIATIONS OF MEAN RATINGS

Personality Scales (7-Point)	All Male characters (34)		Politically active (8)	Fails in occupation (5)		Happy end (19)	Other end (15)	Deviation of "happy" from "other"	
	Mean	S.D.	Mean	Deviat. fr."all"	Deviat. fr."all"	Mean	Mean		
Fem.-masculine	6.0		6.5	+ .5	6.8	+ .8	6.1	5.9	+ .2
Delicate-tough	4.0		5.0	+1.0	6.2	+2.2	3.6	4.5	- .9
Timid-bold	5.9		6.7	+ .8	6.8	+ .9	5.7	6.2	- .5
Humble-proud	6.2		6.3	+ .1	6.4	+ .2	6.1	6.3	- .2
Short-tall	3.6		4.0	+ .4	4.0	+ .4	3.4	3.9	- .5
Repuls.-attractive	5.9		6.0	+ .1	6.4	+ .5	5.8	5.9	- .1
Old-young	4.9		4.5	- .4	4.8	- .1	5.0	4.7	+ .3
Restrained-free	5.7		5.4	- .3	4.6	-1.1	6.3	5.0	+1.3
Sad-happy	4.0		3.3	- .7	2.4	-1.6	5.1	2.6	+2.5
Poor-rich	3.6		3.9	+ .3	4.0	+ .4	3.9	3.2	+ .7
Bad-good	6.0		5.4	- .6	5.0	-1.0	6.4	5.5	+ .9
Immoral-moral	6.0		5.3	- .7	4.4	-1.6	6.5	5.3	+1.2
Dishonest-honest	6.1		5.4	- .7	4.6	-1.5	6.6	5.3	+1.3
Dirty-clean	6.2		6.5	+ .3	6.6	+ .4	6.4	5.9	+ .5
Unwholes.-wholesome	6.6		6.9	+ .3	7.0	+ .4	6.6	6.6	.0
Dull-sharp	6.1		6.4	+ .3	6.4	+ .3	6.3	5.9	+ .4
Irration.-rational	5.9		6.3	+ .4	6.2	+ .3	6.1	5.7	+ .4
Bungling-efficient	6.1		6.6	+ .5	6.6	+ .5	6.3	6.0	+ .3
Ignorant-learned	5.3		5.7	+ .4	6.0	+ .7	5.5	5.1	+ .4
Intuitive-logical	3.5		4.5	+1.0	5.2	+1.7	3.5	3.6	- .1
Cruel-kind	5.6		4.6	-1.0	4.2	-1.4	5.9	5.3	+ .6
Unsoc.-sociable	5.7		5.4	- .3	4.6	-1.1	6.3	5.1	+1.2
Insens.-sensitive	5.9		5.6	- .3	5.6	- .3	6.0	5.6	+ .4
Unpred.-predictable	5.4		6.1	+ .7	5.8	+ .4	5.3	5.5	- .2
Emotion.-unemotional	2.2		2.4	+ .2	2.2	.0	1.8	2.6	- .8
Unusual-usual	3.4		3.5	+ .1	2.8	- .6	3.7	3.1	+ .6

TABLE 19

THE SEARCH FOR GOALS AND VALUES  
ALL CHARACTERS, IN ORDER OF U.S. RANKS

Goals and Values Sought by Characters	Percent of Characters Seeking Value or Goal in Film											
	U.S.A.		FRANCE		ITALY		YUGO- SLAVIA		POLAND		CZECHO- SLOVAKIA	
	(207) Rank	%	(204) Rank	%	(83) Rank	%	(41) Rank	%	(71) Rank	%	(74) Rank	%
Sexual and amorous goals	1	59.4	1	72.0	1	58.9	5	14.7	1	33.4	10	45.9
Friendship, affection	2	33.8	5	16.2	11	4.1	11.5	7.3	9.5	7.6	2	82.5
Family	3	26.1	3	21.6	7	9.6	17.5	2.4	5.5	12.1	9	48.7
Honor, pride, self-respect	4	26.0	2	23.1	19	0.0	14.5	4.9	16	4.9	3	82.4
Honesty, charity, altruism	5	25.6	9.5	10.8	2	29.1	2.5	19.5	2	22.7	1	85.1
Money, material goods	6	22.2	6	13.8	3	19.2	7.5	12.2	14	6.0	12	23.0
Self-preservation	7	14.5	12	9.3	8.5	5.5	6	14.6	7	10.6	16	10.8
Ambition, will for power	8	12.1	9.5	10.8	19	0.0	11.5	7.3	14	6.0	6	75.6
Vengeance	9	10.6	8	12.2	4.5	12.3	11.5	7.3	18	3.0	14	16.2
Artistic	10	9.2	14	5.9	19	0.0	17.5	2.4	8	9.1	17	8.1
Evil goals	11	8.7	15.5	4.9	15.5	1.4	17.5	2.4	20	1.5	19	5.4
Independence	12	8.2	4	16.7	11	4.1	7.5	12.2	5.5	12.1	5	79.7
Political or social	13	7.8	17.5	3.9	6	10.9	2.5	19.5	11.5	7.5	8	51.6
Comfort, well- being	14	7.7	7	12.8	8.5	5.5	1	24.3	9.5	7.6	18	8.0
Glory, fame, prestige	15.5	7.3	11	9.8	15.5	1.4	11.5	7.3	4	13.6	11	28.4
Scientific	15.5	7.3	19	2.0	15.5	1.4	17.5	2.4	18	3.0	13	19.0
Respect for legality	17	6.3	17.5	3.9	13	2.8	9	9.7	11.5	7.5	7	71.6
Patriotic	18	5.8	15.5	4.9	4.5	12.3	4	17.1	3	19.7	15	14.9
Religious	19	5.3	20	1.0	11	4.1	20	0.0	18	3.0	20	0.0
Community	20	1.9	13	8.3	15.5	1.4	14.5	4.9	14	6.0	4	81.0

TABLE 20

THE SEARCH FOR GOALS AND VALUES  
ALL MALE CHARACTERS; IN ORDER OF U.S. RANKS

Goals and Values Sought by Characters	Percent of Characters Seeking Value or Goal in Film											
	U.S.A.		FRANCE		ITALY		YUGO-SLAVIA		POLAND		CZECHO-SLOVAKIA	
	(136) Rank	%	(121) Rank	%	(58) Rank	%	(32) Rank	%	(47) Rank	%	(62) Rank	%
Sexual and amorous goals	1	54.4	1	64.5	1	56.9	5.5	15.6	1	33.3	10	38.7
Friendship, affection	2	29.4	4	18.1	8.5	5.2	12.5	6.2	9.5	8.9	1	87.0
Money, material goods	3.5	28.0	7	14.8	3	17.2	12.5	6.2	15.5	6.6	12	24.2
Honesty, charity, altruism	3.5	28.0	10.5	12.4	2	32.8	2.5	21.9	3	24.5	2	83.9
Family	5	27.9	3	19.8	7	10.3	17	3.1	4.5	15.5	9	48.4
Honor, pride, self-respect	6	26.4	2	25.6	18.5	0.0	12.5	6.2	12.5	6.7	3	83.8
Self-preservation	7	16.2	12	12.3	11	5.1	7	12.5	9.5	8.9	16	12.8
Ambition, will for power	8.5	14.7	10.5	12.4	18.5	0.0	12.5	6.2	12.5	6.7	6	79.0
Vengeance	8.5	14.7	8.5	13.2	4.5	13.8	8.5	9.3	17	4.4	13	19.3
Evil goals	10	11.8	16.5	5.8	18.5	0.0	17	3.1	19	2.2	18.5	6.4
Artistic	11	9.6	14	9.1	18.5	0.0	19.5	0.0	7.5	11.1	18.5	6.4
Scientific	12	8.8	19	2.4	15	1.7	17	3.1	19	2.2	14	16.1
Respect for legality	14.5	8.1	15	6.6	13	3.4	8.5	9.3	7.5	11.1	7	72.6
Comfort, well-being	14.5	8.1	5.5	17.3	8.5	5.2	4	18.7	12.5	6.7	17	8.0
Independence	14.5	8.1	5.5	17.3	11	5.1	5.5	15.6	4.5	15.5	5	80.6
Political or social	14.5	8.1	18	5.0	6	12.0	1	25.0	15.5	6.6	8	53.2
Patriotic	17	7.3	16.5	5.8	4.5	13.8	2.5	21.9	2	28.9	15	14.5
Glory, fame, prestige	18	6.6	8.5	13.2	15	1.7	12.5	6.2	6	13.3	11	30.6
Religious	19	5.1	20	0.0	11	5.1	19.5	0.0	19	2.2	20	0.0
Community	20	2.9	13	10.7	15	1.7	12.5	6.2	12.5	6.7	4	80.7

TABLE 21

THE SEARCH FOR GOALS AND VALUES  
ALL FEMALE CHARACTERS; IN ORDER OF U.S. RANKS

Goals and Values Sought by Characters	Percent of Characters Seeking Value or Goal in Film											
	U.S.A.		FRANCE		ITALY		YUGO-SLAVIA		POLAND		CZECHO-SLOVAKIA	
	(66) Rank	%	(83) Rank	%	(15) Rank	%	(9) Rank	%	(19) Rank	%	(12) Rank	%
Sexual and amorous goals	1	74.2	1	83.1	1	66.6	7	11.1	1	36.8	2	83.4
Friendship, affection	2	42.5	5	13.2	15.5	0.0	7	11.1	11	5.3	7	58.4
Honor, pride, self-respect	3	25.8	3	19.3	15.5	0.0	15.5	0.0	17.5	0.0	4.5	75.0
Family	4	22.7	2	24.1	6.5	6.7	15.5	0.0	11	5.3	9	50.0
Honesty, charity, altruism	5	21.2	8.5	8.4	3	13.3	7	11.1	2	21.1	1	91.7
Money, material goods	6	12.2	6	12.0	2	26.7	2	33.3	11	5.3	13.5	16.7
Self-preservation	7	12.1	12	4.8	6.5	6.7	3	22.2	3.5	15.8	18.5	0.0
Glory, fame, prestige	8	10.6	12	4.8	15.5	0.0	7	11.1	3.5	15.8	13.5	16.7
Independence	9.5	9.1	4	15.7	15.5	0.0	15.5	0.0	11	5.3	4.5	75.0
Artistic	9.5	9.1	18.5	1.2	15.5	0.0	7	11.1	11	5.3	13.5	16.7
Ambition, will for power	11.5	7.6	8.5	8.4	15.5	0.0	7	11.1	11	5.3	8	58.3
Political or social	11.5	7.6	16.5	2.4	6.5	6.7	15.5	0.0	11	5.3	10	41.7
Comfort, well-being	13	7.5	10	6.0	10	1.7	1	44.4	5	10.5	16	8.3
Religious	14	6.0	16.5	2.4	15.5	0.0	15.5	0.0	6.5	5.8	18.5	0.0
Respect for legality	17	3.0	20	0.0	15.5	0.0	7	11.1	17.5	0.0	6	66.6
Scientific	17	3.0	18.5	1.2	15.5	0.0	15.5	0.0	6.5	5.8	11	33.4
Patriotic	17	3.0	14.5	3.6	6.5	6.7	15.5	0.0	17.5	0.0	13.5	16.7
Vengeance	17	3.0	7	10.8	6.5	6.7	15.5	0.0	17.5	0.0	18.5	0.0
Evil goals	17	3.0	14.5	3.6	6.5	6.7	15.5	0.0	17.5	0.0	18.5	0.0
Community	20	0.0	12	4.8	15.5	0.0	15.5	0.0	17.5	0.0	3	83.3

TABLE 22

VALUE CHOICES OF FRENCH FILM CHARACTERS; PERCENT OF CHARACTERS  
SEEKING EACH GOAL OR VALUE

Goals and Values Sought by Characters	All (204)		Male (121)		Female (83)	
	Rank	%	Rank	%	Rank	%
Sexual and amorous goals	1	72.0	1	64.5	1	83.1
Honor, pride, self-respect	2	23.1	2	25.6	3	19.3
Family	3	21.6	3	19.8	2	24.1
Independence	4	16.7	5.5	17.3	4	15.7
Friendship, affection	5	16.2	4	18.1	5	13.2
Money, material goods	6	13.8	7	14.8	6	12.0
Comfort, well- being	7	12.8	5.5	17.3	10	6.0
Vengeance	8	12.2	8.5	13.2	7	10.8
Honesty, charity, altruism	9.5	10.8	10.5	12.4	8.5	8.4
Ambition, will for power	9.5	10.8	10.5	12.4	8.5	8.4
Glory, fame, prestige	11	9.8	8.5	13.2	12	4.8
Self-preservation	12	9.3	12	12.3	12	4.8
Community	13	8.3	13	10.7	12	4.8
Artistic	14	5.9	14	9.1	18.5	1.2
Evil goals	15.5	4.9	16.5	5.8	14.5	3.6
Patriotic	15.5	4.9	16.5	5.8	14.5	3.6
Political or social	17.5	3.9	18	5.0	16.5	2.4
Respect for legality	17.5	3.9	15	6.6	20	.0
Scientific	19	2.0	19	2.4	18.5	1.2
Religious	20	1.0	20	.0	16.5	2.4

TABLE 23

VALUE CHOICES OF ITALIAN FILM CHARACTERS; PERCENT OF CHARACTERS  
SEEKING EACH GOAL OR VALUE

Goals and Values Sought by Characters	All (83)		Male (58)		Female (15)	
	Rank	%	Rank	%	Rank	%
Sexual and amorous goals	1	58.9	1	56.9	1	66.6
Honesty, charity, altruism	2	29.1	2	32.8	3	13.3
Money, material goods	3	19.2	3	17.2	2	26.7
Vengeance	4.5	12.3	4.5	13.8	6.5	6.7
Patriotic	4.5	12.3	4.5	13.8	6.5	6.7
Political or social	6	10.9	6	12.0	6.5	6.7
Family	7	9.6	7	10.3	6.5	6.7
Self-preservation	8.5	5.5	11	5.1	6.5	6.7
Comfort, well- being	8.5	5.5	8.5	5.2	10	1.7
Friendship, affection	11	4.1	8.5	5.2	15.5	.0
Independence	11	4.1	11	5.1	15.5	.0
Religious	11	4.1	11	5.1	15.5	.0
Respect for legality	13	2.8	13	3.4	15.5	.0
Evil goals	15.5	1.4	18.5	.0	6.5	6.7
Glory, fame, prestige	15.5	1.4	15	1.7	15.5	.0
Scientific	15.5	1.4	15	1.7	15.5	.0
Community	15.5	1.4	15	1.7	15.5	.0
Honor, pride, self-respect	19	.0	18.5	.0	15.5	.0
Ambition, will for power	19	.0	18.5	.0	15.5	.0
Artistic	19	.0	18.5	.0	15.5	.0

TABLE 24

VALUE CHOICES OF YUGOSLAV FILM CHARACTERS; PERCENT OF CHARACTERS  
SEEKING EACH GOAL OR VALUE

Goals and Values Sought by Characters	All (41)		Male (32)		Female (9)	
	Rank	%	Rank	%	Rank	%
Comfort, well-being	1	24.3	4	18.7	1	44.4
Honesty, charity, altruism	2.5	19.5	2.5	21.9	7	11.1
Political or social	2.5	19.5	1	25.0	15.5	.0
Patriotic	4	17.1	2.5	21.9	15.5	.0
Sexual and amorous goals	5	14.7	5.5	15.6	7	11.1
Self-preservation	6	14.6	7	12.5	3	22.2
Money, material goods	7.5	12.2	12.5	6.2	2	33.3
Independence	7.5	12.2	5.5	15.6	15.5	.0
Respect for legality	9	9.7	8.5	9.3	7	11.1
Friendship, affection	11.5	7.3	12.5	6.2	7	11.1
Ambition, will for power	11.5	7.3	12.5	6.2	7	11.1
Vengeance	11.5	7.3	8.5	9.3	15.5	.0
Glory, fame, prestige	11.5	7.3	12.5	6.2	7	11.1
Honor, pride, self-respect	14.5	4.9	12.5	6.2	15.5	.0
Community	14.5	4.9	12.5	6.2	15.5	.0
Family	17.5	2.4	17	3.1	15.5	.0
Artistic	17.5	2.4	19.5	.0	7	11.1
Evil goals	17.5	2.4	17	3.1	15.5	.0
Scientific	17.5	2.4	17	3.1	15.5	.0
Religious	20	.0	19.5	.0	15.5	.0

TABLE 25

VALUE CHOICES OF POLISH FILM CHARACTERS; PERCENT OF CHARACTERS  
SEEKING EACH GOAL OR VALUE

Goals and Values Sought by Characters	All (71)		Male (47)		Female (19)	
	Rank	%	Rank	%	Rank	%
Sexual and amorous goals	1	33.4	1	33.3	1	36.8
Honesty, charity, altruism	2	22.7	3	24.5	2	21.1
Patriotic	3	19.7	2	28.9	17.5	.0
Glory, fame, prestige	4	13.6	6	13.3	3.5	15.8
Family	5.5	12.1	4.5	15.5	11	5.3
Independence	5.5	12.1	4.5	15.5	11	5.3
Self-preservation	7	10.6	9.5	8.9	3.5	15.8
Artistic	8	9.1	7.5	11.1	11	5.3
Friendship, affection	9.5	7.6	9.5	8.9	11	5.3
Comfort, well- being	9.5	7.6	12.5	6.7	5	10.5
Political or social	11.5	7.5	15.5	6.6	11	5.3
Respect for legality	11.5	7.5	7.5	11.1	17.5	.0
Money, material goods	14	6.0	15.5	6.6	11	5.3
Ambition, will for power	14	6.0	12.5	6.7	11	5.3
Community	14	6.0	12.5	6.7	17.5	.0
Honor, pride, self-respect	16	4.9	12.5	6.7	17.5	.0
Vengeance	18	3.0	17	4.4	17.5	.0
Scientific	18	3.0	19	2.2	6.5	5.8
Religious	18	3.0	19	2.2	6.5	5.8
Evil goals	20	1.5	19	2.2	17.5	.0

TABLE 26

VALUE CHOICES OF CZECHOSLOVAK FILM CHARACTERS; PERCENT OF CHARACTERS  
SEEKING EACH GOAL OR VALUE

Goals and Values Sought by Characters	All (74)		Male (62)		Female (12)	
	Rank	%	Rank	%	Rank	%
Honesty, charity, altruism	1	85.1	2	83.9	1	91.7
Friendship, affection	2	82.5	1	87.0	7	58.4
Honor, pride, self-respect	3	82.4	3	83.8	4.5	75.0
Community	4	81.0	4	80.7	3	83.3
Independence	5	79.7	5	80.6	4.5	75.0
Ambition, will for power	6	75.6	6	79.0	8	58.3
Respect for legality	7	71.6	7	72.6	6	66.6
Political or social	8	51.6	8	53.2	10	41.7
Family	9	48.7	9	48.4	9	50.0
Sexual and amorous	10	45.9	10	38.7	2	83.4
Glory, fame, prestige	11	28.4	11	30.6	13.5	16.7
Money, material goods	12	23.0	12	24.2	13.5	16.7
Scientific	13	19.0	14	16.1	11	33.4
Vengeance	14	16.2	13	19.3	18.5	.0
Patriotic	15	14.9	15	14.5	13.5	16.7
Self-preservation	16	10.8	16	12.8	18.5	.0
Artistic	17	8.1	18.5	6.4	13.5	16.7
Comfort, well- being	18	8.0	17	8.0	16	8.3
Evil goals	19	5.4	18.5	6.4	18.5	.0
Religious	20	.0	20	.0	18.5	.0

TABLE 27

## CLASS DIFFERENCES IN VALUE CHOICES: U.S. FILM CHARACTERS

Goals and Values Sought by Characters	All (207)		Upper (63)			Middle (53)			Lower (19)		
	Rank	%	Rank	%	Diff.	Rank	%	Diff.	Rank	%	Diff.
Sexual and amorous goals	1	59.4	1	61.9	+2.5	1	56.5	-2.8	1	73.7	+14.3
Friendship, affection	2	33.8	4	25.4	-8.4	2	35.9	+2.1	2.5	42.1	+ 8.3
Family	3	26.1	2	33.3	+7.2	4.5	30.2	+4.1	6	15.8	-10.3
Honor, pride, self-respect	4	26.0	4	25.4	- .6	3	32.1	+6.1	6	15.8	-10.2
Honesty, charity, altruism	5	25.6	4	25.4	- .2	6	22.6	-3.0	4	21.1	- 4.5
Money, material goods	6	22.2	6	17.5	-4.7	4.5	30.2	+8.0	2.5	42.1	+19.9
Self-preservation	7	14.5	9.5	11.1	-3.4	7	18.9	+4.4	9	10.5	- 4.0
Ambition, will for power	8	12.1	15	6.4	-5.7	8	11.3	- .8	14.5	5.3	- 6.8
Vengeance	9	10.6	7.5	15.9	+5.3	10	1.9	-8.7	14.5	5.3	- 5.3
Artistic	10	9.2	7.5	15.9	+6.7	10.5	7.5	-1.7	14.5	5.3	- 3.9
Evil goals	11	8.7	15	6.4	-2.3	10.5	7.5	-1.2	9	10.5	+ 1.8
Independence	12	8.2	12.5	7.9	- .3	18	1.9	-6.3	9	10.5	+ 2.3
Political or social	13	7.8	9.5	11.1	+3.3	18	1.9	-5.9	14.5	5.3	- 2.5
Comfort, well-being	14	7.7	11	9.5	+1.8	9	9.4	+1.7	6	15.8	+ 8.1
Glory, fame, prestige	15.5	7.3	15	6.4	- .9	13.5	5.7	-1.6	14.5	5.3	- 2.0
Scientific	15.5	7.3	18	3.2	-4.1	13.5	5.7	-1.6	19.5	0.0	- 7.3
Respect for legality	17	6.3	17	4.8	-1.5	13.5	5.7	- .6	14.5	5.3	- 1.0
Patriotic	18	5.8	12.5	7.9	+2.1	13.5	5.7	- .1	14.5	5.3	- .5
Religious	19	5.3	20	0.0	-5.3	18	1.9	-3.4	14.5	5.3	0.0
Community	20	1.9	19	1.6	- .3	18	1.9	0.0	19.5	0.0	- 1.9

TABLE 28

CLASS DIFFERENCES IN VALUE CHOICES; FRENCH FILM  
CHARACTERS IN ORDER OF U.S. RANKINGS

Goals and Values Sought by Characters	All (204)		Upper (86)			Middle (34)			Lower (47)		
	Rank	%	Rank	%	Diff.	Rank	%	Diff.	Rank	%	Diff.
Sexual and amorous goals	1	72.0	1	79.1	+7.1	1	73.5	+1.5	1	59.6	-12.4
Friendship, affection	5	16.2	6	14.0	-2.2	9	8.8	-7.4	5	19.1	+ 2.9
Family	3	21.6	2	18.6	-3.0	2	29.4	+7.8	3	29.8	+ 8.2
Honor, pride, self-respect	2	23.1	4.5	16.3	-6.8	3	23.5	.4	2	31.9	+ 8.8
Honesty, charity, altruism	9.5	10.8	13.5	7.0	-3.8	17	2.9	-7.9	6	17.0	+ 6.2
Money, material goods	6	13.8	3	17.4	+3.6	13.5	5.9	-7.9	12	6.4	- 7.4
Self- preservation	12	9.3	10	10.5	+1.2	5.5	11.8	+2.5	12	6.4	- 2.9
Ambition, will for power	9.5	10.8	7.5	12.8	+2.0	9	8.8	-2.0	14.5	4.3	- 6.5
Vengeance	8	12.2	11	8.1	-4.1	17	3.9	-8.3	8	10.6	- 1.6
Artistic	14	5.9	13.5	7.0	+1.1	13.5	5.9	0.0	9.5	8.5	+ 2.6
Evil goals	15.5	4.9	15	5.8	+ .9	19.5	0.0	-4.9	17	2.1	- 2.8
Independence	4	16.7	4.5	16.3	- .4	4	20.6	+3.9	7	12.8	- 3.9
Political or social	17.5	3.9	12	7.4	+3.5	17	2.9	-1.0	17	2.1	- 1.8
Comfort, well- being	7	12.8	7.5	12.8	0.0	9	8.8	-4.0	4	21.3	+ 8.5
Glory, fame, prestige	11	9.8	9	11.6	+1.8	13.5	5.9	-3.9	12	6.4	- 3.4
Scientific	19	2.0	18.5	2.3	+ .3	13.5	5.9	+3.9	19.5	0.0	- 2.0
Respect for legality	17.5	3.9	18.5	2.3	-1.6	9	8.8	+4.9	17	2.1	- 1.8
Patriotic	15.5	4.9	16	4.7	- .2	9	8.8	+3.9	19.5	0.0	- 4.9
Religious	20	1.0	20	1.2	+ .2	19.5	0.0	-1.0	14.5	4.3	+ 3.3
Community	13	8.3	17	3.5	-4.8	5.5	11.8	+3.5	9.5	8.5	+ .2

TABLE 29

CLASS DIFFERENCES IN VALUE CHOICES; ITALIAN FILM  
CHARACTERS IN ORDER OF U.S. RANKINGS

Goals and Values Sought by Characters	All (83)		Upper (8)			Middle (14)			Lower (18)		
	Rank	%	Rank	%	Diff.	Rank	%	Diff.	Rank	%	Diff.
Sexual and amorous goals	1	58.9	1	75.5	+16.6	1	50.0	- 8.9	1	50.0	- 8.9
Friendship, affection	11	4.1	5.5	12.5	+ 8.4	6	7.1	+ 3.0	15	0.0	- 4.1
Family	7	9.6	14.5	0.0	- 9.6	14.5	0.0	- 9.6	5	11.1	+ 1.5
Honor, pride, self-respect	19	0.0	14.5	0.0	0.0	14.5	0.0	0.0	15	0.0	0.0
Honesty, charity, altruism	2	29.1	5.5	12.5	-16.6	14.5	0.0	-29.1	3	16.7	-12.4
Money, material goods	3	19.2	2	37.5	+18.3	2	28.6	+ 9.4	2	33.3	+14.1
Self-preservation	8.5	5.5	5.5	12.5	+ 7.0	3	21.4	+15.9	15	0.0	- 5.5
Ambition, will for power	19	0.0	14.5	0.0	0.0	14.5	0.0	0.0	15	0.0	0.0
Vengeance	4.5	12.3	5.5	12.5	+ .2	6	7.1	- 5.2	8	5.6	- 6.7
Artistic	19	0.0	14.5	0.0	0.0	14.5	0.0	0.0	15	0.0	0.0
Evil goals	15.5	1.4	5.5	12.5	+11.1	14.5	0.0	- 1.4	15	0.0	- 1.4
Independence	11	4.1	14.5	0.0	- 4.1	6	7.1	+ 3.0	8	5.6	+ 1.5
Political or social	6	10.9	14.5	0.0	-10.9	14.5	0.0	-10.9	8	5.6	- 5.3
Comfort, well- being	8.5	5.5	5.5	12.5	+ 7.0	14.5	0.0	- 5.5	5	11.1	+ 5.6
Glory, fame, prestige	15.5	1.4	14.5	0.0	- 1.4	14.5	0.0	- 1.4	15	0.0	- 1.4
Scientific	15.5	1.4	14.5	0.0	- 1.4	6	7.1	+ 5.7	15	0.0	- 1.4
Respect for legality	13	2.8	14.5	0.0	- 2.8	14.5	0.0	- 2.8	5	11.1	+ 8.3
Patriotic	4.5	12.3	14.5	0.0	-12.3	14.5	0.0	-12.3	15	0.0	-12.3
Religious	11	4.1	14.5	0.0	- 4.1	14.5	0.0	- 4.1	15	0.0	- 4.1
Community	15.5	1.4	14.5	0.0	- 1.4	6	7.1	+ 5.7	15	0.0	- 1.4

TABLE 30

CLASS DIFFERENCES IN VALUE CHOICES; YUGOSLAV UPPER AND MIDDLE CLASS FILM CHARACTERS  
(IN ORDER OF U.S. RANKINGS)

Goals and Values Sought by Characters	All (41)		Upper (11)			Middle (19)		
	Rank	%	Rank	%	Diff.	Rank	%	Diff.
Sexual and amorous goals	5	14.7	1.5	36.4	+21.7	10	5.3	- 9.4
Friendship, affection	11.5	7.3	17	0.0	- 7.3	3.5	15.8	+ 8.5
Family	17.5	2.4	10.5	9.1	+ 6.7	14.5	0.0	- 2.4
Honor, pride, self-respect	14.5	4.9	10.5	9.1	+ 4.2	14.5	0.0	- 4.9
Honesty, charity, altruism	2.5	19.5	5.5	18.2	- 1.3	2	21.1	+ 1.6
Money, material goods	7.5	12.2	5.5	18.2	+ 6.0	13.5	15.8	+ 3.6
Self-preservation	6	14.6	17	0.0	-14.6	6	10.5	- 4.1
Ambition, will for power	11.5	7.3	10.5	9.1	+ 1.8	10	5.3	- 2.0
Vengeance	11.5	7.3	17	0.0	- 7.3	14.5	0.0	- 7.3
Artistic	17.5	2.4	17	0.0	- 2.4	10	5.3	+ 2.9
Evil goals	17.5	2.4	17	0.0	- 2.4	14.5	0.0	- 2.4
Independence	7.5	12.2	17	0.0	-12.2	14.5	0.0	-12.2
Political or social	2.5	19.5	5.5	18.2	- 1.3	6	10.5	- 9.0
Comfort, well-being	1	24.3	3	27.3	+ 3.0	1	31.6	+ 7.3
Glory, fame, prestige	11.5	7.3	10.5	9.1	+ 1.8	6	10.5	+ 3.2
Scientific	17.5	2.4	10.5	9.1	+ 6.7	14.5	0.0	- 2.4
Respect for legality	9	9.7	1.5	36.4	+26.7	14.5	0.0	- 9.7
Patriotic	4	17.1	5.5	18.2	+ 1.1	10	5.3	-11.8
Religious	20	0.0	17	0.0	0.0	14.5	0.0	0.0
Community	14.5	4.9	10.5	9.1	+ 4.2	10	5.3	.4

TABLE 31

CLASS DIFFERENCES IN VALUE CHOICES; POLISH AND CZECHOSLAVAK LOWER CLASS FILM CHARACTERS  
(IN ORDER OF U.S. RANKINGS)

Goals and Values Sought by Characters	POLAND					CZECHOSLOVAKIA				
	Rank	All (71) %	Rank	Lower (8) %	Diff.	Rank	All (74) %	Rank	Lower (11) %	Diff.
Sexual and amorous goals	1	33.4	3.5	25.0	- 8.4	10	45.9	12.5	45.5	- .4
Friendship, affection	9.5	7.6	8	12.5	+ 4.9	2	82.5	3.5	90.9	+ 8.4
Family	5.5	12.1	8	12.5	+ .4	9	48.7	6.5	81.8	+33.1
Honor, pride, self-respect	16	4.9	15.5	0.0	- 4.9	3	82.4	3.5	90.9	+ 8.5
Honesty, charity, altruism	2	22.7	1	37.5	+14.8	1	85.1	1	100.0	+14.9
Money, material goods	14	6.0	8	12.5	+ 6.5	12	23.0	12.5	45.5	+22.5
Self-preservation	7	10.6	15.5	0.0	-10.6	16	10.8	16	9.1	- 1.7
Ambition, will for power	14	6.0	8	12.5	+ 6.5	6	75.6	8.5	72.7	- 2.9
Vengeance	18	3.0	15.5	0.0	- 3.0	14	16.2	10.5	54.5	+38.3
Artistic	8	9.1	3.5	25.0	+15.9	17	8.1	18.5	0.0	- 8.1
Evil goals	20	1.5	15.5	0.0	- 1.5	19	5.4	18.5	0.0	- 5.4
Independence	5.5	12.1	15.5	0.0	-12.1	5	79.7	3.5	90.9	+11.2
Political or social	11.5	7.5	15.5	0.0	- 7.5	8	51.6	8.5	72.7	+21.1
Comfort, well-being	9.5	7.6	15.5	0.0	- 7.6	18	8.0	18.5	0.0	- 8.0
Glory, fame, prestige	4	13.6	3.5	25.0	+11.4	11	28.4	15	18.2	-10.2
Scientific	18	3.0	15.5	0.0	- 3.0	13	19.0	3.5	18.2	- .8
Respect for legality	11.5	7.5	8	12.5	+ 5.0	7	71.6	14	27.3	-44.3
Patriotic	3	19.7	3.5	25.0	+ 5.3	15	14.9	10.5	54.5	+39.6
Religious	18	3.0	15.5	0.0	- 3.0	20	0.0	18.5	0.0	0.0
Community	14	6.0	15.5	0.0	- 6.0	4	81.0	6.5	81.8	+ .8

TABLE 32

RANK ORDER COMPARISONS OF  
"SEXUAL AND AMOROUS GOALS"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	1	1	1	1	1	1
FRANCE	1	1	1	1	1	1
ITALY	1	1	1	1	1	1
YUGOSLAVIA	5	5.5	7	1.5	10	
POLAND	1	1	1			3.5
CZECHOSLOVAKIA	10	10	2			12.5

TABLE 33

RANK ORDER COMPARISONS OF  
"FRIENDSHIP, AFFECTION"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	2	2	2	4	2	2.5
FRANCE	5	4	5	6	9	5
ITALY	11	8.5	15.5	5.5	6	15
YUGOSLAVIA	11.5	12.5	7	17	3.5	
POLAND	9.5	9.5	11			8
CZECHOSLOVAKIA	2	1	7			3.5

TABLE 34  
RANK ORDER COMPARISONS OF  
"FAMILY"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	3	5	2	2	4.5	6
FRANCE	3	3	4	2	2	3
ITALY	7	7	6.5	14.5	14.5	5
YUGOSLAVIA	17.5	17	15.5	10.5	14.5	
POLAND	5.5	4.5	11			8
CZECHOSLOVAKIA	9	9	9			6.5

TABLE 35  
RANK ORDER COMPARISONS OF  
"HONOR, PRIDE, SELF-RESPECT"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	4	6	3	4	3	6
FRANCE	2	2	3	4.5	3	2
ITALY	19	18.5	15.5	14.5	14.5	15
YUGOSLAVIA	14.5	12.5	15.5	10.5	14.5	
POLAND	16	12.5	17.5			15.5
CZECHOSLOVAKIA	3	3	4.5			3.5

TABLE 36

RANK ORDER COMPARISONS OF  
"HONESTY, CHARITY, ALTRUISM"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	5	3.5	5	4	6	4
FRANCE	9.5	10.5	8.5	13.5	17	6
ITALY	2	2	3	5.5	14.5	3
YUGOSLAVIA	2.5	2.5	7	5.5	2	
POLAND	2	3	2			1
CZECHOSLOVAKIA	1	2	1			1

TABLE 37

RANK ORDER COMPARISONS OF  
"MONEY MATERIAL GOODS"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	6	3.5	5	6	4.5	2.5
FRANCE	6	7	8.5	3	13.5	12
ITALY	3	3	3	2	2	2
YUGOSLAVIA	7.5	12.5	2	5.5	13.5	
POLAND	14	15.5	11			8
CZECHOSLOVAKIA	12	12	13.5			12.5

TABLE 38

RANK ORDER COMPARISONS OF  
"SELF PRESERVATION"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	7	7	7	9.5	7	9
FRANCE	12	12	12	10	5.5	12
ITALY	8.5	11	6.5	5.5	3	15
YUGOSLAVIA	6	7	3	17	6	
POLAND	7	9.5	3.5			15.5
CZECHOSLOVAKIA	16	16	18.5			16

TABLE 39

RANK ORDER COMPARISONS OF  
"AMBITION WILL FOR POWER"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	8	8.5	11.5	15	8	14.5
FRANCE	9.5	10.5	8.5	7.5	9	14.5
ITALY	19	18.5	15.5	14.5	14.5	15
YUGOSLAVIA	11.5	12.5	7	10.5	10	
POLAND	14	12.5	11			8
CZECHOSLOVAKIA	6	6	8			8.5

TABLE 40  
RANK ORDER COMPARISONS OF  
"VENGEANCE"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	9	8.5	17	7.5	10	14.5
FRANCE	8	8.5	7	11	17	8
ITALY	4.5	4.5	6.5	5.5	6	8
YUGOSLAVIA	11.5	8.5	15.5	17	14.5	
POLAND	18	17	17.5			15.5
CZECHOSLOVAKIA	14	13	18.5			10.5

TABLE 41  
RANK ORDER COMPARISONS OF  
"ARTISTIC"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	10	11	9.5	7.5	10.5	14.5
FRANCE	14	14	18.5	13.5	13.5	9.5
ITALY	19	18.5	15.5	14.5	14.5	15
YUGOSLAVIA	17.5	19.5	7	17	10	
POLAND	8	7.5	11			3.5
CZECHOSLOVAKIA	17	18.5	13.5			18.5

TABLE 42  
RANK ORDER COMPARISONS OF  
"EVIL GOALS"

	All	Males	females	Upper class	Middle class	Lower class
U.S.	11	10	17	15	10.5	9
FRANCE	15.5	16.5	14.5	15	19.5	17
ITALY	15.5	18.5	6.5	5.5	14.5	15
YUGOSLAVIA	17.5	17	15.5	17	14.5	
POLAND	20	19	17.5			15.5
CZECHOSLOVAKIA	19	18.5	18.5			18.5

TABLE 43  
RANK ORDER COMPARISONS OF  
"INDEPENDENCE"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	12	14.5	9.5	12.5	18	9
FRANCE	4	5.5	4	4.5	4	7
ITALY	11	11	15.5	14.5	6	8
YUGOSLAVIA	7.5	5.5	15.5	17	14.5	
POLAND	5.5	4.5	11			15.5
CZECHOSLOVAKIA	5	5	4.5			3.5

TABLE 44

RANK ORDER COMPARISONS OF  
"POLITICAL OR SOCIAL"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	13	14.5	11.5	9.5	18	14.5
FRANCE	17.5	18	16.5	12	17	17
ITALY	6	6	6.5	14.5	14.5	8
YUGOSLAVIA	2.5	1	15.5	5.5	6	
POLAND	11.5	15.5	11			15.5
CZECHOSLOVAKIA	8	8	10			8.5

TABLE 45

RANK ORDER COMPARISONS OF  
"COMFORT WELL-BEING"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	14	14.5	13	11	9	6
FRANCE	7	5.5	10	7.5	9	4
ITALY	8.5	8.5	10	5.5	14.5	5
YUGOSLAVIA	1	4	1	3	1	
POLAND	9.5	12.5	5			15.5
CZECHOSLOVAKIA	18	17	16			18.5

TABLE 46

RANK ORDER COMPARISONS OF  
"GLORY FAME PRESTIGE"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	15.5	18	8	15	13.5	14.5
FRANCE	11	8.5	12	9	13.5	12
ITALY	15.5	15	15.5	14.5	14.5	15
YUGOSLAVIA	11.5	12.5	7	10.5	6	
POLAND	4	6	3.5			3.5
CZECHOSLOVAKIA	11	11	13.5			15

TABLE 47

RANK ORDER COMPARISONS OF  
"SCIENTIFIC"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	15.5	12	17	18	13.5	19.5
FRANCE	19	19	18.5	18.5	13.5	19.5
ITALY	15.5	15	15.5	14.5	6	15
YUGOSLAVIA	17.5	17	15.5	10.5	14.5	
POLAND	18	19	6.5			15.5
CZECHOSLOVAKIA	13	14	11			3.5

TABLE 48  
RANK ORDER COMPARISONS OF  
"RESPECT FOR LEGALITY"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	17	14.5	17	17	13.5	14.5
FRANCE	17.5	15	20	18.5	9	17
ITALY	13	13	15.5	14.5	14.5	5
YUGOSLAVIA	9	8.5	7	1.5	14.5	
POLAND	11.5	7.5	17.5			8
CZECHOSLOVAKIA	7	7	6			14

TABLE 49  
RANK ORDER COMPARISONS OF  
"PATRIOTIC"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	18	17	17	12.5	13.5	14.5
FRANCE	15.5	16.5	14.5	16	9	19.5
ITALY	4.5	4.5	6.5	14.5	14.5	15
YUGOSLAVIA	4	2.5	15.5	5.5	10	
POLAND	3	2	17.5			3.5
CZECHOSLOVAKIA	15	15	13.5			10.5

TABLE 50  
RANK ORDER COMPARISONS OF  
"RELIGIONS"

	All	Males	Females	Upper class	Middle class	Lower class
U.S.	19	19	14	20	18	14.5
FRANCE	20	20	16.5	20	19.5	14.5
ITALY	11	11	15.5	14.5	14.5	15
YUGOSLAVIA	20	19.5	15.5	17	14.5	
POLAND	18	19	6.5			15.5
CZECHOSLOVAKIA	20	20	18.5			18.5

TABLE 51  
RANK ORDER COMPARISONS OF  
"COMMUNITY"

	All	Males	Females	Upper class	Middle class	Lower class
U.A.	20	20	20	19	18	19.5
FRANCE	13	13	12	17	5.5	9.5
ITALY	15.5	15	15.5	14.5	6	15
YUGOSLAVIA	14.5	12.5	15.5	10.5	10	
POLAND	14	12.5	17.5			15.5
CZECHOSLOVAKIA	4	4	3			6.5

TABLE 52

## LOVE AND SEX

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Percent of films portray:						
Love leading to marriage	48.0	50.6	66.7	22.8	18.2	35.5
Love between a married and a single person	13.0	30.1	23.3	4.8	2.3	12.1
Love of married couple	32.0	43.4	11.7	9.5	4.5	33.3
Transfer of love from one to another	7.0	43.4	11.7	9.5	11.4	3.0
An important theme in the film is:						
Winning the love of another	53.0	49.4	18.3	No data	22.7	39.4
Jealousy, infidelity	15.0	27.7	8.3	4.8	11.4	6.0
Adultery	12.0	24.1	3.3	--	2.3	9.1
Breakup, end of love	11.0	20.5	5.0	--	9.1	--
Sex without love	24.0	48.2	20.0	9.5	6.8	3.0
Percent of characters:						
Play romantic or amorous roles	63.8	81.3	75.3	48.7	56.0	45.9
Strive for sexual or amorous goals	59.4	72.0	58.9	14.7	33.4	45.9
Oppose sexual or amorous goals	2.0	8.3	1.4	12.2	4.5	9.5
Achieve sexual or amorous goals	45.4	32.8	50.7	2.4	15.1	44.6
Succeed in love	53.6	29.4	19.1	2.4	13.6	30.0
Cannot overcome obstacles	9.2	13.7	2.7	9.8	13.6	8.1
Sacrifices love to principles or duty	2.4	3.4	2.7	4.9	6.0	4.0
Fails for other reasons	3.9	17.2	8.2	12.2	22.7	1.4
Redeemed by love	10.6	6.9	4.1	2.4	3.0	9.5
Hurt or destroyed by love	2.9	8.8	1.4	2.4	13.6	--

TABLE 53

## FAMILY, FRIENDSHIP

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Percent of characters Shown in a family environment	36.7	45.6	24.7	19.5	25.7	52.7
Relations with family are good	9.7	11.3	20.5	12.2	19.7	18.9
poor	4.8	6.9	8.2	--	7.6	8.1
Relations with spouse are good	16.9	13.2	8.2	2.4	4.5	16.2
poor	5.3	10.8	6.8	2.4	7.6	8.1
Conflicts in the family exist because of values	17.4	13.2	8.2	4.9	4.5	25.7
money	11.1	4.3	9.6	7.3	7.6	2.7
personality	9.2	12.3	9.6	2.4	3.0	10.8
jealousy	8.2	22.5	5.8	2.4	6.0	8.1
Conflicts lead to separation	15.0	22.0	5.8	9.8	6.0	4.0
Seek family values	26.1	21.6	9.6	17.5	12.1	48.7
Achieve family values	25.6	16.7	6.8	2.4	4.5	48.1
Seek friendship	33.8	16.2	4.1	7.3	7.6	82.5
Achieve friendship	30.4	9.3	--	2.4	3.0	80.8

TABLE 54

## SOME POLITICAL AND SOCIAL CHARACTERISTICS OF FILMS AND CHARACTERS

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Political theme is important (% of films)	6.0	6.0	3.3	14.3	18.2	21.2
Percent of characters:						
Political matters are of some importance to the character, but he does not participate in political organization	1.9	3.4	2.7	4.9	15.1	32.4
Active in political organization as member or leader	3.9	4.4	13.7	17.0	7.5	21.6
Struggles to have certain fundamental human rights recognized	3.9	1.0	4.1	2.4	16.7	9.5
Struggles against corruption or intrigue	1.9	1.5	1.4	--	7.6	--
Moved by suffering and misfortune of others	39.6	40.2	41.1	12.2	22.7	47.3
Intervenes to alleviate the suffering and misfortune of others	41.1	30.9	31.5	26.8	27.3	48.6
Evolution of the character toward compassion, sensitivity	6.8	9.3	2.7	2.4	18.2	21.6
Political and social values (% of characters):						
Constantly sought by the character during the film	6.8	3.9	6.8	19.5	6.0	30.0
Become sought by the character during the film	1.0	--	4.1	--	1.5	21.6
Character achieves his aims in relation to value	4.8	1.5	9.6	9.8	4.5	51.3

TABLE 55

## PATRIOTISM, NATIONALISM, ATTACHMENT TO LOCALITY

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Patriotic theme is important (% of films)	5.0	10.8	3.3	9.5	22.7	12.1
Patriotic values (% of characters):						
Constantly sought by the character	4.8	4.9	12.3	17.1	12.1	8.1
Become sought by the character	1.0	--	--	--	7.6	6.8
Opposed by the character	.5	4.5	--	2.4	3.0	2.7
Character achieves his aims in relation to value	5.3	2.0	9.6	12.2	6.0	17.6
Character displays fervent nationalism	2.4	4.9	15.1	9.8	18.2	2.7
Character displays enlightened (broad) nationalism	.5	2.5	5.8	2.4	6.0	6.8
Character is attached to home community, native town	1.0	2.9	4.1	4.9	3.0	6.8
Character loves place of birth, former residence	4.3	11.3	--	14.6	10.6	31.1

TABLE 56

## JUSTICE, LEGALITY, PREJUDICE

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Percent of films:						
Clearly defend an ideal of justice	27.0	32.5	21.7	19.0	31.8	93.9
Show justice requiring victory of a nation or party	5.0	9.6	11.7	23.8	20.4	21.2
Show all main characters deserving their fate	65.0	41.0	23.3	47.6	18.2	57.6
Show some fare better than they deserve	1.0	4.8	5.0	4.8	4.5	--
Show some fare worse than they deserve	2.0	20.5	18.3	28.6	38.6	15.1
The fate of certain main characters is not enviable but it is set off by grandeur or moral nobility	11.0	13.2	23.3	19.0	13.6	21.2
The fate of certain main characters is not enviable and it is not set off by grandeur, moral nobility	24.0	16.9	6.7	--	11.4	3.0
Tolerance, intolerance important themes in film	3.0	6.0	--	14.3	18.2	3.0
Percent of characters:						
Motivated by an ideal of justice	13.5	17.1	32.9	12.2	22.7	62.2
Take the law into own hands	6.3	2.0	--	--	--	1.4
Revolutionary or resister	1.9	2.5	5.8	12.2	9.1	9.5
Habitual or professional law-breaker	12.1	13.7	11.0	4.9	6.0	4.0
Victim of prejudice, discrimination	4.3	4.9	4.1	9.7	16.6	6.7
Legality is a value constantly sought by character	5.8	2.9	1.4	7.3	6.0	52.7
Becomes sought during film	.5	1.0	1.4	2.4	1.5	18.9
Opposed by character	17.4	22.5	5.5	7.3	No data	16.2

TABLE 57

## VIOLENCE

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Percent of films:						
Violence is essential to plot but exceptional	10.0	14.5	15.0	9.5	15.9	18.2
Violence is essential, frequent, in great length	36.0	33.7	28.3	33.3	40.9	9.1
Violence plays a secondary role in the film	28.0	18.1	31.7	47.6	20.4	33.3
Torture, rape, massacre, other atrocities shown	17.0	16.9	40.0	28.6	18.2	18.2
Percent of characters:						
Resort to violence						
for defense or protection	16.4	16.7	24.7	12.2	25.7	9.5
for illegal, immoral ends	13.5	12.3	17.8	7.3	9.1	4.0
for sanctioned, legal ends	18.4	12.7	38.3	17.1	13.6	6.8
Commits minor crime	7.7	20.1	27.4	9.7	13.5	9.4
Commit murder	10.6	14.7	13.7	14.6	3.0	2.7
Punished by law	3.9	9.8	13.7	7.3	9.1	2.7
Punished by consequences	2.4	10.3	4.1	7.3	3.0	1.4
Punished by remorse	2.4	1.0	--	7.3	9.1	--

TABLE 58

## WAR

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Percent of films:						
Film portrays war						
between large nations	15.0	18.1	3.3	42.9	29.3	9.1
civil war	3.0	1.2	10.0	--	6.8	--
"home front" in war	1.0	4.8	--	9.5	15.9	12.1
postwar problems	2.0	6.0	--	4.8	9.1	6.0
Percent of characters						
In army at time of war	9.2	2.9	11.0	2.4	9.1	5.4
Partisan or irregular	1.0	1.0	8.2	16.6	4.5	--

TABLE 59

## MONEY, MATERIAL VALUES

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%
Important themes (% of films):						
Art of making money, flair for business	2.0	14.5	5.0	4.8	2.3	3.0
Winning or gaining unexpected riches	2.0	3.6	1.7	--	--	--
Bankruptcy, business failure	6.0	1.2	3.3	--	--	--
Fraudulent or under- handed gaining of wealth	16.0	7.2	1.7	4.8	2.3	--
Percent of characters:						
Concerned with money to improve standard of living, escape poverty	6.8	25.9	27.4	9.8	21.2	17.6
Seeks wealth in pursuit of fortune	11.6	15.7	12.3	12.2	10.6	4.0
Uses illegal means to gain money	6.8	13.2	9.6	2.4	1.5	6.8
Uses legal but immoral means to gain money	2.4	4.9	5.8	4.9	--	4.0
Money, material values are constantly sought by character in film	16.4	12.3	17.8	9.8	3.0	10.8
Become sought during film	5.8	1.5	1.4	2.4	3.0	12.2
Opposed by character in film	2.0	9.9	1.4	4.8	1.5	9.0
Character gains these values	12.6	3.4	5.8	4.9	3.0	14.9
Character fails to gain these values	5.3	7.4	9.6	2.4	3.0	12.2

TABLE 60

## RELIGION

	U.S.A.	FRANCE	ITALY	YUGO- SLAVIA	POLAND	CZECHO- SLOVAKIA
	%	%	%	%	%	%

## Percent of characters:

Portrayed as having  
a religious affiliation:

## Catholic, Greek

orthodox	3.4	12.3	32.9	7.3	16.7	6.8
----------	-----	------	------	-----	------	-----

## Protestant

	3.9	2.0	--	--	--	--
--	-----	-----	----	----	----	----

## Jewish

	1.0	.5	--	7.3	1.5	--
--	-----	----	----	-----	-----	----

## Other, including

ancient	4.9	.5	17.8	--	--	--
---------	-----	----	------	----	----	----

## Religious practice:

## Priest, monk,

## missionary, religious

functionary	.5	1.5	1.4	--	4.5	--
-------------	----	-----	-----	----	-----	----

## Practicing

believer	5.8	8.8	26.0	2.4	9.0	--
----------	-----	-----	------	-----	-----	----

## Openly non or anti-

religious	3.4	3.5	2.8	--	--	--
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**APPENDIX  
FIGURES**

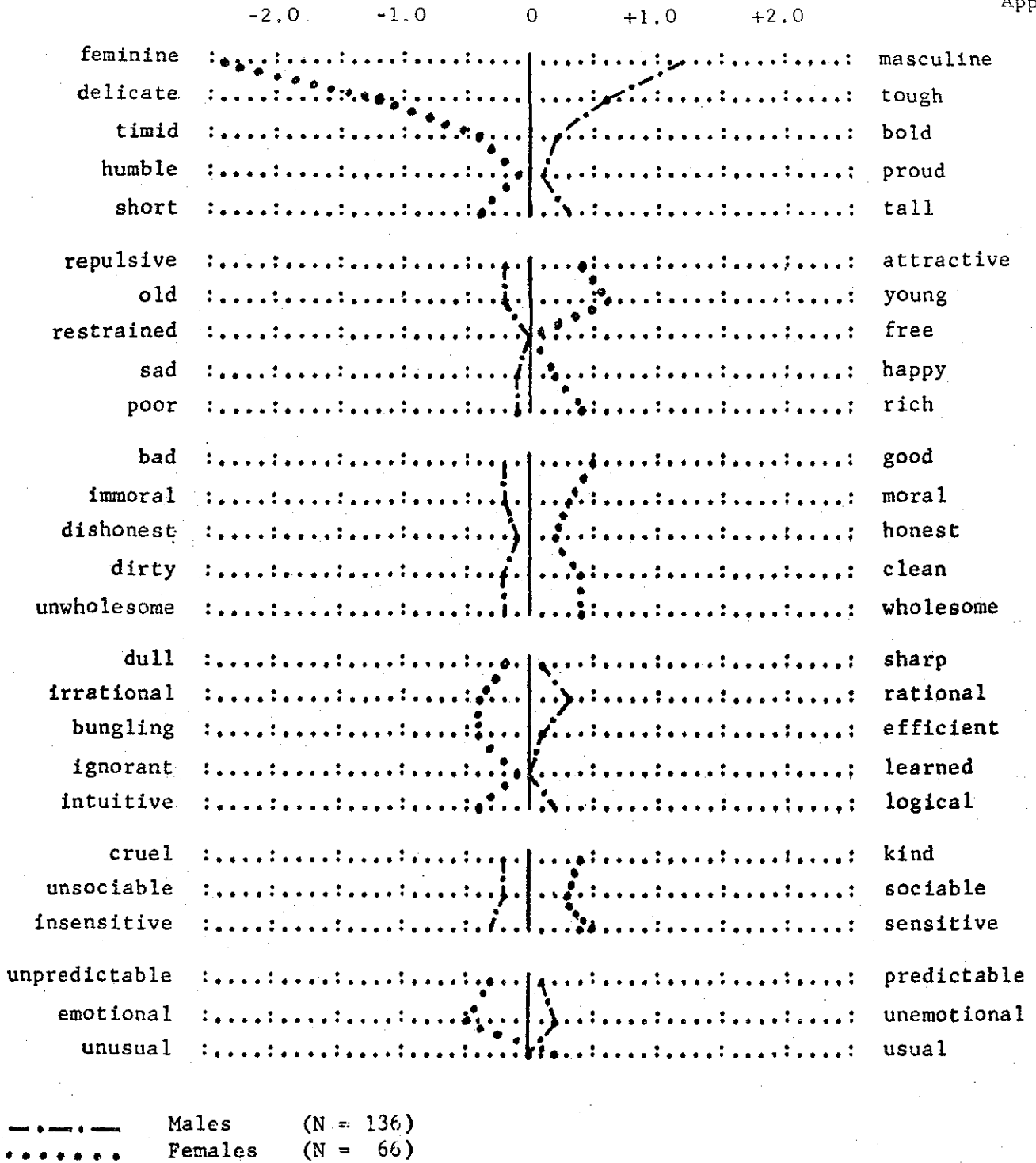


FIGURE 1

DEVIATIONS IN PERSONALITY PROFILES OF U.S. MALE AND FEMALE FILM CHARACTERS FROM MEAN RATINGS FOR ALL U.S. FILM CHARACTERS

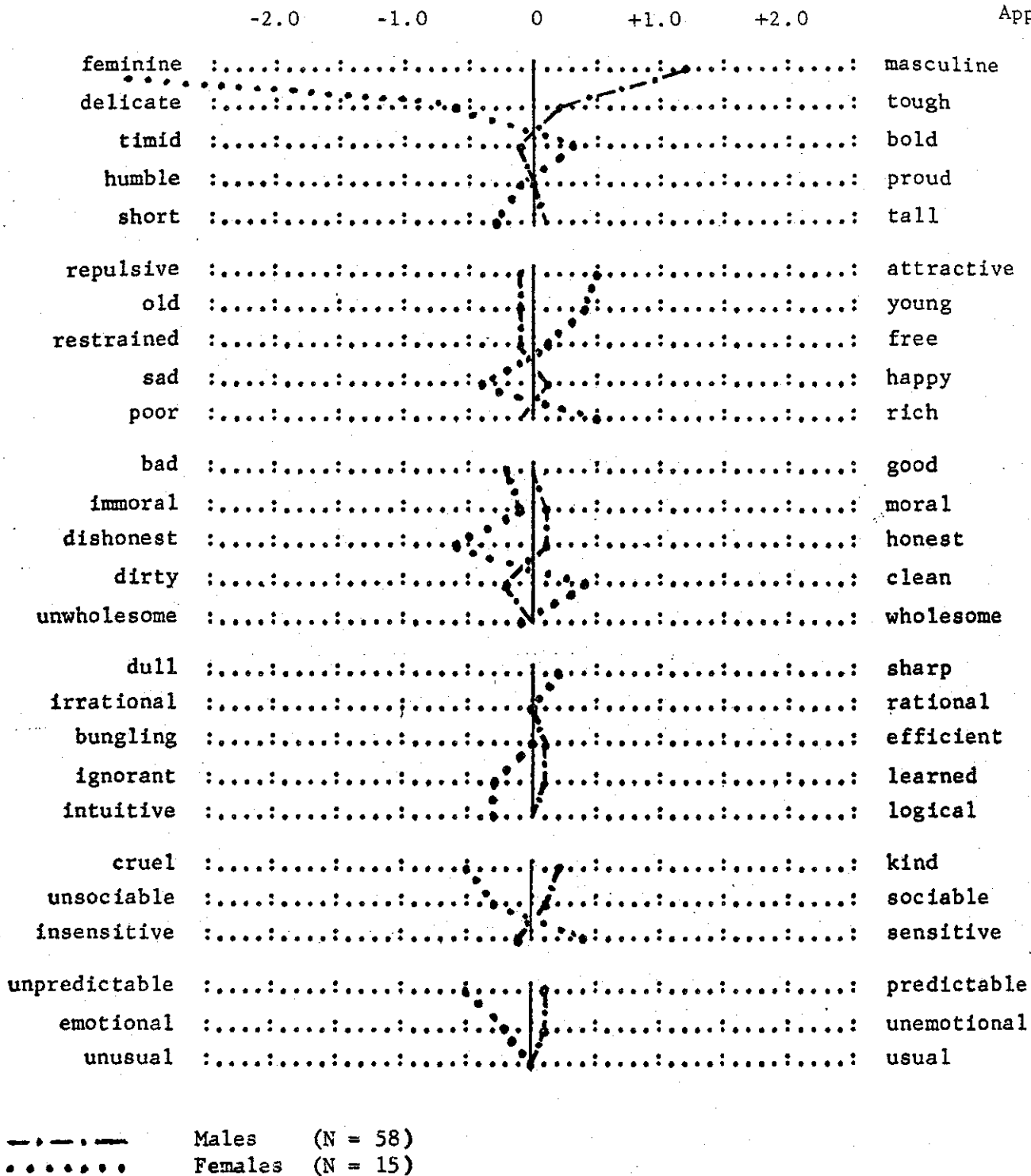


FIGURE 2

DEVIATIONS IN PERSONALITY PROFILES OF ITALIAN MALE AND FEMALE FILM CHARACTERS FROM MEAN RATINGS FOR ALL ITALIAN FILM CHARACTERS

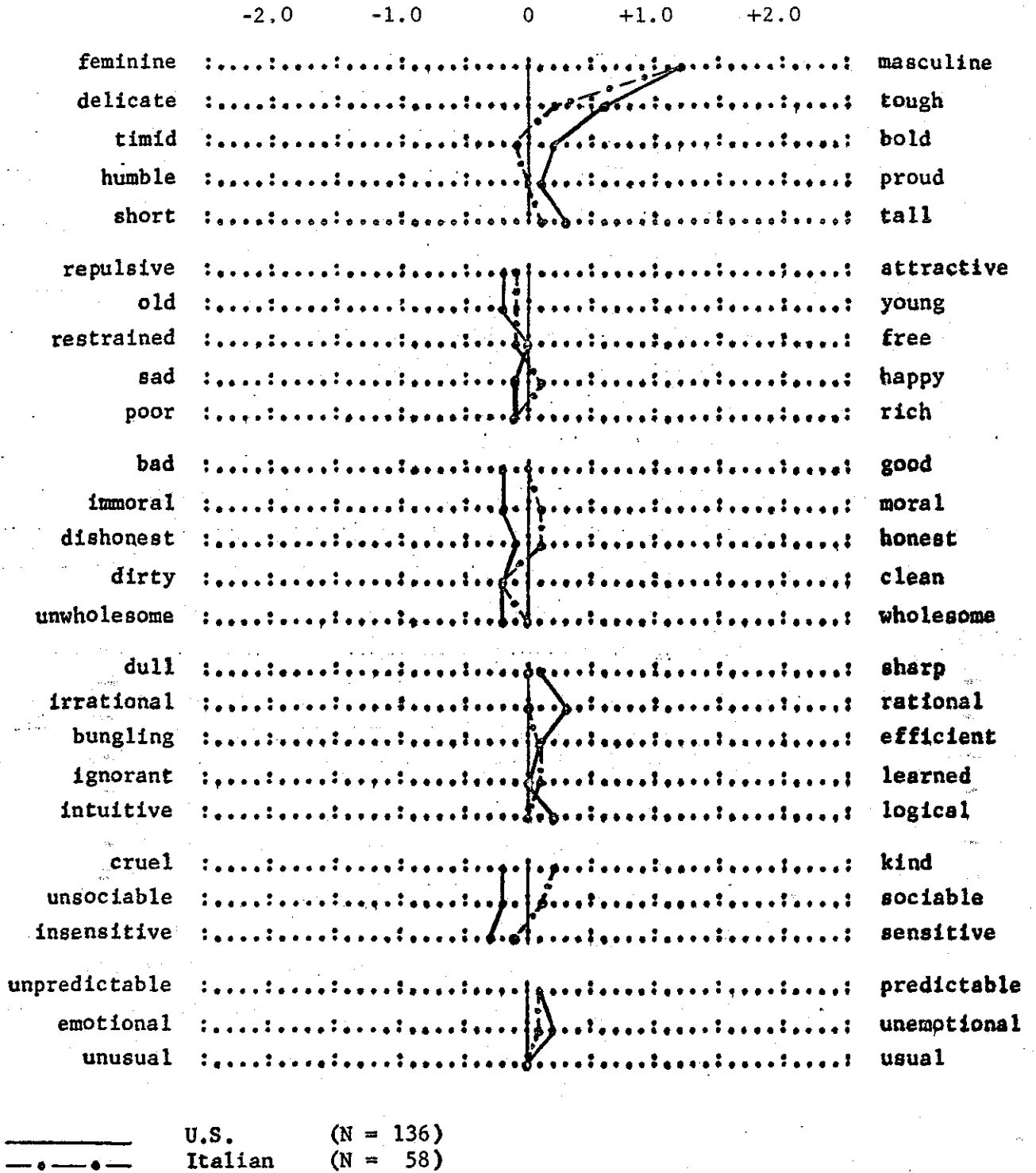


FIGURE 3

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN MALE FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS

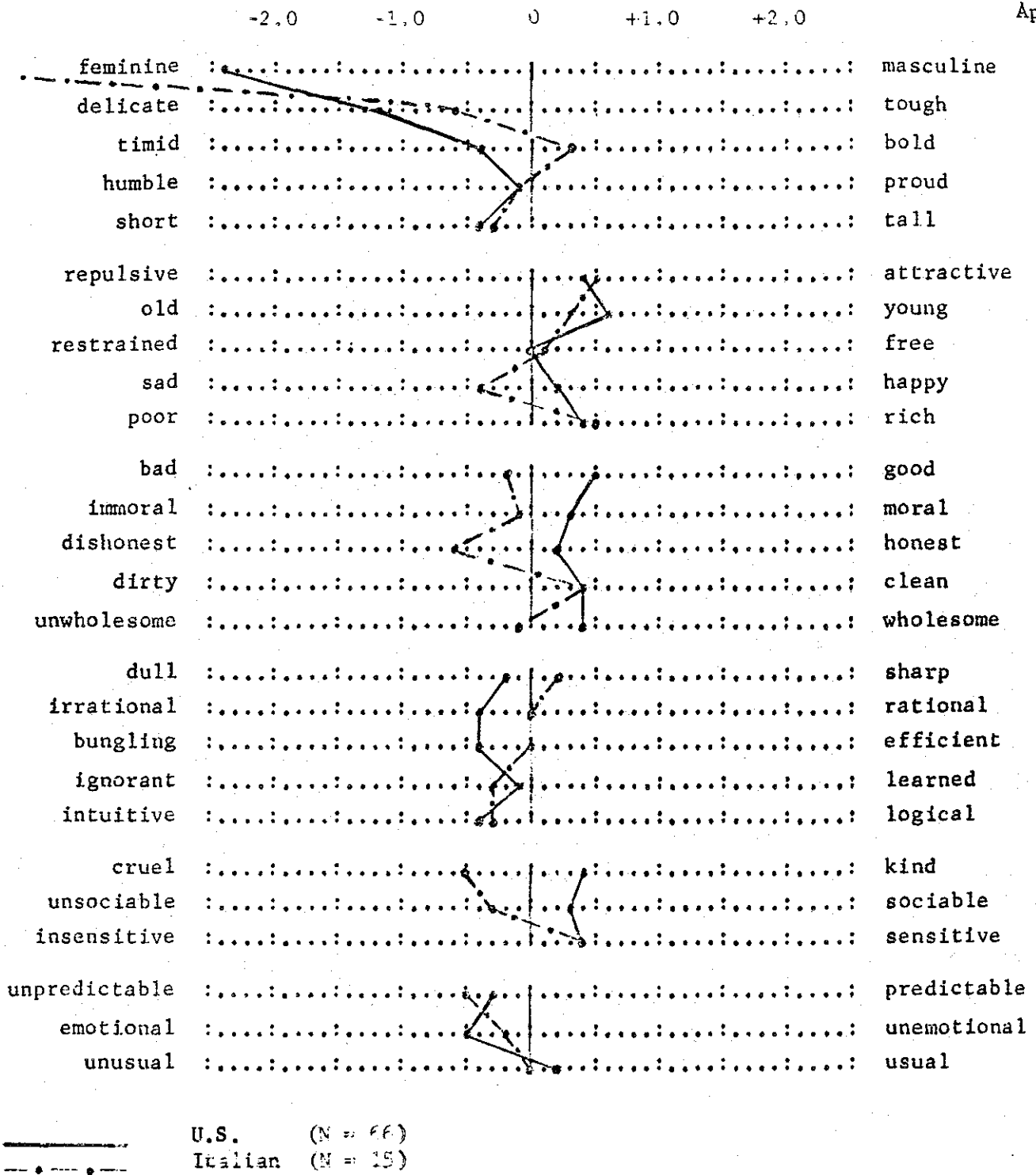


FIGURE 4

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN FEMALE FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS

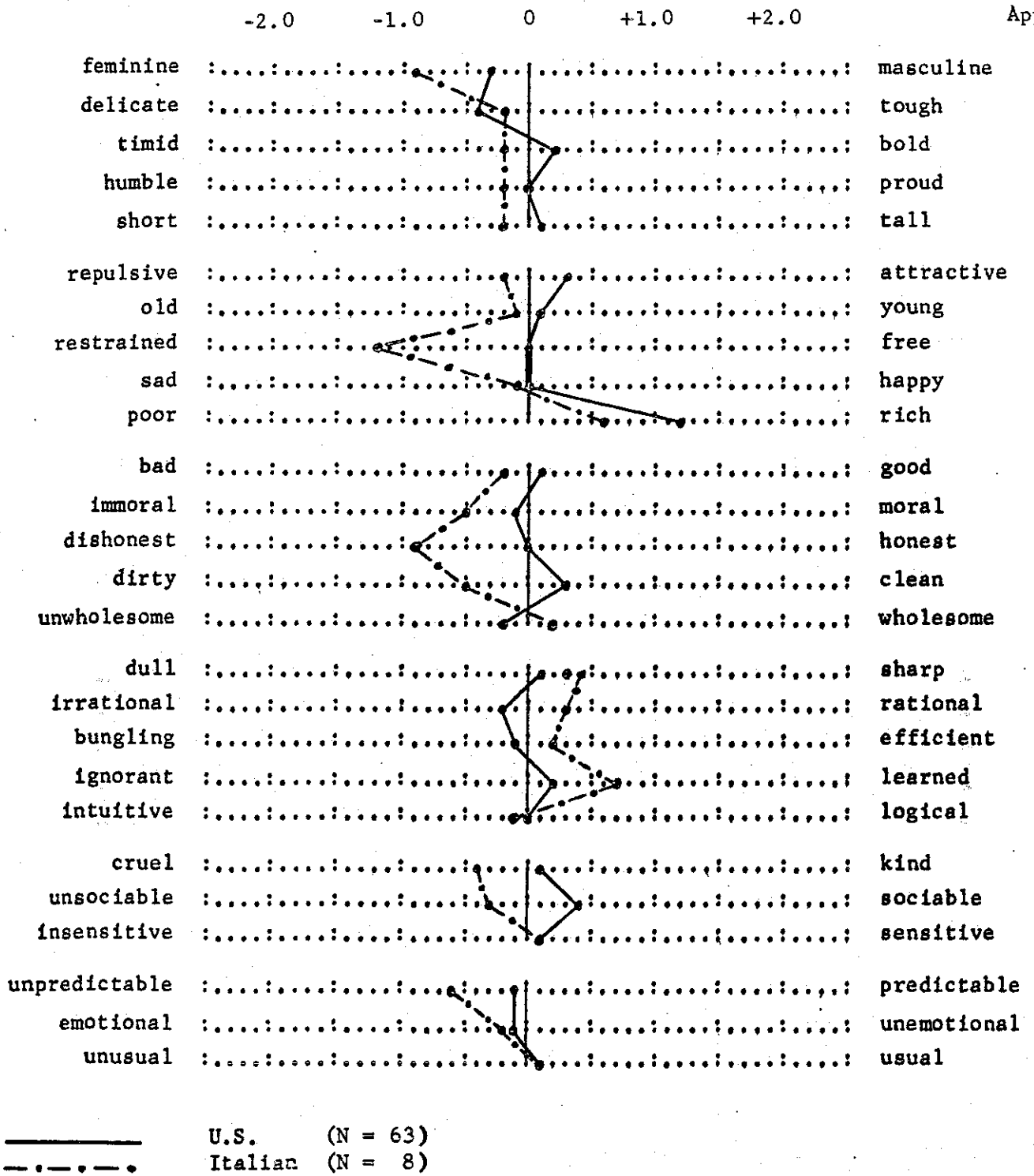


FIGURE 5

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN UPPER CLASS FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS

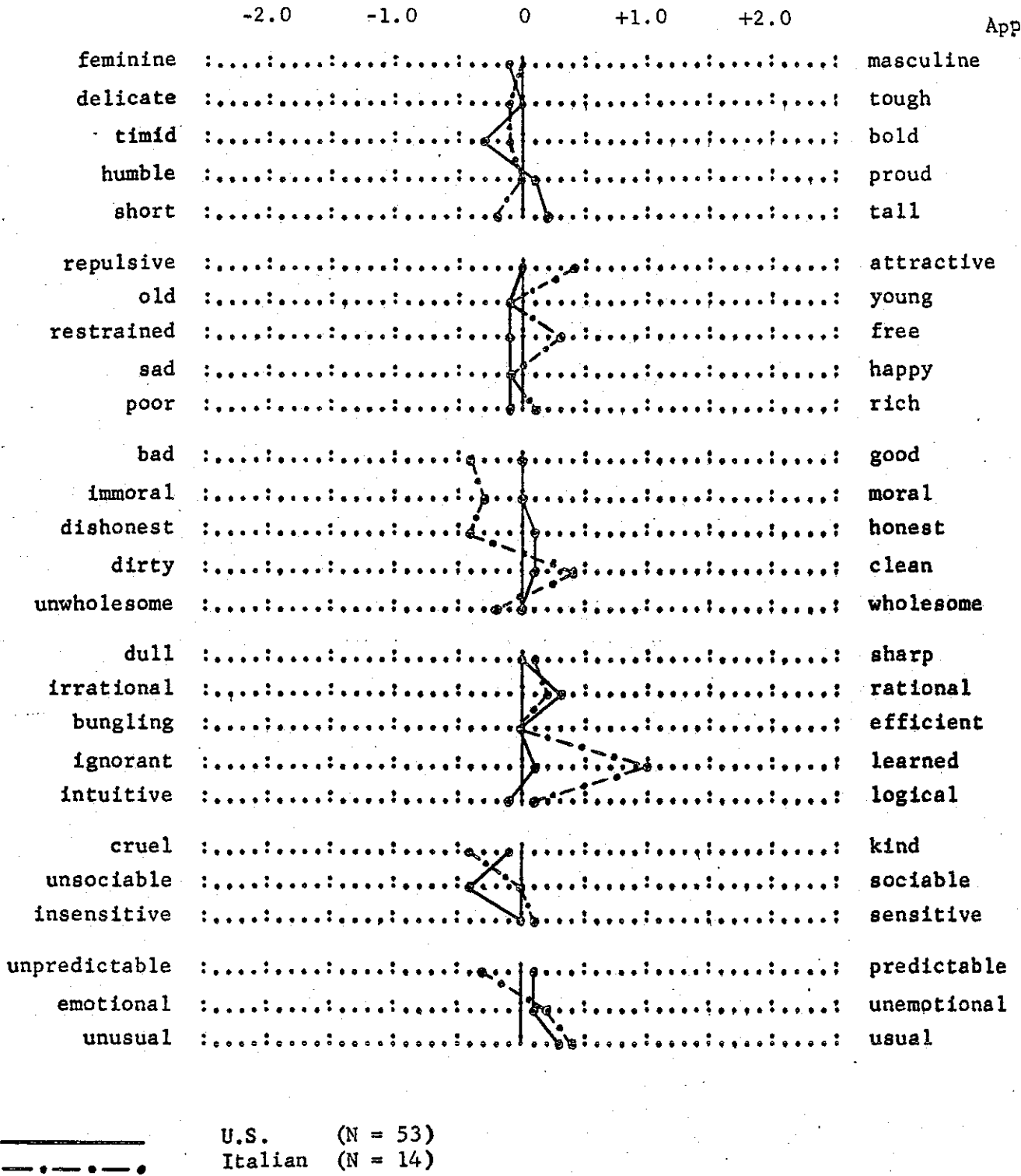


FIGURE 6

DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN MIDDLE CLASS FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS

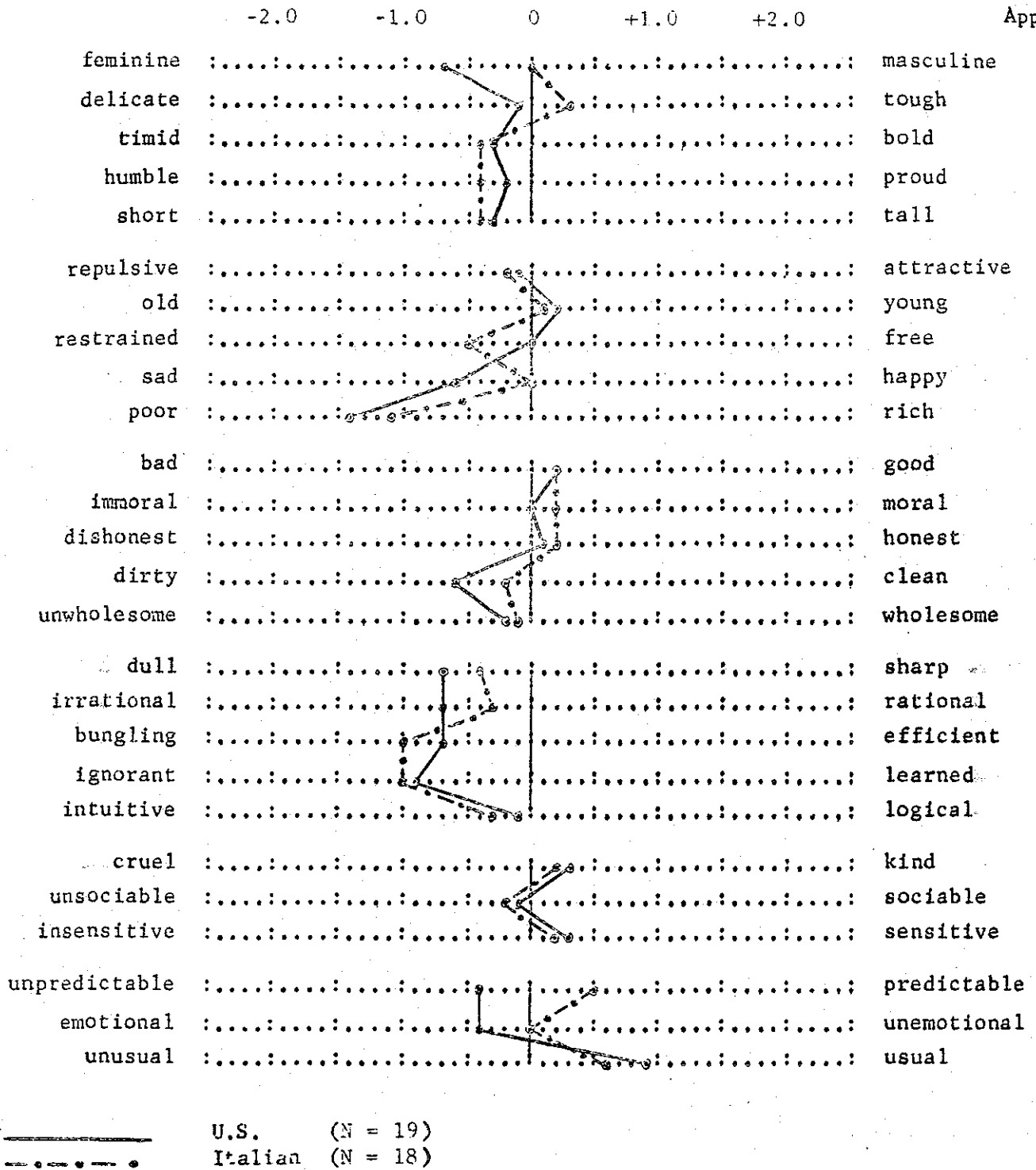
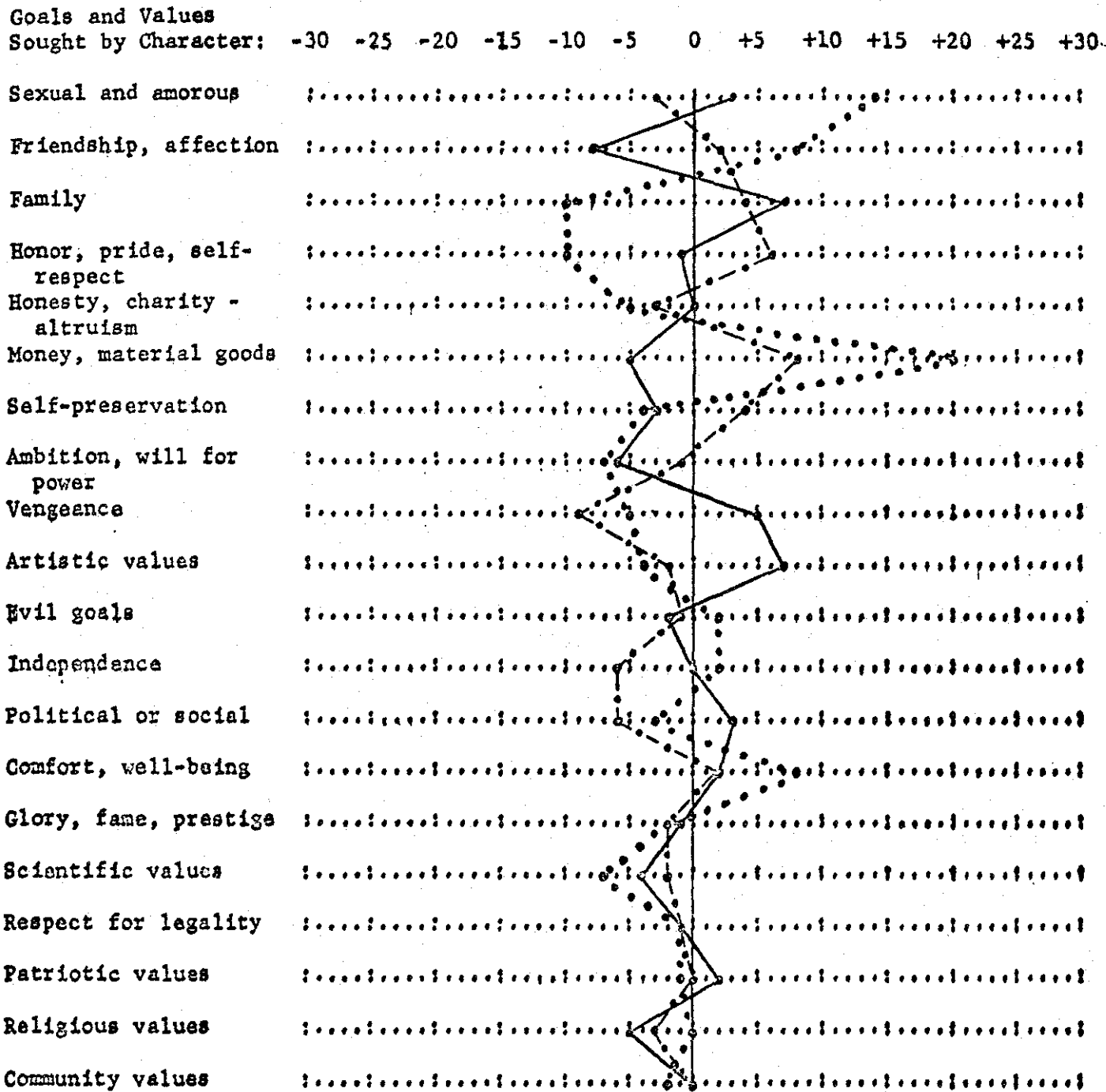


FIGURE 7

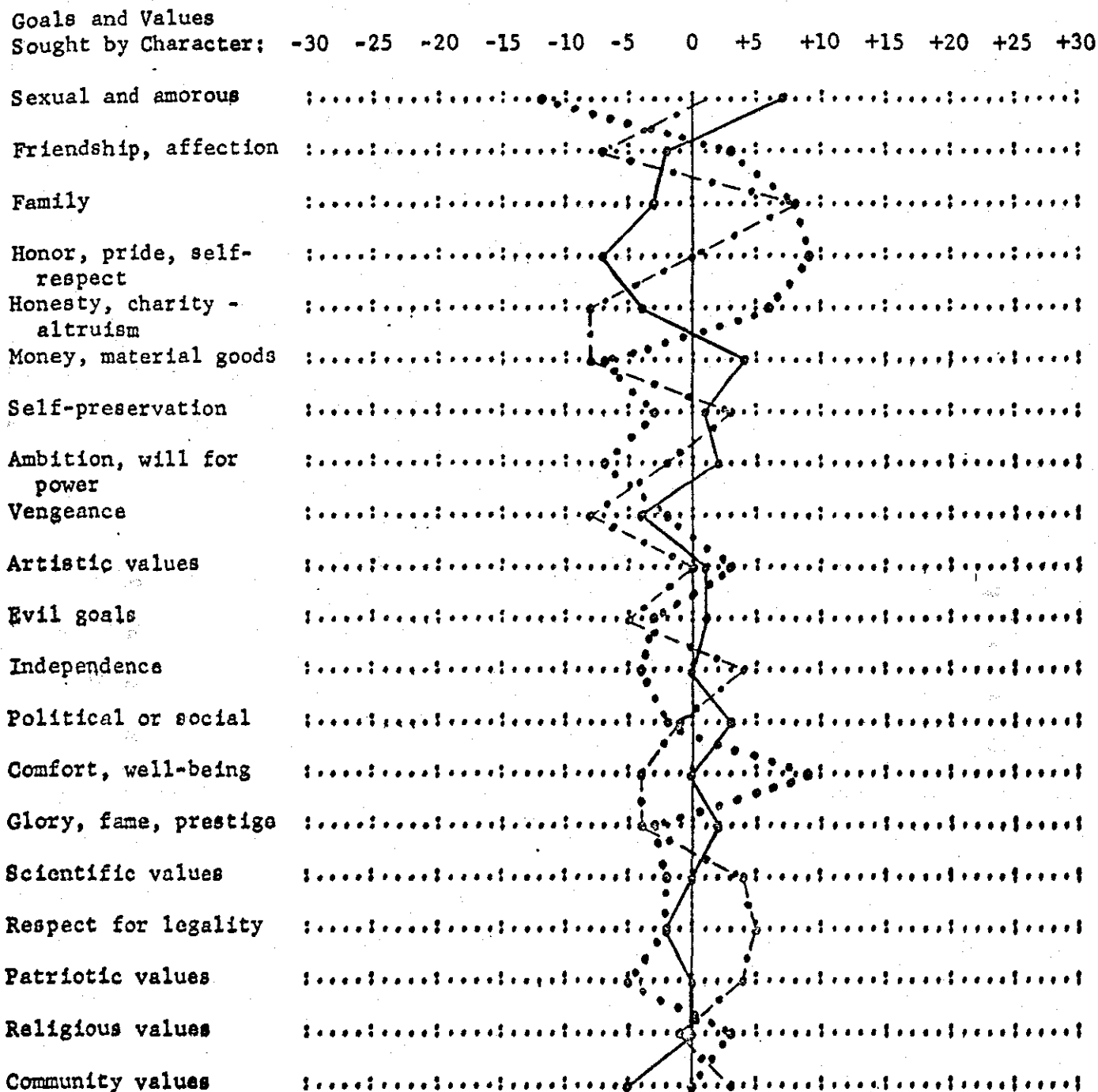
DEVIATIONS IN PERSONALITY PROFILES OF U.S. AND ITALIAN LOWER CLASS FILM CHARACTERS FROM EACH COUNTRY'S OWN MEAN FOR ALL FILM CHARACTERS



\_\_\_\_\_ Upper (N=63)  
 - - - - - Middle (N=53)  
 ..... Lower (N=19)

FIGURE 8

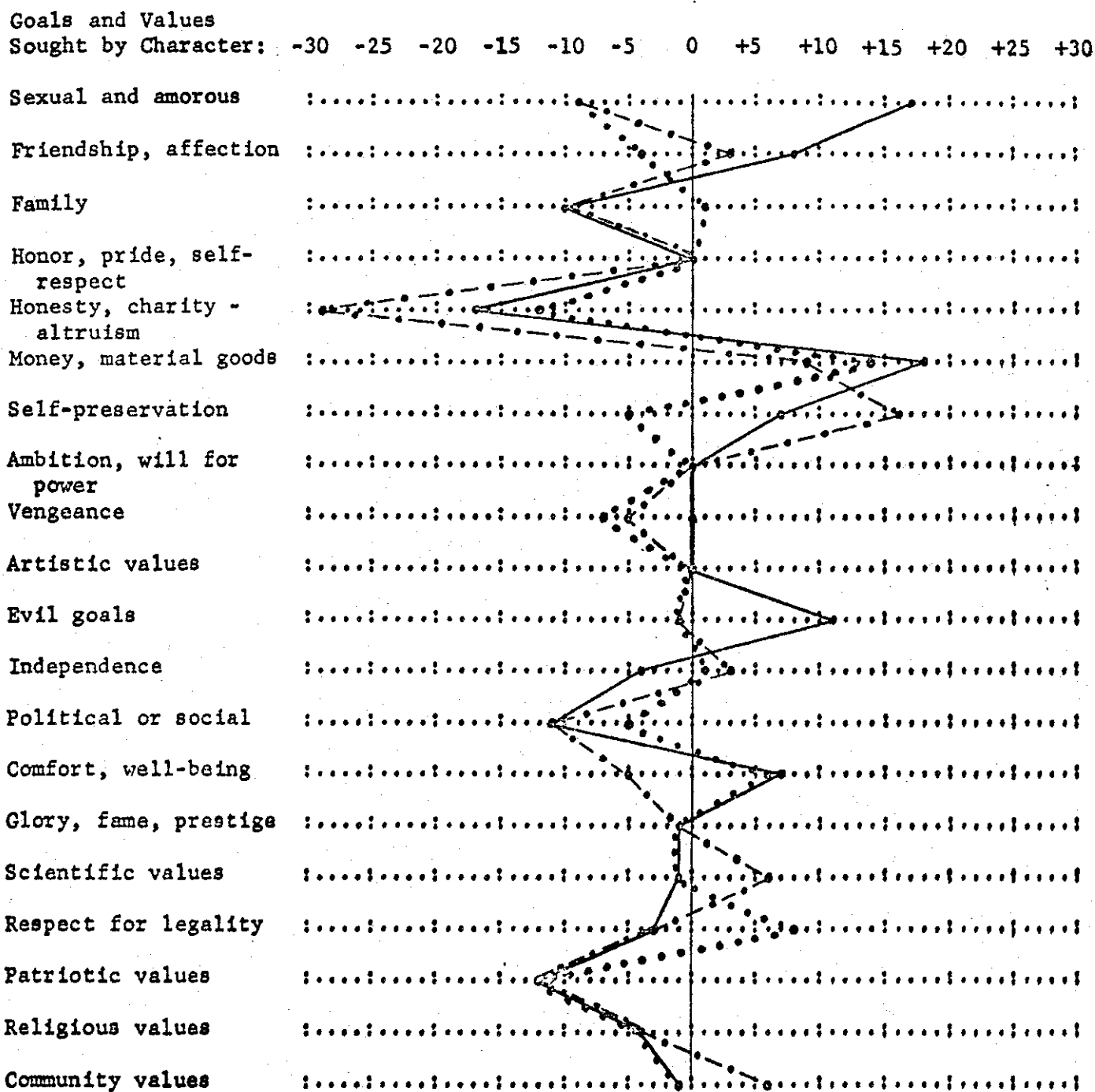
CLASS DIFFERENCES IN VALUE CHOICES OF U.S. FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF UPPER, MIDDLE, AND LOWER CLASS FROM A BASELINE OF ALL CHARACTERS



\_\_\_\_\_ Upper (N=86)  
 - - - - - Middle (N=34)  
 ..... Lower (N=47)

FIGURE 9

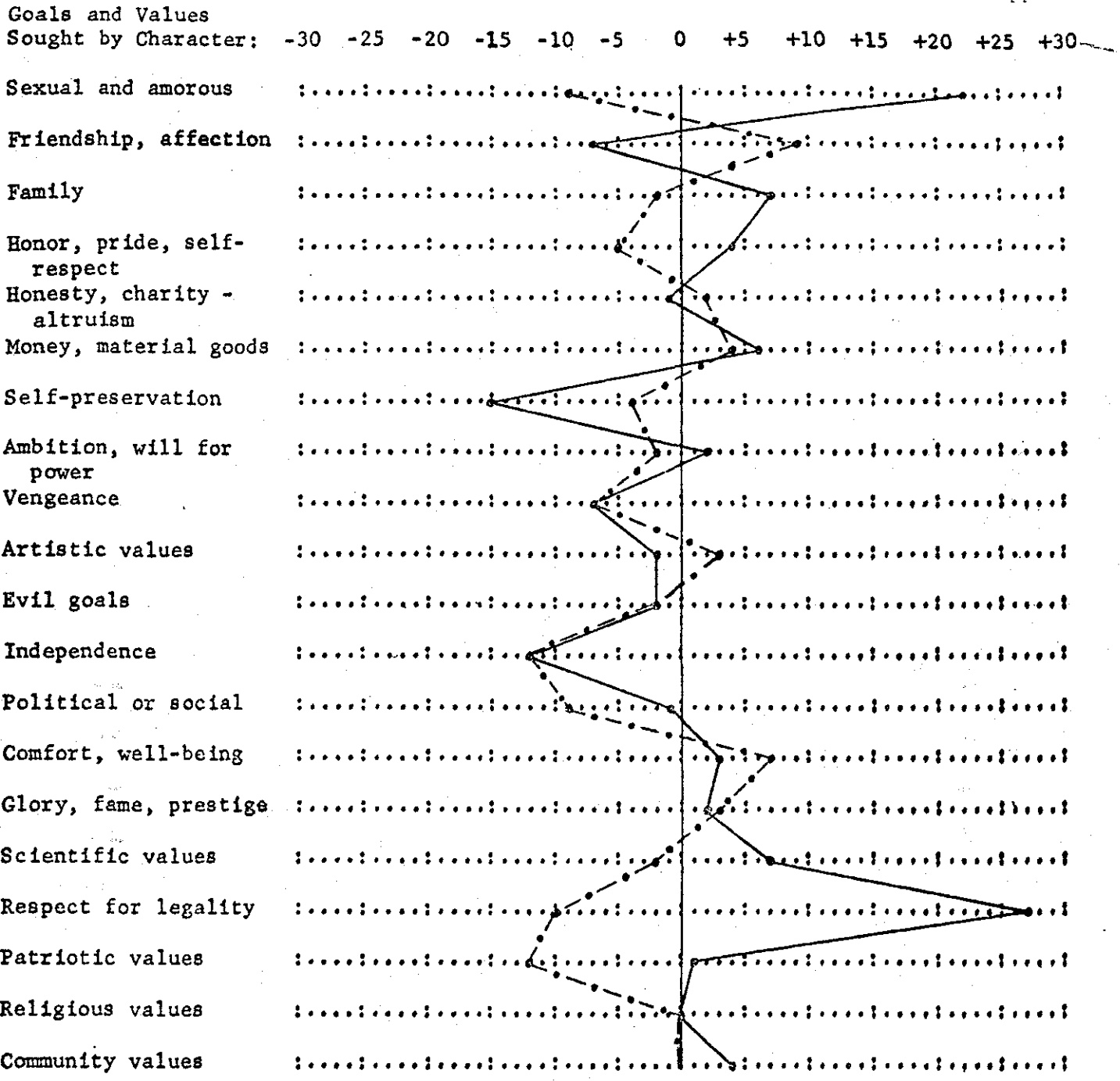
CLASS DIFFERENCES IN VALUE CHOICES OF FRENCH FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF UPPER, MIDDLE, AND LOWER CLASS FROM A BASELINE OF ALL CHARACTERS



\_\_\_\_\_ Upper (N= 8)  
 - - - - - Middle (N=14)  
 . . . . . Lower (N=18)

FIGURE 10

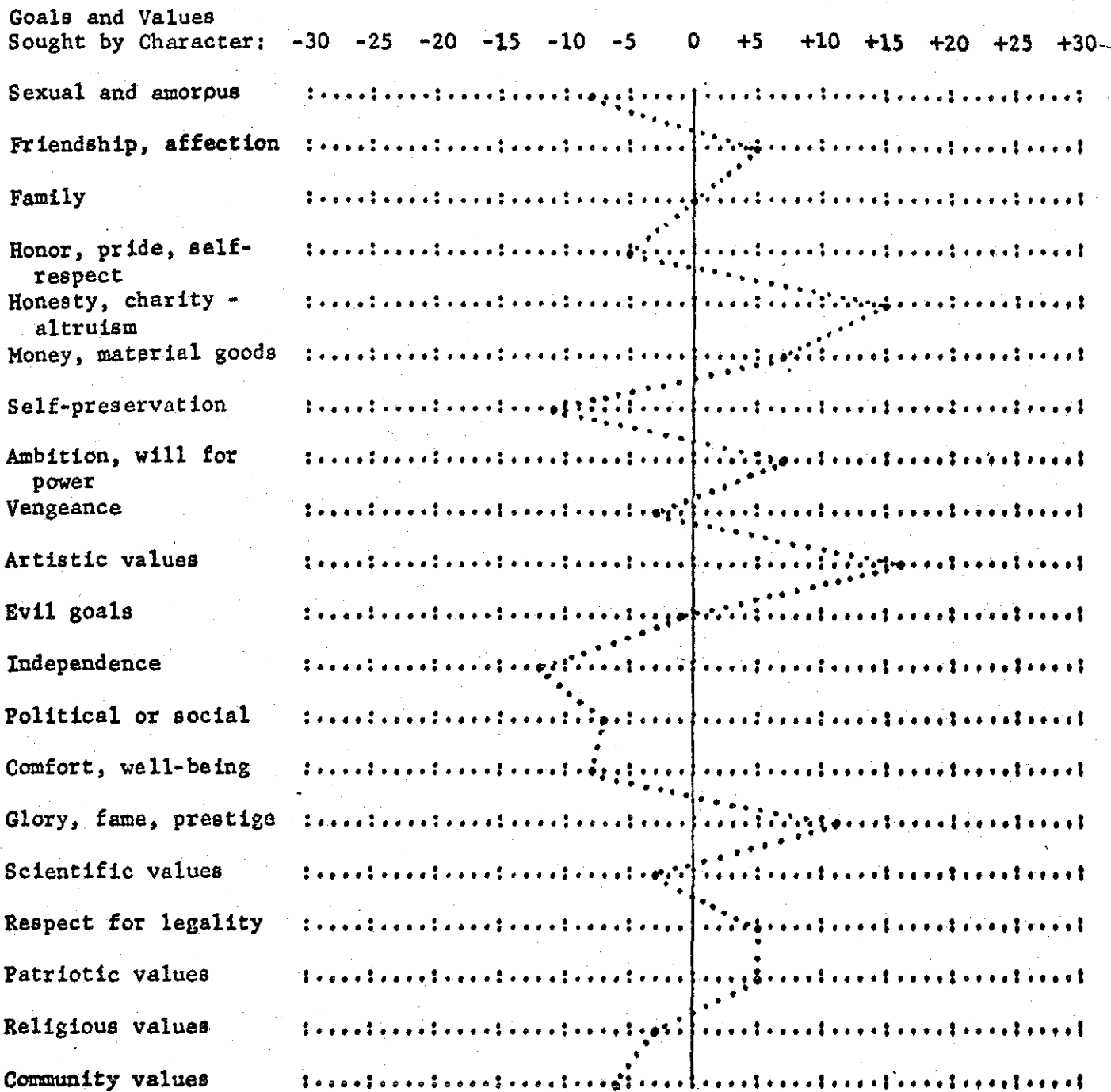
CLASS DIFFERENCES IN VALUE CHOICES OF ITALIAN FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF UPPER, MIDDLE, AND LOWER CLASS FROM A BASELINE OF ALL CHARACTERS



\_\_\_\_\_ Upper (N=11)  
 - . - . - . - Middle (N=19)

FIGURE 11

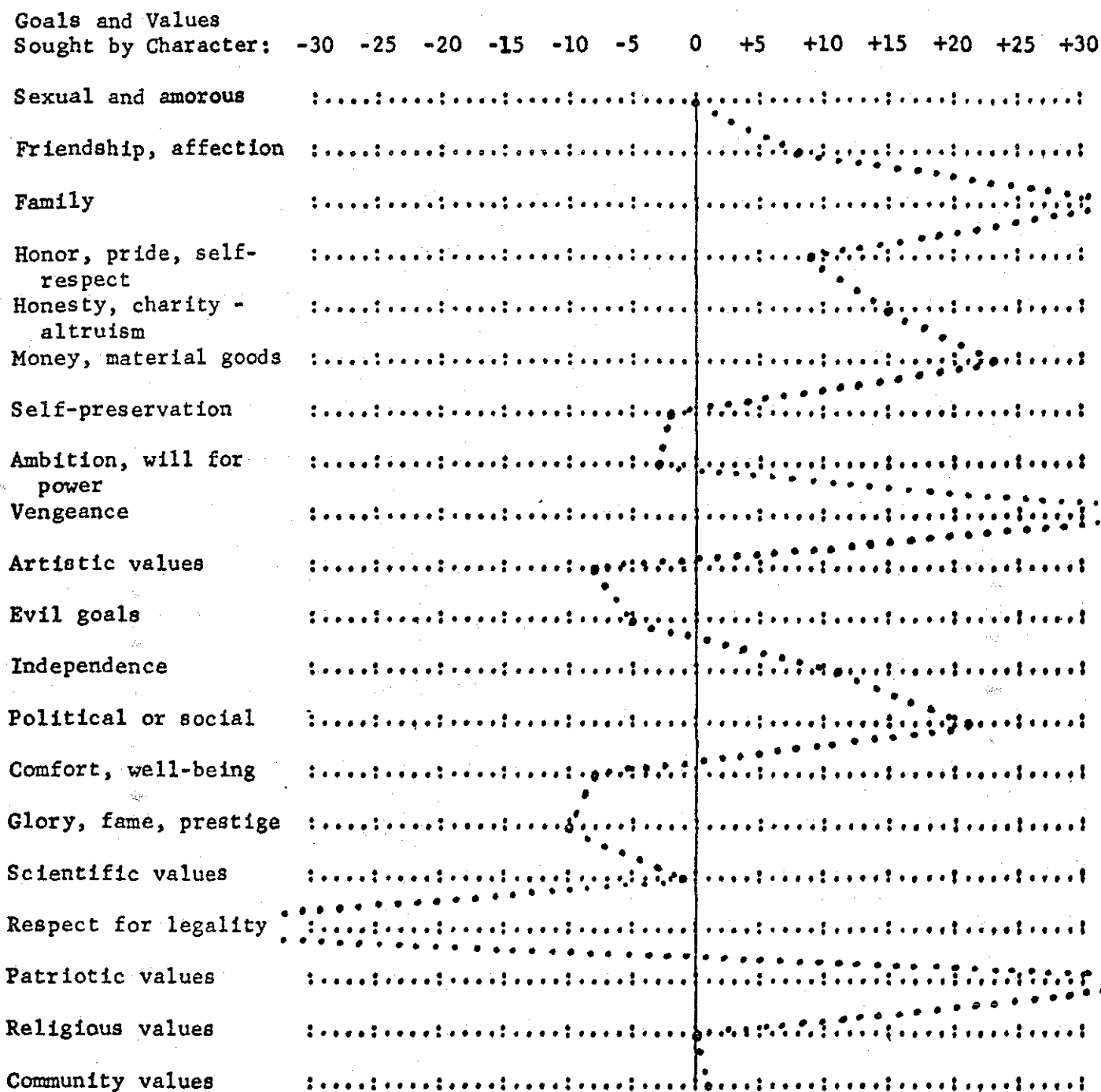
CLASS DIFFERENCES IN VALUE CHOICES OF YUGOSLAV FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF UPPER AND MIDDLE CLASS FROM A BASELINE OF ALL CHARACTERS



..... Lower (N=8)

FIGURE 12

CLASS DIFFERENCES IN VALUE CHOICES OF POLISH FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF LOWER CLASS FROM A BASELINE OF ALL CHARACTERS



..... Lower (N=11)

FIGURE 13

CLASS DIFFERENCES IN VALUE CHOICES OF CZECHOSLOVAK FILM CHARACTERS; PERCENTAGE POINT DEVIATIONS OF LOWER CLASS FROM A BASELINE OF ALL CHARACTERS

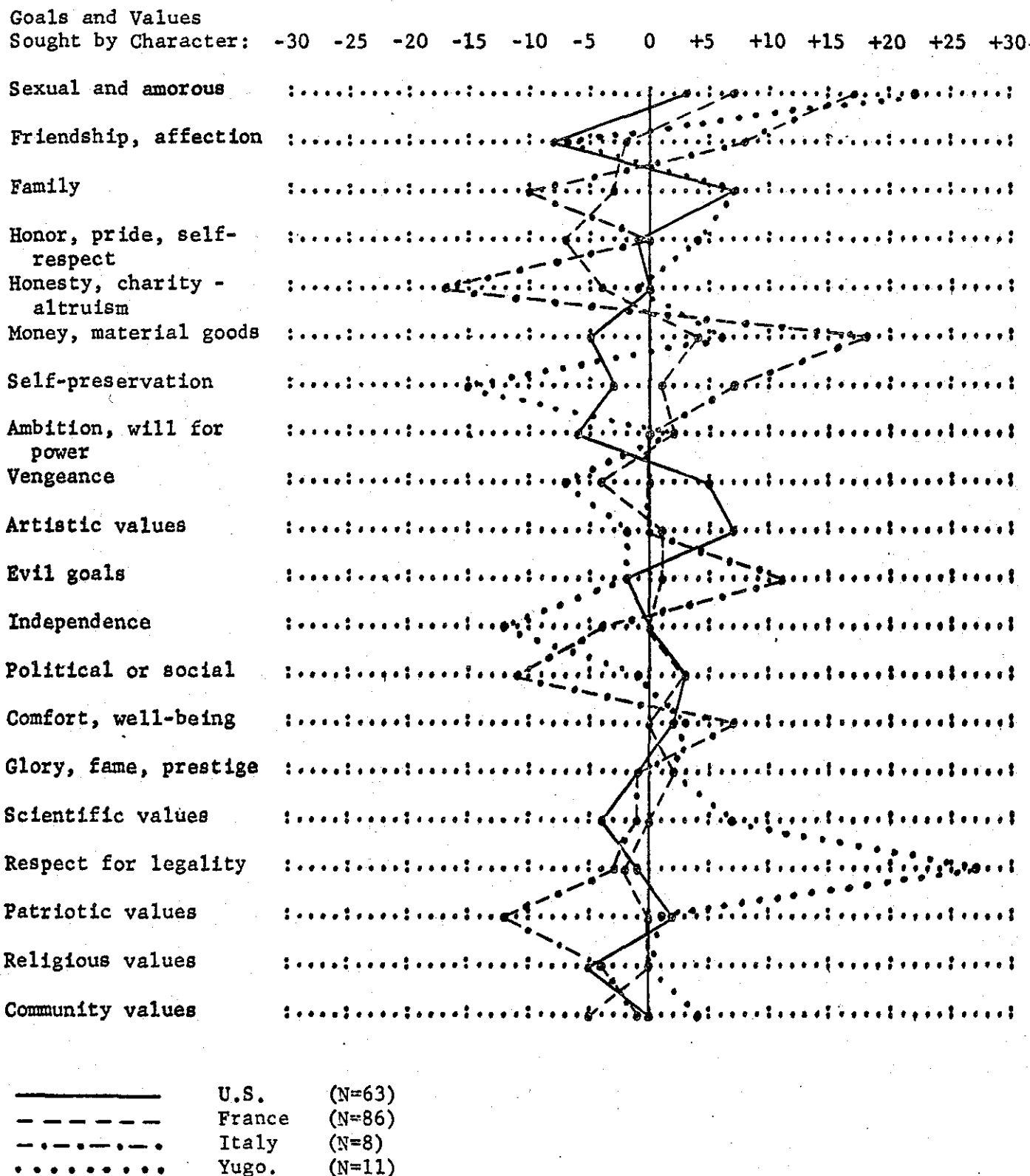
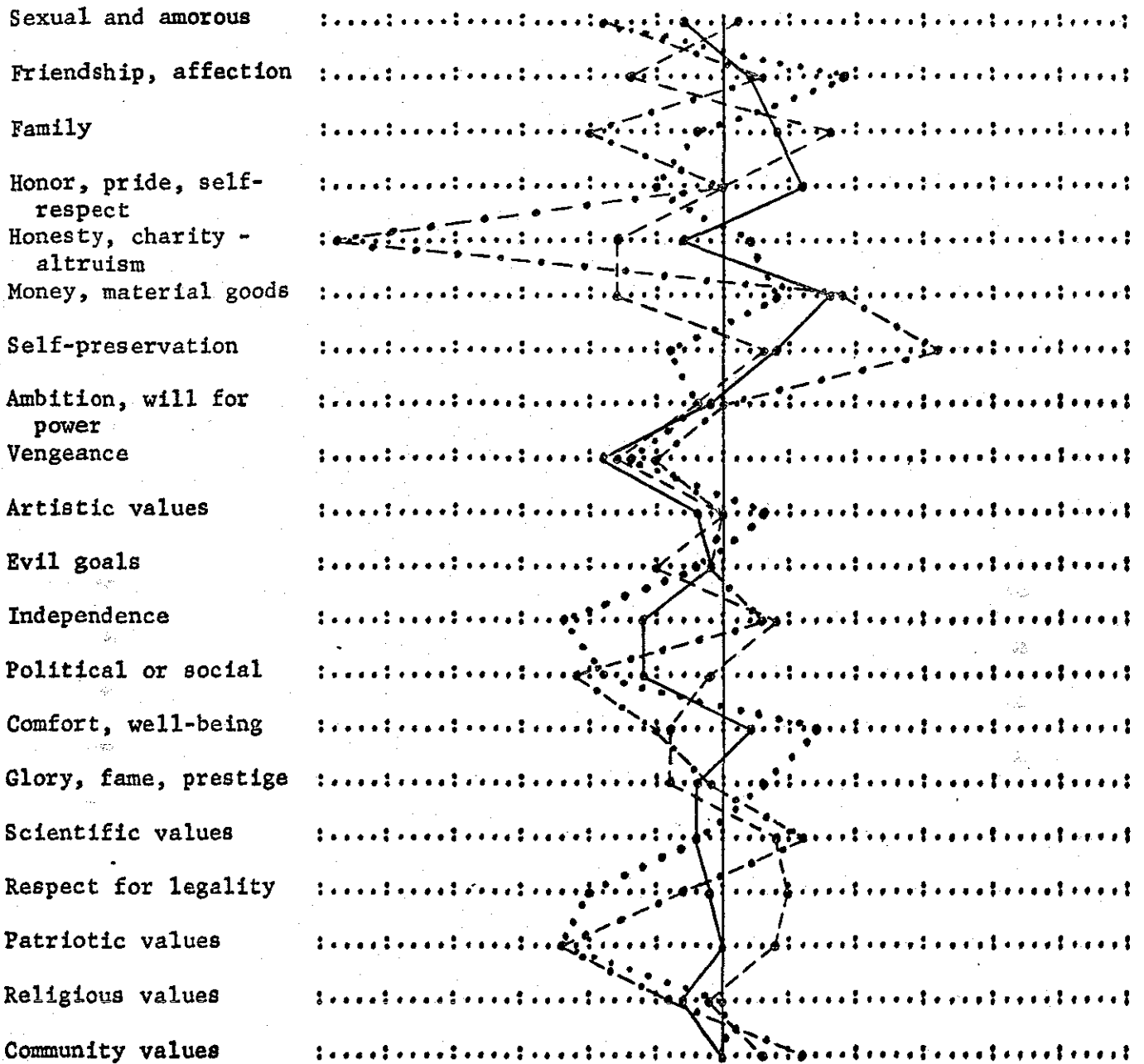


FIGURE 14

NATIONAL DIFFERENCES IN UPPER CLASS VALUE CHOICES; PERCENTAGE POINT DEVIATIONS FROM EACH COUNTRY'S OWN BASELINE OF ALL CHARACTERS

Goals and Values  
 Sought by Character: -30 -25 -20 -15 -10 -5 0 +5 +10 +15 +20 +25 +30



\_\_\_\_\_ U.S. (N=53)  
 - - - - - France (N=34)  
 - . - . - . Italy (N=14)  
 . . . . . Yugo. (N=19)

FIGURE 15

NATIONAL DIFFERENCES IN MIDDLE CLASS VALUE CHOICES; PERCENTAGE POINT DEVIATIONS FROM EACH COUNTRY'S OWN BASELINE OF ALL CHARACTERS

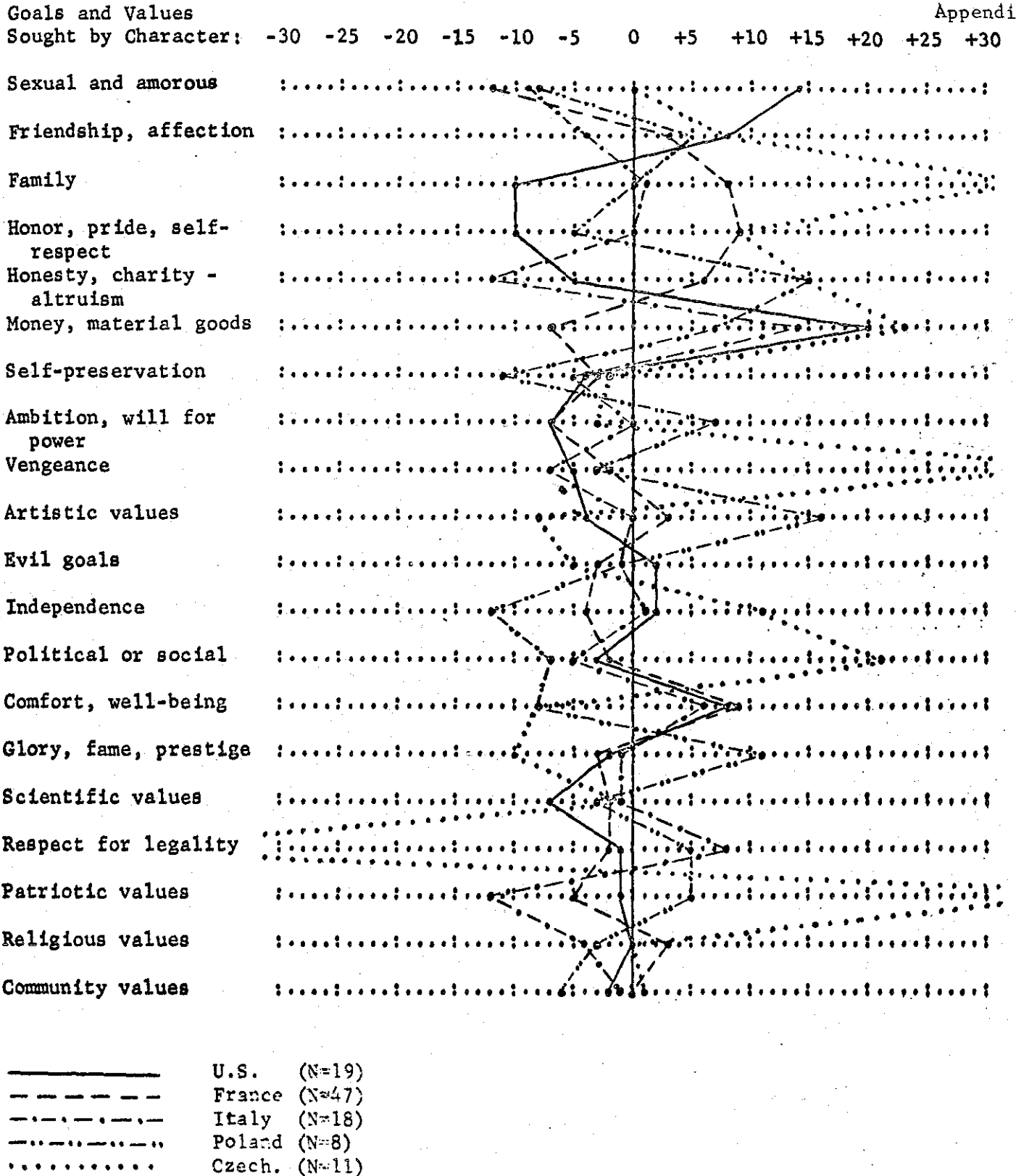


FIGURE 16

NATIONAL DIFFERENCES IN LOWER CLASS VALUE CHOICES; PERCENTAGE POINT DEVIATIONS FROM EACH COUNTRY'S OWN BASELINE OF ALL CHARACTERS