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THE FILM INDUSTRY AND ELECTION CAMPAIGNS

Abstract

From the movie ‘The Birth of a Nation’, which promoted the status quo regarding racism in 1915, to the propaganda films of the Nazi Party, all the way to movies like ‘W’ in 2008 depicting the life of U.S. President George W. Bush, or the influence of actors and celebrities in election campaigns – and much more – their run for political office (like Arnold Schwarzenegger) – the film industry is included in politics and election campaigns in many ways.

In this paper, we will research this influence from two perspectives. First, we aim to examine and illustrate how the film industry projects an image of the world that influences political values and elections. This includes exploring how specific political values are promoted, how positive or negative attitudes towards individuals in politics are formed, and how opinions on particular topics are subtly imposed by the film industry.

Second, we will delve into the direct influence of the film industry on political behavior and election campaigns. We will explore questions about the creation of propaganda films and commercials within election campaigns, resembling real entertainment movies. We will also investigate the involvement of celebrities in advertisements and events within politicians’ election campaigns and the creation of a popular image around

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them. Additionally, we will address questions about celebrities directly running for office.

By addressing these aspects, we aim to shed light on the intricate relationship between the film industry and the realm of politics and election campaigns..

Keywords: *Film industry, election campaigns, celebrities, elections, movies and politics, propaganda movie.*

INTRODUCTION

When we talk about media effects and influence on political behavior, values and perception, especially in election campaigns, there was a lot of research about concepts like framing, agenda setting and priming¹ or worldview.² But what about the film industry and its influence?

“Thinking of movies as independent variables does not seem likely to shed light upon the more nuanced aspects of the relationship between film and politics”.³ From the movie ‘The Birth of a Nation’ (1915) “which promoted racial stereotyping of African-Americans”,⁴ to the election films of the Nazi Party, all the way to movies like ‘W’ in 2008 depicting the life of U.S. President George W. Bush, or the influence of actors and celebrities in election campaigns – and much more – their run for political office (like Arnold Schwarzenegger) – the film industry is included in politics and election campaigns in many ways.

Even when they are not about politics or political figures, movies promote specific values, sometimes even specific ideologies, desirable or undesirable political positions (“cancel culture”) and worldviews. In this paper, we want to examine and illustrate how the film industry projects an image of the world⁵ that influences political values and elections. This includes exploring how specific political values are promoted, how positive or negative attitudes towards individuals in politics are formed,

¹ D. A. Scheufele, D. Tewksbury (2007), “Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models”, *Journal of Communication* 57, 9-20.

² P. E. Lou (2013), *Mediji i politički process*, Beograd: Fakultet političkih nauka.

³ E. Haas et al. (2015), *Projecting politics: political messages in American films*, Routledge, 4.

⁴ E. D. Giglio (2010), *Here's looking at you: Hollywood, film & politics*, Peter Lang, 1.

⁵ Siniša Atlagić (2018), “Politička slika sveta na izbornom plakatu u Srbiji od 1990. do 2017. godine”, *Communication and Media*, br. 43.

and how opinions on particular topics are subtly imposed by the film industry during election campaigns.

Also, we want to delve into the direct influence of the film industry on election campaigns. We will explore questions about the creation of propaganda films and commercials within election campaigns, resembling real entertainment movies. We will also investigate the involvement of celebrities in advertisements and events within politicians' election campaigns and the creation of a popular image around them. Additionally, we will address questions about celebrities directly running for office.

HOW THE FILM INDUSTRY PROJECTS AN IMAGE OF THE WORLD?

The terms 'image of the world' or 'worldview' expresses "how people, by adopting knowledge, beliefs and language, come to see the world in a certain way".⁶ "The key function of any image of the world is to provide support for the establishment of rules according to which society will be organized".⁷ By creating and imposing a certain image of the world, the basis for the legitimate rule is created, they provide explanations of the world and guidelines for action, providing citizens with points of support, masking social, economic and political domination and providing a mechanism for managing the behavior of the masses. "In the realization of these goals, it is necessary to start from the basic mechanisms of realization of the strategy of formation and maintenance of the image of the world previously recognized in social psychology: identification, social categorization, social and causal attribution and the mechanism of stereotyping".⁸

The film industry holds a remarkable power in shaping and projecting an image of the world to audiences worldwide. Beyond mere entertainment, films serve as powerful mediums that influence perceptions, values, and cultural understanding of past and future events. "With the film, one can quite legitimately build a special version (that is, an interpretation) of the past that can have an enviable influence on the consciousness of those who 'consume' it".⁹ This intricate process involves a dynamic interplay of storytelling, cinematography, and societal nuances,

⁶ P. E. Lou (2013), *op. cit.*, 164.

⁷ Siniša Atlagić (2020), *Izborne poruke i svest birača*, Demostat, Beograd, 14.

⁸ Siniša Atlagić (2020), *op. cit.*, 17.

⁹ N. Zvijer (2009), "Ideologija i vrednosti u jugoslovenskom ratnom spektaklu: prilog analizi filma na primeru Bitke na Neretvi Veljka Bulajića", *Hrvatski filmski ljetopis* 57-58, 27.

collectively constructing a unique lens through which audiences perceive the world.¹⁰ Some films go beyond mere entertainment, serving as a reflection of contemporary issues and societal values. Whether intentional or unintentional, films can become mirrors that reflect the concerns, aspirations, and challenges of the world at a given time. By addressing social, political, or environmental issues, filmmakers can engage audiences in critical discussions and inspire change, but the film industry could also be a factor regarding the social status quo.

In this subtitle we will compare two different “images of the world” – one picture imposed by Yugoslav cinematography, and the other imposed by Hollywood through the movies and so-called “cancel culture”.

During the era of socialism, Yugoslav cinematography played an important role in shaping and supporting the ideological tenets of the socialist social order.¹¹ Cultural policy in Yugoslavia under the leadership of Josip Broz Tito sought to use the power of cinematography to strengthen national unity and convey the ideals of a unique Yugoslav model of socialism through promotion and identification with Socialist Values, stereotyping the ideal of “Brotherhood and Unity” and heroic narratives and storytelling. Many movies and sitcoms in that period were created among themes of social equality, collective effort, and the importance of community and celebrated the heroism of individuals who embodied the socialist ideals in everyday life.¹² These films aimed to inspire a sense of solidarity among the diverse ethnic groups within Yugoslavia, promoting the idea of a shared Yugoslav identity and reinforcing the belief in the socialist project.

Historical Revisionism and defining and stereotyping a collective enemy have also often used mechanisms in Yugoslav cinematography. “Suzanne Buck-Morss attaches great importance to the concept of the enemy within an ideological system, emphasizing that defining the enemy is simultaneously defining the collective as self”.¹³ Movies like “The Battle of Neretva”, “Kozara”, “Sutjeska” were used as a tool to re-interpret and present historical events in a manner that aligned with the

¹⁰ R. Vekić (2015), *Mijenjanje stavova persuazijom* (Doctoral dissertation, Josip Juraj Strossmayer University of Osijek. Faculty of Humanities and Social Sciences. Department of Psychology).

¹¹ Živko Andrijašević, (2022), „Film u funkciji oblikovanja socijalističkog identiteta“, *Montenegrin Journal for Social Sciences* 6 (1), 105-116.

¹² Buljubašić, B. (2022), “Prikaz socijalističke svakodnevnice u transformaciji – televizijska serija Bolji život”, *Etnoantropološki problem* 17 (2), 629-659.

¹³ N. Zvijer (2009), *op. cit.*, 27.

heroic narrative of the role of the Partisans in the fight against fascism during World War II, portraying them as heroes who won the freedom.¹⁴

Yugoslav cinematography was also utilized as a tool for education and propaganda. Documentary films, for example, glorified the achievements of socialism as the driving force of the nation, through depictions of progress in industry, agriculture and social protection.

And what about the Hollywood film industry today? Hollywood movies also impose certain worldview. They promote topics usual for postmodern liberalism – like environmental issues, gender equality or LGBT rights, and also, they create a certain image of who are the ‘good guys’ and who are the ‘bad guys’ in the world,¹⁵ and in this way often support US military interventionism. “Less than two weeks after the attack on Pearl Harbor, Franklin D. Roosevelt announced that the film industry could make a ‘very useful contribution’ to the war effort”.¹⁶

Like Yugoslav cinematography, Hollywood also imposes political values through narrative storytelling and selective portrayal of issues. Films often weave political messages into their storylines, portraying protagonists who champion specific political ideologies or address contemporary political issues. This form of storytelling can subtly or overtly influence audiences’ perspectives, shaping their understanding of political events and ideologies.

There are also heroic narratives and political archetypes, like the heroic activist, the corrupt politician, or the rebel challenging the establishment. “Take the case of two films of the 1990s. Both *Wag the Dog* (1997) and *Primary Colors* (1998) were released during the administration of Bill Clinton, and each film revolves around an American politician (a president in one and a presidential candidate in another) besieged by charges of improper sexual or ethical behavior. It is not a coincidence that both films were in release when President Clinton charges of sexual misbehavior with Paula Jones and Monika Lewinsky”.¹⁷ In many sitcoms and movies people with Russian or Serbian names are often criminals, killers or other “bad guys”, people who smuggle weapons or want to cause damage to USA and that is one way to use the mechanism of stereotyping and finger pointing to persons or collectives to

¹⁴ Zvijer, N. (2010), “Koncept neprijatelja u filmovanim ofanzivama-prilog sociološkoj analizi filma”, *Sociološki pregled* 44 (3), 419-437.

¹⁵ E. D. Giglio (2010), *op. cit.*

¹⁶ N. Zvijer (2005), “Holivudska industrija: povezanost filmske produkcije i političkog diskursa”, *Sociologija*, 47(1), 47.

¹⁷ E. D. Giglio (2010), *op. cit.*, 2.

dehumanize them, make them a legitimate target or declare them like country enemies or culprits.¹⁸

The film industry's internal dynamics, including studio decisions, casting choices, and script approvals, can be and often are influenced by political values and the so-called cancel culture is a great example of that. In Hollywood, cancel culture can manifest through various means, including public backlash on social media, calls for boycotts, and industry consequences such as job terminations, contract cancellations, or disassociation from projects, and seems like it is always about specific topics like gender equality, minorities and LGBT. We are now dealing with the fact that many Disney cartoons are in question because of accusations of racism or 'inappropriate' behavior of characters (like when the prince is kissing Snow White while she is sleeping) and with scenes like that with Jonny Deep when he was left without some roles and contracts when his wife accuses him of violence even though in the end it was proven that accusations were false.

Certain themes or perspectives may be favored or discouraged based on the prevailing political climate. This influence can extend to industry awards, where films that align with certain political values may receive recognition over others, and many say that Oscar is compromised because of that. In 2019, Galloway says that there is "Oscar's Political Dilemma: How Left Is Too Left? The Oscars 2019 faces a conundrum: In order to win the Academy Award, the film must court Hollywood liberals, which can mean alienating the ticket-buying public at large" (Galloway, 2018).¹⁹ So that is one more way how film industry is connected to imposing the specific worldview in a political sense.

FILM INDUSTRY AND POLITICAL PROPAGANDA

"Propaganda activities in politics are nothing new, and their character and direction depend on the nature of the political system and the technological progress of society".²⁰ Propaganda affects the consciousness

¹⁸ O. G. Orlova (2021), "The American Movies As A Discourse And A Source Of Russian Stereotypes", in: *O. Kolmakova, O. Boginskaya, & S. Grichin (Eds.), Language and Technology in the Interdisciplinary Paradigm*, vol 118. *European Proceedings of Social and Behavioural Sciences*, 123-136.

¹⁹ Stephen Galloway (2018), "Oscar's Political Dilemma: How Left Is Too Left?", *Hollywood Reporter*.

²⁰ Jelena Vujanović (2021b), "Politički marketing—stanje discipline i otvorena pitanja", *Godišnjak FPN 15* (26), 100.

and behavior of people through various psychological mechanisms such as the suggestion mechanism which includes labeling, generalization, transfer mechanism, faking, favoring the majority, etc.²¹

Throughout history, governments and political entities have harnessed the storytelling capabilities of cinema to disseminate ideological messages. Propaganda films, ranging from wartime documentaries²² to state-sponsored narratives, have been crafted to mold public opinion, garner support for political agendas, and even shape the collective memory of historical events. These films are often characterized by a deliberate use of emotional appeal, manipulation of facts, and a clear agenda to serve political objectives.

Film propaganda can influence political and electoral behavior in different ways. “A small-scale audience study in the mid-1990s found that viewers of Oliver Stone’s controversial biopic JFK (1991) reported a significant decrease in their intentions to vote”.²³

Nazi movies are most often used in literature as an example of the use of film for propaganda. They use cinematography to create the stereotype “of a fearless blond-haired and blue-eyed Aryan, a self-sacrificing and blindly obedient young man, who tomorrow or the day after tomorrow will fight for the Germanization of the whole world”,²⁴ to legitimize the dictatorship and to convince people of the infallibility of the leader and the correctness of the National Socialist ideas and order. The movie “Triumph of the Will”, directed by Leni Riefenstahl, is one of the best-known examples of Nazi propaganda in film. Film pictures the 1934 Nuremberg Rally, and through specific cinematic techniques, that were groundbreaking at the time, glorifies Hitler as a charismatic leader and the Nazi Party as the savior of Germany. Leni Riefenstahl used specific film editing methods in the purpose of legitimizing the regime “She managed to achieve that the cameras in the film begin to follow the events through the eyes of the viewers, and everything that appears on the film becomes the incarnation of their emotions. In this way, persuasiveness was achieved and it was possible for the Nazi staging of reality to replace reality with a cinematic process, replacing it with a

²¹ Siniša Atlagić (2020), *op. cit.*

²² C. R. Koppes and G. D. Black (1990), *Hollywood goes to war: How politics, profits and propaganda shaped World War II movies*, University of California Press.

²³ E. Haas et al. (2015), *Projecting politics: political messages in American films*, Routledge, 4.

²⁴ J. Jurković (2023), *Uloga propagandnog filma u nacističkom režimu: studija egzemplarnog slučaja Trijumfa volje Leni Riefenstahl* (Doctoral dissertation, University of Zagreb. The Faculty of Political Science).

pseudo-religious ritual of expressing allegiance on the line: leader, party, people, and this was precisely the main feature and purpose of Nazi propaganda”.²⁵ Beside of creating heroic narratives about Hitler and giving a stereotype image of the world, Nazi movies also creates a stereotype about ‘others’ and point finger in Jews as an enemy’s. The film “Der Ewige Jude”, which was directed by Fritz Hippler, was an example of anti-Semitic propaganda. The main purpose of this movie was to dehumanize Jewish people through hateful stereotypes and false narratives.

As Goebbels said, films should not be recognized as propaganda, “because the best propaganda is the one that cannot be recognized. (...) Nazi propaganda conveyed its messages also in entertaining feature films, which accounted for slightly over 50% of film production. They sold the Nazi ideology under the motto ‘easy topics for difficult times’”,²⁶ and had a great contribution to election victories and support that National Socialists had in Germany in that period.

The purpose of hidden propaganda is to legitimate political decisions and get support from citizens for government or election candidates. Because the same politicians were in charge of the war and post-war period in the 1990s in Croatia, this kind of propaganda was widespread among Croatian feature films about the War in the 1990s to legitimate their role and create a heroic narrative. “None of these films were commissioned (or presented as such), and at the base of each of them were personal human stories. However, the propaganda messages in those films were strongly present and sufficiently noticeable, so the propaganda intent of those films can be discerned”.²⁷ The mechanism through which ‘truths’ were shown in these films are dialogues that express a certain stereotype or labeling and pictorial confirmations of the truth of what is said in the dialogue. For example, in the film *Bogorodica* (“Madonna”) (1999) there was a dialogue where one Croat talking about how the Serbian policeman cannot be trusted and soon you can see a scene with Serbian policemen that confirms that. Or in the movie *Anđele moj dragi* (“My dear Angel”) (1995), directed by Tomislav Radić, one Croatian woman explains to German women how the Croatian flag was forbidden in SFRJ. With this kind of scene, they wanted to point “out

²⁵ T. Cipek (2009), ““Trijumf volje” kao trijumf nacizma. Propaganda u filmu Leni Riefenstahl”, *Međunarodne studije* 9 (1), 94.

²⁶ T. Cipek (2009), *op. cit.*, 99.

²⁷ J. Kukoč (2016), “Propaganda i odmak od propagande u hrvatskim dugometražnim igranim filmovima o Domovinskoj ratu 1990-ih”, *Arhivi i domovinski rat: 49. savjetovanje hrvatskih arhivista, Plitvice, 26.–28. listopada 2016.: radovi*, 243.

that Croatia's secession from Yugoslavia was legitimate, but also necessary due to the oppressed position in it, and it should be clearly shown that the Croats (naively) expected a peaceful separation. The bearers of the verbal explanations of these claims are often the characters of reasonable Croats, who explain to the aforementioned characters of naive Croats that a peaceful separation will certainly not happen because the Serbs have decided to "tramp on" Croatia".²⁸ Croatian politicians who participated in election races after 1995, used the legacy of these movies and movie lines in their election campaign. Some of their election TV spots were created with the same narrative and the same propaganda techniques as in these films.

The relationship between the film industry, political propaganda and election campaigns is seen in other election TV spots in general.²⁹ The producers of political spots in election campaigns use the same techniques:

- storytelling;
- masking a propaganda message in words and dialogues of ordinary people (e. g. in one TV spot of the governing Serbian People party in the 2023 election campaign there was a scene where two ordinary gays are talking in Caffè about government pro-natality measures, and then there came the president Aleksandar Vučić and "explain" the measures to them and they get thrilled³⁰);
- show scenes of large rallies in support of a party or candidate in order to induce the effect of favoring the winner;
- using a psychological mechanism of transfer to transfer positive emotions from specific actors, objects (e. g. state flag), or subjects (e. g. a scenic representation of the family) from spot to candidate, or using symbols, stereotypes, or insinuations to transfer a negative emotions to competitors;
- creating a heroic narrative (in one election spot of Dveri in 2023 there is a scene where people in black suits, representing a bad state tax policy, are taking bags with products from farmers and then came a president of movement Dveri, drives the men away and saves the farmer³¹ or tv spot of the Peoples party in which their leader, Vuk

²⁸ J. Kukoč (2016), *op. cit.*

²⁹ V. Nedeljković (2022), "Politički TV spot u predizbornim kampanjama u Srbiji: fokus na 2022.", *Novosadska novinarska škola*.

³⁰ See more: https://www.youtube.com/watch?v=OMbxa2ViqeQ&t=4s&ab_channel=DnevnikVeb

³¹ See more: https://www.instagram.com/obradovic_bosko/reel/COey1NZMbRr/

Jeremić, is saving one couple from robbery of their apartment which in that spot symbolize preventing a Serbian province Kosovo from being taken from Serbia³²)

MOVIE STARS IN ELECTION CAMPAIGNS

“Parties are trying to avoid the “advertisement awareness” that voters have developed and are looking for new ways to mobilize and motivate voters in election campaigns”³³ One way is the inclusion of celebrities (actors, singers, and the like) in the campaign. “The Cold War politicians (...) asked themselves: Who would people be more likely to listen to: drab politicians or glamorous stars? What if left-leaning celebrities such as Charli Chaplin, Humphrey Bogart, Katharine Hepburn, and Edward G. Robinson used their star appeal to promote radical causes, especially Communist causes?”³⁴ Prominent figures in Hollywood often use their platforms to advocate for political causes. Celebrities, as influential public figures, can shape public opinion through endorsements, activism, and political statements. The alignment of celebrities with specific political values not only reflects the industry’s stance but also contributes to the imposition of those values on a broader scale. “Movie stars do more than just show us how to dress, look, or love. They teach us how to think and act politically. ‘If an actor can be influential selling deodorants’, Marlon Brando explains just before the 1963 March on Washington, ‘he can be just as useful selling ideas’”³⁵ The participation of celebrities in election campaigns, whether they are candidates or supporting a candidate, is the use of a psychological mechanism of transfer by which the positive qualities of a person or the positive emotions that people have towards that person are transferred to the political option he supports or whose candidate he is.³⁶

In the USA, “during the mid-1960s, the two former stars designed innovative campaign strategies that drew on their experiences as actors to accomplish what more established politicians like the prickly Barry Goldwater could not to do: sell conservatism to a wide range of

³² See more: <https://www.instagram.com/reel/C0r0MTQsqY4/?igshid=MzRIODBiNWFIZA%3D%3D>

³³ Jelena Vujanović (2021a), “Izborna kampanja Alternative za Njemačku 2017. godine – Gerila marketing u funkciji mehanizma sugestije i podražavanja”, *zbornik sa konferencije Students encountering science – STES2021*, Univerzitet u Banjoj Luci, 2010.

³⁴ S. J. Ross (2011), *Hollywood left and right: How movie stars shaped American politics*, OUP USA, 3.

³⁵ S. J. Ross (2011), *op. cit.*, 5.

³⁶ Siniša Atlagić (2020), *op. cit.*

previously skeptical voters. By making conservatism palatable, Murphy and Regan helped make the conservative revolution possible”.³⁷

In 2023, in the election campaign in Serbia, we had a so-called movement “Pro-glas”, which advocates for increasing voter turnout and for change of government, led by famous actor and director Dragan Bjelogrić. Also, we had a list of support for the Serbian People’s Party with a lot of celebrities on that list and also a lot of pre-election spots with famous actors like Lidija Vukićević.

Participation of celebrities in election campaigns also means increasing visibility and publicity. “Arnold Schwarzenegger merged Mayer’s, Murphy’s, and Regan’s creative use of media with Heston’s use of image politics to fashion a new era of celebrity politics. (...) The popular action hero relied on these outlets rather than on mainstream newspapers or television news shows to spread his message to voters”.³⁸

But that is not always a good thing. When a certain celebrity is popular but known for not-so-moral or socially acceptable behavior, then their support or candidacy can put the whole party under public scrutiny and bring negative publicity. Popular movie star – Sergej Trifunović in one period was president of the party called “Free Citizen Movement” in Serbia. But tabloids connect him with drugs and misbehavior so his party gets negative publicity. Not only misbehavior but even some personal characteristics could be understood as political weakness in public eyes. When actress Ashley Judd wanted to run for USA senator “her ending the idea of being Senator started with the public’s discovery of her personal challenges, such as “depression”. This was unfortunately considered fallible to the public eye, making the humanistic actress appear weak, and not a viable candidate”.³⁹ To put it another way – people are ready to ‘forgive’ some misbehavior to celebrities but not to celebrities who want to be politicians.

Volodimir Zelensky is an example of how actors can use their own roles and shows for political marketing. His television series *Servant of the People* in which he was acting as the president of Ukraine “was internationally acclaimed as both an entertainment product and an integral part of Zelensky’s presidential campaign”,⁴⁰ and even billboards

³⁷ S. J. Ross (2011), *op. cit.*, 4.

³⁸ S. J. Ross (2011), *op. cit.*, 9.

³⁹ J. Hajla (2023), *Acting Political: How do Performers Utilize Their Acting Background in Politics from Reagan to Trump* (Doctoral dissertation, Harvard University), 42.

⁴⁰ K. Kaminskij (2022), “Joker as the servant of the people. Volodymyr Zelensky, Russophone entertainment and the performative turn in world politics”, *Russian Literature* 127, 151-175.

before the first round of presidential elections in which Zelensky was candidate had the text “The President is the People’s Servant”, alluding on that tv series. Because of the timing in which was held the finals season of the series, The Ukrainian electoral committee marked it as political advertising and asked from Zelensky to pay for that spent TV time from campaign funds.

CONCLUSION

In this paper we analyze the relationship between the film industry, politics, and election campaigns in a few aspects: creating and imposing a certain ‘worldview’ through both political and non-political movies and sitcoms that subtly influence people’s political values and behavior, creating propaganda movies that have direct political influence, the influence of propaganda film techniques on making tv spots for election campaigns and participation of celebrities in election campaigns whether as support or as candidates.

We saw how Yugoslav cinematography through heroic narratives about Partisans and their role in WW II and about Josip Broz Tito and through showing an ideal type image of everyday life in socialistic state order serve to straighten identification with Socialist Values and ideal of “Brotherhood and Unity” and to the legitimate authority of Josip Broz Tito. On the other hand, we saw how with a similar mechanism Hollywood production serves to legitimate another kind of ‘worldwide’. Through movies and pointing fingers at collective ‘bad gays’, US cinematography often gives legitimacy to US military interventionism, and Hollywood also imposes political topics like LGBT and women’s rights, liberalism, etc.

When we talk about the film industry and political propaganda we could see how Nazi propaganda through movies imposes political messages about the supremacy of Hitler’s leadership and Nazi state order and stereotypes about Jews, and how Croatian movies used the same methods to impose their view of ‘truth’ about the war in the 1990s and to justify Croatian war leaders, who were still in politics after the war stopped. Also, we show how a similar pattern of propaganda techniques you can find in TV spots of political parties in general. In the end we saw what the role of movie stars and celebrities is both as support and as candidates in election campaigns, and even how some movie actors, like Zelensky, used their own shows or series like political advertising.

We can say that there are some similar psychological and technical mechanisms that are used in every analyzed aspect of the relationship between the film industry, politics and election campaigns: using the publicity of films, series and actors; specific storytelling; creating a heroic narrative; black and white representation of reality; inducing identification with collective; stereotyping 'good and bad guys' and through that assigning the role of friends and enemy's, victim and culprits; using the psychological mechanism of transfer and inducing the effect of favoring the winner; masking a propaganda message in words and dialogues of ordinary people, that is, trying to propaganda not look like propaganda.

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