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THE COMMUNICATION OF CULTURE THROUGH FILM

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Sharon Kay Ruhly, B.A., M.A.

* * * * * *

The Ohio State University
1972

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CHAPTER I

INTRODUCTION

In modern society different people communicate in different ways, as do people in different societies around the world; and the way people communicate is the way they live. It is their culture. . . . Communication and culture are inseparable.1

The objective of the present study was to examine this observation in relation to films being used in intercultural communication and education. Reasoning from the results of a Whorfian study by Sol Worth and John Adair,2 the writer hypothesized that differences in content and structure would be present between groups of films made by two separate cultural groups. Since films are increasingly being used in intercultural communication and intercultural education, it was important to relate any cross-film differences to the important concepts of these two fields. Because no tested method was available with which to relate producing culture to film, and film to viewer

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orientations important in intercultural communication; it was necessary to develop a method for use in the study. Thus the building of method based upon intercultural communication concepts was also a concern of the study.

Two National Film Board of Canada (N.F.B.) films made by an Indian film crew about Indian cultures were compared with two N.F.B. films about Indian cultures made by Anglo/French crews. Two of the films, *The Ballad of Crowfoot* and *Pikangikum*, were matched on their use of the technique of filming from a series of stills. The remaining two films, *These Are My People* and *The Longhouse People*, were matched on similarity of subject matter: the Longhouse religion and government of the Iroquois Confederacy. The first two films mentioned in each match are the productions of the Indian film crew.

Empathy and cultural knowledge were the two key concepts isolated from the fields of intercultural communication and education. Empathy, as defined in the present study, was conceptually very similar to the film concept of identification, and cultural knowledge was related to the concept of ethos from filmic persuasion. Summaries of research in film persuasion and education had isolated structural and content elements that potentially contributed to identification, and therefore, by virtue of the relationships outlined, to empathy and cultural knowledge.
Thus the results of the Worth and Adair study and the nature of the relationship between film content and structure and intercultural concepts led the writer to ask three questions of the films selected:

Does the Indian film crew attempt to communicate different aspects about Indian cultures than does the Anglo/French film crew? If so, what are these aspects?

Does the Indian film crew structure their message differently than the Anglo/French film crew? If so, on which structural elements do they differ?

What tentative suggestions can be made about the relative effectiveness of the Anglo/French and the Indian films crews in producing in European Americans a positive ethos of, and empathy with, an American Indian culture?

In building the category sets and comparisons that were used in eliciting data from the films, the writer employed filmic structure and content elements associated with viewer empathy and cultural knowledge. For the visual content and structure analysis, the unit used was the "scene," a subdivision of the shot based upon the ways in which shot composition can change. Forty-five visual content and eighteen visual structure category sets were applied to the 918 scenes of the four films. Scott's \( \pi \) and percentage of agreement were used to calculate inter-coder and intra-coder reliability for the visual content sets. For the sound analysis, seventeen category sets were applied to 214 units, in this case, fifteen-second segments. Scott's \( \pi \) and percent agreement were used as
indices of inter-coder and intra-coder agreement. Using selected category sets the writer compared the films on the frequency of occurrence of items related to stereotypes of poverty and historical image; to aspects of identification, such as personal motivation and aspiration; and to aspects of ethos, such as camera angle, group motivation, and activity. The lists of specific comparisons made is in Chapter III.

As has already been suggested, the study developed as a result of events in the realms of anthropological studies, cultural emergence, media use, and intercultural communication. In order to provide development of this background the remainder of this chapter will (1) briefly describe the Challenge for Change program in which three of the films were produced, (2) present a description of how the ingredients of the Challenge program are evident on a wider basis, (3) describe the Worth and Adair study and its implications for the use of film in intercultural education and communication, (4) present the definitions of terms used throughout the discussion, and (5) conclude with an overview of Chapters II through VI.

Challenge for Change

The Challenge for Change program, which will be discussed in detail in Chapter IV, was responsible for the production of Pikangikum, The Ballad of Crowfoot, and These
are My People. It was initiated in conjunction with the war on poverty in Canada, but soon became involved with the idea of one culture or group learning about another. In 1968, during the early stages of the program, C. Rodney James isolated three purposes of films produced for Challenge for Change. They were (1) informing the middle class and upper middle class of the causes of poverty, (2) providing future field workers with descriptions of poverty programs in action, and (3) directing communication to those affected by poverty and change.³

Very quickly the cultural nature of the groups affected by these purposes became evident. Since the initiation of Challenge for Change the following cultural and geographic groups have been involved as subjects, producers, and receivers of messages: the fishing community of Fogo Island, Newfoundland; the community of St. Jacques, Montreal; people from the Drumheller Valley, Alberta; the Indian communities at Elliot Lake and Pikangikum, the black community in Halifax; working mothers, discontented students, and government officials.

In the Challenge for Change program, which is inseparably tied to the National Film Board of Canada, the use of film and video tape is as central to the nature of the

program as is the intercultural nature of the messages. In the Fogo Island project, for example, the islanders used film to communicate their grievances to Government officials, and the officials were to respond via film.\(^4\) In Halifax the film *Encounter at Kwacha House* is reported to have made older blacks more aware of the militant black perspective than non-media communication had been able to do.\(^5\) Video tape recording was used to bring individuals together and to stimulate community action in St. Jacques and Drumheller Valley.\(^6\)

In Challenge for Change, however, not only is one group learning about another via media messages about a group, but various cultural groups are actively involved in making the messages about themselves. This involvement, as will be explained in Chapter IV, has become the central concept of the program. In projects such as Fogo Island the people screen the rushes and decide which portions will go into the final film. In the case of the Indian film crew members of several tribes were trained in film making and were responsible for the entire filming process from


\(^6\) Hénaut, "Powerful Catalyst," 5-7.
shooting through editing. In summary, two themes running through the Challenge for Change program are the production of film and video tape messages with the purpose of teaching one group about another and the involvement of the subject in the role of film maker.

**Intercultural Communication and Media on a Global Basis**

The Challenge for Change program, with the themes listed above, reflects what is occurring on a much wider basis. First, advances in communication have resulted in greater communication across cultures, which in turn has resulted in a growing need for one group's learning about another. Second, film is being used, and proposed for use, in the transmission of intercultural messages; and third, cultural groups are becoming more actively involved in media production.

The nature and scope of communication and transportation have changed tremendously over the past few decades. In 1927 the first coast to coast radio network program was broadcast. Fifteen years later N.B.C. realized the first official television network broadcast in the United States. In 1962, with the launching of Telstar and the first transmission of TV signals between the U.S. and Europe, immediate television world relay became a fact. By mid 1970 international television broadcasting via satellite was occurring on a global basis.
As sets were tuned to places farther and farther away, increasing numbers of Americans were visiting the places that they and others viewed. In 1960 the State Department issued a total of 853,000 passports. This number grew to 1,300,000 in 1965 and 1,820,000 in 1969. In 1960 overseas trips were made by 1,600,000 persons; by 1960 over 4,000,000 Americans were traveling abroad, and this number did not include military personnel and other government employees.

The number of government employees serving as technical advisors was also increasing. In 1966 Edward Stewart wrote, "Americans by the thousands are abroad each year engaged in advising, teaching, and in giving training." By 1969 he summarized the trend of the decade:

One of the realities of the 1960s is the growing number of military personnel being sent as members of advisory and assistance teams to countries where they come into close, continuing contact with indigenous persons whose culture and psychology differ markedly from our own.

---

8Ibid., p. 208.
Thus, in recent decades developments in communications, travel, and technology allowed—and forced—the contact of culture with culture. Because the process of communication in these intercultural encounters is complex, and often requiring of patterns different from those necessary for intercourse within a single culture, the past decade also witnessed expressions of a need for intercultural education both in domestic and in foreign cultures.

Anthropologist Edward T. Hall urges the layman and the scholar,

As a country we are apt to be guilty of great ethnocentrism. In many of our foreign aid programs we employ a heavy-handed technique in dealing with local nationals. . . . Most of our behavior does not spring from malice but from ignorance. . . . We are not only almost totally ignorant of what is expected in other countries, we are equally ignorant of what we are communicating to other people by our own normal behavior.11

Children, too, are the perceived target of needed intercultural education. Ina Corine Brown writes that

if we are to ensure our children's future we must help them prepare to live in a global neighborhood. . . . They must understand and be able to live with the human and social realities inherent in a world which they must share with nearly three billion other people. Many of these social realities belong in the never-before-

true category and we must therefore find new ways in which to cope with them.12

Reinforcing this view is an editorial statement from Anna L. Hyer:

If it is true that we can never fully achieve, but only approximate, understanding of socio-cultural patterns different from our own, what are we to do in a shrinking world where we must assume certain world-wide responsibilities? We can start in early childhood and continue to every phase of education, from preschool to graduate school, to lay a groundwork for tolerance, awareness, and appreciation of differences; a sensitivity to sociocultural patterns and their implications; and an honest and frank approach to mutuality.13

The concern for international intercultural education, however, does not preclude a need for education in domestic cultures. In Hall's preface to The Hidden Dimension he indicates that "knowledge of the cultural dimension as a vast complex of communications on many levels would be virtually unnecessary" were it not in one part for "the mixing of subcultures within our own country as people from rural areas pour into cities." He expands by suggesting that "contrary to common belief, the many groups that make up our country have proved to be surprisingly persistent


in maintaining their separate identities."\(^{14}\)

The assertion of this identity is becoming increasingly evident. By the last half of the decade from 1960 to 1970 people such as Adam Clayton Powell, Floyd McKissick and Stokely Carmichael were issuing the call for black power. The concept of Afro-Americanism began to grow and by the end of the decade black studies programs were being demanded in colleges and universities across the United States.

The turn of the decade witnessed the emergence of Mexican-American, native-American and European-American spokesmen. The United Farm Workers' strike and grape-boycott led by Cesar Chavez drew attention to Mexican Americans first in California and then across the nation. Native-Americans, such as Vine Deloria began to delineate aspects of Indian cultures and juxtapose native culture to European culture. The American Indian Movement was formed and Indians began to claim treaty rights by occupying abandoned federal lands. The American Jewish Committee responded first to the growth of black awareness and later to the growth of Mexican and Indian awareness with a series of consciousness-raising conferences of their own. Programs of the National Project on Ethnic America were conducted

across the nation. By 1972 there appeared to be a need for
groups of Americans to become educated in the patterns of
thought and behavior of their own and other cultures.
Intercultural communication and education are fast becoming
key concepts of the first half of the 1970's.

The film medium is one resource often suggested for
use in a wide range of intercultural education programs.
Neil Hurley, speaking from his experience using films for
intercultural understanding,

Our education must recognize that the "image"
is the worldwide language which can unite men in
the depths of their being across all known bar-
riers of sex, race, class, nation, politics, and
religion.15

Perhaps the most explicit statement, however, comes
from political scientist Norman Miller:

The full advantages of film in teaching have
yet to be exploited. In one sense film offers
the individual a very personal and direct way
to discover, to reveal, and to explore for him-
self. It teaches one, as Robert Flaherty has
said, "to see more in order to become more...to
lengthen the inner landscape." Film can bring
together a set of new facts, new ideas, new
visuals that are artistically presented and sub-
stantially accurate.

Supporting the need for film, I would argue
that the nineteenth-century triad in education--
teacher, book, class--is outmoded... In short,
the arguments for more effective use of educa-
tional films for teaching and research are the

15 Neil P. Hurley, S.J., "Using Motion Pictures to Aid
Inter-Cultural Communication," The Journal of Communica-
tion, XVIII (June, 1968), 108.
same across the social sciences: (1) as an important substitute for experience that students cannot readily have; (2) as a comparison between cultures and between specific items within cultures; and (3) as a method of combating functional illiteracy and the aversion to print, increasingly commonplace in student populations.

In addition to expressions concerning the value of using film in the teaching about other cultures and in the preparation of people for intercultural contact, one can find concrete examples of programs involving film. Hurley, cited earlier for his statement about the value of film, has found twelve films to be particularly "illuminating" as he uses them for Chilean and American audiences. The films he employs are The Leopard, Zorba the Greek, Hombre, Lillies of the Field, West Side Story, The Loneliness of the Long Distance Runner, Children Adrift, Mint Tea, Phoebe, Le Boulevard de Saint Laurent, The World of Marshall McLuhan, and The Parable. These represent a variety from feature films to short subjects and include at least one film adapted from an Italian novel. They run from fiction to documentary to allegory. Hurley, however, does not tell the reader why these films were chosen over others or


what specific objectives he is trying to achieve in terms of intercultural education. That is, his basis for the use of these films is not clear.

Equally diverse is the selection of films suggested for area training (i.e., pre-entry education in the politics, economics, culture, etc., of the host region) that appear in a report contracted by the Department of the Army.\textsuperscript{18} For example, the films on India alone include an N.B.C. television production, Assignment India; a film distributed by the United Christian Missionary Society, The Awakening Village; a UNICEF film, Food for Thought; and the Satyajit Ray trilogy, a fictional series produced and directed by a native of the Indian province of Bengal. Although criteria relevant to training were used in the selection, they did not seem to include research on elements of individual films as related to possible audience response.

Fictional films, such as the Ray trilogy, are not the only films made by members of "other" cultures that are being used in intercultural communication and education. In a school faced with racial tension white and black

students made separate films for a faculty in-service session. The two groups of students then came together to discuss which sections of each film should be shown. This meeting was reported to have reduced tensions among students, and the faculty reportedly saw their own patronizing behavior more clearly when faced with it on film.\textsuperscript{19}

Financial support for film making by young minority groups has been available, giving indication of the popularity of this type of activity. Further growth of cultural and ethnic groups' involvement in programming about themselves and their cultures can be expected with the growth of cable television. An example is the projected establishment of a largely black-controlled cable television corporation in Dayton, Ohio. It can safely be assumed that this group is not going to produce programs dealing with Anglo culture.

A serious question is raised by the culture and media trends outlined above. As various cultural groups begin to produce more visual messages about themselves, and as more Anglos join the intended or incidental audiences for these messages, the issue of cross-cultural differences in visual messages will become increasingly important. If one judges from the statements and programs cited above, \textsuperscript{19}Bernard S. Milles, "Defusing Tensions with Film: A Way Away from Racial Polarization," \textit{NASSP Bulletin}, LIV (April, 1970), 67-76.
which endorse both films about a culture and films by a culture for use in the intercultural education of Anglos, he will probably conclude that he may use either type of film with equal "success." If he does not assume that the two types of films will be equally successful, he may assume that the culture-made message will be superior, simply because it has been made by the culture in question. For whatever reason, proponents of film often assume the unilateral interpretation of a film message or assume that film "language" is a constant across cultures. Yet these feelings are held by the same people who recognize the verbally-based need for intercultural education. Judging from the proposals for the use of films, one would conclude that their thinking seems to be: since our verbal communication suggests a lack of understanding of the thought patterns of Culture X, let us turn to Culture X's filmic communication in order to understand it.

The Implications of the Worth and Adair Study

The results of a 1966 study by Sol Worth and John Adair suggest that film communication will differ across cultures and that these differences may affect audience understanding of the "message." Using a linguistic model, Worth and Adair examine the process and product of a

\[^{20}\text{Worth and Adair, "Navajo Filmmakers."}^\]
project in which they taught a group of one monolingual and six bilingual Navajos the rudiments of film making and allowed them to make films on any subject. A basic linguistic assumption underlying their research is the notion that for each language there is a specific "theory" in addition to the general "theory" representing the rules basic to all verbal languages.

One question then becomes whether or not such a specific and such a general "theory" exist for cultures involved in communicating through film; i.e., would something innate influence semantic, thematic, and syntactic choices. With this orientation, the authors delimit a three-part process to study: film maker, film, and viewer.

In addition to the linguistic question, two additional questions are considered. First, the study is an attempt to determine whether it is feasible to teach the use of film to people "with another culture." Second, the authors wish to determine whether the process of teaching film may be systematized; observed with reference to the film maker, film, and viewer; and used for data collection that could assist other projects examining "the inference of meaning from film as a communicative language."

The following working hypothesis was developed to examine these questions:

... motion picture film, conceived, photographed, and sequentially arranged by a people such as the Navajo, would reveal something of their cognition
and values that may be inhibited, not observable, or not analyzable when investigation is totally dependent on verbal exchange—especially when it must be done in the language of the investigator.21

The authors feel, also, that examination of this hypothesis may "create new perspectives on the Whorf hypothesis."

Worth and Adair's methodology for teaching film making and for collecting data is fairly well outlined; the method of data analysis, somewhat less clear. A place with a sense of community and a fairly well defined set of boundaries was selected at the field work area. The subjects were chosen by a respected member of the community, with a Navajo artist from outside the community completing the group. Previous exposure to film varied from one subject's having seen about one hundred films to another's having seen about ten. All were bilingual, but during the course of the project a monolingual was instructed by one of the group members. Prior to instruction and during the film making period the researchers conducted and taped interviews with each of the subjects. Instruction was designed to deal, in so far as possible, only with the technological aspects of film making. Observers were present as each subject shot and edited his film. Information was also collected on the community reaction to the screened films although the interviews were admittedly brief and

21Ibid., p. 12.
included too small a sample. Finally, some data were collected from twenty students and faculty at Pennsylvania State University, but material appears limited to responses to the editing of one selected sequence from one of the films.

Worth's "developmental structure of film organization" is the intended basis for clarifying how far each film maker progressed in the process of filmic communication and will serve as "one of the basic dimensions" in analysis of the films. It involves two units: the camera shot, or "cademe"; and the edited shot, or "edeme." The process of learning film making according to Worth includes six "stages": (1) a film made from a single cademe, (2) a film made from joined cademes, (3) a film made by discarding some of the cademes, (4) a film made from divided cademes, (5) a film in which cademes are placed in sequences other than that in which they were shot or a film in which several edemes from one cademe are used as modifiers for other edemes, and (6) a film in which length, time of occurrence, spatial dimensions, and content of edemes provide a total meaning. Individual films are discussed, but the results of the study are not synthesized within this framework at the time of this writing.

On the basis of "preliminary analysis," however, Worth and Adair are able to note differences between Navajo
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film makers and black film makers in the Philadelphia area on (1) dimensions representing the cultural context, and (2) elements relating to the code itself. The Navajos are reported to utilize excessive amounts of walking in the filmed sequences, an aspect that compares positively with narrative folklore. The Navajos do not use facial close-ups. Worth and Adair suggest that this phenomenon may be related to the fact that the Navajo "generally avoid eye-to-eye contact." In editing, the Navajo film makers did not attempt to join units so that the viewer would see one continuous piece of action. Differences were also noted in choice of actors and restrictions in locale, the ability to perceive a single frame in a motion sequence and remember it, and amount of camera movement.

In addition to screening the films for a few university students, Worth and Adair held a screening for residents of the Navajo reservation. The results of this screening highlight the implications of cross-cultural differences for use of culture-made films. When asked about the films, Navajos reportedly said they did not understand the non-reservation artist's film because it was "in English." Since none of the films had any sound, Worth and Adair speculated that these statements were phrased in this manner because of Worth and Adair's English speaking background. Complex form was given as the main reason
that the artist's film was not understood. Only one other film was not understood; this one was the product of a reservation film maker. Nontraditional subject matter was given as the reason for difficulty in understanding.

The implications of the Worth and Adair study are (1) that films made by two different cultures will differ in structure and content, and (2) that these differences may result in comprehension difficulty when the message is screened by a second culture. If there is a possibility that such differences will occur and that they will result in misunderstanding, it seems important to compare messages made by various cultures that are being used in intercultural communication and education. The National Film Board films provide an opportunity to make such comparisons since one can find films on the same subject matter made by two different cultural groups and also films using the same technique, but made by two different groups. These comparisons, then, provide the focus of the present study.

Definition of Terms

Before proceeding to an overview of the lines of development of the study, the writer will present the definitions of important terms that will be used in the chapters that follow. The bulk of these definitions are conceptual definitions ("dimensions stated in their most
basic terms"\textsuperscript{22} rather than operational definitions ("empirical measures of concepts"\textsuperscript{23}).

a) Empathy - Empathy will be defined in Rogers' terms as "the ability of an individual to project himself into the role of another person."\textsuperscript{24}

b) Organizational factors in film design - These include
   1) film length as measured by minutes and seconds of running time, number of feet, number of frames, and average scene length times the number of scenes
   2) introductions ("a sequence at the beginning of a film which tells us what we are going to see") and summaries ("recapitulations of the important points made in the film")
   3) visual, verbal, or musical repetition
   4) "vertical reinforcement," or "repetition of the verbal description of the action."\textsuperscript{25}

c) Identification - Identification will be defined as "the presence of a character in a film with whom members of the intended audience feel a close personal relationship as a result of similarities of race, sex, age, activities, needs, desires, or motives."\textsuperscript{26}

d) Ethos - Ethos will be used to mean the opinion the audience holds of the source of the message or the character of the persons depicted as it is potentially communicated to the audience. Ethical appeals generally


\textsuperscript{23}Ibid., p. 47.

\textsuperscript{24}Ibid., p. 38.


\textsuperscript{26}Ibid., p. 93.
will be appeals which "aim to create respect for and faith
in the message itself, the speaker, or in witnesses cited
and other aspects of the message."27

e) Familiarity - Familiarity is the presentation of
that with which the audience has had previous experience
or of which the audience has prior knowledge. Familiar­
ity may be established through characters, places, and/or
situations.28

f) Dramatic structure - This element will be defined
as "the portrayal of a physical or emotional conflict in
which the outcome is in doubt, and which is so presented
that it will arouse a feeling of 'empathy' on the part of
the audience."29

g) Camera interpretation - Camera interpretation will
include the distance of the camera from the subject and
also the angle from which the scene is photographed.

"The distance at which a camera is placed from a
subject involves orientation of the audience to that
which they are about to see. This is done through
the use of standard camera positions known tradi­
tionally as the 'long shot,' 'medium shot,' and
'close up.' These are loose categories, . . . but
may be considered in reference to the human form in
which the full figure represents the long shot, a
waistview the medium shot, and a full frame of the
face the close up."30 The extreme close up frames
a portion of the face; the extreme long shot in­
cludes the full shot of the figure surrounded by
much screen space.

Angle includes the position of the camera to the
subject; the subject may be shot from a high angle,
with the camera above it or from a low angle, with

27James Allen Wood, "An Application of Rhetorical
Theory to Filmic Persuasion" (unpublished Ph.D. disserta­

28Inferred from Wagner, "Design," p. 96.


30Ibid., p. 126.
the camera below it, aiming up. "The camera, of course, may also be moved towards [sic] or away from the subject (i.e., 'dollied'), tilted vertically through an angle of 90°, or moved horizontally through 360° (i.e., 'panned')."  

h) Animation - Animation will be defined as "the technique of giving the appearance of motion to various types of static materials."  

i) Optical and special effects - These will be taken to mean those "pure cinematic effects designed to overcome time and space, to synthesize, expand, contract, and otherwise transcend reality." They will include such techniques as fades, dissolves, wipes, flip-overs, split-screens, background projection, and montage.  

j) Filmic communication of culture - A film that communicates culture will be taken to mean any film dealing with a specific culture or cultures, shown to members of a second culture; or a film made by members of a specific culture and shown to members of the second culture, who may learn something about the first culture by viewing the film.  

The definitions of specific visual and audio content categories and of the unit of analysis, the "scene," will be reserved for the chapter on methodology and the section of the appendix containing the instructions to observers and instructions to sound analysts.  

Overview of Chapters II-VI  

Chapter II examines the literature dealing with concepts of intercultural communication, with the communication of culture in film, and with the relationships of film  

31Ibid., p. 127.  
32Ibid., p. 154.  
33Adapted from Wagner, "Design," p. 205.
elements to audience response. An examination of the literature of the first area revealed that empathy and knowledge of the "other" culture are two important participant attributes in successful intercultural contact. Research on three areas of the communication of culture by film—i.e., the Hollywood film, the foreign film, and the ethnographic film—produced some general methodological suggestions, but no methodologies that examined the relationships between films and the culture that produced them and relating the films to empathy and knowledge of the culture portrayed. The literature dealing with general filmic communication contained conceptual definitions of identification and ethos which were related to the definitions of empathy and knowledge of the culture, as found in the intercultural literature. Thus it seemed possible to build an eclectic method using the comparative techniques of Worth and Adair and the intercultural and films concepts of empathy/identification and ethos/cultural knowledge.

Following discussion of film selection, Chapter III describes the development of the methodology employed in the present study—that of comparative content and structural analysis. The steps of the visual and sound analysis (i.e., development of the unit, development of the category sets, determination of set reliability, application of the category sets, and choice of the comparisons) are outlined
and support from the literature is presented for the techniques employed. Finally, Chapter III presents the method for collecting background information on the film makers, on Challenge for Change, and on audiences viewing the films.

Chapter IV presents this background information and relates it to the concept of external ethos explained earlier. Following a brief description of the purposes, policy, and function of the National Film Board of Canada, the writer proceeds to a more detailed explanation of the Challenge for Change program. Attention is then directed to the answers the producers and directors of the selected films gave to specific questions asked by the writer. Finally, a very brief report is made on audiences viewing the four films.

The results of the analysis of the films themselves are in Chapter V. The discussion first considers the category sets, presenting the amount of coder agreement and the pi coefficient for each visual content and sound content set. Following a discussion of the implication of the pi coefficients for the interpretations of the comparisons, the writer presents the results of the comparisons.

Chapter VI presents a summary of the entire study and then examines the results in light of the intercultural education concepts described in Chapter II. Aspects of the
films are considered in relation to the information on the film makers and the audiences found in Chapter IV. The discussion then considers the implications of the method employed and suggests changes needing to be made before the method is employed in future studies of this type. Chapter VI concludes with some projections about the future directions of the study of the filmic communication of culture.
CHAPTER II

COMMUNICATION OF CULTURE THROUGH FILM:

PREVIOUS RESEARCH

The results of the Worth and Adair study led the writer to hypothesize the existence of structural and content differences between the Indian films and the Anglo/French films with which they were matched for comparison. But the Worth and Adair study did not provide a method for testing this hypothesis. That is, their study examined Navajo film making from training, through shooting and editing to final product and screening but did not focus on a systematic analysis of the message. Furthermore, as will be documented in Chapter IV, the films were produced for use in intercultural communication and education, thus making the film-to-audience relationship more important than in the Worth and Adair study.

What was needed, then, was a method that would focus on a systematic analysis of the content and structure of the films, but which would (1) relate structure and content to the culture of the producer and (2) relate any cross-film differences to the concepts of intercultural communication and education. The first step in developing such a
method was a thorough examination of the existent literature on the communication of culture by film. This literature can be classified into three general areas: (1) intercultural communication and education, (2) filmic communication of culture, and (3) general film persuasion and education. The remainder of the discussion in this chapter will review the findings in each area.

Intercultural Communication and Education

Intercultural communication as an area of study is relatively new, but the emergent literature in this field frequently identifies two constructs as important in the successful intercultural encounter. These constructs are empathy and knowledge of the other culture.

In a study of modernization among Colombian peasants, Everett Rogers defines empathy as "the ability of an individual to project himself into the role of another person."[1] The concept was operationalized as an individual's score on a five-item "counterfactual" role-taking scale. This scale requires the subject to project himself into the roles of another culture. That is, he must respond to questions such as, "If you were Minister of Education, what would you do for rural schools in Colombia?"

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Responses are then scored by natives of the culture in question.\(^2\)

In the Rogers study empathy could not be completely isolated from other modernization variables, but the researchers were able to report that their evidence showed that "empathy is one important social psychological component of the shift from traditional to neoteric."\(^3\) Although this shift occurs within Columbian culture, it represents a move from one sub-culture to another because of the different values, assumptions, and world views associated with the neoteric change agent and the traditional peasant with whom he must communicate in order to introduce change. One admitted limitation of the Rogers study, however, is the fact the empathy scale is one directional. That is, it measures a person's ability to empathize with higher status roles only. Furthermore, the study did not measure the empathetic ability of the change agent, although this ability was discussed.\(^4\)

Whereas the Rogers study is primarily concerned with intranational communication, Cleveland, Mangone, and Adams devote an entire chapter to the role of cultural empathy in international intercultural communication. They define

\(^2\)Ibid., p. 199.

\(^3\)Ibid., p. 216.

\(^4\)Ibid., pp. 183-4.
cultural empathy as "the skill to understand the inner logic and coherence of other ways of life, plus the restraint not to judge them as bad because they are different from one's own ways." Although the role-taking aspect of empathy is not explicitly stated here, it does seem to be implicit in the authors' suggestion that "a certain involvement in alien ways--well short of going native--may become the most effective device for building a bridge from one culture to another." The importance of cultural empathy to effective intercultural performance is highlighted by the statement, "... in overseas work [the American] will be exposed early and often to tests of his cultural empathy."  

Although other intercultural theorists do not use the term "empathy," itself, they appear to be discussing the same role-taking ability present in the Rogers definition. Anna Hyer, for example, stresses the fact that a common language does not insure clear cross-cultural communication. She states that "it is necessary to learn to feel and think like one's counterpart--to operate within his frame of reference."


Stewart, Danielian, and Foster approach the need from a somewhat different direction, emphasizing "cultural self-awareness, flexibility in seeking alternative solutions, deliberation in forming judgments, a lessening in ethnocentrism, and expanded awareness" as "likely candidates" for goals of intercultural training. In order to achieve these ends they suggest that passive acquisition of information is insufficient; what is needed is a "cognitive-affective" restructuring.\(^7\) Although they suggest role-playing as a means of affective involvement, Robert J. Foster, in an earlier report, mentions the possibilities of film:

> An effective training film might be primarily analytical in its approach, or it might strive to give a "feel" for the motives, aspirations, and attitudes of the culture, much in the way a good novel can communicate understanding of others.\(^8\)

The "feel" for the motives, etc., of the culture suggests a projection into the other's frame of reference. Furthermore,

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since Rogers connects his use of the term empathy with the German *einfühlung*\(^9\) (one-feeling), both Foster and Rogers appear to be talking about the same concept.

Thus "empathy," a projection into the other's frame of reference or role, and a "feel" for the other culture are similar concepts which are frequently linked with successful intercultural communication. Since Rogers' use of the term "empathy" seems to encompass all of the properties mentioned above, the Rogers definition will be employed throughout the present study. Thus, empathy here will be defined as "the ability of an individual to project himself into the role of another person."

Knowledge of the nature of the culture into which one is projecting himself is also important in intercultural communication and education. As indicated from their use of the term "cognitive-affective,"\(^10\) Stewart, Danielian and Foster do not preclude development of cultural knowledge from their intercultural education program. In order to represent them fairly, however, it is necessary to note that in their role-playing method they are not concerned with the aspects of a specific foreign culture. Rather, they confront the American trainee with "contrast-American"


\(^{10}\)Stewart, Danielian, and Foster, *Simulating*, p. 4.
cultures developed from behavior and thought patterns found in a number of cultures.

Although Rogers does not posit a causal relationship between empathy and mass media exposure, he observes,

Mass media exposure may provide peasants with knowledge of new roles, prompting them vicariously to put themselves in the shoes of persons depicted in mass media messages. Or, it may be that those villagers who already possess higher levels of empathy seek the stimulation of messages presented in the print and electronic media. Whatever the exact nature or direction of the causal arrows, mass media exposure and empathy are positively related.\[11\]

Furthermore, it is interesting to note that although Rogers attempted to "establish scoring procedures that would exclude the dimension of role knowledge from [the] empathy measure," his final empathy scores had a correlation of .224 with role knowledge scores developed during 1965 interviews. This correlation, even though low, is significantly greater than zero.\[12\] Thus a relation, whether it be causal or not, seems to exist between knowledge of a role and empathy with it.

Literature Dealing with the Communication of Culture through Film

Having determined the possibility of cross-cultural differences in filmic communication and having isolated two

\[11\]Robers with Svenning, Modernization, p. 109.

\[12\]Ibid., p. 199, footnote.
important concepts in intercultural communication and education, the writer next examined research and writing dealing specifically with the communication of culture in film. The purpose of this search was to abstract methods that had been used (1) to compare films across cultures and (2) to relate any message differences to viewer empathy and knowledge of the culture portrayed. The writer expected such methods could be found since, as indicated in Chapter I, many people are interested in using film for intercultural communication and education. Such did not prove to be the case. The writer found no methods that satisfied the two criteria of the present study. Applicable methodological suggestions, however, were discovered.

A film that communicates culture was used to mean any film dealing with a specific culture or cultures and/or presenting members of a specific culture or cultures, shown to members of a second culture; or a film made by members of a specific culture and shown to members of the second culture, who may learn something about the first culture by viewing the film. Members of the receiving culture were in this case, limited to North American Anglos, since this audience was one target audience of the selected films. These definitions are exclusive in the sense that they eliminate films such as those in the U.S.I.S. programs or directed to developing nations, and do not include films,
such as *Don't Be a Sucker*, which deal with the problem of prejudice on a general basis.

In order to locate the writings, the investigator used three kinds of sources: indices, bibliographies, and letters of inquiry. The following five indices were examined under the headings listed in the parentheses: *Psychological Abstracts* (film, cross-cultural differences, culture, culture change, communication, mass communication), *Education Index* (social interaction, acculturation, anthropology, educational anthropology, intercultural communication, intercultural education, moving pictures, film, culture, culture diffusion), *Art Index* (moving pictures), and the *Social Sciences and Humanities Index*\(^\text{13}\) (moving pictures, cultural relations, cultural differences, cultural conflict, intercultural communication). Three bibliographies were also consulted: "The Aesthetics and Criticism of the Motion Picture,"\(^\text{14}\) "A Bibliography on Film and Anthropology,"\(^\text{15}\) and *Bibliography on Filmology as Related*...

\(^\text{13}\) Previously, *International Index -- A Guide to Periodical Literature in Humanities and Social Science*.


Finally, letters of inquiry were sent in early February, 1971, to groups known to be involved in research or work on the communication of culture in film. Since the National Film Board of Canada provided the only information in response to these letters, the literature that is reviewed was drawn from the indices and bibliographies. The material from the National Film Board is discussed in Chapter IV, which contains the background information on Challenge for Change.

The literature on the communication of culture in film can be classified into three main categories: (1) research on the Hollywood feature film, (2) research on the foreign fictional film, and (3) research and writing on the traditional ethnographic film. The discussion that follows will summarize the trends within each category and will highlight any methodological suggestions which are relevant for the present study.

Hollywood film

The literature in this category focuses on the portrayal of various domestic and foreign groups in the Hollywood feature film or upon the effect of the Hollywood films upon audience’s images of these same groups. Since

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the literature divides most conveniently in terms of focus, the following summary will deal first with works focusing on message. This discussion will be subdivided into works focusing on: message and source; message and audience reaction; and message without references to source or reaction. Finally works dealing solely with audience reaction will be discussed.

Focus on message—reference to source.—The review of the literature found only four articles dealing with the Hollywood film which attempt to draw any relationships between source and message. Of these a monograph by V. J. Jerome\(^{17}\) shows perhaps the strongest trend in this direction. Jerome focuses on portrayal of the black community, and he does attribute message variables to the nature of his "white imperialistic capitalistic establishment" source. He presents no comparative analysis, however, and the cultural nature of his source is not developed.

The remaining monographs\(^{18}\) focus on the treatment of


the issue of miscegenation and on the presentation of national and international stereotypes. All three relate the nature of the message to Hollywood's commercial nature. According to an article by Ralph Gundlach, Hollywood employs stereotypes because they are acceptable to the masses, and Hollywood is dependent upon the masses for its income. Again, these monographs do not provide insight into the cultural nature of the source. They do, however, provide some insight into the reasons why Canada, with its non-commercial film board, provided the atmosphere necessary for an Indian film crew, which could possibly produce material "unacceptable" to the masses.

**Focus on message—reference to audience reaction.**—Only three of the message-oriented studies relate the message to actual or potential audience response. Of these, a study by Albert Johnson has the briefest reference to audience reaction. Johnson states that he observed audience reaction to *Pressure Point* on "four different occasions" and noted nervous laughter produced by what he feels to be "the most outspoken cinematic presentation of racial feelings . . . between a white and negro character."\(^{19}\) He does not deal with any concepts similar to empathy, or knowledge of the cultures portrayed.

Edgar Dale's study of the content of forty motion pictures devotes only a section to "the depiction of foreigners and less-favored races." His findings indicate that these groups are more often than not treated in a comic, or at best, unrealistic manner. Dale discusses the "understanding" which these pictures give of the cultures involved. He also refers to the following goals of "intelligent secular and religious education": the breaking down of racial prejudice and the setting up of intelligent attitudes toward persons of other races. His study is a product of the times, and what Dale means by "intelligent attitudes" is somewhat unclear. Neither does he resolve the question of a motion picture which may produce a more favorable racial attitude (as measured by the Thurstone scale), but raise objections from members of the race portrayed. Thus, in looking at Dale's study, one finds reference to "understanding" and "holding a favorable attitude toward" the groups depicted. The meanings and implications of these terms, however, are somewhat unclear.

A study by Ann Nelsen and Hart Nelsen comes the closest to meeting the methodological criteria of the present study. It presents a comparative analysis of the content of two motion pictures, The Birth of a Nation and

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Hurry Sundown, and relates the differences to the manner in which audience reaction is produced. Rather than being a comparison between films made by two cultures, however, the comparison is between films produced in different years: 1915 and 1967. The nature of racial attitudes in the two periods is not examined in great detail, but the implication is that in 1967 racial prejudice was present but not so much as openly expressed as in 1915. The phrasing of the hypothesis is indicative of the nature of this implication.

The hypothesis of [the] paper is that both films were vehicles of prejudice although, in the latter film, it may not have been intentional. The stimulation of prejudicial attitudes and reactions in the audience was achieved, however, by quite different techniques.\(^{21}\)

According to the authors, "the Griffith film is manifestly inflammatory, freely manipulating as it does the obvious stereotyped characters to drive home its message of racial hatred." To support this contention Nelsen and Nelsen enumerate the stereotypes found in The Birth of a Nation. Just how use of stereotypes inflames the audience, however, is not clear.

The use of theory to explain audience reaction is found in the authors' analysis of Hurry Sundown. The

explanation is as follows:

... inverted hierarchy in the class structure of a Southern community sets up a state of tension within the audience which coincides with Festinger's cognitive dissonance theory.22

Nelsen and Nelsen suggest several ways in which the audience can reduce this dissonance. One way includes "detaching itself from the action." Along these lines Nelsen and Nelsen also state that

it is difficult to identify with any of the characters in the film, but the Negroes certainly are the farthest from being human personalities.23

The important contributions that the Nelsen and Nelsen study makes to the present study then are (1) an approximation of the methodological criteria, and (2) the suggestion that "subtle" manifestations of prejudice in the film may work against viewer identification and possibly cause the audience to accept unfavorable latent characteristics of the culture portrayed.24

Exclusive focus on message.—By virtue of their failure to relate message either to source or to receiver, the monographs falling into this group offer little direction to the present study. Review is the most frequently

22Ibid., p. 145.
23Ibid.
24Later in this chapter the writer will describe the similarity between the filmic concept of identification and the intercultural concept of empathy.
employed methodology, and the writers take more of an argumentative than an investigative approach. That is, for the most part, they present only the aspects of the film or films that support their theses and do not examine evidence on the other side of the question. Of the ten monographs dealing exclusively with message, seven examine portrayal of the black; two examine portrayal of foreign nationals; and one examines portrayal of both foreign and domestic cultural groups.

There is one article, however, that makes a practical contribution to the present study. One of the differences expected when the Indian and Anglo/French films are compared is a greater number of negative Indian attributes in the latter group of films. The thrust of Albert


27 J. McManus and L. Kronenberger, "Motion Pictures, the Theatre, and Race Relations," The Annals, CXLIV (March, 1946), 152-158.
Sonnenfeld's monograph\textsuperscript{28} is that the soundtrack may carry heavy "linguistic moralizing." That is, the hero, regardless of his national origin, will be the speaker of "the best American." Although Sonnenfeld makes this observation with regard to the portrayal of Europeans, it is consistent with Vine Deloria's observation of the linguistic stereotyping of the American Indian.\textsuperscript{29}

Exclusive focus on receiver.--Again monographs falling into this category offer little direction in relation to the needs of the present study. They do deal with attitudes toward cultural groups, but these monographs provide little or no idea of the content of the films that were used to induce the attitude change. One of the studies\textsuperscript{30} used \textit{Four Sons} as the stimulus film; the other two\textsuperscript{31} used \textit{Gentleman's Agreement}. All three of the studies found

\textsuperscript{28}Sonnenfeld, "A Note," 29-31.


\textsuperscript{30}Ruth C. Peterson and L. L. Thurstone, "The Effect of a Motion Picture Film on Children's Attitudes toward Germans," \textit{The Journal of Educational Psychology}, XXIII (April, 1932), 241-46.

that after screening the film in question, the audience held more favorable attitudes toward the group portrayed or (in the cases where the Anti-Semitism scale was used), expressed less negative attitudes.

Although Irwin Rosen did not link his finding to any specific aspect of Gentleman's Agreement, he did report that "by far the most frequent thing 'learned' . . . was 'how it felt to be a Jew.'"\textsuperscript{32} If Rosen validated this "feeling" through the use of any sort of empathy scale, he did not report it. With regard to the Rosen study, then, one can say only that an attitude related to empathy was reported. That is, respondents thought they knew how it felt to be a Jew; the degree to which their feelings would match those of a Jew is not known. Nevertheless the study does indicate that a "feeling" of empathy may accompany exposure to a culture via film.

As will be seen in the chapters that follow, the studies of the Hollywood film provide many suggestions that were employed in the methodology, even though they did not provide a method itself. The comparative nature of some of the studies was carried over into the present study. Instead of relating differences to period of production, however, the present study was concerned with relating them to culture of the producer. The Nelsen and Nelsen study

\textsuperscript{32}Ibid., p. 531.
provided a precedent for using content differences and communication theory to predict and/or explain differences in audience response. Finally, the suggestion with regard to "linguistic moralizing" was important. Because each film treated Indian speech in its own unique way, Indian speech provided an aspect for macro-comparison. The weakness of most of the literature on the Hollywood film is the failure to relate the film to either source or audience. One would imagine, however, that all of the writers assumed a mass audience for the films they were studying.

Foreign Film

The studies33 of cultural elements in the foreign

films were initiated during World War II. Their purpose was to provide cultural information on nations that were, for political or economic reasons, inaccessible to American and British anthropologists. As a result of the nature and purpose of the studies, connection was, of course, drawn between the film content and the culture of the source. No connections were made between the films and possible reactions of the American "lay" audiences. Rather, the focus was on what aspects of culture were "communicated" to the anthropologists studying the films. Nevertheless, the studies provide useful methodological suggestions in three areas: (1) the nature of the definition of "theme," (2) the point for beginning analysis, and (3) the use of comparisons.

Before proceeding to examples of each of these three areas, it may be useful to (1) outline the procedure common

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to these studies and (2) describe the advantages attributed to this method of cultural study. Briefly, Martha Wolfenstein lists the following procedural steps: (1) beginning with a set of concepts and propositions from dynamic psychology, (2) letting these suggest a number of variables that can be illustrated in film content, (3) discovering the theme, or the particular way of handling such a variable in a film, and (4) interpreting the theme by applying the propositions of dynamic psychology.35 Usually the psychological interpretation applied is that of Freud and Jung.

John Weakland36 indicates three advantages of analysis of a culture's fictional films as a means of "studying culture at a distance." They are the ideas that

1) films are more culturally representative than books because they are a group product and they are designed for a mass audience

2) films deal with a widely varying content, and

3) films provide a combination of verbal and visual materials for analysis.

The theme is the focus of studies falling within this group. That is, the purpose of study of a film or films of a specific culture is to isolate "themes" and relate these to other information the anthropologist has on the culture

in question. Simply, the theme is "a unit that recurs." Wolfenstein suggests that the theme can be anything "from a single image to a total plot configuration." Examples of themes that have been studied include the threat the bad woman poses to the good woman in the Italian film The Tragic Hunt, the split image of the father figure in two French films, the vastness of the land and refuge of the community in a Russian film dealing with Maxim Gorky's youth, and the fear of falling back into childhood in French films.

In expanding this last theme, Martha Wolfenstein and Nathan Leites discuss the French attitude toward authority. In their discussion they utilize material external to the films, thus providing an example of how the filmic theme is related to other material from the culture.

The notion that aspects of the producer's culture will manifest themselves in the film is consistent with the Worth and Adair findings. Furthermore, the idea that these

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39 Belo, "Father Figure," pp. 289-90; Gorer, "Notes," pp. 290-91.
40 Erickson, Childhood and Society, p. 361.
42 Ibid., pp. 43-44.
manifestations should recur implies the need to define the filmic aspect in question in such a way that it can be consistently identified and noted. It is in light of this consideration, however, that the lack of quantification and, in some cases, of precise definition, appears puzzling.43

The suggestion that the concept of "theme" makes to the present study, then, is that one should not only look for differences between the film groups in question, but for differences that appear more than once. It seems, however, that these studies do not provide a method consistent with what this writer feels are the implications of their definition of "theme."

If one accepts (despite its methodological limitations) the utility of the concept of "theme," then a second suggestion made by Wolfenstein has implications for the present study. She suggests that in the initial stages of analysis it is useful to begin with themes that are fairly specific and deal with concrete aspects of the film.44 An example might be the recurrent associations of the mother with Communist activities in Hitlerjunge Quex.45 Since the present study is an initial exploration into the differences between the films in question, the implication would

43Bateson, "An Analysis," provides an exception to this statement.
be for analysis of concrete filmic elements, rather than the quality of relationships, for example.

As with selected studies on the Hollywood film, the use of comparison is supported in the studies of foreign fictional films. An example of cross-cultural comparison is provided by Wolfenstein when she juxtaposes French themes with American ones.46

Thus the suggestions this methodology offers for the present study are these. First, one should look for recurrent aspects of the film, and therefore by inference should use explicit definitions and employ some sort of counting technique. Second, one should focus on concrete elements in the initial stages of analysis. Finally, cross-cultural comparisons of films will produce contrasts in themes, which in turn can be related to differences in the producing cultures.

Ethnographic film

As with the writing on the foreign film, a dominant trend in literature on ethnographic and/or anthropological film appears to be a concern with its use for the purposes of research and for the communication to other anthropologists. Often this concern is coupled with the express

desire for the objective recording of data. There is, however, a growing amount of literature dealing with the use of film for purposes of communicating to the student or to the lay audience. Finally, there are some monographs urging a pluralistic approach—film to record, film to teach and present. Regardless of the orientation, the greater portion of the literature is either prescriptive or instructional in nature. Because of the educational point of view, the latter two groups are most relevant to the present study.

The following discussion will use "ethnographic film" to mean the film made by aliens to the culture filmed and made with the purpose of recording for, or communicating to, aliens of the culture filmed. As will become evident, this definition comes closer to some of the following orientations than it does others.

The classification of writings follows fairly closely the categories of film defined by Jay Ruby. Ruby makes his initial division between research film (a specialized tool used for gathering data and preserving it in unedited form) and interpretative film (anthropological documentaries which are edited constructions of cultural events).\textsuperscript{47} In a  

second statement Ruby indicates that the interpretative film includes film used for teaching and film used for presentation ("in its ideal form . . . analogous to the monograph or article in a scholarly journal"). The following review, then, will consider writings dealing predominantly with film used for research purposes, with writings dealing with presentation film aimed at a general audience, with writings looking at film used for teaching, and with writings dealing with film in a combination of uses.

Film as a research tool.—The writing in this area focuses on the use of film as an anthropological record. That is, scholars writing from this orientation feel that film should be used as one type of recording device, similar, for example, to the ethnographer's written notes. Since the focus is not on a film's communicating to others, the writings in this area have little to contribute to the present study.

Nevertheless, they are worthy of inclusion for two reasons. First, the controversy over the objectivity of film has implications for the need of a culture to act as film maker. Second, there is some use of still photos as

a means of learning about photographer and viewer, as well as about the subject.

People urging the use of film as an ethnographic record often express a belief in the objectivity of film (or make what this writer calls the assumption of the objective camera). Their main premise—be it explicit or implicit—then becomes the notion that film is superior to other recording devices because it records what is "really there." That is, it eliminates the bias of the ethnographer. What these writers ignore is the fact that just as for written notes, there is an ethnographer guiding the pencil; for the film record there is a cameraman guiding the camera.

Those who overlook this consideration, by implication, believe that every film record of an event will be identical to every other film record of the same event. The further implication for the present study is the following: those who believe in the objective camera should see no need for a culture to make a film about itself, should see no need to look for differences between two films on the same subject, and, therefore, should see no need for the present study. Two means are available for dealing with their position: the presentation of statements against the objectivity of film and the revelation of differences between the films in the present study.
It is often difficult to identify the degree to which a monograph is based on an underlying assumption of the objective camera. The writers discussed below, however make statements that show tendencies in that direction.

In reporting on a filming expedition to the Kalahari Desert, Brew states that they were able to bring back "not a sampling, but a complete record" of the process of making a bow and arrow. Brew is forceful in his statement that he hopes to present "an example of the use of film so that it becomes a real record as against merely being an illustration."49 Although the Brew film reportedly includes the complete process from the "cutting of the wood up to the final digging-up of the poison grubs and poisoning the arrows," one can question the number of cameras being used and the number of angles and perspectives used in the filming.

Richard Sorenson supports the idea of the objective camera in even more explicit terms. He states,

Film is a unique and most potent tool in the preservation of data from non-recurring or disappearing phenomena because of its ability to record a facsimile of the visual data by means of objective chemical changes in light-sensitive emulsion. . . . It is this quality which makes film unlike other methods of recording data in

which the recording is dependent upon the perceptive and cognitive apparatus of human observers. 50

Later in the article, however, he states that "although film emulsions record objective visual data, the use of cameras is, nevertheless, dependent upon human direction." He adds that since human selection plays an important part in what is filmed, the selective factors should be indicated in the research film itself. 51 Needless to say, Sorenson's stance is somewhat confusing.

D. Andree and A. M. Dauer seem to support Sorenson on the matter of the objectivity of film, but again their position is confusing. In their filming "the main stress is laid on absolute faithfulness to reality." They state that they "try to achieve this end by completeness as regards the topic and by verity in representation." They do, however, recognize that filmic communication is based on "illusion" and that in order to use film "as an instrument of scientific knowledge," they must rid it of this element of illusion. 52


51Ibid., pp. 446 and 448.

Other writers in this same area do not make references that reveal their orientation\textsuperscript{53} on the objectivity of film; whereas, yet others make strong references against the notion. John Collier\textsuperscript{54} states that he agrees with Anthony Michaelis on the issue of the subjectivity of film. Michaelis states that

The moment the cinematographer sets up a camera in the laboratory or the field, selects a scene in the view-finder, and presses the starter button, his whole personality has been brought into play, and a theoretically objective technique has changed into a subjective statement.\textsuperscript{55}

Margaret Mead recognizes the fact of observer bias. She suggests that long duration shots be used to reduce the observer bias that is introduced each time one starts the camera and each time one stops shooting.\textsuperscript{56} Since she


does not suggest that this technique eliminates bias completely, Mead would be classified among those who accept the subjectivity of film.

The remainder of those making definite statements about the selectivity or subjectivity of film are doing so in response to Sorenson's monograph. They include Luc De Heusch, Ted Schwartz, Robert Steel, and Timothy Asch. In his statement Asch also includes the observation that "the first goal of the ethnographer is to try to present a culture as its members see it."

Thus scholars of anthropology and film do not agree on the issue of subjectivity of film as a recording device; it is also difficult to determine whether writers such as Sorenson present a consistent front. With this much controversy among those dealing with research and film, one may question the degree to which the student or general audience will unilaterally accept the film message as "true."

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In light of this controversy Paul Byers presents a correlate of the belief in the subjectivity and selectivity of film. Although he is discussing the use of still photos, what he has to say is applicable to motion pictures as well. It is his purpose to study the behavior not only of the people photographed, but of the photographer and the viewer of the photo as well. His proposal is therefore in line with the theoretical orientation of the Worth and Adair study, which provides the hypothesis for the present study.

Byers seems at first to depart from the assumptions of the present study, however, in his rejection of the sender-message-receiver model of communication. He prefers a social transaction model in which the relationships between photographer, subject and viewer contain information. Meaning then becomes "the product of this information." The main point that Byers seems to be making is that the photographer is not the message, but the raw material for an infinite number of messages which each viewer can construct for himself.

From this latter statement and from Byers' continual use of the photographer-subject-viewer paradigm, however, it does not appear to this writer that Byers departs

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significantly from the type of sender-"message"-receiver model underlying the present study. That is, although the writer uses a linear model, she does not make the assumption of a one-to-one "encoding" or a one-to-one "decoding" process. Furthermore, Byers' orientation brings him to the focus of the present study when he indicates that much can be learned about a person's culture by allowing him to take the photographs.

Presentation film aimed at the general audience.-- Only three of the monographs that were located deal with ethnographic film to be viewed by the general audience. Interestingly enough, these comments all come from the film makers themselves. The theme that runs through all three articles is a concern for a humanistic portrayal of the subject—that is, a portrayal that is not condescending, but in line with the culture's view of the world. Importance is also given to the needs of the audience.

David MacDougall defines ethnographic film as "any film which seeks to reveal one society to another." From this orientation he focuses on the message and writes that

ethnographic film-making occupies a curious place between the art of film and the social sciences. It has long lacked the full support of either, yet it has the capacity to achieve a truly humanistic kind of perception embracing them both.60

60David MacDougall, "Prospects of the Ethnographic Film," Film Quarterly, XXIII (Winter, 1969-70), 16.
In an interview, Jean Rouch, indicates that his latest film evolution is the notion that people can be involved in the film making process itself. Thus, what is happening to the culture filmed—and in this case, involved in the film making—becomes as important as the film itself. Rouch suggests his audience orientation when he indicates that although the rushes of a recent film may all be of interest, it is impossible to view for so long a period of time.

Finally, Jorge Preloran—in an interview—tells how he made the film Imaginero, and as he does so, implies his orientation toward the audience of ethnographic film. He states,

I've come also to realize that if it's an anthropologist who goes in to film a given subject that he is studying, there may be a tendency to be condescending, to document material culture or small details that may be really quite unimportant if the film is to be conceived for an audience rather than for other anthropologists.

Thus, those people who seem most oriented toward the general audience—either explicitly or implicitly—are the film makers themselves. What they write, or what they say

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62 Howard Suber, "Interview with Jorge Preloran," Film Comment, VII (Spring, 1971), 48.
in interview situations, seems to suggest that they see film as communicating something about one culture to lay members, rather than to specialists, of another culture.

Film used for teaching.—Although the writers discussing this category are also interested in film aimed at an audience, they are concerned with the specialized audience of anthropology students. The articles are statements of advice or procedure to the would-be film maker of user of educational ethnographic film. Those directed to the user of ethnographic film have the most relevance for the present study since, in some cases, they present the rationale, or objectives, of using film in teaching anthropology.

In 1955 Human Organization Clearing-House Bulletin introduced its film and sound department as a regular feature. It would review films that could be used (1) to train anthropologists for field observation and interviews, (2) to train or "brief" military, business, and diplomatic personnel, technical assistants, and educators preparing


for assignments in cultures other than their own, (3) to provide material for analysis of organizations interested in evaluating their operations, and (4) to provide materials which will serve as sources for analysis of modern values and behavior. No more specific goals are indicated within each of these general purposes.

The individual reviews, however, are not always specific in listing educational principles that guided the selection of the films, or that should guide the use of them. Reviews appearing twelve years later and in another journal list no suggested ways for using the films; they list only items in the film to which the students' attention should be drawn.

Ray Birdwhistell, in contrast, is more specific, both in the objective he states and in the means of achieving this objective. In his monograph on the use of films for training in cultural observation, he states the goal as the "sensitization of observers." In order for future cultural observers to "transcend" their own "viewing culture," they watch a film ten to fifteen times. The


repeated viewings are necessary before the trainees begin to notice verbal and non-verbal behaviors that could go unnoticed in their own culture. From the examples he cites, it is evident that Birdwhistell is concerned with the commercial film as well as that made exclusively by the anthropologist. The notion that one must overcome his own cultural blinders before he can notice certain behavior has implications for the method employed in the present study. Birdwhistell's orientation will be considered in the conclusion to this study.

**Ethnographic film for a combination of uses.**—The distinguishing characteristic of the writers grouped together in this section is the support they give to the idea that ethnographic film may be of value in a variety of ways. For example, M. W. Hilton-Simpson, after describing the problems and potential of making a film record on an expedition to Algeria, adds that this record could be made into "a most powerful educational instrument for use in schools."67

Norman Miller identifies at least three uses of film: research, field work and teaching. He isolated two categories of research that may be done with films. First research may be done on the "film itself in terms of

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structure, content, form aim, ... intended message, ...
alternate editing possibilities, the 'cultural loading' of
the film, and the biases the filmmaker brings to the film.
..."

Second, analysis can be made of audience reaction,
including "impact, reaction, retention of key sequences,
and general 'learning' ..." 68

Walter Goldschmidt presents yet another list of uses
for ethnographic film. He limits himself to what has pre-
viously been defined as presentational film, but allows for
(1) demonstration to one's colleagues, (2) education within
the classroom, and (3) presentation to a mass audience. 69

Other writers demonstrate their position as they
perform a cataloguing service. That is, in preparing
bibliographies of ethnographic films and film institutes,
they demonstrate, by their selections and organization,
the ways in which they feel ethnographic film can be used.
For example, in his typology of the sociological film
Luc de Heusch 70 includes documentary film, social


69 Walter Goldschmidt, "Ethnographic Film: Definition and Exegesis," Program in Ethnographic Film Newsletter, III, No. 2 (Winter, 1972), 1.

propaganda film, and films used in sociological research. Following the topology he outlines the controversy regarding the objectivity of the camera, lists contemporary film archives, and concludes with a brief review of films, grouped by country and academic area treated by the film.

M. P. Sehnert, like de Heusch, includes films of both the recording and the presentational type in her discussion, but she does not make any distinction between the types. In her monograph she discusses the organizations and people involved in cataloguing film. Included are the Institut für den Wissenschaftlichen Film, the Film Archives of the British Institute, the French Ethnographic Film Committee, the Film Division of UNESCO, Dr. Eskerod of Stockholm, Dr. Riviere of France, and Dr. Hinderling of Basel. 71

Jack Sanders, Timothy Asch, Robin Crichton, and Jay Ruby reveal their orientations as they present procedural suggestions for the making of ethnographic film. Sanders is concerned with the type of film that has been designated as "presentational," but his concern with "today's audiences, academic or otherwise," places him within the category of allowing for a pluralistic use of the ethnographic

film. His prescriptive monograph is a reaction to American Anthropological Association film screenings and calls for greater attention to filmic techniques, particularly editing. 72

Some of the suggestions that Asch presents include the advantage of shooting the film through the perspective of a single specific individual and the idea that it would be useful to show films to native informants in order to elicit their reactions to the material presented. 73

Crichton feels the purposes of record making and presentation can be brought together in the same film. He observes:

On the one hand film can be used to record an event or a process for later analysis; on the other, to present scientific information to an audience. The distinction is obviously one of convenience and the two functions merge into one another. 74

The merging is achieved by having an anthropologist and a

72 Jack W. Sanders, "Filmmaker or Anthropologist?" Program in Ethnographic Film Newsletter, II, No. 4 (March-May, 1971), 5-7.

73 Tim Asch, "Ethnographic Film Production," Film Comment, VII (Spring, 1971), 41; See also Timothy Asch, "Notes on Anthropological Film," Rural Africana—Current Research in the Social Sciences, No. 12, Film and African Development (Michigan State University: African Studies Center, Fall, 1970), 32-33.

film maker work together. Crichton appears to be one step away from involving the subject as well.

Ruby is less certain about the value of having a "documentarist" and an anthropologist work together. He feels it is possible that the anthropologist may need to consider creating his own film conventions. In any case, for the present, Ruby urges "anthropologists to select from all existing approaches those techniques which best suit their purposes."  

A reference to empathy appears in Ruby's monograph although he does not develop it. In discussing ethnographic documentaries, he states that

Currently, these documentaries are used as a supplement or illustration to written materials --visual textbooks used to create an empathic feeling among undergraduate students and occasionally the general public.  

Robert Gardner, although not using the term, "empathy," appears to be developing a similar concept. Since film deals with describing and communicating "perceptions," Gardner spends some time describing his orientation to how

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people share perceptions. In so doing he makes the following argument:

If it was possible, for example, to render a realistic account in film of some seemingly remote experience, these capacities might reasonably be expected to produce reactions in those who saw it which, in meaningfulness, had some approximation to the feelings of those to whom the experience actually belonged. Failing this, if the film narrative is uncompromisingly real and sufficiently expressive of the significance of the experience it portrays, the audience will, at the very least, be made more deeply aware of the validity of what they witness. Its humanity will be confirmed.77

Thus in his philosophy Gardner expresses an orientation toward film as a way of "image-ing" life.

The major contribution of these authors is the affirmation that film should be used to communicate culture as well as to record it. Asch does suggest that the native subject react to an initial screening of the film. Crichton allows in part, for the introduction of documentary techniques. Most important, at least two of the writers connect use of film with the development of viewer empathy for the culture portrayed.

Thus the three areas of literature reviewed produced isolated elements important to the present study. The method employed by Nelsen and Nelsen in their comparison of The Birth of a Nation and Hurry Sundown came the closest to

meeting the methodological needs of the present study. It did not, however, deal directly with cultural aspects of the producing culture. The studies of the foreign film provided a method of using film to illustrate aspects of the producing culture; but the notion of "recurrent" elements seemed inconsistent with the lack of precise definition and quantification. Byers and Rouch, within the area of ethnographic film, provide support for a culture's doing its own filming; but Sorenson and others support the notion of filmic objectivity, which in turn would seem to deny the need for such subject involvement. Finally, the concept of empathy appears in the literature on the Hollywood film and on ethnographic film, but is not tied to any specific film variables. The literature available on the communication of culture through film therefore provides the most methodological suggestions on studying the producer to message relationship and on using comparative analysis to abstract cross-cultural differences in film communication. Less discussion is provided on the film to viewer relationship.

Filmic Education and Persuasion

Use of the concept of empathy in the writings on the communication of culture in film caused the writer to believe that some relationship could be found between elements of film and the intercultural concept of empathy.
Furthermore, it appeared equally possible that the concept of knowledge of the culture portrayed could be linked with aspects of filmic communication. In order to determine whether there were concepts of film communication that corresponded to the intercultural concepts of empathy and cultural knowledge, the writer turned to the literature on filmic persuasion and education.

From the film literature, the concepts of identification and ethos emerged. That is, writers were abstracting specific film elements that potentially influence viewer identification and ethos with regard to the people portrayed. The discussion that follows will examine the similarities between empathy and identification and between cultural knowledge and ethos. Enumeration of the filmic elements associated with these concepts will be detailed in Chapter III.

Empathy has been defined as the ability of a person to project himself into the role of another person. If one is to draw a dichotomy between the affective and cognitive domains, he would conclude that empathy is closely associated with the affective, since writers often associate empathy with a "feeling" for the culture in question. The film concept of identification also appears closely associated with "feeling." Judging from the definitions of identification that follow, it seems possible to accept
projection into a role as the same quality of vicarious experience as identification. Certainly in the role-play experience, if successful, projection involves the "kinesthetic empathy," mentioned by Wood as cited below.

Robert Wagner provides the conceptual definition of identification used in the present study. It reads:

Identification may be defined as the presence of a character in a film with whom members of the intended audience feel a close personal relationship as a result of similarities of race, sex, age, activities, needs, desires, or motives.\(^{78}\)

Wagner's definition appears to derive, at least in part, from a report of the Pennsylvania State College Instructional Film Research Program. In this report identification is one of six factors of audience involvement and generally means that the individual in the audience sees the characters, institutional affiliations, settings, or situations represented in the film in close personal relationship to himself and to the groups with which he has identified himself. He "experiences" what is represented in the film as his own experiences, his own activities, his own motives, his own aspirations and his own values.\(^{79}\)


Conceptually, "experiencing" what is represented on the film as one's own experiences, i.e., vicariously would seem akin to "projecting" oneself into the role of another person.

In a more recent monograph by James Wood identification is even more directly linked to viewer empathy: "The most extreme form of identification is kinesthetic empathy, which is particularly useful for arousing tension." On a conceptual, although not necessarily on an operational level, identification appears related to at least one form of empathy.

Similarly, the relationship between ethos and knowledge of the other culture rests, at this point, on concepts rather than operations. The term ethos itself is a Greek term meaning character, and the word has come to denote the "characteristic spirit, disposition, or tendency of a people or community regarded as endowment and as expressed in their customs, tastes, etc." The idea that his "character" of an alien culture may be communicated through film is suggested by Rogers when he puts forth the possibility that "mass media exposure may

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provide peasants with knowledge of new roles. . . . "82 It would seem that knowledge of a culture and ethos are related in the sense that the ethos of a culture as it is developed in the film potentially contributes to the knowledge that the audience will have of the culture.

As Wood83 explains, there are two types of ethical appeal associated with film: (1) the ethos of the individual film itself as a messenger and (2) ethos of specific elements of content within the film. The latter includes narrators, characters, witnesses, and opponents.84 In the case of a film about a culture, members of the culture could be cast in any or all of the roles above. Therefore filmic elements that would contribute to the positive or negative ethos of the culture in relation to all of these "specific types of content" would be relevant. The degree to which ethical appeals are used would then be potentially contributive to the knowledge the audience will have of the culture.

The degree to which the audience may accept the portrayed character of the culture as "true" will depend upon the first type of ethical appeal mentioned by Wood; i.e., the ethos of the individual film itself. Since Wood

82 Rogers with Svenning, Modernization, p. 109.
84 Ibid., p. 159.
associates this appeal with "apparent authenticity and seriousness," he seems to be talking mainly about the credibility of the film.

Finally, the ethos of the producer of the film (identified by Wood as an external ethos source) may influence the degree to which the audience accepts the ethical appeals of the film. Thus, it would seem that the case of the ethical appeal of the culture portrayed is much like "The House That Jack Built." The ethical appeal of the source influences the ethical appeal of the film, which in turn influences the ethical appeal of the people portrayed. In any case, there is the possibility that an ethos of the culture will be communicated, via ethical appeals, to the audience, and that the audience will gain a degree of knowledge of the culture portrayed. The filmic structure and content elements influential in the ethical appeal of the film and the people within it will be enumerated as they are used in developing the method described in Chapter III.

\[85\text{Ibid.}, \text{p. 154.}\]
\[86\text{Ibid.}, \text{p. 152.}\]
CHAPTER III

METHODOLOGY

The literature examined in the first two chapters suggests that there is a need to study film used in intercultural education and communication, yet none of the established methodologies is able to reveal the relationship of viewer empathy and cultural knowledge to cross-cultural differences in filmic communication. The following discussion of methodology, therefore, will examine first the background that generated the questions, second the considerations governing the selection of the films for the study, and finally the eclectic methodology used in the study, including a discussion of the reasons for selecting the procedures. Comments on the strengths and weaknesses of the method will be reserved for the final chapter.

Review of Background

Some of the background issues that generated the three questions listed below have already been examined. Because of their influence on the method of analysis used in this study, a brief review will be useful. First, as was documented in the introduction, the growing perception of the need for intercultural education programs is coupled with
strong descriptive and prescriptive statements about the value of film in intercultural education and communication. Professions are pointing to the educational potential of foreign fictional films, U.S. fictional films about other cultures, and ethnographic films on other cultures. Furthermore, programs such as Challenge for Change are using films by and about specific cultures as a means of disseminating information about them.

A study of Navajo film making by Worth and Adair and a series of studies on the foreign film found that films made by different cultures will differ in structure and content. Also, the study by Worth and Adair indicated that these cross-cultural differences may result in comprehension difficulty when a message made by one culture is screened by a member of a second culture. If differences will occur, and if there is a possibility that these differences will result in misunderstanding, it seems important to compare films made by various cultures that are being used in intercultural communication and education.

Since the focus of the present study is on films which are being used in intercultural communication and education, the film-to-audience relationship is more important

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2 See Chapter II for a list of these studies.
than it was for the Worth and Adair study. What is needed is a method which will (1) relate structure and content to the culture of the producer and (2) relate any cross-film differences to concepts important in intercultural communication and education. Two key concepts are empathy and knowledge of the other culture, but the literature on the communication of culture through film contained only general references to these concepts. The literature did not report any methodology which drew connections between filmic elements and the audience properties of empathy and cultural knowledge.

Empathy and knowledge of the other culture, however, are conceptually very similar to identification and ethos—two concepts studied by those interested in film education and film persuasion. Empathy, or the ability to project oneself into the role of another person, is similar to filmic identification, or experiencing what is represented in the film as one's own experiences. Knowledge and ethos are more loosely related. When ethos is used to mean the character of the source or people depicted in the film message and communicated to the audience via ethical appeals, ethos is contributive to the knowledge the audience has of the other culture. This definition of ethos is
consistent with the manner in which James Wood develops the concept of ethos.³

The studies in the areas of filmic education (including the concepts of identification and learning) and filmic persuasion (including the concepts of identification and ethos) have been summarized by Robert Wagner⁴ and by Wood.⁵ They suggest that both structural and content elements of a film contribute to identification and ethos. Since these concepts of identification and ethos are similar or related to the concepts of empathy and knowledge of the other culture, it would seem that a study of film in intercultural communication should examine the elements listed by Wagner and Wood in relation to identification and ethos.

Selection of Films

The problem then was one of examining and comparing films already in distribution and readily available to scholars in order to discover what elements they contain that may be said to build the ethos of a culture and create


⁵Wood, "Application."
empathy with that culture. Thus several factors influenced the final selection of films for the study. One factor was the nature of cultural groups and agencies making films. During the early stages of formulating the questions, the writer asked scholars and professionals in the Minneapolis and Columbus areas to suggest names of cultural groups engaged in film making about themselves. Names of agencies sponsoring such film making endeavors were also solicited. Using this list and names appearing in the literature reviewed in the previous chapter, the writer sent formal inquiries to Dr. Sol Worth, the Research Department of N.B.C., the Community Film Workshop Council, and the National Film Board of Canada. The letters requested information and use of the films produced. A request from the writer also appeared in the Program in Ethnographic Film Newsletter.6

The National Film Board of Canada produced the most favorable response with regard to its Challenge for Change Program. The nature of this program will be examined in Chapter IV, which presents the background information on the film makers and the framework within which they were working. Briefly, a wide range of cultural and geographic groups have been involved in the Challenge for Change

6Program in Ethnographic Film Newsletter, II, No. 4 (March-May, 1971), 16.
Program, including the fishing community of Fogo Island, Newfoundland; the community of St. Jacques, Montreal; people from the Drumheller Valley, Alberta; the Indian communities at Elliot Lake and Pikangikum; an Indian film crew composed of young people from several tribes; the black community in Halifax; working mothers; and discontented students. The Indian film crew, the community at St. Jacques, and the people from the Drumheller Valley had actually been involved in producing messages about themselves—meaning acting in the roles of cameramen. Although not all of these messages were available for general distribution, Challenge for Change was involved in producing mass media messages by and about specific cultures.

The writer next consulted what was at that time the most recent (1970-71) National Film Board of Canada Catalogue of 16mm Films Available for Purchase and Rental in the United States. From the descriptions of the Challenge for Change films, only two—Ballad of Crowfoot and These are My People—were expressly designated as being made by the cultural group portrayed. In addition, a letter from Dorothy Todd Hénaut and an article by Patrick Watson

7Dorothy Todd Hénaut, letter, March 1, 1971.
indicated that the Indian crew had "played a large role" in the production of You are on Indian Land. It was not until later that this writer became aware of the nature of this role. In addition to the Indian-made films, the N.F.B. Catalogue described five more films dealing with Indians under "Challenge for Change;" thirteen, under the section on "Indians of North America," and one, under "History."

In selecting films from the catalogue, the necessity of introducing comparisons was a determining factor in making the final choice of films. Comparative analysis and the matching of events on several aspects (if possible, on all aspects save one) allows for the introduction of some degree of control in the field study situation.

In addition to being films made by a culture about themselves, the films by the Indian film crew presented an opportunity for comparison with other N.F.B. films about Indians, but made by non-Indian crews. Thus on the basis of the catalogue descriptions, Ballad of Crowfoot, These are My People, and You are on Indian Land were matched with three films about American Indians made by Anglo/French crews. Although not perfectly matched, the pairs below represent the best possible matches among films produced.

9 See Chapter IV for a description of the production of You Are on Indian Land.
by the National Film Board. By using only N.F.B. films, the writer hoped to keep the factor of production facilities as constant as possible across the films studied.

Ballad of Crowfoot was matched with Pikangikum with regard to the similarity of technique (use of stills), use of monochrome, running time, and production date. They differ in terms of specific subject matter, with Ballad of Crowfoot dealing with the history of the Indians after the coming of the white man and Pikangikum presenting a portrait of modern Indians in northern Ontario.

These are My People and The Longhouse People were matched on subject matter—the Longhouse religion and government of the Iroquois Confederacy. They differ in terms of running time, use of monochrome vs. color, and date of production.

This Land and You are on Indian Land represented a match in terms of general theme, date of production, and use of monochrome. Differences were present in running time and specific Indian tribe depicted. This pair of films later had to be dropped from the study because of scheduling problems and length of the films. The complex nature of their production also entered into the decision to drop them.

Thus two films from the Challenge for Change Program met the needs of the present study. They deal with a
particular culture and are made by members of that culture. They are fairly well matched on subject matter or production technique with N.F.B. films about Indians but made by Anglo/French N.F.B. crews. As will be documented in Chapter IV, they were designed for use in intercultural communication. Furthermore, the excellent cooperation of N.F.B. personnel made these films and information about them readily available for study.

An objection which can legitimately be raised at this point is whether the Indian films, given a multi-culture crew, can be expected to manifest aspects of the "culture" of the source. It is probably true that there are native Americans who would object to the idea of an Indian culture, and therefore, to a discussion of "the" culture of the Indian crew; but then there are also French Canadians who would object to being grouped with English Canadians, and therefore to the label the "Anglo/French" crew. Furthermore, the juxtaposition of the Indian with the non-Indian is frequently made by scholars, including Vine Deloria, who is an Indian. He describes the following differences between tribal and non-tribal people:

10 The background of the crew is described in detail in Chapter IV.

holistic vs. linear thinking, membership in a group vs. individualism, horizontal vs. vertical social system. Even if the most that could be said were that the Indians (and therefore the Indian crew) see French Americans, Irish Americans, English Americans, etc., as whites and the whites (and therefore, the Anglo/French crew), see Sioux, Winnebagos, Senecas, etc., as Indians; these expectations alone are culturally (and socially, historically, and politically) based and can be expected to produce differences in the two groups of films. Finally, as will be documented in Chapter IV, there is evidence that the Indian crew perceived itself as "Indian."

A second objection which can be raised is that elements of the films themselves have been chosen for analysis in this study, rather than aspects of the film making behavior of the cultures in question or elements of audience empathy or cultural knowledge. Cast into a linear communication model the objection becomes: Why focus on the message rather than of the source of the receiver? The writer recognizes that each of these parts of the system would be a valid focus for a study of the use of film in intercultural communication, but each of them would require a study in its own right.

To summarize, the growing awareness of the need for intercultural education is coupled with a growing support
for the use of film in intercultural programs. Both films by and films about cultures are proposed as means for learning about a culture. Yet research indicates that cross-cultural differences exist in filmic communication. These differences may include variations in structure and in content, and these variations may lead to comprehension difficulties when the films by one culture are shown to a second. Since films, such as the N.F.B. films selected for the present study, are being used in intercultural education and communication, the question arises as to how these differences will affect the films' utility in such programs. Since two important concepts in intercultural communication are empathy and cultural knowledge and since these concepts are related to filmic concepts of identification and ethos, the relationship of cross-cultural filmic differences to these concepts is important. As a result the following three questions emerge as the specific focus of the present study:

Does the Indian film crew attempt to communicate different aspects about Indian cultures than does the Anglo/French film crew? If so, what are these aspects?

Does the Indian film crew structure their message differently than the Anglo/French film crew? If so, on which structural elements do they differ?

What tentative suggestions can be made about the relative effectiveness of the Anglo/French and the Indian film crews in producing in European Americans a positive ethos of, and empathy with, an American Indian culture?
The Methodology

Although the literature yielded no established methodology for dealing with these three questions, it did contain definite suggestions for building an eclectic methodology. In addition, one can draw upon literature relating to the study of general film content, independent of any relation to intercultural communication. These sources led to a decision to analyze three types of data: visual content, visual structure, and sound content. Before proceeding to a description of the method used for collecting and analyzing the data, the discussion will briefly review the relevant selections from the literature that were used in building the method. Specific references for the development and use of individual category sets will be given within the discussion of that portion of the methodology itself.

To date the best description of the content analysis of film is that of Edgar Dale.¹² His 1935 study was conducted by observers watching screenings and recording visual and sound content related to social values in motion pictures. In accordance with Whipple's suggestions for the

the use of observers in gathering data,\(^\text{13}\) Dale used the following procedure: (1) Development of a schedule of points (e.g., goals of characters engaged in industrial activity, depiction of "underprivileged peoples," etc.) on which each observer was to secure information. This schedule was developed by examining available literature dealing with favorable and unfavorable criticism of motion pictures of the type to be analyzed. (2) Each observer recorded notes on "pertinent material" while he was watching the film. This procedure was followed in order to increase the accuracy of the report. When a number of persons agreed on a particular matter observed, it was considered correct. (3) A more detailed report than that obtained in Step 2 was obtained for forty motion pictures. This report was developed by first obtaining a dialogue script for each of the pictures and then having trained stenographers, familiar with the dialogue scripts, use the schedules to obtain notes on information not included in the dialogue scripts. In this portion of the study a single observer—the research assistant for the project—was used for thirteen of the films.

It should be noted that Dale based his method on aspects of observational technique. Since much of the content

of film—particularly that communicating elements of a culture—deals with people, their interactions, their activities, and their environments, observational methodology has much to contribute to a study of the filmic communication of culture. Along these lines Karl E. Weick\(^{14}\) outlines some useful areas for behavioral observation (non-verbal, spatial, extra-linguistic, and linguistic) and makes suggestions for the observational record.

Material dealing with general content analysis is also useful. In discussing Content Analysis for the Social Sciences and Humanities, Holsti\(^{15}\) presents examples of studies of a variety of media and includes suggestions relevant to the construction of categories, the determination of category reliability, the development of units, and the use of the computer for the final stages of analysis.

Since as Holsti indicates, "the most important requirement of categories is that they must adequately reflect the investigator's research question,"\(^{16}\) the above


\(^{15}\)Ole R. Holsti, Content Analysis for the Social Sciences and Humanities (Reading, Mass.: Addison-Wesley Publishing Company, 1969).

\(^{16}\)Ibid., p. 95.
sources and suggestions needed to be adapted to the present study. For this purpose the following resources were available.

To develop a general schedule of points pertinent to Indian ethos, it was possible first to turn to criticism of the American Indian stereotype. One such criticism comes from Vine Deloria, member of the Sioux tribe.\(^\text{17}\) Other sympathetic and non-sympathetic works (including novels, photo-essays, descriptive and prescriptive articles) by and about the American Indian were tapped for descriptive labels.\(^\text{18}\)

In order to define these elements and labels into terms suitable for an analysis of film communication, it was helpful to turn to studies of filmic persuasion and education. From the definition of identification given by Wagner\(^\text{19}\) the elements of the race, sex, age, activities, needs, and motives of the characters emerge as potentially important. Other content elements related to audience

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\(^\text{17}\) Deloria, *We Talk*, pp. 33-44.


\(^\text{19}\) Wagner, "Design," p. 93.
involvement are familiarity of subject matter and the use of conflict.\textsuperscript{20} Wood\textsuperscript{21} combines theory and existent research in filmic communication with traditional rhetorical theory to suggest content variables relevant to positive or negative ethos and to the development of identification. The content or observational categories developed from the above suggestions were relevant to both the visual and the sound analysis.

Worth and Adair\textsuperscript{22} in their comparison of the film making behavior of Navajos with that of blacks from Philadelphia found differences in certain film content elements such as activity portrayed and locale used. Thus Worth and Adair provide points of content that have already been shown to differ from culture to culture.

Other suggestions from the literature on film communication were more directly applicable to the visual structure analysis. In addition to the structural elements studied by Worth and Adair (including shot distance, editing sequence, orientation to camera),\textsuperscript{23} it was important to examine the elements of film structure considered to be

\textsuperscript{20}Ibid., pp. 96 and 100.
\textsuperscript{22}Worth and Adair, "Navajo Filmmakers," pp. 27-29.
\textsuperscript{23}Ibid..
important in the building of identification and ethos generally. In dealing with factors relating to identification and ethical appeal Wood includes use of close-ups, editing technique, camera movement, nature and stability of camera position, graininess of film stock, open framed composition, unusual variations on the cut, distortion of reality in use of natural sound, animation substituting for reality, repetition of the same or similar shots, and stock footage.  

Wagner, looking at elements related to general learning, includes structural elements meeting three criteria—one of these being that the elements could be identified and defined with reasonable accuracy. Each of the eight elements he examines is broken down into smaller elements. Those of a structural nature indicated as influential in production of identification and learning include film length, introductions and summaries, repetition, dramatic structure, camera interpretation, color, animation, music and sound effects, and poetical and special effects including fades, dissolves, wipes, flip-overs, split screens, background projection and montage. These

25 Wagner, "Design," p. 34.
26 Ibid., pp. 36, 48, 51, 53, 98, 100, 126-127, 141, 154, and 205.
elements, in addition to those listed by Wood and Worth and Adair provided sufficient material for developing sets of structural categories.

Drawing upon these areas of film content analysis, observational technique, general content analysis, Indian comment, cross-cultural study of film making behavior, and research and theory in filmic education and persuasion it was possible to develop the methodology used in the present study. The discussion that follows presents the procedure employed following the selection of films. The procedure will be broken into five areas: the visual content analysis, the structural analysis, the sound analysis, the development of the shot description, and the collection of data on film makers and audiences.

Visual content analysis

1. Collection and recording of visual content data.—Following the selection of the six films to be studied, the writer previewed *The Ballad of Crowfoot* and *You are on Indian Land* at the Chicago offices of the National Film Board. During these screenings some notes were taken on the content and structure of the two films. *The Indian Speaks*, a film about the attitudes of Indians involved in various modern life styles, was also previewed in Chicago. It was necessary to develop the unit of analysis and the category
sets before the films became available to the writer for more detailed analysis. The observations made during these screenings formed the basis for developing the categories.

Since this study is initial research on the specific topic and questions outlined, a small unit of analysis was needed. This decision follows from the suggestion of Wolfenstein that analysis begin with themes that are fairly specific and which deal with concrete aspects of the films. As Holsti indicates, selections of categories and units are interrelated choices, and it was felt that a small unit was needed to deal with the more concrete categories that would be used (e.g., physical appearance, background, discrete camera movements, etc.). Thus the method used by Dale (in which the entire film served as the unit of analysis for such category sets as locale), did not appear as useful for the present study as did smaller units of analysis.

The shot was one possible unit to use. It is a conventional division of film and is used both in planning and in describing motion picture films. It is defined as the

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28 Holsti, Content Analysis, p. 94.

29 Dale, The Content of Motion Pictures.
"single image from the time the camera begins running to the
time it stops running." With power-driven cameras the shot
can be several minutes long; and as Bobker explains in
expanding his definition, "the composition of the image may
change if the camera moves, but it is still a shot as long
as no other shot is spliced to it.\textsuperscript{30}

In order to record subtle changes of content or dis­
crete elements of structure, however, a unit smaller than
the shot was necessary. An adaptation of the "French
scene" from the field of drama seemed suitable for this
type of recording. Within the French theatre the scene is
considered to change each time a major character enters,
each time a major character leaves, or at the conventional
structural changes of scene, such as new locale, or cur­
tain. In this manner the French scene appears reflective
of changes in both structure (curtain or end of act) and
content (entrance of new character).

The unit of analysis for the study thus became the
"scene" and was defined as follows. The definition is taken
from the Instructions to Observers found in Appendix B.

The "scene" is the sub-unit of the shot. It
begins on the next frame after a previous
scene has ended and ends when one or more of four
possibilities occurs: It will end 1) when the
camera movement stops, 2) when a moving singu­
lar center of interest or a member (human or

\textsuperscript{30}Lee R. Bobker, Elements of Film (New York: Har­
animal) of a multiple center of interest of no
more than four subjects enters or leaves, 3) at
the end of a change in selective focus, and/or
4) when the end of a shot occurs (that is, at a
cut, dissolve, fade, wipe, etc.).

This adaptation of the French scene takes into consideration the ways in which the content of composition of the framed shot may change—i.e., through placement of people and objects within the frame, the movement of people and objects within a fixed frame, and the movement of the frame itself.\(^3\) Thus when any aspect that determines composition changes, a new unit, or "scene" is said to occur.

Once the unit was defined, the observational schedule was developed. The category sets comprising this schedule are listed in Table 1. A modification of the dichotomous decision technique described by Holsti\(^2\) was employed to increase inter-coder reliability and to allow for isolation of problematic categories. This technique allows the coder to focus on a single coding decision at a time when categories exist at varying levels of generalization or when one coding decision is dependent upon a previous decision. Thus some category sets of a purely "checkpoint" nature were introduced into the schedule, as were other category sets that served both an investigational and

\(^3\)For a complete discussion, see Bobker, *Elements of Film*, pp. 67-69.

Table 1.—Listing of category sets and categories for visual content analysis

<table>
<thead>
<tr>
<th>Category set letter and name</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CENTER OF INTEREST</strong></td>
<td></td>
</tr>
</tbody>
</table>
| A. Note which object        | 1-doesn't apply  
2- can't describe          | 3-singular and note |
| B. Eyebrow position         | 1-doesn't apply  
2-can't describe            | 6-mask: raised  
3-raised                     | 7-mask: placid  
4-placid                     | 8-mask: lowered  
5-lowered                    | 9-mask: can't describe |
| C. Position of mouth corners| 1-doesn't apply  
2-can't describe            | 6-mask: up  
3-up                         | 7-mask: placid  
4-placid                     | 8-mask: down  
5-down                       | 9-mask: can't describe |
| D. Degree of eye openness   | 1-doesn't apply  
2-can't describe            | 7-mask: wide  
3-wide open                  | 8-mask: medium  
4-medium                     | 9-mask: narrow or shut  
5-narrowly open              | 0-mask: can't describe |
| E. Degree of erectness      | 1-doesn't apply  
2-can't describe            | 4-comfortably erect  
3-stiffly erect              | 5-slouching |
| F. Degree of approach or withdrawal | 1-doesn't apply  
2-can't describe            | 4-neutral  
3-approach                   | 5-withdrawal |
| G. Degree of orientation to camera | 1-doesn't apply  
2-can't describe            | 5-3/4 left  
3-full face                  | 6-right profile  
4-3/4 right                  | 7-left profile  
<pre><code>                              | 8-back |
</code></pre>
<table>
<thead>
<tr>
<th>Category set letter and name</th>
<th>Categories</th>
</tr>
</thead>
</table>
| **H. Degree of orientation**
  to other subjects                    | 1-doesn't apply 4-3/4                           |
|                                      | 2-can't describe 5-profile                      |
|                                      | 3-full face 6-back                              |
| **I. Racial or ethnic group**        | 1-doesn't apply 4-Caucasoid                     |
|                                      | 2-can't describe 5-Negroid                      |
|                                      | 3-Indian 6-Mongoloid                            |
| **J. Approximate age**               | 1-doesn't apply 5-adolescent                    |
|                                      | 2-can't describe 6-young adult                  |
|                                      | 3-infant 7-middle age                           |
|                                      | 4-child                                         |
| **K. Sex**                           | 1-doesn't apply 3-male                          |
|                                      | 2-can't describe 4-female                       |
| **L. Physical deformity**            | 1-doesn't apply 3-yes: note naturea             |
|                                      | 2-none                                          |
| **M. Weight**                        | 1-doesn't apply 4-bloated                       |
|                                      | 2-can't describe 5-medium                       |
|                                      | 3-fat 6-thin                                    |
| **N. Uniform clothing**              | 1-doesn't apply 3-modern: notea                 |
|                                      | 2-can't describe 4-historical: notea            |
| **O. Non-uniform clothing**          | 1-doesn't apply 4-traditional                   |
|                                      | 2-can't describe 5-combination                  |
|                                      | 3-modern                                        |
| **P. Quality of clothing**           | 1-doesn't apply 5-needs repair                  |
|                                      | 2-can't describe 6-repaired and needing repair  |
|                                      | 3-needs no repair 4-repaired                    |
| **Q. Activity in which**
  involved                           | 1-doesn't apply 3-one or two word descriptiona  |
|                                      | 2-can't describe                                |
**Table 1.—Continued.**

<table>
<thead>
<tr>
<th>Category set letter and name</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Is center of interest</td>
<td>1—doesn’t apply 3—uncertain 4—yes: protagonist</td>
</tr>
<tr>
<td>a main character</td>
<td>5—yes: antagonist 6—yes: uncertain whether protagonist or antagonist</td>
</tr>
<tr>
<td>S. Class of object</td>
<td>1—doesn’t apply 2—can’t describe 3—one or two word description</td>
</tr>
<tr>
<td>T. Weight of animal subjects</td>
<td>1—doesn’t apply 2—can’t describe 3—fat</td>
</tr>
<tr>
<td></td>
<td>4—medium 5—thin</td>
</tr>
<tr>
<td>U. Notation of deformity</td>
<td>1—doesn’t apply 2—none 3—yes: note nature</td>
</tr>
<tr>
<td>V. Condition of plant subjects</td>
<td>1—doesn’t apply 2—can’t describe 3—good 4—poor</td>
</tr>
<tr>
<td>W. State of repair for</td>
<td>1—doesn’t apply 2—can’t describe 3—needs no repair 4—repaired</td>
</tr>
<tr>
<td>non-living subjects</td>
<td>5—needs repair 6—repaired and needing repair</td>
</tr>
<tr>
<td>X. Age of non-living subjects</td>
<td>1—doesn’t apply 2—can’t describe 3—1—5 years 4—5—15 years 5—15—30 years 6—over 30 years</td>
</tr>
<tr>
<td>Y. Nature of background</td>
<td>1—single center of interest only 2—multiple center of interest only 3—background present for single center of interest 4—discernible background for multiple center of interest or no center of interest 5—whole scene undiscernible</td>
</tr>
</tbody>
</table>
Table 1.—Continued.

<table>
<thead>
<tr>
<th>Category set letter and name</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z. Representation of racial groups</td>
<td>1-doesn't apply 2-can't describe 3-Indian only 4-Caucasian only 5-Negroid only 6-Mongoloid only</td>
</tr>
<tr>
<td></td>
<td>7-Indian &amp; Caucas.: equal numbers 8-Indian &amp; Caucas.: more Indian 9-Indian &amp; Caucas.: more Caucas. 10-Other: notea</td>
</tr>
<tr>
<td>AA. Observer feeling toward each group observed</td>
<td>1-doesn't apply 2-not observed 3-positive 4-neutral 5-negative</td>
</tr>
<tr>
<td>BB. Modal condition of clothing for each group</td>
<td>1-doesn't apply 2-not observed 3-can't describe 4-needs no repair 5-repaired 6-needs repair 7-repaired and needing repair</td>
</tr>
<tr>
<td>CC. Proxemic behavior</td>
<td>1-doesn't apply 2-can't describe 3-isolated 4-scattered 5-close, but not crowded 6-crowded</td>
</tr>
<tr>
<td>DD. Representation of sexes</td>
<td>1-doesn't apply 2-can't describe 3-male only 4-female only 5-mixed: more male 6-mixed: more female 7-mixed: equal</td>
</tr>
<tr>
<td>EE. Representation of age groups</td>
<td>1-doesn't apply 2-can't describe 3-all infant and children 4-all adolescent and young adult 5-all middle age 6-all old 7-mixed: mostly infant and children 8-mixed: mostly adolescent and young adult 9-mixed: mostly middle age 10-mixed: mostly old 11-other: notea</td>
</tr>
<tr>
<td>FF. Modal type of clothing for each Indian age group observed</td>
<td>1-doesn't apply 2-can't describe 3-not observed 4-modern 5-traditional 6-combination</td>
</tr>
<tr>
<td>Category set letter and name</td>
<td>Categories</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>GG. Modal activities for Indians and whites</td>
<td>1-doesn't apply, 2-can't describe, 3-not observed, 4-observed and notea</td>
</tr>
<tr>
<td>HH. Affective behavior of groups</td>
<td>1-doesn't apply, 2-can't describe, 3-strongly cooperative, 4-reservedly cooperative, 5-competitive, 6-antagonistic</td>
</tr>
<tr>
<td>II. Class of animals or plants</td>
<td>1-doesn't apply, 2-can't describe, 3-one or two word descriptiona</td>
</tr>
<tr>
<td>JJ. General condition</td>
<td>1-doesn't apply, 2-can't describe, 3-good, 4-poor</td>
</tr>
<tr>
<td>KK. Class of non-living background objects</td>
<td>1-doesn't apply, 2-can't describe, 3-one or two word descriptiona</td>
</tr>
<tr>
<td>LL. Average state of repair</td>
<td>1-doesn't apply, 2-can't describe, 3-needs repair, 4-needs no repair, 5-repaired, 6-repaired and needing repair</td>
</tr>
<tr>
<td>MM. Average state of order</td>
<td>1-doesn't apply, 2-can't describe, 3-perfectly ordered, 4-a few objects out of place, 5-littered</td>
</tr>
<tr>
<td>NN. Type setting</td>
<td>1-doesn't apply, 2-can't tell which, 3-interior, 4-exterior</td>
</tr>
<tr>
<td>OO. Type room</td>
<td>1-doesn't apply, 2-can't describe, 3-one or two word descriptiona</td>
</tr>
<tr>
<td>PP. Size room</td>
<td>1-doesn't apply, 2-can't describe, 3-small, 4-medium, 5-large</td>
</tr>
</tbody>
</table>
### Table 1.—Continued.

<table>
<thead>
<tr>
<th>Category set letter and name</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>QQ. Season</td>
<td>1-doesn't apply 5-fall</td>
</tr>
<tr>
<td></td>
<td>2-can't describe 6-spring</td>
</tr>
<tr>
<td></td>
<td>3-summer 7-fall or spring; can't distinguish</td>
</tr>
<tr>
<td>RR. Weather</td>
<td>1-doesn't apply 3-good</td>
</tr>
<tr>
<td></td>
<td>2-can't describe 4-inclement</td>
</tr>
<tr>
<td>SS. Locale</td>
<td>1-doesn't apply 3-one or two word description²</td>
</tr>
<tr>
<td></td>
<td>2-can't describe</td>
</tr>
</tbody>
</table>

²The codings for these open-ended sets are in Appendix B.

Checking function. Set A (notation of the center of interest), Set S (class of non-human center of interest), Set Y (nature of background), Set Z (representation of racial groups) Set II (class of background animals or plants), Set KK (class of non-living background objects), and Set NN (type setting) were designed to serve as check points and directional category sets. Therefore, the instructions to observers for sets contained directions for performing coding decisions on later category sets. Of the above mentioned sets, Set A and Set Y served a checking function only.

Set A (notation of which object is being coded as the center of interest) served a particularly important
checking function. It was decided to separate a center of interest from background subjects for the purposes of coding. This allowed more weight to be given to that person or object on which the eye would come to rest in the scene. In this way, too, it was hoped that a figure of some size would not be "averaged" with a small figure in coding modal qualities. Several criteria were given to the coders on which they were to determine which subject, or subjects comprised the center of interest. These criteria may be found at the beginning of the Instructions to Observers in Appendix B. Briefly, they were based upon rules of pictorial composition and direction of attention connected with camera movement.

Two other types of category sets were included in the observational schedule: those included for determining the utility of the set for studies of this type and those included for the purposes of making comparisons across the films. The first type included Set B (eyebrow position), Set C (position of mouth corners), Set D (degree of eye openness), Set E (degree of erectness), Set F (degree of approach or withdrawal), Set H (degree of orientation to other subjects), Set AA (observer feeling toward each group observed), and Set CC (proxemic behavior), and Set HH (affective behavior of groups). The only question asked with regard to this first type was to what degree
would observers agree in their coding of them. To this writer's knowledge such category sets had not previously been applied to a commercially produced film divided into units similar to the scene.

Sets B, C, and D—those relating to facial expression of a single human center of interest—were developed by using pictomorphs similar to those exhibited by Randall Harrison. These allowed division into component units of eyebrows, mouth, and eyes (or eyelids), but were not so complex as those used by Leventhal and Sharp, as reported by Weick. With the inclusion of forty-five observation category sets simplicity was to be preferred.

Since facial expressions of this type had previously been studied through the use of still photos, single frame motion picture analysis and fast and slow motion

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technique, the question was whether the established categories could be reliably employed using a unit larger than a single frame and recording an "average" position for the total unit. Such a procedure, if reliable, would still seem consistent with Ekman's statement that "the investigator must specify certain positions and separate them through his recording techniques from the mass of positions which is continually occurring."

The same argument as made above for the inclusion of facial expression category sets is made for the inclusion of Sets E, F, H, and CC, which deal with gross body position, orientation to other subjects and proxemic behavior. The question again was are these category sets reliable and therefore potentially useful for research using a unit of this size? In the case of these sets, however, established category definitions were not employed or adapted. Category Sets AA and HH were included to check the intercoder agreement on more subjective coding decisions.

Of those sets included for potential comparative purposes, Sets G (degree of orientation to camera), Q (activity in which involved), GG (modal activities for

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Indians and whites), NN (type setting), 00 (type room), and SS (locale) were included to test the findings of the Worth and Adair study. This study, as indicated in Chapter II, found differences between Navajo and black filmmakers with regard to locale and activity filmed. Worth and Adair also noted a tendency to avoid facial close-ups and to show the head turned away from the camera. The potential question with regard to these category sets (in addition to the question of set reliability) was whether the Anglo/French films would produce different category distributions than the Indian films. For Set G the traditional designations used in television and film production were used to define the categories for subject orientation to camera. Because all the films used in the study could not be previewed prior to developing the categories, the directions for Sets Q, GG, 00, and SS called for a notation of type of activity or setting. Similar notations were later grouped and given a numerical category code. These codes follow the Instructions to Observers in Appendix B.

Category Sets I (race of center of interest), J (age of center of interest), K (sex of center of interest), Q (activity of the center of interest), Z (race of background people), DD (representation of sex among background

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38Worth and Adair, "Navajo Filmmakers," p. 25.
people), EE (representation of age groups among background people) and GG (modal activities of Indians and whites in the background) were included as potential points of comparison with regard to the film concept of identification. These choices were suggested by Wagner's definition of identification as "the presence of a character in a film with whom members of the intended audience feel a close personal relationship as a result of similarities of race, sex, age activities, needs desires, or motives." Since according to Wood identification may be one of the elements of ethos, these category sets may also be seen as potential points of comparison for the concept of ethos. Definitions for these sets were not drawn from any particular area of literature.

Category Sets L (physical deformity of center of interest), S (class of object for non-human center of interest), II (class of animals or plants in background), KK (class of non-living background object), MM (average state of order) NN (setting), OO (type room), QQ (season), RR (weather), and SS (locale) were included as potential comparison sets related to the concept of general ethos. The rationale for this selection of category sets lay in


Wood's suggestions that physical appearance, relationship of character to background, and accompanying backgrounds themselves may be influential in the creation of the ethos of various types of people within the film.\(^{41}\) Inclusion of Set S, in addition to allowing for potential comparison of subject matter choice, allowed potential cross-film comparisons of articles associated with the Indian culture.

Sets L, S, II, KK, OO, and SS directed the coder to make a notation of class type. The resulting notations were later grouped and given a numerical category code. These codes may be found following the instructions to Observers in Appendix B. This form of coding directions was necessary since not all of the films could be viewed prior to development of the observational schedule. Set NN, which also served a checkpoint function, was based on the traditional division of sets into interiors and exteriors. Sets QQ and RR were based on intuitive divisions.

In addition to sets related to general aspects of ethical appeal, category sets were built into the schedule to determine whether Indian or Anglo/French films would contain more stereotypical material. Since poverty is one of the stereotypes of the Indian that is specifically mentioned by Deloria,\(^{42}\) eleven sets attempted to deal with

\(^{41}\)Ibid., pp. 160-61.

\(^{42}\)Deloria, We Talk, p. 38.
images related to poverty. Sets M (weight of human center of interest) and T (weight of animal center of interest) were designed to use weight as an index of poverty. It was reasoned that if Indians appearing as centers of interest were thin or bloated, a lack of adequate diet, and therefore, poverty could be suggested. Similarly, if the animals shown to be present in the Indian environments were thin or bloated, inadequate diet could be suggested for them, with the accompanying suggestion of an inadequate subsistence level (poverty) in the environment.

Four sets were included for the purposes of comparison of state of repair or condition with relation to the center of interest. Set P was designed to provide an index of poverty on the basis of the conditions of clothing worn by the center of interest. It was reasoned that a person wearing clothes that were in need of repair or that were repaired in a manner that the repair was obvious to the viewer was lacking in the subsistence item of clothing and therefore could be defined as poor.

Sets U (notation of deformity for an animal center of interest), V (condition of plant subjects), and W (state of repair for non-living centers of interest) were included for comparisons related to poverty reflected by non-human subjects depicted in the Indians' environment. It was reasoned that if deformed animals, diseased or undernourished
plants were found in the Indian environments and if Indian subsistence depended upon these items, then substandard subsistence, and thus poverty, could be inferred. Similarly if non-living objects were in need of repair or showed obvious signs of repair, the ability to replace these items could possibly be lacking and therefore poverty, as measured by middle-class Anglo standards would be present.

Age of non-living subjects (Set X) was also intended as an index of poverty. In order to compensate for the differences in production date of the films, the instructions indicated that the date of production should be used as the base date from which to estimate age.

For reasons similar to those given with regard to category sets dealing with centers of interest, the background Sets BB (modal condition of clothing for each racial group in the background), JJ (general condition of background animals and plants), and LL (average state of repair for background objects) were included as potential sets for comparison with regard to the stereotype of poverty. Set PP (size of room) was included with the rationale that if the size of the room was too small for the purpose it was intended to serve, the subsistence need of shelter was not being met and poverty could, by definition, be inferred.
A second stereotype suggested by Deloria is that of the "historic Indian" since he mentions the involvement of Indians in the traditional Westerns.\textsuperscript{43} Category Sets N (uniform clothing for center of interest), O (non-uniform clothing for center of interest), and FF (modal type of clothing for each Indian age group observed in the background) were included for use as a tentative check on the degree to which the Indian of the past was present in each of the two types of films. The validity of such comparisons, however, is subject to question because of the use of traditional costume in religious ceremony and because of the archival material in \textit{The Ballad of Crowfoot}.

In addition to the meaningful categories within each category set, two categories were included to allow for an irrelevant set or a unit not clear enough to be coded. For each set "does not apply" was to be recorded if the Instructions to Observers so indicated that the set was not applicable. "Cannot describe" was to be used when the set was applicable, but no clear coding decision could be made, either because the image was not clear or because the category descriptors were inadequate.

Two coders in addition to the writer applied the category sets to the individual visual observation units,

\textsuperscript{43}\textit{Ibid.}, p. 33.
or scenes. This procedure allowed for the computation of inter-coder reliability for each category set as suggested by Holsti and Weick. Because of the time necessary for the coders to learn the instructions for forty-five category sets, because of the limited time the films were available for study, and because of time limitations of Coders 2 and 3, it was decided to compute three coefficients of inter-coder reliability for each category set, with Coders 2 and 3 coding different units. Thus Coder 1 was compared with Coder 2; Coder 1, with Coder 3; and Coder 1 with Coders 2 and 3 combined. In this manner it was possible to obtain a large total sample of recoded units.

The additional coders used in this portion of the study were graduate students in the Department of Speech Communication at The Ohio State University. Coder 2 was a twenty-four year old, female, Caucasian. She had taken no film or television production courses and no drama courses. She had taken one art history course. Coder 3 was a forty-one year old male Caucasian. He had taken one film appreciation course and a few drama courses. He had taken no two-dimensional art courses (e.g., drawing, painting, etc.). The writer was Coder 1.

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44 Holsti, Content Analysis, p. 135.
45 Weick, Observational Methods, p. 404.
The following steps were employed in the visual observation coding. On separate occasions in a preview room on the Ohio State campus all three coders viewed *You are on Indian Land* and *Ballad of Crowfoot*. At a later date the writer and Coder 2 viewed *The Longhouse People*. The writer alone later viewed *Pikangikum* and *These are My People*. During these screenings additional people were sometimes present.

*You are on Indian Land* and *Ballad of Crowfoot* were selected for analysis of inter-coder reliability because of the time of their availability and because of the fact that they involved two different techniques (motion shots and the use of stills). Although *You are on Indian Land* was later dropped from complete analysis, it was retained in the study of coding reliability. *The Longhouse People* was selected for recoding because it was made by the Anglo/French crew and used color stock. Only one coder was available during the time this film could be studied.

Following the screening the writer divided each film into scenes beginning with the scene following the blank frames or following the frames which contained titles only with no background. At this time the length (in number of frames) was recorded for each scene. After the writer had coded all units of a film, labeled them and recorded unit length for each, she selected units from the beginning of
the film and recoded them without recording unit length. Units from the beginning were used for recoding in order to increase time intervening between first and second codings and to make scene labeling easier. The writer's recodings are identified by the number 5 in the coder identification column of the listed data. Of a total of 918 scenes in the four films used throughout the study, the writer recoded a total of 78. Initially 39 scenes of *You are on Indian Land* were coded by the writer; 15 were recoded.

After screening the films Coders 2 and 3 individually read the Instructions to Observers and recorded observed categories for each unit as it was shown to them in a 16mm viewer. For approximately the first two sessions with each coder, the coders were permitted to ask questions, and the writer read their codings at the end of each of these sessions. During these initial sessions category and unit definitions, judged by the recoders to be unclear, were revised. The final revised form of the Instructions to Observers is found in Appendix B. The units coded during these initial sessions were not included in the computation of reliability. After the initial sessions questions from the coders were discouraged. Coder 2 coded 68 scenes after the initial sessions; Coder 3 coded 33. The data from these units were used to compute
category set reliabilities. Thus a total of 101 units were coded for the purposes of obtaining an index of inter-coder category reliability.

Data was initially recorded on a check list with set titles and categories listed for each set. The codings were later transferred to eighty-column IBM cards, with the data for one unit recorded on each card. For purposes of economy, if a checkpoint indicated that a recoding would not be used in the reliability calculation, only the initial data for that unit was transferred to the IBM card. The listing of the data is in Appendix C.

2. Analysis of visual content data.—Scott's \( \pi \) was used to determine the indices of reliability. It is computed as follows:

\[
\pi = \frac{\% \text{ observed agreement} - \% \text{ expected agreement}}{1 - \% \text{ expected agreement}}
\]

Expected agreement is obtained by finding the proportion of items falling into each category of a category set and summing the squares of those proportions. Scott's \( \pi \), therefore, corrects not only for the number of categories

\(^{46}\)See explanation below under discussion of reliability calculation.

\(^{47}\)Holsti, Content Analysis, pp. 140-41; and William A. Scott, "Reliability of Content Analysis: The Case of Nominal Scale Coding," Public Opinion Quarterly, XIX (Fall, 1955), 321-325.
in each set, but also for the frequency that each category is used. Because of the way in which the dichotomous technique was adapted to the observational schedule used, disproportionately high frequencies were expected in category 1 (does not apply) for each set. Scott's $\pi$ was used to compensate for this heavy loading.

Not all coded scenes were used in the computation of $\pi$ for all categories. As was discussed earlier, certain checkpoints were built into the schedule since a later coding was often determined by an earlier one. For example, if a coder recorded a multiple center of interest (2) for Set A, he was instructed to record #1, for Sets B through X. The three most influential choices in terms of their effects on future decisions were made in Sets A (notation of center of interest), Z (representation of racial groups in background), and Set NN (type setting). For purposes of clarity of analysis only these sets were used as preliminary checks in the final computation of reliability. Categories 1 and 2 were collapsed for selection on Sets A and Z because both categories contained the same directions for future codings. Thus, if disagreement occurred in Set A, no further codings from that scene were used in the reliability calculations. If coder 1 and coder 2 agreed on Set A or if both codings fell in categories 1 and 2, Sets B through Z and II through MM were
used. If disagreement occurred in Set Z, Sets AA through HH of that scene were not used. If coder 1 and coder 2 had agreed on Set A (or if both codings fell in categories 1 and 2), and if they agreed on Set Z, or if both codings fell in categories 1 and 2, Sets AA through HH were used. For Set NN agreement in category 3 (interior) caused Sets QQ through SS (applicable to exterior only) to be eliminated; agreement in category 4 (exterior) caused Sets 00 and PP (applicable to interior only) to be eliminated; and disagreement on Set NN caused Sets 00 through SS to be eliminated for that scene. Agreement in category 3 (interior) resulted in Sets 00 and PP being used; agreement in category 4 (exterior) resulted in Sets QQ through SS being used. The number of scenes used in the calculation of reliability for each sets was recorded.

The computation of Scott's $\pi$ was run on a CDC 6600 computer at the Social Sciences Research Facilities Center at the University of Minnesota using an adaptation of PROGRAM RELIA originally programmed by Kurt Kent, February, 1968, and adapted by Phil Voxland. The results of the calculations are reported in Chapter V.

It was beyond the scope of this study to make cross-film comparisons on all forty-five of the category sets for which observations were recorded. For the reasons given in the discussion of the selection and definition of
category sets the following items were selected for comparison:

1) Frequency of categories of state of repair for non-living centers of interest and for non-living background objects.

2) Frequency of Indian centers of interest of each age group falling into each weight category.

3) Frequency of Indian centers of interest of each age group wearing each clothing type.

4) Frequency of Indian centers of interest of each sex wearing each clothing type.

5) Frequency of Indian centers of interest of each age group falling into each quality of clothing category.

6) Frequency of Indian centers of interest of each sex falling into each quality of clothing category.

7) Frequency of occurrence of each proxemic category.

8) Most frequently seen activities for Indian centers of interest.

9) Most frequently seen interiors for Indian centers of interest.

10) Most frequently seen exteriors for Indian centers of interest.

Although some frequency counts were at first defined in number of frames of occurrence, the total N generated for each of the tables so constructed was too large for meaningful Chi square analysis. It was decided to define frequency for all comparisons by number of scenes of occurrence over five frames (0.2 second) in length. The minimum scene length stipulation was included so that the
last portion of **Ballad of Crowfoot** (which contains a series of one and two frame shots) would not be given disproportionate weight in the analysis.

Three comparisons were made on each of the above items, except on clothing type, where a comparison between **Ballad of Crowfoot** (historic) and **Pikangikum** would have been meaningless. The comparisons were (1) **Ballad of Crowfoot** with **Pikangikum**, (2) **These are My People** with **Longhouse People**, and (3) the Indian films with the Anglo/French films (**Ballad and My People** with **Pikangikum** and **Longhouse**).

To make these comparisons contingency tables were developed in the following manner. Arrays for each comparison were constructed on an IBM 360 computer at The Ohio State University Data Center using a specially written cross-tabulation program. For example, one such array sorted the data for each film first by race of the center of interest, then by clothing type and then by sex. This process produced a table for each race. On each of these tables the number of scenes of occurrence (over five frames) for each clothing type by each sex category was totaled.

From these arrays, the writer collapsed categories with expected frequencies of less than five if the categories could be meaningfully collapsed. The **Chi-square**
two-sample test was used for analysis of the resultant tables. The Chi-square computations were performed on an IBM 370/165 computer at The Ohio State University Data Center, using the CHISQP program from the CPS Public Library. In cases where there were low frequencies and where the data could meaningfully be put into a two by two table, the Fisher Exact test was applied. The Fisher computations were performed on an IBM 370/165 computer using the EXACT program from the CPS Public Library. The tables and results of the Chi-square and Fisher analyses are found in Chapter V.

Visual structure analysis

1. Collection and recording of visual structure data.—The unit of analysis, the scene, for the visual structure analysis was the same as that used in the visual content analysis. Since the rationale for the development of the unit was explained under visual content analysis, it need not be repeated here.

Data was recorded for eighteen structural items. Table 2 contains a list of the visual structure category sets. These items were chosen because of their relation to the Worth and Adair study, their relation to the concepts of ethos and identification, or because the literature on educational film suggested that they could have
Table 2.—Listing of visual structure category sets.

<table>
<thead>
<tr>
<th>Set Number</th>
<th>Structural aspect recorded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Length of scene in number of frames</td>
</tr>
<tr>
<td>2</td>
<td>Shot distance</td>
</tr>
<tr>
<td>3</td>
<td>Number of subjects in scene counted up to eight</td>
</tr>
<tr>
<td>4</td>
<td>Approximate location of center of interest in framed shot</td>
</tr>
<tr>
<td>5</td>
<td>Angle of shot</td>
</tr>
<tr>
<td>6</td>
<td>Shot canted or not canted</td>
</tr>
<tr>
<td>7</td>
<td>Use of animation</td>
</tr>
<tr>
<td>8</td>
<td>Use of linguistic subtitles</td>
</tr>
<tr>
<td>9</td>
<td>Use of color</td>
</tr>
<tr>
<td>10</td>
<td>Stability of camera position</td>
</tr>
<tr>
<td>11</td>
<td>Use of fast motion</td>
</tr>
<tr>
<td>12</td>
<td>Use of slow motion</td>
</tr>
<tr>
<td>13</td>
<td>Type of camera movement</td>
</tr>
<tr>
<td>14</td>
<td>Direction of camera movement</td>
</tr>
<tr>
<td>15</td>
<td>Speed of camera movement</td>
</tr>
<tr>
<td>16</td>
<td>Movement of subject within frame</td>
</tr>
<tr>
<td>17</td>
<td>Manner of scene end</td>
</tr>
<tr>
<td>18</td>
<td>Manner of shot end when applicable</td>
</tr>
</tbody>
</table>

aThe numerical coding used for recording these data is explained and listed in Appendix C.
potential use in later comparisons that might be made on the films.

Shot distance was included because of its use in the study by Worth and Adair. They found that the Navajo filmmakers generally avoided facial close-ups, although they used close-ups frequently. To test such a phenomenon across the films in the present study, shot distance needed to be included.

Camera angle and stability of camera position were included because of their possible importance in the development of ethos and identification. It is significant to note that camera angle is so influential in the portrayal of persons that Weick mentions camera angle as a potential disadvantage in the use of film as an observational record. A low camera angle allows the subject to assume "excessive importance" and a high angle causes the person to appear "insignificant." The question asked with regard to camera angle, then, was whether the distribution of camera angles used to shoot Indian centers of interest would differ across the four films.

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48 Worth and Adair, "Navajo Filmmakers," p. 20.
50 Weick, "Observational Methods," p. 413.
Data on the use of linguistic subtitles was collected for possible comparison across films because of its potential importance in the development of ethos. If subtitles of utterances in an Indian language were used, it could appear to be a method of eliminating the linguistic stereotyping discussed by Sonnenfield\textsuperscript{51} and by Deloria,\textsuperscript{52} in which the foreign villain or the American minority speaks a heavily accented or limited English.

Data was collected on the remaining items (length of scene, number of subjects in shot, location of center of interest in the frame, use of canted shots, use of animation, use of color, use of fast motion, use of slow motion, camera movement, direction of camera movement, speed of camera movement, movement of a subject within the frame, manner of scene end, and manner of shot end) because of their potential interest to future study of the same films. Length of shot, use of animation, use of color, amount of camera movement, and type of shot end had previously been studied with regard to their use and effectiveness in the educational film.\textsuperscript{53} Comparison of these


\textsuperscript{52}Deloria, \textit{We Talk}, pp. 34-35.

\textsuperscript{53}Wagner, "Design."
items across films was, however, beyond the scope of the present study.

Only Coder 1 (the writer) identified and recorded the structural data. Of the eighteen items on which data were gathered, eleven (scene length, shot distance, shot angle, animation, color, fast motion, slow motion, camera movement, direction of camera movement, speed of camera movement, and type of shot end) were identical or very similar to production elements discussed by Wagner. Since one of the criteria on which elements were included in the Wagner study was the ability of the elements to "be identified and defined with reasonable accuracy,"54 computation of reliability was not felt to be necessary.

Data for the structural analysis for each unit was collected at the same time the writer made the first visual content coding for that unit. Category codes were initially recorded on a check list containing the name of each item and the list of categories for that item. The codings were later transferred to eighty-column IBM cards, with data for a single unit (i.e., scene) being recorded on each card. The listing of the structural analysis data may be found in Appendix C.

54Ibid., p. 34.
2. **Analysis of the visual structure data.**—For the reasons given in the discussion of the selection of structural items to be observed and categorized, the following items were chosen for comparison. These items combine data from the visual structure categories with that from the visual observation categories.

1) Frequency of angles of shot used on all human centers of interest

2) Frequency of angles of shot used on Indian centers of interest

3) Frequency of angles of shot used on Caucasian centers of interest

4) Frequency of distances of shot used on all human centers of interest

5) Frequency of distances of shot used on Indian centers of interest

6) Frequency of distances of shot used on Caucasian centers of interest

7) Frequency of scenes shot at each distance

Although some frequencies were at first defined in terms of number of frames of occurrence, the total N generated was too large for use in meaningful Chi square analysis. It was decided to define frequency for all comparisons by number of scenes of occurrence over five frames in length.

Three comparisons were made on each of the above items. The comparisons were (1) **Ballad of Crowfoot** with
Pikangikum, (2) These are My People with Longhouse People, and (3) Indian films with Anglo/French films.

Contingency tables were developed in the same manner as they were for the visual content comparisons. Final Chi-square computations were performed on an IBM 370/165 computer, using the CHISQP program from the CPS Public Library. In cases where there were low frequencies and where the data could meaningfully be put into a two by two table, the Fisher Exact test was applied. The Fisher computations were performed on an IBM 370/165 computer using the EXACT program from the CPS Public Library. The tables and results of these comparisons are in Chapter V.

Sound analysis

1. Collection and recording of data from sound track. — A fifteen second segment was used as the unit of analysis for the collection and recording of data from the sound track. For each film the first fifteen second segment was considered to begin three seconds after the three second sound tone. Segments were recorded consecutively following the first segment. The last segment of each film was usually from ten to fifteen seconds in length. Segments were timed from a tape of the sound track and recorded by marking a transcription taken from the same tape. A stop watch was used in the timing and two timings were
made of each film. If units varied more than three words per segment across the two timings, a third timing was made of the tape and the unit was determined by the two timings that were in agreement.

The following considerations determined the choice of a fifteen second segment for the unit of analysis. As Holsti indicates, the "theme," or a single assertion about some subject is often the most useful unit of content analysis. Two difficulties with the theme, however, are the amount of time required for coding and the difficulty of defining unit boundaries.55 Besides the difficulty of classifying a sentence or a paragraph unit into a single category,56 it would be difficult to define the boundaries of a sentence or paragraph in material that was not written. The item unit,57 in this case the entire film, appeared too large for meaningful analysis.

Although the difficulty of placing a fifteen second segment within a single category could still be a problem, the fifteen second segment would overcome the problem of determination of boundaries that the sentence or paragraph imposed. With the rate of speech varying around 180 words

55Holsti, Content Analysis, p. 116.
56Ibid., p. 117.
57Ibid.
per minute, the segment could contain as many as forty-five words, which seemed enough to contain a meaningful utterance. Thus the fifteen second segment seemed a reasonable unit to use in this study.

The problem, then, became one of establishing category sets with categories that were mutually exclusive for the unit being used. To overcome the potential difficulty of a segment containing material applicable to two categories within one set, each set had only two categories: occur and not occur. Thus a possible category set such as positive reference to ecology having three categories (no reference, positive white ecology, and positive Indian ecology) was developed into two category sets, positive white ecology and positive Indian ecology, each having only two categories. Of the seventeen category sets, two were included to deal with aspects of identification; eight, to deal generally with Indian ethos; five, to deal with white ethos; and two, to reflect principals of educational film design. Table 3 contains a list of the sound categories.

Wagner indicates that identification occurs when a character in the film is similar to audience members in terms of motives, desires, or activities. To determine

58Wagner, "Design," p. 76.
Table 3.—Listing of sound content category sets

<table>
<thead>
<tr>
<th>Set Number</th>
<th>Set name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Reference to Indian poverty</td>
</tr>
<tr>
<td>2.</td>
<td>Reference to Indian personal motivation</td>
</tr>
<tr>
<td>3.</td>
<td>Reference to Indian group motivation</td>
</tr>
<tr>
<td>4.</td>
<td>Reference to Indian occupation</td>
</tr>
<tr>
<td>5.</td>
<td>Reference to positive Indian ecology</td>
</tr>
<tr>
<td>6.</td>
<td>Reference to negative Indian ecology</td>
</tr>
<tr>
<td>7.</td>
<td>Reference to positive white ecology</td>
</tr>
<tr>
<td>8.</td>
<td>Reference to negative white ecology</td>
</tr>
<tr>
<td>9.</td>
<td>Reference to Indian personal aspirations</td>
</tr>
<tr>
<td>10.</td>
<td>Reference to Indian group aspirations</td>
</tr>
<tr>
<td>11.</td>
<td>Reference to treaties broken by the white man</td>
</tr>
<tr>
<td>12.</td>
<td>Presence of an introductory passage</td>
</tr>
<tr>
<td>13.</td>
<td>Presence of a summary passage</td>
</tr>
<tr>
<td>14.</td>
<td>Reference to Indian-white conflict</td>
</tr>
<tr>
<td>15.</td>
<td>Reference to all-Indian conflict</td>
</tr>
<tr>
<td>16.</td>
<td>Reference to Indian aggressor</td>
</tr>
<tr>
<td>17.</td>
<td>Reference to white aggressor</td>
</tr>
</tbody>
</table>

\(^a\)Only two categories were listed for each set: "occur" and "not occur."
whether similarities exist, statements must be made about motives, desires, and activities. To determine whether varying numbers of such statements occurred across the four films, Sets 2 (Indian personal motivations) and 9 (Indian personal aspirations) were included. The intent was not to record the referent of these statements (e.g., what type of aspiration), but only whether or not they occurred. That is, was there a potential for identification through knowing the motives or aspirations of a single member of the culture?

The eight category sets related to general ethos of the Indian culture or cultures portrayed were designed to reflect information about a group of people, as opposed to information about a single member, of the culture. Set 3 (Indian group motivation) and Set 10 (Indian group aspirations) were defined similarly as Sets 2 and 9, although the emphasis was on the group and the examples cited in the definition were different. Set 1 (Indian poverty) was included to allow for comparison of amount of stereotypical material across films, although the exact nature of the reference was not recorded. Set 4 (Indian occupation) was also intended not to record the frequency of reference to each type of occupation associated with the Indian, but only to record whether occupational references were present. Sets 5 (positive Indian ecology), 6 (negative Indian
ecology), 15 (all-Indian conflict), and 16 (Indian aggressor) were designed to be somewhat more specific since they carried a positive or negative connotation. Again, however, the nature of the reference was not recorded.

Wood suggests that one use of ethical appeal is the creation of a negative ethos for the person's or group's opponents. Set 14 (Indian-white conflict) was included to determine the frequency with which the Indians and whites were set up as opponents. Sets 8 (negative white ecology), Set 11 (broken treaties), and Set 17 (white aggressor) were designed to reflect elements potentially contributive to negative white ethos. Set 7 (positive white ecology) was included to allow comparison, if desirable, with Set 5 and to allow for inclusion of a positive element of white ethos. The importance of Sets 8, 11, 17, and 7 was dependent upon the findings with regard to Set 14. Thus the question with reference to these categories had two parts: (1) To what degree in each film is the white man set up as an opponent to the Indian? and (2) To what degree are potentially negative elements associated with the white man?

Sets 12 (introductory passage) and 13 (summary passage) were included for comparison with the findings of Wagner with regard to use of summaries and conclusions in

the educational film. Wagner indicates that he found little formal use of introductions and summaries in the [twenty-one widely used] films on the Educational Film Library Association list, if we define an "introduction" as a sequence at the beginning of the film which tells us what we are to see, and a "summary" as a recapitulation of the important points made in the film.  

This finding stands somewhat in contrast to the previous empirical and experimental evidence which supports the importance of certain types of introductions and summaries to learning.  

The only modification in the Wagner definitions that was made in the present study was the addition of the phrase, "a passage at the beginning of a sequence which tells what will occur in the sequence that follows," to the definition of "introduction."

Since Holsti, drawing from the work of Geller, Kaplan, and Lasswell, suggests that reliability is higher when every member of a category is specified, an attempt was made to define the category, "occur," of each set by enumeration of the statements in the film that the writer associated with the occurrence of that category. As can be seen from the Instructions to Sound Analysts (Appendix B), however, the statements were given as examples only, and room was left for the coder to deviate from the exclusive use of the enumerations.

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61 Ibid., pp. 57-58, and 62-64.

62 Holsti, Content Analysis, p. 37.
Two coders in addition to the writer were used for the coding of the sound data. The rationale for the use of the additional coders and the method by which their codings were used separately and together to obtain three indices of reliability for each category were the same as with the visual content coding. The reliabilities were computed in the same manner as were the reliabilities for the visual categories.

The additional coders used in this portion of the study also had graduate background in speech communication. Coder 2, a twenty-three year old female Caucasian, was an M.A. candidate in rhetoric and public address at the University of Minnesota. She had no film nor two dimensional art courses. She had taken one course on media and society and one introductory theatre course. Coder 3, a twenty-nine year old male Caucasian, had received his Ph.D. from The Ohio State University in the area of communication. He had taken no theatre and one two-dimensional art courses. The writer was Coder 1.

Because the films were unavailable during the period when the data from the sound track was coded, the following procedure was used. Each coder first listened to the entire recording of the sound track\(^{63}\) of the first film he

\(^{63}\)This recording had been made during the time the film was available to the writer; it contained the sound track without any comment on the shot description.
was to code, referring to the shot description (described below) when necessary. After hearing the sound track, he was given thirty check lists with a transcription of one segment typed at the beginning of each list. Ten of these units were taken consecutively from the beginning: ten, consecutively from the middle, and ten, consecutively from the end of the sound track. The units were coded one at a time. When the coder had finished all units from the first sound track, he followed the same procedure for the second sound track.

Coder 2 coded These Are My People and Pikangikum. Coder 3 coded Ballad of Crowfoot and Longhouse People. This system allowed each coder to code one Indian film and one Anglo/French film. Upon examining Coder's data on Ballad of Crowfoot, it was decided to have him code additional units of Longhouse People to provide a point of comparison in case the poetical nature of Ballad of Crowfoot had influenced category reliability.

The writer used the sound transcriptions to code each unit of each film. When all units (total = 214 units) of all four films had been coded, the writer recoded fifteen units (five from beginning, five from middle, and five from end) from each film to provide an index of intra-coder reliability. The coder identification number for the writer's recodings is 5.
Data for the sound analysis for each unit was initially recorded on a check list containing the category set name and "occur" and "not occur" for each set. The codings were later transferred to eighty-column IBM cards with data for a single unit being recorded on each card. The listing of the sound analysis data is in Appendix C.

2. Analysis of sound data.—Scott's pi was used for the computation of inter- and intra-coder reliability. It will be remembered that pi compensates for the frequencies with which each category is used. Because of the heavy use of "not occur" the reliability coefficients were strongly affected by one or two "disagree" judgments. Using an adaptation of PROGRAM RELIA, computation was performed on a CDC 6600 computer at the Social Sciences Research Facilities Center of the University of Minnesota. In this case five indices of inter-coder reliability were computed for each category set. They were (1) Coder 1 with Coder 2, (2) Coder 1 with Coder 3 (using 60 units), (3) Coder 1 with Coders 2 and 3 combined (using 120 units), (4) Coder 1 with Coder 3 (using 89 units) and (5) Coder 1 with Coders 2 and 3 (using 149 units). The results of the reliability computations are reported in Chapter V.

For the reasons given under the discussion of selection and definition of category sets, comparisons were made on each of the seventeen category sets. For each set
three comparisons were made: (1) *Ballad of Crowfoot* with *Pikangikum*, (2) *These Are My People* with *Longhouse People*, and (3) Indian films with Anglo/French films. Because *These Are My People* and *Longhouse People* were matched on subject matter, they presented the most meaningful comparison, although the general nature of the category sets seemed to allow comparison of the remaining to films as well.

To make these comparisons contingency tables were developed in the following manner. An IBM card sorter was used to sort and count the category occurrences on each category set for each film. The results of the sorting were put into three tables for each category. Because an expected frequency of less than five occurred in cells of most of the tables, no Chi-square analysis was made. The tables are presented in Chapter V.

**Collection of background data**

Information was obtained on the nature of the *Challenge for Change* program, on audiences already exposed to the film, and on the film makers themselves. For information in the first category *Challenge for Change Newsletters* and mimeographed information supplied by Ms. Dorothy Todd Hénaut of the *Challenge for Change* program were used. Information was also taken from published articles on the program.
Mr. Lyle R. Cruickshank of the Film Library Services Division of the National Film Board was contacted by a letter to Mr. Russell Searle of the Canadian Film Travel Library in Chicago, with whom the writer had personal interviews May 17 and 18, 1971. The kinds of information requested of Mr. Cruickshank included names and/or nature of the groups requesting the films (i.e., school, service, religious, civic, etc.), number of persons in attendance in each group, average age or age range of those in each group, modal ethnic group represented and deviations from this mode, and modal socio-economic group to which members of the organization viewing belonged. The writer also indicated that copies of any evaluations made by groups viewing the films would be useful to the study. Mr. Cruickshank responded with the NFB information sheets on each of the films and with a table of bookings and audience counts for the non-theatrical audience which had seen the films since their release up until March 31, 1971.

The writer contacted, by letter, each of the producers and directors of the four films selected. In these letters the writer asked for a statement of intent in making the film, a copy of the shooting script, if available, and a statement of who the film maker intended as the audience for his film. Follow-up letters to those not responding to the first letters were sent six months after
the first letters. A letter directed to Mr. George Stoney, past director of the Challenge for Change program, asked for information regarding the development and training of the Indian film crew, the point in history when the crew came into being, and the equipment and advisory personnel available to the crew. Any responses they knew of from Indians regarding the films were also solicited. Four responses, including that from Mr. Stoney, were received. Also available to the writer was a tape of Mr. Stoney's address to the Minorities Film Workshop, New York City, October 7-9, 1970, in which he discussed the Challenge for Change program.

From the above material a brief description of the background of the films was developed. This is reported in Chapter IV.

Development of the shot description

In order that the readers might have an idea of the nature of the films and have a basis on which to evaluate the writer's analysis, a detailed shot description was prepared for each film. In order to provide this description the following steps were employed. While the visual content and structure data were being coded, a short description of each scene was noted on the check list of that scene. These descriptions, plus some information from the check list itself, were written up in the visual
section (left side) of the shot description. The number of scenes and the total shot length for each shot was noted in parentheses after the description of that shot. At the end of the visual coding process for each film, at which time the writer was well acquainted with the structure of the film, the film was screened again. During this screening, the writer again recorded the sound, this time giving a voice-over description of the shot divisions. This recording allowed for a rough approximation of where in the verbal portion the visual shot changes were occurring. A written transcription was made from the tape of the sound track, with brackets used to indicate portions that were unclear to the transcriber. Using the voice-over recorded sound, the writer fit the sound transcription with the visual shot description. Slashes (/) have been used to indicate the fifteen second segment divisions. The shot description is in Appendix A.
CHAPTER IV

BACKGROUND MATERIAL

Although it may be commonplace to state that no communication exists in isolation, in a study which devotes so much discussion to the nature of the message, the writer may at times need to state his or her orientation on the matter. Although the focus of the present study is the differences between messages made by a culture about itself and messages made about it by outsiders, it is necessary to describe the background of the production of the films themselves. The background material on film maker and audience is particularly important in the present study since it (1) provides information necessary for discussion of the cultural nature of cross-film differences and (2) gives an idea of prior knowledge that the audience may have brought to the viewing. Hopefully, the discussion that follows will provide a context for the films under study and serve as an introduction to the examination of results found in Chapter V. This chapter will discuss the National Film Board of Canada, the organization responsible for the production of all four films studied; the Challenge for Change program, through which three of the
selected films were produced; the Indian film crew, which produced two of the films; the films themselves, and the audiences for which the films were produced.

The National Film Board

The National Board of Canada was created in 1939 and was shaped in great part by John Grierson, who also served as its first Commissioner. Early in his term as Commissioner he is said to have commented, "... the National Film Board will be the eyes of Canada. It will, through a national use of cinema see Canada and see it whole—its people and its purposes." 2

During the period prior to 1950 when a new film act was passed, several activities occurred which appear to have been influential in the later development of the Challenge for Change program. One program which influenced Challenge for Change was the traveling theatre, which was a number of mobile projection units. It was implemented during the war to increase non-theatrical

1The historical and descriptive material that follows is abstracted in the main from a descriptive brochure of the National Film Board of Canada (Canada, 1971); and Clifford Rodney James, "The National Film Board of Canada: Its Task of Communication" (unpublished Ph.D. dissertation, The Ohio State University, 1968), pp. 54-150.

distribution of films. James describes the rural program in the following manner:

In the first year thirty projection units were equipped. Each man was given a territory, a route with twenty points on it and an hour-long program of films. At the end of each month when the circuit was completed, he was given a new package of films. The projectionists worked under field representatives and sent in monthly reports of audience reactions, opinions and suggestions. They also attended special conferences on film utilization and discussion techniques.3

In addition to the rural program, an industrial circuit and a volunteer projection service were begun.4 Thus when Challenge for Change began, over twenty years later, the precedent had been set for N.F.B. involvement in community screening and discussion.

Also, during the war, training techniques were being developed that held some similarity to the technique used in training the Indian film crew. Because the production demands were so great during war time, new comers were teamed with the experienced film makers in order to learn film making techniques.5 Use of formal lecture in training became more important in the slower years following the war.

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3 James, "National Film Board," p. 96.
4 Ibid., pp. 97-98.
5 Ibid., pp. 105-106.
It was during the period immediately after the war that the pressures of reorganization began to be felt. Many of the people influential in the early years of the N.F.B. left. Among them was Stuart Legg, producer, who in his final statement to the staff is reported to have suggested:

I believe that it [the Film Board] will continue provided that four conditions are fulfilled.

The first condition is that it shall keep close and perpetual contact with the nation.

The Film Board cannot be a cloistered monastery, sufficient unto itself. It cannot spin out of its own belly like a silkworm.

Documentary has been called the shaping of reality. But reality lies outside the filmmaker, not inside him. It lies all across the country, in the need for getting things done; in the plans for doing . . . in the growing points of constructive actions taken by communities and cities.6

Although the National Film Board was redefined in the National Film Act of 1950, it appears to have retained the influence of Grierson and Legg. In 1950 the definition of its purpose included initiating and promoting "production and distribution of films in the national interest." This function included the specific duties of (1) producing, distributing, and promoting "films designed to interpret Canada to Canadians and other nations;"

(2) representing the Canadian Government "in relations with persons engaged in commercial motion picture" activity and with departments of the Canadian Government desiring the production of motion pictures, and (3) engaging in research on film and making the results of this research available to persons involved in film making.\footnote{7}

The general policy of the National Film Board in implementing these purposes is determined by the Board, which consists of eight members plus the Government Film Commissioner, who acts as Chairman. The Commissioner holds office for a period of five years. Three of the Board members are from the federal service; five are chosen from the general public. The term of office for the Board members is three years. The Chairman and the eight members are appointed by the Government and may be removed "for cause" at any time by the Government. The Board reports to the Parliament through the Secretary of State, who is the Minister designated by the Government as responsible for the National Film Board.

The N.F.B. appears to have greater financial autonomy than other departments of the Canadian Government. Although the N.F.B. has an operating allowance granted by Parliament, it has relative freedom in making estimates.

and contracts, obtaining working capital, and purchasing equipment.\textsuperscript{8} Thus groups, such as other governmental departments, may contract for production work and make payment to the National Film Board. It is not under obligation to contract any portion of its work to commercial producers.

In terms of early statements of philosophy, as well in terms of later statement of purposes, one task of the National Film Board includes direct involvement with people. Pre-1950 practices had set a precedent for film being used in discussion and for on-the-scene training of personnel. The National Film Board, through the Act of 1950, was authorized to produce films for governmental departments, and was given the economic flexibility with which to do so.

**Challenge for Change\textsuperscript{9}**

It is difficult to say when Challenge for Change officially came into being. The Privy Council asked the N.F.B. to do a film on poverty in 1966 during the War on Poverty. The film which was produced had a strong

\textsuperscript{8}Inferred from James, "National Film Board," pp. 143, 144, and 145.

\textsuperscript{9}The historical portion of this discussion follows very closely the overview given by Dorothy Todd Henaut, "Powerful Catalyst," Challenge for Change Newsletter, No. 7 (Winter, 1971-72), 3-7.
influence on the development of Challenge for Change and on the involvement of the subject in test screenings of films.

After living for three weeks in the home of the Bailey family in Montreal, Tanya Ballentine produced an hour long film, Things I Cannot Change, which looked at poverty through the experiences of this family. It is reported that following the television screening of the film, the Bailey family was ridiculed to the point of having to move from their neighborhood.10 As Hénaut reflects, "We have learned the lesson and, since then, Challenge for Change films have all gone through the test-screening process before completion."11

The next major project, the Fogo Island experiment, became what was considered the pilot project in the test-screening process. Colin Low was selected as the major film maker in the project, and the main stipulation that he made was for a long-term commitment from a "neutral institution" in the region—a means whereby the film making activity could be continued after the National Film Board had left. The commitment came in the form of a film unit set up by Memorial University's Extension Department. The


11 Hénaut, "Powerful Catalyst," p. 3.
unit was trained at the National Film Board and was to work with community workers in the field. This kind of commitment appears to be a continuing requirement of Challenge for Change Projects.¹²

The people of Fogo Island, sixty percent of whom were on welfare because of a decline in fishing, were told that film would be shot only with their permission and that the people filmed would be the first to see the rushes. They could ask that any portion of the rushes be removed. The people were also encouraged to suggest locations and subjects. A final promise was made that none of the films would be shown outside their community without their permission.

One month after the films were shot, they were screened before the people. Discussion followed and reportedly the people began to talk about solutions to the community problems, and later began to take steps to implement them. The films also provided a means of presenting the problems of Fogo Island to Cabinet members, who responded first via film, and later with financial resources. The difference between Things I Cannot Change and the Fogo experiment was the active involvement of the community in the film making process on Fogo Island.

¹²See, for example, Hénaut, "The Media: Powerful Catalyst for Change," p. 11.
The St. Jacques project used video tape in contrast to the use of 16mm film in the earlier projects. The one-half inch video tape equipment was less expensive, provided instant screening, and allowed the citizens to be the cameramen. The St. Jacques Citizens Committee, with whom the equipment was placed, was already organized and active. They used the VTR for on-the-street interviews and tapings of public meetings. The tapes were then viewed at the beginning of two meetings.

The next step in this progression, as outlined by Hénaut, was the move to using video tape in an area where the citizens were not organized into any type of community action group. Again, as in the Fogo project, support was sought in the form of a university and a community development worker. In 1969, two years after Fogo Island, the Drumheller Valley in Alberta became the site of similar projects, this time using video tape instead of film. Although more than a year appears to have elapsed before the community development worker and the citizens from the valley community of Rosedale got together and actively began to employ the VTR equipment, events seem to have moved swiftly thereafter. In this case VTR was used by the citizens' committee to interview people in the

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community (with the result of stirring interest among those interviewed) and to screen the interviews for the community (with the result of stimulating discussion). Later meetings were begun with a showing of the "taped minutes" of the previous meeting.

Although the Fogo, St. Jacques, and Drumheller projects may represent three distinct steps in the use of equipment and methods, they do not represent the entire scope of the Challenge for Change effort—either in terms of purposes or in terms of kinds of films produced. Writing in 1968, during the initial stages of Challenge for Change, James isolated three types of films to be produced in the program: (1) those directed to middle and upper-middle class audiences with the purpose of creating a "favorable climate for the program" and informing the public of the "causes and conditions creating and perpetuating poverty," (2) those aimed at "specialists who will work in the field" (social workers, Company of Young Canadians, etc.) with the purpose of "training these people by providing descriptions of the various programs in action," and (3) those films used in "direct communication to those affected by poverty and change." The earlier films of the program do seem to fall within these types.

14James, "National Film Board," pp. 208-211.
Thus Pikangikum could be classified as a film aimed at the middle class; Encounter with Saul Alinsky, Parts I and II\textsuperscript{15} and Indian Relocation: Elliot Lake\textsuperscript{16} are representative of the second type; and the Lorne School Project\textsuperscript{17} is an example of the third use of media within this framework.

With time and experience, however, the distinctions between the types of films appear to have blurred and the emerging philosophy behind the programs appears to have evolved and become more important. Supporting this idea are the statements of purpose and philosophy that have appeared since 1969. Virginia Stikeman, Research Director for Challenge for Change, wrote in October, 1970:

Starting with a series of films about poverty and alienation (THE THINGS I CANNOT CHANGE, THE WORLD OF ONE IN FIVE, etc.) the program has been continually experimenting with film and related media, with three general objectives in mind:

- a) to increase public awareness and understanding of Canada's social problems.
- b) to examine the effectiveness of Government programs designed to alleviate such problems.


\textsuperscript{17}See "Lorne School Project," Challenge for Change Newsletter, I, No. 1 (Spring, 1968), 5.
c) to promote citizen participation in the solution of social problems. 

It is interesting, too, that the films she cites as examples of these objectives are often found in more than one category. Ballad of Crowfoot, for example, is listed as a film to increase public awareness and a film to promote citizen participation; You are on Indian Land is listed as examining the effectiveness of Government programs and as promoting citizen participation. 19

Given these orientations, the aspect of the program that appears to be most publicized and to have the most appeal is the involvement of the subject in the making of the films. Thus the connection of Challenge for Change with the War on Poverty is often overlooked when the program is discussed; the focus is usually on the question of subject involvement. An example of the focus on subject involvement is provided in an article by Patrick Watson appearing in 1970. Early in the essay Watson identifies a philosophical controversy between George Stoney, Executive Producer, and Colin Low, charter film maker with the program. Watson summarizes:

For Low the visual elegance of film is expendable when the main purpose is to provide a means


19Ibid., p. 2.
of expression for a voiceless community; for Stoney visual power is never expendable, even though it may be, in a sense, secondary.20

The question this controversy raises for the present study is the degree to which Stoney's philosophy influenced the final editing of the Indian films. As described below, the degree of Indian involvement in the final editing is not clear.

The controversy between Stoney and Low, however, does not dominate the Watson article; and Watson relates the Challenge for Change program with the orientation of the Grierson era:

"But to come back to Grierson, and the purpose of film: the Challenge for Change producers [and they include Stoney] and directors are on Grierson's side in wanting to use film for social improvement. Where they part company with Grierson and indeed with most filmmakers who ever were is that instead of doing it to the people they are trying to do it with the people."21

Given this emphasis on the film maker, it is not surprising that Watson devotes two pages of his seven page article to the Indian film crew.

The Indian Film Crew

The Indian film crew, which produced Ballad of Crowfoot and These Are My People, came into being in 1968, approximately one year after the initiation of the Fogo


21Ibid., p. 16.
Island experiment. Stoney reports on feelings that may have led to the emergence of the Indian film crew:

There was a strong feeling among the filmmakers at N.F.B. that the Board had been making too many films "about" the Indian all from the white man's viewpoint. What would be the difference if Indians started making films themselves? No doubt this kind of thinking was stimulated [sic.] by the growing feeling of race-consciousness among Indians in Canada and the amount of press coverage given to emerging young leaders like Harold Cardinal.22

Thus the political realities of the times may have been as important in creating the Indian film crew as the Challenge for Change philosophy of letting the subject determine the nature of the film. The Indian communities were not necessarily a group that needed organizing via the media; they were organized groups that needed access to the media.

The undertaking was jointly sponsored with the Company of Young Canadians (identified as an organization similar to Vista); all of the crew members were members of C.Y.C. Once they joined the crew, they became full time employees of the National Film Board.

Members of the Indian film crew were selected by John Kemeny, at that time Executive Producer of Challenge for Change, and James Littleton, an administrator within the Company of Young Canadians. Barrie Howells, N.F.B. assistant director, interviewed many of the applicants and

consulted with Kemeny on the selection. Stoney reports that the only criterion "given any weight was 'interest,' though it was obvious that an attempt was made to get a national spread." To his knowledge no member was chosen because of his or her position in the tribe.23

There is some disagreement in the reports as to the number of people comprising the original crew, with crew member Noel StarBlanket referring to seven-members and Stoney referring to "all eight" members.24 Only six are referred to by name in the Challenge for Change literature surveyed, and it is therefore difficult to say from the information available, whether seven or eight people comprised the original film crew.

The crew members who are mentioned, however come from a wide variety of backgrounds. Roy Daniels, who later specialized in sound and editing, is an Ojibway. Willie Dunn, responsible for the words, music, and direction of Ballad of Crowfoot, is a Mic-Mac, who had worked as a singer, composer, and night club entertainer. Mike Mitchell, listed as the director of These are My People, is a Mohawk from the St. Regis Reserve, who had formerly

23Ibid.

worked in high steel. Noel StarBlanket, who worked with Roy Daniels on sound and editing, is a Cree. Barbara Wilson, camerawoman and interviewer for These are My People, is a Haida. She had worked as a guide in the Indian Pavilion at Expo-67 and as a secretary. Other occupations included recreation director, lumberjack, student, and assistant Indian agent. Willie Dunn, grew up in Montreal, and at least three of the others had lived away from their tribes for several years.25

If one is to talk about the culture of the producer, one important implication of the multi-tribe crew is the necessity of locating and describing pan-tribal characteristics. Deloria isolates three of these characteristics when he juxtaposes tribal with non-tribal people. These include holistic vs. linear thinking, membership in a group vs. individualism, and horizontal vs. vertical social structure.26

Furthermore, there is, despite tribal differences, a growing self-concept and self-identity of "Indianness" among native Americans. In the United States evidence of this trend may be found in the number of people wearing "Indian and Proud" buttons and in the recent convention of


the American Indian Movement, held on the Greater Leech Lake Reservation in Minnesota in mid-May, 1972, which reportedly drew Indians from as far away as Alaska and which attracted national attention. As was noted above, Stoney refers to a "growing feeling of race-consciousness among Indians in Canada." 27 An example of this race-consciousness among the Indian crew is found in Mitchell's statement regarding the intended purpose of These are My People, cited below. That purpose involved "showing the real truth of the red-man" to the non-Indian. 28 Thus reference to the "Indian culture" of the crew members appears consistent with emergent Indian viewpoints as well as with one aspect of the Indian crew's self-identity.

According to Noel StarBlanket, the training of the crew occurred simultaneously with that of a number of people from the Extension Department of Memorial University in Newfoundland. StarBlanket writes:

"The original plan was a crash course of six weeks, during which time the potential capability and aptitude of the crew could be felt out. The National Film Board has [sic.] anticipated selecting three or four people out of the original seven, but after the initial six weeks it was felt that all the crew merited further training. At the same time, the crew felt that this was the first time the knowledge, opinions and


feelings of the Indians were being sought, encouraged and appreciated by any kind of Government agency.29

According to Stoney the crew was given "traditional" training, meaning that they were apprenticed to the camera department, the editing department, the sound department, etc. During the training period and later in the field the crew was given access to "all the professional-type equipment available to anyone working at N.F.B." John Kemeny and Jim Littleton were the first advisors to the crew; George Stoney followed, during his term as Executive Producer. Kathleen Shannon, "an experienced and forever patient editor," worked endlessly with the crew and with their material.30

To some degree in spite of (and the same degree because of) the nature of this training, certain constraints and problems faced the crew during their period with the National Film Board. One of the constraints mentioned by both Stoney and StarBlanket in relation to an early project was finances. This problem was due, at least in part, to the arrangements between the Company of Young Canadians and the N.F.B. N.F.B. was to provide training, production material, and facilities; and the C.Y.C. was to provide minimal living expenses both in Montreal and on

29StarBlanket, "Voice," p. 11.
location. The Company of Young Canadians, however, experienced a cutback in budget and could support the crew in Montreal only. Stoney refers to the crew being stranded, their funds having run out, during the Loon Lake project. Since the Loon Lake project was in progress at the same time StarBlanket was writing about the cutback in C.Y.C. funds, the C.Y.C. cutback may have been a major reason for the termination of the Loon Lake Project.

Another aspect of the Loon Lake Project, as reported by Stoney, suggests a deficiency in the crew's training. Evidently, following technical training in Montreal, the C.Y.C. told the crew to go out and "do its thing." A region in the Lesser and Great Slave Lakes area was experiencing economic and communication problems. The Indian crew arrived on the scene, and not trained in how to build rapport and work with the residents of the area, succeeded in alienating themselves from the community they had hoped to assist.

Stoney suggests, too, that the atmosphere of the N.F.B. may have placed certain constraints on the products

31 StarBlanket, "Voice," p. 11.

32 George Stoney, address presented to the Minorities Film Workshop, New York City, October 7-9, 1970.

33 Ibid.
of the Indian film crew. He indicates that in this highly professional organization a person or a group is judged by the films they produce. While in Montreal the crew screened all of the films the N.F.B. had made about Indians and in turn screened their products for other members of the Film Board. Furthermore their training included apprenticeship to crews of experienced N.F.B. personnel. Just how much influence was exerted by these factors Stoney does not surmise; he does recognize their presence and suggests they may have exerted some pressure on the crew.34

The composition of the crew was also an important factor in its functioning. StarBlanket as early as the fall of 1968 observed,

Because of our strong feelings about social change, governmental bureaucracy, Indians, etc., because we are a diverse group, because we are individualistic, there is difficulty in preventing the crew from splintering.35

Tribal differences were very probably one of the differences to which StarBlanket refers since each member represented a different tribe, and these tribes represented locations spread across Canada. Stoney indicates that had there been a more homogeneous group, "things would have

34 Ibid.
35 StarBlanket, "Voice," p. 11.
developed much more rapidly and soundly.\textsuperscript{36}

One or more of these pressures, tribal or regional ties, or perhaps pressures as yet unrecognized, have worked to bring an end to the original Indian film crew. Stoney reports that literally all except two of the original group "cracked up" in one way or another and had to return to their reservations or to jobs in areas where they could get back home often. Those two were Willie Dunn, who had never lived on a reservation and Mike Mitchell, who continued to live on his home reservation at St. Regis. \textsuperscript{37}

Mike Mitchell is, however heading up a new crew and changes have been made to compensate for at least some of the pressures listed above. The new crew will be given help, through assignments and scheduled vacations, to maintain tribal ties. Training will include beginning with videotape, gaining experience in all filmmaking roles (cameraman, writer, editor, etc.), and working together in a two or three man crew together until the members feel confident enough to work with white crews on a more equal footing.\textsuperscript{38}

The Films

Before the original crew broke up, however, they produced two films and were responsible for the fact that a

\textsuperscript{36}Stoney, letter, January 3, 1972.

\textsuperscript{37}Ibid.

\textsuperscript{38}Ibid.
third film was made. The section that follows will briefly
discuss the Indian crew's influence on this third film,
You are on Indian Land, before proceeding to an examination
of the background of the four films used in the present
study.

You are on Indian Land is promoted as a film "made
in collaboration with Noel StarBlanket and Mike Mitchell of
the Indian Film Crew and people of the Akwesasne Mohawk
Nation." The film reports the 1969 Cornwall Island
demonstration held to protest customs charges on Indians
placed in what was felt to be a violation of the Jay
Treaty of 1794. Stoney suggests that the N.F.B. crew was
present at the suggestion of the Indian film crew. In
terms of the final film itself, however, he does indicate
that it was shot by a white crew, with the Indians' only
part being that of their roles before the camera and as
advisors to the editor, Kathleen Shannon. It is diffi­
cult to say whether the political temper of the time or the
existence of the Challenge for Change program alone, with­
out the fact of an Indian film crew, would have been
enough to give rise to You are on Indian Land. At any

39National Film Board, promotional sheet on You are
on Indian Land.

40Stoney, address to Minorities Film Workshop.

rate, it is now part of the Challenge for Change film collection. It was not included in the present study because of time and scheduling considerations and because of its complex origins.

*These are My People* is listed as the first film made by an Indian film crew. Done in an interview format, it focuses on the Longhouse, the traditional religion and government of the Iroquois Confederacy. Mike Mitchell, listed by the N.F.B. catalogue as the film's director, presents an interesting aspect of the film's background:

> We made the film mainly for a training exercise. We had no knowledge that it might be used by the National Film Board.

To explain, our crew [was] comprised of Young Indians from across Canada, so in order to learn the techniques of filmmaking we would go to Indian Reserves close by and pick out interesting people.

> When we got our chance to do some shooting we thought right away of showing the real truth of the red-man, his religion, way of life. The audience we had in mind were young non-Indians who now, are ready to accept the truth about a certain race of people that have been oppressed for many years.

The thoughts expressed by Mitchell pervade the entire film and are particularly evident in the interview segment occurring during shot #37 (see Appendix A).

---

42 National Film Board, promotional sheet on *These are My People.*

43 Mitchell, letter, undated.
Whereas Mitchell provides the background on the purpose, theme, and shooting of the film; StarBlanket provides further insight on the nature of the shooting, on the editing, and on the use of the original rushes:

As one phase of their training, the crew shot a film at St. Regis Mohawk Reserve, Cornwall, each member of the crew serving in turn as cameraman, director, interviewer. There was no script for the film, and each member of the crew expressed his own feelings as the work progressed, so that the end result was a collaborative effort in terms of the choice of subjects and how each was handled.

As a result of the individual interest and performance on location, the members of the crew progressed to more specialized training.

During the next phase ... Noel and Roy [Daniels] each edited a version of the St. Regis footage.

The interesting part about the final cutting copies of these two films was that, of all the St. Regis film that was exposed, the dominant message projected was that of the laws of the Six Nations Iroquois Confederacy and the Longhouse concepts of peace and brotherhood.

While the crew is operating in two groups doing practice shooting, we are also screening the two versions of the St. Regis film in various Indian communities, and filming the reactions and discussion among audiences.44

Although StarBlanket does not identify this footage as that which later went into making of These are My People, he was probably writing before the final film was assembled. His description matches Mitchell's on enough

44StarBlanket, "Voice," p. 11.
points to suggest they are talking about the same original footage.

The question of final editing, however, is not so easily resolved. It may be that neither of the two versions to which StarBlanket refers became the final version of These are My People. Stoney states that the editing for this film was done "mostly by Miss Shanno.,"45 and yet the promotional sheet and the film titles list StarBlanket as editor.46 It would seem that either StarBlanket's version of the film was used and heavily re-edited by Shannon; that Miss Shannon worked with StarBlanket on his version; or that one of the reports is inaccurate. The reason Kathleen Shannon was given none of the credit for editing in either the film titles or in the promotion is unclear.

The Ballad of Crowfoot puts a ballad written and sung by Willie Dunn together with archives photos, old motion picture footage, clippings and treaty pages, to describe the history of the Indian from the coming of the white man up to the present. The song was one that Dunn had written two years before making the film, and which he has used in his night club act. According to StarBlanket, Dunn was working on Ballad at about the same time the St. Regis

46 National Film Board, promotional sheet on These are My People.
footage (These are my People) was undergoing the practice editing. Barrie Howells, listed as executive director, describes the conception of Ballad of Crowfoot as follows:

At a party one night Willie sang the song BALLAD OF CROWFOOT. I found the song very moving. Willie and I talked about the possibility of making a film using the song, illustrated with old stills. Willie searched numerous archives and finally found the stills which appear in the film, which we then photographed and edited, in a very impressionistic manner, to the music track. There was no script or plan of any kind. We simply hoped the film would be moving and make a few people reflect upon the treatment of the Indians by the whites in Canada.48

Stoney provides further information on the actual production of the film:

He [Willie Dunn] chose the pictures and worked out the sequence and camera movement. His Indian colleagues shot it on 16 mm as a test. Then it was turned over to the regular N.F.B. animation depart. to reshoot in 35 mm. I saw both versions and can testify that there was little difference. All the creativity was Willie's.49

Of course, what constitutes "very little difference" is open to interpretation, but it would seem as though the Indian film crew, or at least one member of it, had more control over the final product than was probably the case with These are My People. The unresolved question at this point is...

47 StarBlanket, "Voice," p. 11.
point is whether either film may be considered a cultural product, or of what culture(s) either film may be said to be a product. Is a film that is almost totally the work of one person to be compared with one that is the work of many (but of as many different tribes), but which has been edited by yet another person?

Pikangikum was also produced as part of the Challenge for Change program, but was released in 1967, before the formation of the Indian film crew, and before the concept of subject participation became a strong guiding philosophy. It consists of camera movement on black and white drawings done by a Toronto artist, John Gould. The video is accompanied by interview sequences, apparently with people living in the Indian community of Pikangikum, located in northern Ontario. Stoney makes a terse observation with regard to the film,

"Pikangikum" is completely a white man's film. The artist lived for several weeks on a reservation. His chief advisor was a white school teacher.50

Since no information was received in response to the letters sent to John Gould (director) and John Kemeny (producer), not much background can be provided on Pikangikum. Its date of production, however, may provide as much information as any other source. As suggested, it

50 Ibid.
was probably in production stages before participation became such an important part of the philosophy of Challenge for Change. Also, released in 1967, it falls within the period James was describing when he outlined three types of film to be produced in the program. One type was to be directed to middle and upper-middle class audiences with the purpose of creating "a favorable climate for the program" and informing the public of the "causes and conditions creating and perpetuating poverty." Pikangikum was probably designed to be this type. It is significant, but perhaps not surprising that Stoney reports that it was not liked by the Indian film crew.

The Longhouse People was produced in 1951, long before any of the other films in the study. It is a color film dealing with the life and religious ceremonies of the traditional Longhouse people, although it devotes much more time to the ceremonies themselves than to explanation of them. The film's producer, Tom Daly, reports two purposes connected with the making of the film: (1) "to make a record of important ideas and dances of the Indians before it might be too late," and (2) "to make this record in such a way that it would be useful for educational purposes at all levels." There was, according to Daly, "no

51James, "National Film Board," p. 208.
wish to restrict the 'race, ethnic or national' grouping of the audience." It was hoped that many Indians would view the film.\footnote{T. C. Daly, letter, May 5, 1972.} It is interesting, too, to note that the film has been released in a French version, \textit{La Grande Maison}.

Although this film was made "before the 'resurgence' of the Indian people brought them into active film-making of their own,"\footnote{Ibid.} the film was made with the cooperation of the Six Nations Iroquois Indians, who participated in the planning. Since the Longhouse was considered too sacred to allow filming within it, an exact stage-set replica was built, the walls of which could be moved for ease in filming. In terms of the filming on the set Daly explains,

\begin{quote}
It [the Longhouse] was really well made, and so convincing that when they [the Iroquois who were participating] came to see it they felt right at home, and agreed without hesitation to perform in it.
\end{quote}

The only ceremony they did not permit to be photographed was a ceremony of prayer in which they blessed the occasion and the set and dedicated the latter as an actual temporary longhouse, as well as praying for the worthiness of the filming itself. After which the filming was on, and the ceremonies were recorded as you see them. They were willing to repeat sections of the dances for camera purposes, but there was no "direction" on our part of how to carry them out.

There is, therefore, no "shooting script" at all. There was at the time a little continuity
outline, which indicated the progress of the "story line," and which dances would come at what places. The shooting method was simply adapted to the dances as they danced them normally, inside their own longhouse.\textsuperscript{55}

This writer would agree to the "believability" of the set, with the exception of a few shots in which a window was included. In these shots the scenery from the outside does appear contrived.

The Indian film crew viewed this film during their training in Montreal. Stoney reports that the crew was divided in their reactions to it, but that Mitchell liked it and used it often.\textsuperscript{56} Stock footage from the film did appear in \textit{These are My People}.

Of the four films compared in the study it would appear that three (\textit{Longhouse People}, \textit{These are My People}, and \textit{Ballad of Crowfoot}) had greater input from the subjects than did \textit{Pikangikum}. The two in which the Indian people were actually using the camera were \textit{Ballad of Crowfoot} and \textit{These are My People}. Even in the latter of these, however, editing decisions were not made entirely by the Indian crew. Thus content and camera matters would appear to be more valid aspects for cross-cultural comparison than would such editing decisions such as length of shot, shot order, or total number of camera movements in a given direction.

\textsuperscript{55}Ibid.

\textsuperscript{56}Stoney, letter, January 3, 1972.
In summary, at least three factors may have operated to reduce cross-cultural differences between the Indian and the Anglo/French films. These are the multi-tribe background of the crew, the standard training given the crew, and the involvement of whites in the editing process. Nevertheless, given a growing concept of Indianness, the juxtaposition of tribal and non-tribal characteristics, and the Indian selection of shots prior to editing, the films do provide material for cross-cultural comparisons.

The Audience

The writer was able to discover little information about the audiences which have seen the four films. Furthermore, it is difficult to derive any meaning from the limited information which was available. For example, Lyle Cruickshank provided the information reported in Table 4. Since the number of bookings and audience count is cumulative, and since the release dates vary, it is difficult to make any meaningful comparisons. It is not surprising that *These are My People*, released in 1969, has had fewer bookings than *Ballad of Crowfoot*, released in 1968. It is significant, however, that *Ballad of Crowfoot* has had more than one and one-half times as many Canadian bookings and fifteen times as many international bookings as *Pikangikum*, which was released in 1967. Beyond these
TABLE 4.—Cumulative non-theatrical audience and booking count for each film from date of release up to March 31, 1971<sup>a</sup>

<table>
<thead>
<tr>
<th>Film title and release date</th>
<th>Canadian</th>
<th></th>
<th>International</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bookings</td>
<td>Attendance</td>
<td>Bookings</td>
<td>Attendance</td>
</tr>
<tr>
<td>Longhouse People (1951)</td>
<td>10651</td>
<td>-</td>
<td>5846</td>
<td>638959</td>
</tr>
<tr>
<td>La Grande Maison&lt;sup&gt;b&lt;/sup&gt; (1951)</td>
<td>1716</td>
<td>-</td>
<td>1339</td>
<td>134663</td>
</tr>
<tr>
<td>Pikangikum (1967)</td>
<td>429</td>
<td>-</td>
<td>2</td>
<td>165</td>
</tr>
<tr>
<td>Ballad of Crowfoot (1968)</td>
<td>760</td>
<td>-</td>
<td>31</td>
<td>4909</td>
</tr>
<tr>
<td>These are My People (1969)</td>
<td>121</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<sup>a</sup>From information enclosed in a letter from Lyle Cruickshank, Film Library Services, National Film Board, August 20, 1971.

<sup>b</sup>La Grande Maison is the French language version of The Longhouse People.

General figures, however, nothing can be said with regard to the composition of the audiences seeing each film, except the obvious observation that those viewing La Grande Maison were probably French speaking.

The remainder of the discussion on audience will deal with the information on the films that the audiences may have had available to them. This information is drawn from the National Film Board promotional material including catalogue descriptions and information sheets for each film.
Since the preceding audience figures are from bookings through N.F.B. libraries and community libraries, it is very probable that this information was used by many of the people represented in the count above. Even given these considerations, qualifications make it impossible to determine why the audiences booked the films they did. Although those booking the films may have had the N.F.B. catalogue descriptions and promotional material available, the degree to which they used that material is uncertain. Also, the importance of "word-of-mouth" publicity is impossible to assess.

At least two sources of information on each film are available through the National Film Board. These are the catalogue descriptions and the promotional or information sheets. The N.F.B. publishes separate catalogues for the United States and Canada, since not all N.F.B. films are available for distribution in the U.S. The following discussion will include the catalogue descriptions from the 1970/71 United States catalogue. They may not be identical with those in the Canadian catalogue. In addition to a short description of the film, each catalogue description and information sheet gives the running time of the film and indicates whether the film is black or white or color. The catalogue also gives the purchase price of the film. The information sheets carry the film credits.
The following description is the catalogue listing for *The Longhouse People*:

The life and religion of the Longhouse People. We see how the Iroquois of today still maintains a link with his proud past. The film shows a rain dance, a healing ceremony, and a celebration in honor of a newly chosen chief.

(Canadian Film Award)

The information sheet appears to be a product of its time. In comparison with the promotional sheets on the other films, it could be considered drab. It is printed on plain white paper, carrying the National Film Board heading in red. It expands upon the catalogue description, giving a more complete outline of the storyline of the film. It also mentions that the film was produced with the cooperation of the Canadian Six Nations Iroquois Indians and the National Museum of Canada.

The following description is the catalogue listing for *Pikangikum*:

On this Indian reserve in northern Ontario, John Gould, a young Toronto artist, drew sketches of life as he witnessed it while living in the community. Many of the scenes are bleak--of winter hunger, sickness and cold--but there is enthusiasm in the faces of children in the classroom, and strength in other faces of a people rich in spirit, brotherliness and endurance.

The promotional sheet is done in black and white and contains one of the sketches from the film. The sketch occupies more than one half of the sheet and has the words "BEGINNING OR END?" superimposed at the bottom of the
The only description beyond a statement identifying the film as part of Challenge for Change is the phrase, "The impressions of a Toronto artist on life in an Indian community in northern Ontario."

The following description is the catalogue listing for _The Ballad of Crowfoot:

Made by a member of a National Film Board film crew composed of Canadian Indians, this film recalls some of the tragic incidents where his people suffered from the coming of the white man. Illustrations and photographs are from various private and public archive collections. Words and music of the song that forms the film's commentary are by Willie Dunn, the film-maker. (Award: Chicago.)

The promotional sheet on the film contains a circular sepia photograph of Crowfoot in the upper third of the sheet. In the center portion of the sheet black print is used to quote a stanza of the ballad, beginning with "There's still the hypocrisy." In this same section and next to the stanza is the following description:

This graphic story of the Canadian West was created by a member of a film crew composed of Canadian Indians who wish to reflect the traditions, attitudes and problems of their people. Their training was co-sponsored by the Company of Young Canadians and the National Film Board.

The center section also contains the film credits. In the lower portion of the sheet is the statement that the film is part of the Challenge for Change program.
The following description is the catalogue listing for *These are My People*:

First film by the Challenge for Change Program's Indian film crew, who shot their first training footage at the Akwesasne (St. Regis) Mohawk Reserve and have edited this footage into a sincere homage to the People of the Longhouse. The film presents the Indian's view of Indian religion and culture, the effect of the coming of the white man, and the revival of the Longhouse culture.

The promotional sheet on the film contains a photograph which may have been taken at the time of the filming. It is done in black ink on white paper and covers over half of the sheet. In addition to the credits and the statement of the film's connection with Challenge for Change, the paragraph describing the film contains essentially the same information as the catalogue and adds that the explanation is made by two spokesmen of the Reserve. The printing is done with rust ink on white paper.

If any of the audience members had read either the catalogue descriptions or the promotional sheets on the films, they were very probably aware that *Ballad of Crowfoot* and *These are My People* were made by an Indian film crew. Given the nature of the promotional sheets, it would seem that those on *Pikangikum, Ballad, and These are My People* would have been more likely to be used for posting to advertise the films than the promotional sheet on *The Longhouse People*. 
Thus the nature of the Film Board itself, as well as the training and the composition of the crew, placed constraints on the nature of the films produced by the crew. The degree to which these factors may have introduced similarities between the Anglo/French and the Indian films will be considered in the chapters that follow. The nature of the information available to the audiences will be considered again in the discussion of the results and in the conclusions.
CHAPTER V

RESULTS

As described in Chapter III, four films were selected for comparison in this study of the filmic communication of culture. Two of these films were made by an Indian film crew about aspects of American Indian cultures. The other two films are also about aspects of American Indian cultures, but were made by Anglo/French films crews of the National Film Board of Canada.

Three questions served as the focus for the comparisons that were made. These were:

Does the Indian film crew attempt to communicate different aspects about Indian cultures than does the Anglo/French film crew? If so, what are these aspects?

Does the Indian film crew structure their message differently than the Anglo/French film crew? If so, on which structural elements do they differ?

What tentative suggestions can be made about the relative effectiveness of the Anglo/French and the Indian film crews in producing in European Americans a positive ethos of, and empathy with, an American Indian culture?

Because there was no tested methodology that could be used to answer these questions, it was also a part of the present study to develop an eclectic method that could be used in a comparative study of the filmic communication of
In line with these general topics of method-building and question-testing, this report of the results will be divided into two main sections. The first portion of the chapter will deal with the results that relate most directly to the methodological issues. It will report the inter-coder and intra-coder reliabilities for the visual content and the sound analysis categories and will discuss selected groups of these categories. In addition, it will comment upon the choice of statistic used in the computation of reliability. The second portion of the chapter will be devoted to presenting the results of the comparisons made in relation to the three questions, although most of the consideration of question three will be reserved for Chapter VI.

Methodological Results

Visual Content

Table 5 presents the results of the inter-coder and intra-coder reliability computations for the visual content categories. In addition to Scott's $\pi$, the percentage of agreement is noted for each category. The statistics for the inter-coder reliability appear in the first six columns. It will be remembered that Coder 2 and Coder 3 were combined and treated as single coder in order to obtain reliability coefficients calculated from a larger sample of units than would have been possible using a single coder.
TABLE 5.—Analysis of inter-coder and intra-coder reliability for visual content category sets

<table>
<thead>
<tr>
<th>Category Set</th>
<th>Coder 1 w/ Coder 2</th>
<th>Coder 1 w/ Coder 3</th>
<th>Coder 1 w/ 2 &amp; 3</th>
<th>Coder 1 w/ Coder 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% agree</td>
<td>pi</td>
<td>% agree</td>
<td>pi</td>
</tr>
<tr>
<td>Center of Int.</td>
<td>(n = 68)&lt;sup&gt;a&lt;/sup&gt;</td>
<td>83.8</td>
<td>.605</td>
<td>84.8</td>
</tr>
<tr>
<td></td>
<td>(n = 33)&lt;sup&gt;a&lt;/sup&gt;</td>
<td>84.8</td>
<td>.718</td>
<td>(n = 101)&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
<tr>
<td>A. Note obj.</td>
<td>83.8</td>
<td>.605</td>
<td>84.8</td>
<td>.718</td>
</tr>
<tr>
<td></td>
<td>(n = 59)</td>
<td>(n = 30)</td>
<td>(n = 89)</td>
<td>(n = 76)</td>
</tr>
<tr>
<td>B. Eyebrow</td>
<td>69.5</td>
<td>.470</td>
<td>90.0</td>
<td>.767</td>
</tr>
<tr>
<td>C. Mouth</td>
<td>81.4</td>
<td>.665</td>
<td>86.7</td>
<td>.695</td>
</tr>
<tr>
<td>D. Eye open.</td>
<td>76.3</td>
<td>.593</td>
<td>80.0</td>
<td>.548</td>
</tr>
<tr>
<td>E. Erectness</td>
<td>89.8</td>
<td>.801</td>
<td>83.3</td>
<td>.307</td>
</tr>
<tr>
<td>F. Approach</td>
<td>67.8</td>
<td>.312</td>
<td>83.3</td>
<td>.317</td>
</tr>
<tr>
<td>G. Orien/cam.</td>
<td>74.6</td>
<td>.656</td>
<td>86.7</td>
<td>.700</td>
</tr>
<tr>
<td>H. Orien/sub.</td>
<td>74.6</td>
<td>.473</td>
<td>73.3</td>
<td>.233</td>
</tr>
<tr>
<td>I. Race</td>
<td>98.3</td>
<td>.968</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>J. Age</td>
<td>88.1</td>
<td>.825</td>
<td>90.0</td>
<td>.774</td>
</tr>
<tr>
<td>K. Sex</td>
<td>98.3</td>
<td>.968</td>
<td>96.7</td>
<td>.917</td>
</tr>
<tr>
<td>L. Deformity</td>
<td>96.6</td>
<td>.934</td>
<td>100.0</td>
<td>1.000</td>
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Table 5.—Continued

<table>
<thead>
<tr>
<th>Category Set</th>
<th>Inter-coder</th>
<th>Intra-coder</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coder 1 2/</td>
<td>Coder 1 w/ 2 &amp; 3</td>
</tr>
<tr>
<td></td>
<td>Coder 2</td>
<td>Coder 3</td>
</tr>
<tr>
<td></td>
<td>% agree</td>
<td>% agree</td>
</tr>
<tr>
<td>M. Weight</td>
<td>83.1 .733</td>
<td>80.0 .534</td>
</tr>
<tr>
<td>N. Uniform</td>
<td>100.0 1.000</td>
<td>100.0 1.000</td>
</tr>
<tr>
<td>O. Tp. Cloth.</td>
<td>57.6 .364</td>
<td>86.7 .618</td>
</tr>
<tr>
<td>P. Cl. Qual.</td>
<td>81.4 .645</td>
<td>83.3 .509</td>
</tr>
<tr>
<td>Q. Activity</td>
<td>79.7 .654</td>
<td>86.7 .616</td>
</tr>
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<td>R. Main char.</td>
<td>72.9 .595</td>
<td>80.0 .546</td>
</tr>
<tr>
<td>S. Class obj.</td>
<td>98.3 .959</td>
<td>100.0 1.000</td>
</tr>
<tr>
<td>T. Anim. wt.</td>
<td>89.8 .299</td>
<td>100.0 1.000</td>
</tr>
<tr>
<td>U. Deformity</td>
<td>98.3 .849</td>
<td>100.0 1.000</td>
</tr>
<tr>
<td>V. Plant con.</td>
<td>89.8 .210</td>
<td>100.0 1.000</td>
</tr>
<tr>
<td>W. Repair</td>
<td>93.2 .703</td>
<td>83.3 .096</td>
</tr>
<tr>
<td>X. Age</td>
<td>86.4 .380</td>
<td>83.3 -.075</td>
</tr>
<tr>
<td>Background</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y. Nature Bg.</td>
<td>71.2 .542</td>
<td>66.7 .528</td>
</tr>
<tr>
<td>Z. Race</td>
<td>89.8 .803</td>
<td>86.7 .779</td>
</tr>
<tr>
<td>Category Set</td>
<td>Inter-coder</td>
<td>Intra-coder</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>Coder 1 w/ Coder 2</td>
<td>Coder 1 w/ Coder 3</td>
</tr>
<tr>
<td></td>
<td>% agree</td>
<td>pi</td>
</tr>
<tr>
<td>(n = 53)</td>
<td>(n = 28)</td>
<td>(n = 81)</td>
</tr>
</tbody>
</table>

**AA. Feeling**

- Indian
  - 73.6 .499 78.6 .606 75.2 .541 94.4 .913
- Caucas.
  - 96.2 .920 57.1 .041 82.7 .633 98.6 .976
- Negroid
  - 96.2 .918 53.6 -.302 81.5 .571 100.0 1.000
- Mongol.
  - 96.2 .918 53.6 -.302 81.5 .571 100.0 1.000

**BB. Clot. cond.**

- Indian
  - 92.5 .844 78.6 .606 87.7 .756 98.6 .978
- Caucas.
  - 94.3 .879 60.7 .114 82.7 .630 95.8 .929
- Negroid
  - 96.2 .918 53.6 -.302 81.5 .571 100.0 1.000
- Mongol.
  - 96.2 .918 53.6 -.302 81.5 .571 100.0 1.000

**CC. Proxemics**

- 90.6 .789 67.9 .446 82.7 .654 88.9 .810

**DD. Sexes**

- 86.8 .751 64.3 .416 79.0 .626 97.2 .956

**EE. Ages**

- 83.0 .690 71.4 .531 79.0 .637 88.9 .832
Table 5.—Continued

<table>
<thead>
<tr>
<th>Category Set</th>
<th>Inter-coder</th>
<th>Intra-coder</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coder 1 w/ Coder 2</td>
<td>Coder 1 w/ Coder 3</td>
</tr>
<tr>
<td></td>
<td>% agree</td>
<td>pi</td>
</tr>
<tr>
<td>FF. Tp. cloth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Inf/chil.</td>
<td>86.8</td>
<td>.748</td>
</tr>
<tr>
<td>- Adol/y.a.</td>
<td>90.6</td>
<td>.828</td>
</tr>
<tr>
<td>- Mid-age</td>
<td>84.9</td>
<td>.722</td>
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<tr>
<td>- Old</td>
<td>83.0</td>
<td>.664</td>
</tr>
<tr>
<td>GG. Activity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Indians</td>
<td>79.2</td>
<td>.633</td>
</tr>
<tr>
<td>- Whites</td>
<td>94.3</td>
<td>.880</td>
</tr>
<tr>
<td>HH. Grp. aff.</td>
<td>90.6</td>
<td>.124</td>
</tr>
<tr>
<td></td>
<td>(n = 59)</td>
<td></td>
</tr>
<tr>
<td>II. Class/liv.</td>
<td>62.7</td>
<td>.516</td>
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<tr>
<td>JJ. Condition</td>
<td>66.1</td>
<td>.491</td>
</tr>
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<td>KK. Class/non-lv.</td>
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<td>--</td>
</tr>
<tr>
<td>LL. Repair</td>
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<td>.592</td>
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Table 5.—Continued

<table>
<thead>
<tr>
<th>Category Set</th>
<th>Inter-coder</th>
<th>Intra-coder</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coder 1 w/</td>
<td>Coder 1 w/</td>
</tr>
<tr>
<td></td>
<td>Coder 2</td>
<td>Coder 3</td>
</tr>
<tr>
<td></td>
<td>% agree</td>
<td>% agree</td>
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<td></td>
<td>pi</td>
<td>pi</td>
</tr>
<tr>
<td>MM. Order</td>
<td>74.6</td>
<td>43.3</td>
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<td></td>
<td>.471</td>
<td>-.192</td>
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<td>NN. Typ. set</td>
<td>94.9</td>
<td>80.0</td>
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<td></td>
<td>.889</td>
<td>.678</td>
</tr>
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<td></td>
<td>(n = 5)</td>
<td>(n = 3)</td>
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<tr>
<td>OO Typ. room</td>
<td>80.0</td>
<td>100.0</td>
</tr>
<tr>
<td></td>
<td>.655</td>
<td>1.000</td>
</tr>
<tr>
<td>PP. Size room</td>
<td>0.0</td>
<td>66.7</td>
</tr>
<tr>
<td></td>
<td>-.613</td>
<td>.333</td>
</tr>
<tr>
<td></td>
<td>(n = 41)</td>
<td>(n = 13)</td>
</tr>
<tr>
<td>QQ. Season</td>
<td>85.4</td>
<td>15.4</td>
</tr>
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<td></td>
<td>.759</td>
<td>-.330</td>
</tr>
<tr>
<td>RR. Weather</td>
<td>85.4</td>
<td>92.3</td>
</tr>
<tr>
<td></td>
<td>.169</td>
<td>-.040</td>
</tr>
<tr>
<td>SS. Locale</td>
<td>58.5</td>
<td>53.8</td>
</tr>
<tr>
<td></td>
<td>.529</td>
<td>.439</td>
</tr>
</tbody>
</table>

*a* The numbers in parentheses are the number of units on which reliability was calculated for each of the following sets. An n is reported above each set of results for which it applies. N varies across sets for each pair of coders because of the use of checkpoint sets.

*b* The total number of categories of this set made the calculation of reliability coefficients impracticable.
only. The coefficients obtained in this manner appear in the fifth and sixth columns. In the discussion that follows the writer will use the coefficients from the combined coders in reporting set reliability. If there is a large discrepancy between Coders 2 and 3 (as, for example, in Set BB, "Condition of Indian clothing"), the discrepancy will be noted in conjunction with using the reliability coefficient. \( \pi \) for Coders 2 and 3 combined ranged from \(-.157\) to \(1.000\). The coefficients of intra-coder reliability appear in the last two columns of the table. The range of \( \pi \) for intra-coder reliability was from \(.149\) to \(1.000\).

The numbers appearing in parentheses in each pair of columns indicate the number of units on which reliability was calculated for the sets following that notation. Thus, for example, fifty-nine units were used to calculate the reliability coefficients for Coder 1 with Coder 2 over Sets B through Z. The changes in the number of units used over a single pair of columns results from the checkpoints that were discussed in Chapter III.

The following example may illustrate how a checkpoint functioned in selecting the units that were used in calculating the reliability for any particular set. Again, looking at the first two columns of Table 5, one finds that sixty-eight units were used to calculate reliability of the center of interest set (Set A) for Coder 1 with Coder 2. However, fifty-nine units were used to calculate reli-
ability for Sets B through Z. Nine units were dropped for further computations due to coder disagreement on the center of interest. If one refers to the Instructions to Observers (Appendix B), he finds that a coding decision on Set A (center of interest) determined which of the following sets were applicable to that unit and which were not (and therefore were to be coded "1": doesn't apply). Thus, disagreement on Set A, would mean that the coders were coding differently for the remainder of sets for that unit. Since in each of the checkpoint situations, recording a "1" or a "2" carried the same instructions for future codings, categories "1" and "2" were collapsed in selecting, even though they were not collapsed in calculating reliability. Set A served as a checkpoint for the remainder of the units; Set Z (race of background people) served as a checkpoint for Sets AA through HH; and Set NN served as a checkpoint for Sets 00 through SS. In this latter case, the coders had to agree on type of locale (interior or exterior) in order for that unit to be used in calculating reliability for any of the following sets. If the coders agreed on "interior," that unit was included for calculating Sets 00 and PP (type room and size room); if the coders agreed on "exterior," that unit was included for calculating Sets QQ, RR, and SS (season, weather, and locale).
Agreement was relatively high on the identification of checkpoints used for selection. Inter-coder agreement (Coder 1 with Coders 2 and 3 combined) was 84.2 percent for Set A, 88.8 percent for Set Z, and 89.9 percent for Set NN. Set NN was the only set showing a large difference between the inter-coder agreement obtained for Coder 1 with Coder 2 (94.9 percent) and that obtained for Coder 1 with Coder 3 (80.0 percent). At this time the writer can offer no explanation for this difference.

Before proceeding to a report of the reliability coefficients, it will be helpful to present two of the terms that will be used throughout the remainder of the discussion. By "meaningless category" the writer means any category that was not important in making the comparisons from that set. Thus "doesn't apply" and "can't describe" were meaningless categories in the present study since they were not used in any of the comparisons. "Unused category" refers simply to a category in which no occurrences were noted.

As discussed in Chapter III, Scott's $p_i$ was chosen because of the expectation of high numbers of occurrence in Categories 1 (doesn't apply) and 2 (can't describe) for each category set. The effect of this occurrence on the reliability may be seen by examining $p_i$ for Coder 1 with Coders 2 and 3 combined on Set V. Although the inter-coder
agreement was 93.3 percent, $pi$ was only .224 as a result of a heavy loading on the first category. Thus in the case of category sets where $pi$ was low as a result of loading on "meaningless" categories, or categories that were not important in the comparisons, $pi$ does seem useful. To some degree it prevents a high reliability from being attributed to the categories used for later comparisons when the reliability for the set was mainly attributable to no occurrence at all.

There is another case, however, when $pi$ does not appear to be as meaningful as the percent of inter- (or intra-) coder agreement. This is the case for checkpoint sets. Set A (notation of center of interest) provides an example. On this set inter-coder reliability in terms of percentage of agreement was fairly high (84.2 percent for Coder 1 with Coders 2 and 3), but Scott's $pi$ was much lower (.666). In this set the difference between the percentage of agreement and $pi$ was a result of frequent occurrence of Category 3 (singular center of interest). The important issue with this category, however, was the degree to which the coders would agree (whether or not this agreement was expected as a result of the frequency distribution) and therefore would be coding the same portions of the scene as center of interest and background. That is, in Set A all three categories were "meaningful" since they were used in selecting units for inclusion in reli-
ability calculation, and percentage of agreement provides
the information needed to interpret the degree to which the
coders were dividing the scene in the same manner. The
conclusions with regard to $p_i$ are developed in detail in
Chapter VI. For the remainder of the discussion in this
chapter, $p_i$ will be considered a useful statistic for
reporting the reliability of sets that were not used for
checkpoint purposes.

Two additional issues are raised with regard to
Set A. The first relates to the influence of the defini-
tion of "scene" upon the reliability of the category. The
relevant portion of the definition of a scene states that
scene ends when the camera movement stops. Thus if the
camera is moving from one subject to another, the first
scene will include all the frames of that movement, in-
cluding frames in which the second subject occupies most
of the composition. Yet by definition of the center of
interest, the first subject must be selected as the center
of interest. At one point Coder 3 indicated that this
aspect of the unit definition caused problems in the
selection of center of interest. Coder 2 reported no dif-
ficulty although she was less often in agreement with
Coder 1 on the center of interest.

The second issue raised in relation to the center of
interest is the appropriateness of this division to films
made by an Indian culture. Examples from three Indian cultures illustrate the point. Although the Cheyenne culture was not represented by the films or by the tribes of the film makers, it provides one example. E. Adamson Hoebel, reporting on the Cheyenne culture of 1840 to 1860, indicates that this group had a combination of mechanistic and vitalistic attitudes toward the universe. In their ceremony and life, every act had an effect on the balance of the universe.¹ The relationship between man and nature is also mentioned in relation to one of the films made by a Navajo in the Worth and Adair study.² Finally, the relationship between the Iroquois and "Mother Earth" is indicated in The Longhouse People. The metaphor used by the narrator is, "The Earth is our mother, and we must live like good children in a mother's house." If a culture, either the culture filmed or the culture doing the filming, has a holistic view of the world, the validity of separating a center of interest from background, and also the consistency with which it may be done, are subject to question. The implications of this issue for further investigation are considered in Chapter VI.


Sets investigated to assess their utility for studies for studies of this type.--For those category sets that were included to test their utility for studies of the filmic communication of culture, the range of inter-coder reliability coefficients expressed in terms of $\pi$ was .114 to .719. Inter-coder agreement was above 70 percent for all sets. Since Scott gives no indication of the meaning of levels of the coefficients (i.e., how large the coefficient should be for the category set to be judged reliable), the writer defined her own levels. From .800 through 1.000 will be considered very reliable; from .700 through .799 will be considered fairly reliable; from .600 through .699 will be considered acceptable for meaningful comparisons, although not too reliable; under .600 will be considered unreliable. On this basis, of the fifty-one visual content sets and subsets (not used as checkpoints) for which $\pi$ was calculated, twenty-seven were classified as "unreliable"; fourteen were considered "acceptable for comparisons although not too reliable"; two were considered "fairly reliable"; and eight were considered "very reliable."

Using this division Set E (erectness) would be considered fairly reliable; Sets C and CC (position of corners of mouth and proxemics) would be acceptable for meaningful comparisons; and Sets B, D, F, H, AA, and HH
(position of eyebrows, degree of eye openness, degree of approach, orientation to other subjects, observer feeling toward groups, and group affect) would be considered unreliable. A large discrepancy between the results for Coder 2 and Coder 3 are present on Sets AA and HH. In the former case the decisions causing the low reliabilities for Coder 3 are those involving feeling toward Caucasians, Negroids and Mongoloids, groups rarely, if ever, observed in the films. The low reliability on the part of Coder 3 appears to be a result of incorrect use of categories 1 ("doesn't apply") and 2 ("not observed"). At this time the writer cannot account for the discrepancy on Set HH.

Of the above sets those relating to facial expression and body position provide an interesting comparison that is in line with the implications of the literature. Set E (degree of erectness), which is related to the total position of the body, had an inter-coder reliability of 87.6 percent and a $\pi_{i}$ coefficient of .719, which places this set in the "fairly reliable" category. In contrast those sets dealing with facial expression proved much less reliable. Eyebrow position (Set B) had an inter-coder (Coder 1 with both Coders 2 and 3) agreement of 76.4 percent and a $\pi_{i}$ of .556, defined previously as "unreliable." Set C (position of mouth corners) had an inter-coder agreement of 83.1 percent and a $\pi_{i}$ of .676, defined above as
acceptable for comparisons. Set D (eye openness) had an inter-coder agreement of 77.5 percent and a $\pi$ of .584, also "unreliable." Since these category sets had heavy loading in categories 1 and 2, the $\pi$ coefficient is the better indication of reliability.

The low coefficients in the facial expression sets were to be expected. It will be remembered that Ekman stated, "the investigator must specify certain positions and separate them through his recording techniques from the mass of positions which is continually occurring." The definition called for an average of the positions that would occur in the scene. Even though the ability to "average" such positions would have been consistent with Ekman's statement, evidently the number of different positions made averaging difficult. This situation is not surprising when Eibl-Eibesfeldt can report on the greeting behavior recorded at forty-eight frames per second in which only eighteen frames were required to record the entire raising and lowering of the brows. At twenty-four frames per second (the speed used in the films under study here) only

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nine frames would have recorded this activity. Thus the number of changes of facial expression that could occur in a scene would be quite large. Hence the low reliabilities may be due to lack of consistency in evaluating the "average" expression rather than difficulty in evaluating the expressions themselves. If this be the case, it may be well advised to use these facial expression category sets with short segments of data (i.e., scenes) only.

There are, of course, alternative explanations for the unreliability of the facial expression sets, for example the possibility that Anglos cannot consistently code Indian facial expression. To date, however, the writer has not found any evidence of this latter possibility against which to compare the results of the present study.

Sets investigated in relation to the Worth Adair study.--Sets Q (activity of the center of interest), NN (type setting), OO (interior: type room) and SS (exterior: locale) were employed in the comparisons among the films which are reported later in this chapter. Of these four sets, Sets NN and OO were the most reliable as measured by the $\pi$ coefficient, with $\pi$'s of .810 and .828, respectively. Set SS (exterior locale) had a much lower $\pi$ of .525. This may be due to the coders' experience. The coders, as members of modern white academic society, may agree more in their identification of interiors as a result of spending more time inside than outside.
Furthermore, if this is the case, to what degree will they ever be able to consistently code material from another culture, if that material is to some degree not a part of their own experience? The implications of this finding for studies of this type, as well as the reflections of Birdwhistell related to this problem, will be included in the conclusions to the study.

Set Q (activity of center of interest) also had a low \( \pi \) coefficient (.652), although it had a high inter-coder agreement (82.0 percent). This set called for a one or two word notation of the activity. Thus although some grouping was used in determining the final codings, a further reduction in the number of categories may be advisable. Some additional grouping was performed prior to listing the categories in the second portion of this chapter. Although it would be advantageous to have calculated a \( \pi \) on the categories reported, this procedure would have required recalling the coders at a time when they were no longer available. Reporting the ungrouped categories in the text would produce a list so long that it would have had little meaning. If the reader wishes to refer to the groupings on which \( \pi \) was calculated, they are reported in Appendix B under codings for open ended sets.

Sets investigated in relation to identification.—Of the sets related to identification, those dealing with
characteristics of centers of interest were more reliable than those related to characteristics of people in the background. Sets I (race), J (age), and K (sex) had \( \pi \) coefficients of .978, .821, and .957, respectively. Set Q (activity), as indicated above, was not very reliable (.652). Of the background sets, race (Set Z) was the most reliable (\( \pi_1 = .796 \)). Context may have been influential here. For example, in *The Longhouse People* the focus was solely upon Indians. In most cases, the activity (e.g., ceremonial dancing) would not have included Caucasians, and even in cases where the activity was one open to many races (e.g., farming), the soundtrack specifically identified the people as Indian.

**Sets investigated in relation to general ethos.**—

Three of the sets that were included to deal with the concept of the general ethos of the Indian cultures portrayed (Sets NN, 00, and SS) were discussed above under the Worth Adair study and will not be considered again here. Two other sets included in relation to general ethos, but not used in any of the comparisons, produced high \( \pi \) coefficients. These were Set L (physical deformity of human center of interest) with a \( \pi \) of .956, and Set S (class of non-living center of interest) with a \( \pi \) of .974. In the first case, however, the fact that there were few occurrences of this nature may have resulted in a higher
coefficient. The set was an open-ended one, so judgment of what was a deformity was to some degree up to the coder. Inclusion of comparisons on these sets was beyond the scope of the present study.

No reliability was calculated for Set KK (non-living background objects) because no meaningful way to classify this set was found. The number of different objects that occurred across films and the variety of combinations in which they appeared together resulted in 155 different categories of occurrence. To have grouped them according to general type of object (e.g., bedroom furniture, farm machinery, etc.) would have been either redundant with, or at least dependent upon, the notation of setting. Notation of this sort did not appear to add any meaning not contained in the notation made of the setting (Sets NN, OO, and SS) and of the general condition of any background objects observed (Set LL).

Sets investigated in relation to specific stereotypes.—Two types of stereotypical category sets were included, those related to poverty and those related to the image of the "historic" Indian. None of those that had been selected for later comparisons had very high $\pi$ coefficients. Set M (weight of human center of interest) had a $\pi$ of .698; Set P (clothing quality) had a $\pi$ of .624; Set W (state of repair for non-living center of interest) had a $\pi$ of .528; and Set LL (state of repair for background
objects) had a $\pi$ of .495. Set O (type of clothing for the
center of interest), used to test the depiction of the
"historic" Indian, had a $\pi$ of .445. With these sets, as
with those dealing with identification ideas, the reliabil­
ity of sets related to the center of interest was con­
sistently higher than the reliability of those dealing with
background material.

Sound analysis

The results of the computation of inter-coder and
intra-coder reliabilities for each of the seventeen sound
category sets are found in Table 6. The format for this
table is identical to that for Table 5, with one exception.
The number of units, which is listed in parentheses at the
top of each pair of columns, is constant for that column
across all sets. This is the case because no checkpoints
were used in calculating the reliabilities for the sound
category sets.

The results of these reliability computations pre­
sent an interesting contrast to the results for the visual
content categories. With the visual material, categories
related to the stereotypical concept of poverty had fairly
low reliabilities; whereas those related to ethos and
identification had fairly high reliabilities.

The reverse appears to be the trend within the sound
sets. Set 1 (Indian poverty) has a $\pi$ coefficient of .843.
TABLE 6.—Analysis of inter-coder and intra-coder for sound content category sets

<table>
<thead>
<tr>
<th>Category Set</th>
<th>Inter-coder</th>
<th>Intra-coder</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coder 1 w/ Coder 2</td>
<td>Coder 1 w/ Coder 3</td>
</tr>
<tr>
<td></td>
<td>% agree</td>
<td>pi</td>
</tr>
<tr>
<td>(n = 60)(^a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Ind. pov.</td>
<td>95.0</td>
<td>.771</td>
</tr>
<tr>
<td>2. In. per. mo.</td>
<td>98.3</td>
<td>.658</td>
</tr>
<tr>
<td>3. In. grp. mot.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>4. Ind. occup.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>5. + Ind. eco.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>6. - Ind. eco.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>7. + Wht. eco.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>8. - Wht. eco.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
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<td>9. In. per. asp.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>10. Ind. gp. asp.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>11. Bro. treaty</td>
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<td>1.000</td>
</tr>
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<td>12. Intr.</td>
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<tr>
<td>13. Summary</td>
<td>75.0</td>
<td>-.143</td>
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<tr>
<td>Category Set</td>
<td>Inter-coder</td>
<td>Intra-coder</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>Coder 1 w/ Coder 2</td>
<td>Coder 1 w/ Coder 3</td>
</tr>
<tr>
<td>% agree</td>
<td>% agree</td>
<td>% agree</td>
</tr>
<tr>
<td>pi</td>
<td>pi</td>
<td>pi</td>
</tr>
<tr>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>14. Ind/wt. con.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>15. All In. cn.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>16. Ind. aggr.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
<tr>
<td>17. Wt. aggr.</td>
<td>100.0</td>
<td>1.000</td>
</tr>
</tbody>
</table>

*Indicates the number of units from which the reliability coefficients were calculated for each of the following sets.*
With the exception of those sets having a $p_i$ of 1.000 (which will be discussed below), the only other identification or Indian ethos set approaching that is Set 2 (Indian personal motivation), with a $p_i$ of .662. Set 9 (Indian personal aspiration), which is included to deal with identification with the Indian, has a $p_i$ of .387. The following sets related to Indian ethos had low $p_i$ coefficients: Set 3 (Indian group motivation), $p_i = .429$; Set 4 (Indian occupation), $p_i = .492$; and Set 10 (Indian group aspiration), $p_i = .559$.

Among those category sets related to white ethos, with the exception of those having a $p_i$ of 1.000, only Set 17 (white aggressor) was fairly reliable ($p_i = .796$). Set 14 (Indian-white conflict) and Set 11 (broken treaties) had $p_i$ coefficients under .300.

Both of the sets relating to educational film structure had low $p_i$ coefficients. Set 12 (introductory passage) and Set 13 (summary passage) had $p_i$ coefficients of .074 and .018, respectively.

Six sets (positive Indian ecology, negative Indian ecology, positive white ecology, negative white ecology, all Indian conflict and Indian aggressor) had 100 percent agreement ($p_i = 1.000$). On Sets 5, 6, 7, and 16, however, 100 percent agreement was expected since all codings fell into category 2 (not occur). Set 15 had only one
occurrence across all four films and this was a very clear statement: "Long time ago before white man ever landed . . ., my people were furious fighters. They fought against each other." For Set 8 only one occurrence was present in the units used in computing reliability.

From the results reported above, an initial argument can be made that in the present study the sound track presented less ambiguous cues with regard to the stereotypical idea of poverty, and the visuals provided less ambiguous cues with regard to ethos and identification. The specificity of the categories, however, may have been influential.

Comparative Results

Visual content comparisons

Before proceeding to the results of the comparisons themselves, it may be useful to outline the format of the tables that will be used to present the comparisons in the visual content analysis, and later in the visual structure analysis, to discuss the statistics used and the levels of statistical significance that will be reported, and to consider the influence of unreliable sets on the results of the comparisons. For each comparison that was made across films, the film or film group appears on the left. The number of occurrences in each category on which the comparison is being made follow horizontally after the
name of the film or film group. For each pair of comparisons, any statistical analysis employed appears on the right side of the table. If any categories were combined to make the comparisons, the combinations were footnoted. A horizontal line separates each pair of comparisons from the other comparisons in that table.

Three types of statistical analysis were used. Chi square was used in all cases where the degree of freedom was greater than one, not more than 20 percent of the cells had expected frequencies of less than five, and none of the cells had an expected frequency less than one. Chi square was also used in cases where the degree of freedom was one and no cells had an expected frequency of less than one. In cases where degree of freedom equalled one and there was an expected frequency of less than ten in one or more of the cells, Yates's correction for continuity was applied. The phi coefficient (as well as Chi square) was calculated for two by two tables having no cells with an expected frequency of less than one. Finally, the Fisher exact probability test was applied in cases where Chi square could not be calculated, the data could meaningfully be put into a two by two table, and the obtained frequencies in each cell were less than 25.

A comparison was considered significant if the level of significance was .10 or better. Although .05 and .01
are more frequently employed, Kerlinger indicates that the .10 level is acceptable to some researchers. Since the present study is an initial one in the field, the lower level of significance seemed acceptable. In determining the significance of Chi square, the writer used Ferguson's abridgment of Fisher and Yates's table for the critical value of Chi square.

Comparisons were made even on the unreliable category sets, i.e., "unacceptable for comparisons." Two arguments can be made with regard to the results of these comparisons. First, one may argue that chances for statistical significance will be lowered by the use of unreliable category sets. That is, unreliable category sets indicate choices approximating chance distribution; therefore any significant differences between films are being obscured by the random distribution of coding choices. If any significant differences are found, they are probably smaller than those that would be found using reliable categories.

In contrast, one may argue that bias on the part of Coder 1 (the writer) was responsible for the unreliability of

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the category set in question. That is, category definitions were not influencing the choices of Coder 1 so much as was the desire to support the hypothesis. Coders 2 and 3, however, not so aware of the nature of the differences being tested, based their choices more on the definitions. Thus inter-coder reliability was low, but the comparisons (which were all based on the data of Coder 1) resulted in significant differences. In this latter case, any significant differences found are probably greater than they would have been had the inter-coder reliability been higher.

Since Coders 2 and 3 did not code all units, the problem cannot be resolved by comparing category occurrence across their data. Also, since Coders 2 and 3 did not code the same units, an inter-coder reliability between Coders 2 and 3 cannot be calculated and compared with the inter-coder reliabilities calculated in the present study. Thus, in the present study, comparisons on category sets having low reliabilities will be reported, but not much importance can be attributed to the results of these comparisons.

Tables 7 and 8 present the results of the comparisons made with regard to the state of repair for background objects and for centers of interest. It will be remembered that the $p_i$ for the state of repair set for centers of interest is .528; and the $p_i$ for the state of repair set
for background objects is .495. Thus, even though the comparison for background objects indicates a significant difference (at 0.10) between the film groups, not much importance should be given to this finding.

Table 7.--State of repair: non-living centers of interest compared across films and across films grouped by culture of producer

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Repair Categories(^a)</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .528</td>
<td></td>
</tr>
<tr>
<td></td>
<td>needs rep./nds. no rep.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>rep'd &amp; needs</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Ballad of Crowfoot</th>
<th>Pikangikum</th>
<th>These are my Peop.</th>
<th>Longhouse People</th>
<th>Indian films</th>
<th>Anglo/Fr. films</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>0</td>
<td>12</td>
<td>13</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

\(^a\)Categories "repaired and needing repair" and "needs repair" combined because of no occurrence in "repaired and needing repair."
Table 8.—State of repair: non-living background objects compared across films and across films grouped by culture of producer

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Repair Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .495</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep. rep'd. &amp; needs</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>31 3</td>
<td>$X^2 = 2.2424 \text{ df } = 1$</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>12 5</td>
<td>n.s.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$\phi = 0.2097$</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yates' correction used</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>26 1</td>
<td>$X^2 = 1.6128 \text{ df } = 1$</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>132 23</td>
<td>n.s.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$\phi = 0.0941$</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yates' correction used</td>
</tr>
<tr>
<td>Indian films</td>
<td>57 4</td>
<td>$X^2 = 2.8184 \text{ df } = 1$</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>144 28</td>
<td>sig. at 0.10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$\phi = 0.1100$</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yates' correction used</td>
</tr>
</tbody>
</table>

Note: Categories "repaired and needing repair" and "needs repair" combined because of low occurrence in "repaired and needing repair."

Tables 9 through 13 present the results of comparisons made on the frequency of Indian centers of interest falling into each weight category. Category 4 (bloated) was eliminated since no occurrence was recorded for that category in any of the films. Also, some people compared under "All Indian centers of interest" were dropped from later comparisons because their age could not be described. Based upon the initial reasoning behind this category set (i.e., poverty would be indicated by the presence of thin people, more stereotypical material would appear in the Anglo/French films; therefore a greater proportion of thin
Table 9.—Weights: All Indian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Weight Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>fat</td>
<td>med.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>32</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>35</td>
<td>25</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>14</td>
<td>61</td>
</tr>
<tr>
<td>Indian films</td>
<td>35</td>
<td>57</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>23</td>
<td>87</td>
</tr>
</tbody>
</table>

<sup>a</sup>Category, "bloated" was eliminated because of no occurrence.

Table 10.—Weight: Indian infants, children, and adolescents compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Weight Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>fat</td>
<td>med.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>4</td>
<td>21</td>
</tr>
</tbody>
</table>

<sup>a</sup>Category "bloated" was eliminated because of no occurrence.

<sup>b</sup>Computed from a 2 x 2 table (using "fat" and "med."),
Table 11.—Weight: Young adult Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Weight Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .698</td>
<td></td>
</tr>
<tr>
<td></td>
<td>fat</td>
<td>med.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>34</td>
<td>15</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td>26</td>
</tr>
</tbody>
</table>

<sup>a</sup>Category "bloated" was eliminated because of no occurrence.

<sup>b</sup>Calculated for a 2 x 2 table (using "fat" and "med.").

Table 12.—Weight: Middle age Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Weight Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .698</td>
<td></td>
</tr>
<tr>
<td></td>
<td>fat</td>
<td>med.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>6</td>
<td>8</td>
</tr>
</tbody>
</table>

<sup>a</sup>Category "bloated" was eliminated because of no occurrence.
Table 13.—Weight: Old Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Weight Categories&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>fat</td>
<td>med.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>18</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>18</td>
</tr>
</tbody>
</table>

<sup>a</sup>Category "bloated" was eliminated because of no occurrence; category "fat" was retained for purposes of comparison with other tables.

<sup>b</sup>Computed from a 2 x 2 table (using "med." and "thin").

Indian people would be found in the Anglo/French films) the results are in the direction expected. That is more thin Indian centers of interest appeared in the Anglo/French films. Since the formulation of the category, however, it has come to the attention of the writer that diet deficiencies may result in obesity in certain Indian populations, the validity of this comparison for the purposes for which it was made is subject to question. Weight is, however, the most reliable (in terms of the $\pi$ coefficient) of the categories designated to test the poverty stereotype.

Table 14 presents a summary of weight differences among Indian centers of interest. The film or film group...
Table 14.—Summary of weight differences among Indian centers of interest

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Type of Center of Interest</th>
<th>Film or film group</th>
<th>Type of Center of Interest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All Indians</td>
<td></td>
<td>All Indians</td>
</tr>
<tr>
<td></td>
<td>Young Adults</td>
<td></td>
<td>Young Adults</td>
</tr>
<tr>
<td></td>
<td>Middle Aged</td>
<td></td>
<td>Middle Aged</td>
</tr>
<tr>
<td></td>
<td>Old</td>
<td></td>
<td>Old</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>no test</td>
<td>no test</td>
<td>Ballad:</td>
</tr>
<tr>
<td></td>
<td>all fat &amp; thin in Pikan.</td>
<td>no test</td>
<td>Pik: no</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>thin in Pikan.</td>
<td>no test</td>
<td>all med.</td>
</tr>
<tr>
<td></td>
<td>more fat than thin</td>
<td>Pik: both extremes</td>
<td>Bal: md.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>sig. at .001</td>
<td>n.s.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>These: heavier</td>
<td>Longh: heavier .001</td>
<td>sig. at no test</td>
</tr>
<tr>
<td>Longhouse People</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>thinner</td>
<td>These: 2 peop. heavier</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>thinner n.s.</td>
</tr>
<tr>
<td>Indian films</td>
<td>sig. at .001</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Indian: no test</td>
<td>Anglo: no test .001</td>
<td>sig. at .001</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>&quot;normal&quot;</td>
<td>more fat than thin</td>
<td>Indian: heavier</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Anglo: thinner</td>
</tr>
</tbody>
</table>
for which the summary applies is listed on the left of the table. The age categories appear at the top of each column. For each age category, the table providing the information is listed. The differences that resulted when all Indians were compared appear to derive from the presence of heavier young adults in These are My People and thin middle age people in the Anglo/French films. A look at the films reveals that these differences were in turn due to a heavy young adult featured in These are My People and a thin middle age man featured in The Longhouse People.

Tables 15 through 21 present the results of the comparisons made with regard to the clothing quality of the Indian centers of interest. The category "repaired and needing repair" was excluded from the tables because of no occurrence. Also, in cases of low occurrence in "repaired," and "needs repair," these categories were combined. The writer considered this to be a meaningful combination since from the point of view of the white viewer, clothing that was visibly repaired would indicate a lack of material wealth equally as much as would clothing obviously in need of repair.

The \( \pi \) coefficient for this category set is .624, so it is not even a fair set in terms of reliability. A significant difference is recorded in the expected
Table 15.—Quality of clothing: all Indian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .624</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>repd. repd. needs rep.</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>10 0 0 0</td>
<td>Fisher exact prob. = 0.369231^a</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>14 2 0 0</td>
<td></td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>57 0 0 0</td>
<td>X^2 = 4.1106^a df = 1 Sig. at .05</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>87 0 0 9</td>
<td>Ø = 0.1639 Yates' correction used</td>
</tr>
</tbody>
</table>

^aComputed from 2 x 2 table (combining "repaired" and "needs repair" categories).

Table 16.—Quality of clothing: Indian infants, children and adolescents compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .624</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>repd. repd. needs rep.</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0 0 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>6 0 0 0</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>2 0 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>8 0 0 0</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>2 0 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>14 0 0 0</td>
<td></td>
</tr>
</tbody>
</table>
Table 17.— Quality of Clothing: Indian young adults compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .624</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep. needs rep.</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>3 0 0</td>
<td>Fisher exact prob. = 0.200000a</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1 2 0</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>48 0 0</td>
<td>X² = 11.3028a df = 1 Sig. at .001 Ø = 0.3908 Yates' correction used</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>19 0 7</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>51 0 0</td>
<td>X² = 14.8610a df = 1 Sig. at .001 Ø = 0.4310 Yates' correction used</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>20 2 7</td>
<td></td>
</tr>
</tbody>
</table>

*aComputed from 2 x 2 table (combining "repaired" and "needs repair" categories).

Table 18.— Quality of clothing: middle age Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .624</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep. needs rep.</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>3 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>4 0 0</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>6 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>42 0 0</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>9 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>46 0 0</td>
<td></td>
</tr>
</tbody>
</table>
Table 19.—Quality of clothing: old Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nds.</td>
<td>no</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>10</td>
<td>0</td>
</tr>
</tbody>
</table>

^aComputed from a 2 x 2 table (combining "repaired" and "needs repair" categories).

Table 20.—Quality of clothing: male Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nds.</td>
<td>no</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>55</td>
<td>0</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>76</td>
<td>0</td>
</tr>
<tr>
<td>Indian films</td>
<td>64</td>
<td>0</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>80</td>
<td>2</td>
</tr>
</tbody>
</table>

^aComputed from 2 x 2 table (combining "repaired" and "needs repair").
Table 21.—Quality of clothing: female Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Qual. Clothing Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pi = .624</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nds. no rep. needs rep.</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>10 0 0</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>2 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>10 0 0</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>2 0 0</td>
<td>none</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>20 0 0</td>
<td></td>
</tr>
</tbody>
</table>

direction, with all of the clothing that is either visibly repaired or in need of repair falling within the Anglo/French films. The reason for the discrepancy between the totals in Table 15 for Longhouse People and those from Tables 16 through 19 results from the occurrence of one male Indian whose age could not be described (and who therefore appears in Table 15, but not in Tables 6 through 19).

Table 22 presents a summary of the results from Tables 15 through 21. The format of this table is identical to that of Table 14, except for the addition of columns for male and female centers of interest. The differences between the films groups appear to have resulted mainly from differences between young adult males in Ballad and
Table 22.—Summary of quality of clothing differences among Indian centers of interest

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Type of Center of Interest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All Indians</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>n.s.</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>Pik: more repd.</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>sig. at .05</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>Long: more needs repair</td>
</tr>
<tr>
<td>Indian films</td>
<td>sig. at .02</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>more repd. and needs</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Pikangikum and from young adult males in *These are My People* and *The Longhouse People*.

Thus, in the comparisons related to the stereotype of poverty the results were in the direction expected with most "references" to poverty occurring in the Anglo/French films. The tables of most interest are those containing comparisons between all of the Indian people across films, rather than those containing comparisons between certain age or sex groups. In the latter specialized tables, the numbers are often so small that no statistically valid statements may be made. These tables are included, however, because they do provide a further breakdown of where the occurrences were. Because of the low reliabilities for the set, however, only the comparison with regard to weight would appear to be of any importance and even that comparison is problematic with regard to obesity.

Tables 23 through 29 contain the results of the comparisons of Indians wearing each of the clothing types. Again the low reliability of this set ($pi = .445$) reduces the importance of the comparison. The problem here, however, may be in the attempt to distinguish between traditional and combination dress, in which case combining these categories may produce more meaningful comparisons—and judging from the distributions, ones that indicated no difference between films (see Table 30). Also, within this set, it would not be meaningful to make any statements
Table 23.—Clothing type: All Indian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>18</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>31</td>
<td>0</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>18</td>
<td>60</td>
</tr>
<tr>
<td>Indian films</td>
<td>10</td>
<td>34</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>49</td>
<td>60</td>
</tr>
</tbody>
</table>

Table 24.—Clothing type: Indian infants, children and adolescents compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Indian films</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>16</td>
<td>2</td>
</tr>
</tbody>
</table>
Table 25.—Clothing type: young adult Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Indian films</td>
<td>9</td>
<td>21</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>10</td>
<td>12</td>
</tr>
</tbody>
</table>

Table 26.—Clothing type: middle age Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>4</td>
<td>32</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>10</td>
<td>32</td>
</tr>
</tbody>
</table>
Table 27.—Clothing type: old Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td>pi = .445</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 28.—Clothing type: male Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td>pi = .445</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>Indian films</td>
<td>10</td>
<td>32</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>29</td>
<td>60</td>
</tr>
</tbody>
</table>
Table 29.—Clothing type: female Indians compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Clothing Type Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mod.</td>
<td>trad.</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>19</td>
<td>0</td>
</tr>
</tbody>
</table>
Table 30.—Summary of clothing type differences among Indian centers of interest

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>All Indians (Tab. 23)</th>
<th>Infants-Adolesc. (Tab. 24)</th>
<th>Young Adults (Tab. 25)</th>
<th>Middle Aged (Tab. 26)</th>
<th>Old (Tab. 27)</th>
<th>Male (Tab. 28)</th>
<th>Female (Tab. 29)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowfoot</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
</tr>
<tr>
<td>Pikangikum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>sig. at .001</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>These: no test</td>
<td>n.s.</td>
<td>no test</td>
<td>no test</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sig. at .001</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>These: no test</td>
<td>n.s.</td>
<td>no test</td>
<td>no test</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Longh: more comb.</td>
<td></td>
<td>Longh: more trad.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
<td>not meaningful</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
with regard to differences between Ballad of Crowfoot and Pikangikum since the former consisted almost entirely of historical material. In this broad sense, however, one can say that it is the Indian film crew (or the Indian director, Willie Dunn) who chose to include material related to the "historical" Indian. Thus the findings are not in the direction expected.

Table 31 presents the results of the comparison of occurrence in the various proxemic categories. It will be remembered, however, that the \( p_i \) coefficient for this category is 0.654 and that the category was included mainly for the purposes of testing its utility for studies of this type. Thus although the results of the comparison are significant, with more isolated and scattered scenes in the Indian films and more close scenes in the Anglo/French films; it would seem that the categories need to be refined. The results cannot, at this point, be explained.

Table 32 presents the listing of activities for Indian centers of interest in each film. Following a list for all centers of interest regardless of sex or age, the count is broken into that for men, women, adolescents and children. Within these lists perhaps the most interesting point is the fact that in the two films dealing with the Longhouse religion and culture, two entirely different approaches were used. These are reflected in the lists of
Table 31.—Proxemic category: comparison of frequency of occurrence across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Proxemic Categories(^a)</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>isol. &amp; scatt. close crowded</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>37 10 4</td>
<td>none</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>6 32 4</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>11 14 0</td>
<td>(X^2 = 2.0870^b \ df = 1) n.s.</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>31 84 0</td>
<td>(\phi = 0.1221) Yates' correction used</td>
</tr>
<tr>
<td>Indian films</td>
<td>48 24 4</td>
<td>(X^2 = 38.3575 \ df = 2) Sig. at .001</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>37 116 4</td>
<td></td>
</tr>
</tbody>
</table>

\(^a\)Categories "isolated" and "scattered" have been combined in this table because of their low frequency counts and the continuous nature of their definitions.

\(^b\)Calculated from a 2 x 2 table using "isolated and scattered" and "close" categories.
Table 32.—Activities of Indian centers of interest

<table>
<thead>
<tr>
<th>Film and activity</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All Indians</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td></td>
</tr>
<tr>
<td>Riding a horse</td>
<td>3</td>
</tr>
<tr>
<td>Leading horses</td>
<td>1</td>
</tr>
<tr>
<td>Shooting bow and arrow</td>
<td>1</td>
</tr>
<tr>
<td>Pikangikum</td>
<td></td>
</tr>
<tr>
<td>Listening (audience)</td>
<td>5</td>
</tr>
<tr>
<td>Running</td>
<td>4</td>
</tr>
<tr>
<td>Writing</td>
<td>3</td>
</tr>
<tr>
<td>Grocery shopping</td>
<td>2</td>
</tr>
<tr>
<td>Looking</td>
<td>2</td>
</tr>
<tr>
<td>Reading</td>
<td>1</td>
</tr>
<tr>
<td>Adding on machine</td>
<td>1</td>
</tr>
<tr>
<td>Kneeling</td>
<td>1</td>
</tr>
<tr>
<td>These are My People</td>
<td></td>
</tr>
<tr>
<td>Public speaking</td>
<td>46</td>
</tr>
<tr>
<td>Listening (audience)</td>
<td>7</td>
</tr>
<tr>
<td>Bowing head</td>
<td>1</td>
</tr>
<tr>
<td>Talking (conversational)</td>
<td>1</td>
</tr>
<tr>
<td>Longhouse People</td>
<td></td>
</tr>
<tr>
<td>Ceremonial activity</td>
<td>70</td>
</tr>
<tr>
<td>Dying</td>
<td>8</td>
</tr>
<tr>
<td>Farming activities</td>
<td>7</td>
</tr>
<tr>
<td>Walking</td>
<td>6</td>
</tr>
<tr>
<td>Leave-taking activity</td>
<td>4</td>
</tr>
<tr>
<td>Dressing activity</td>
<td>3</td>
</tr>
<tr>
<td>Looking</td>
<td>3</td>
</tr>
<tr>
<td>Showing something</td>
<td>2</td>
</tr>
<tr>
<td>Child-care activity</td>
<td>2</td>
</tr>
<tr>
<td>Greeting and entering</td>
<td>2</td>
</tr>
<tr>
<td>Sleeping</td>
<td>1</td>
</tr>
<tr>
<td>Taking something from jeep</td>
<td>1</td>
</tr>
</tbody>
</table>
activities. In The Longhouse People the emphasis is on showing the ceremonial activities, in particular the dancing; in These are My People the emphasis is on explaining the meaning of the symbols and history, thus the main activity is related to speaking. In developing the lists all dancing was included under ceremonial activity, even though the distinction is made in Iroquois culture between ceremonial and social dancing. In the case presented in The Longhouse People the social dancing celebrating the election of the new chief followed closely after the ceremony "installing" him.

The results of the tabulations of types of setting are found in Tables 33 and 34. No particular distribution was expected; the comparison was made to indicate the types of backgrounds used for Indian centers of interest since relation of character to background was one element that Wood listed as contributing to ethos.7 It is interesting to note that Pikangikum contains the greatest variety of interiors and The Longhouse People contains the greatest variety of exteriors. A desire for simplicity in the shooting process for These are My People may explain the difference between These are My People and The Longhouse People. That is, it would seem reasonable that a crew

shooting its first practice film would want to confine themselves to a limited number of filming conditions.

Table 33.--Most frequently seen interiors for Indian centers of interest

<table>
<thead>
<tr>
<th>Film</th>
<th>Type interior</th>
<th>number of occur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowft.</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>School room</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Store</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Clinic</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Comb. living/bedroom</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Church</td>
<td>2</td>
</tr>
<tr>
<td>These are</td>
<td>Longhouse</td>
<td>9</td>
</tr>
<tr>
<td>Longhouse Peop.</td>
<td>Longhouse</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Comb. living/bedroom</td>
<td>29</td>
</tr>
</tbody>
</table>
Table 34.—Most frequently seen exteriors for Indian centers of interest

<table>
<thead>
<tr>
<th>Film</th>
<th>Type exterior</th>
<th>number of occur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowft.</td>
<td>Field</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Plain</td>
<td>2</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>These are</td>
<td>Field</td>
<td>4</td>
</tr>
<tr>
<td>Longhouse Peop.</td>
<td>Field</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Porch of house</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Outside longhouse</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Yard of house</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Gas station</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Barnyard</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Plain</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Farm field</td>
<td>3</td>
</tr>
</tbody>
</table>

Visual structure comparisons

Tables 35 through 38 present the findings with regard to the frequency of scenes shot at various distances. Worth and Adair report that the Navajo film makers in their study frequently used close-ups of objects or parts of the body, but used only five facial close-ups in all of the films that they shot. Since Worth and Adair do not

8Worth and Adair, "Navajo Filmmakers," pp. 26 and 27.
To operationalize "frequently," the results of the present study cannot be compared with their study. The discussion will deal with the use of shot distance for Indian centers of interest, for all human centers of interest, and for all scenes regardless of whether there was a human center of interest. There were not enough Caucasians in the four films (Table 36), to permit meaningful comparisons of shot distance for scenes with a Caucasian center of interest. Significant differences occurred with all the other comparisons.

Table 35.—Shot distance: Indian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Shot Distance Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ecu</td>
<td>cu</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>14</td>
<td>22</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>33</td>
</tr>
<tr>
<td>Indian films</td>
<td>11</td>
<td>47</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>14</td>
<td>55</td>
</tr>
</tbody>
</table>

^aComputed from a 2 x 4 table (eliminating "els").

^bComputed from a 2 x 3 table (combining categories "ecu" and "cu" and categories "ls" and "els").
### Table 36.—Shot distance: Caucasian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Shot Distance Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ecu</td>
<td>cu</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 37.—Shot distance: comparison of all human centers of interest across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Shot Distance Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ecu</td>
<td>cu</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>6</td>
<td>23</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>16</td>
<td>29</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>5</td>
<td>32</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>33</td>
</tr>
<tr>
<td>Indian films</td>
<td>11</td>
<td>55</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>16</td>
<td>62</td>
</tr>
</tbody>
</table>

*aComputed from a 2 x 4 table (combining categories "ls" and "els").

*bComputed from a 2 x 3 table (combining categories "ls" and "els" and "cu" and "ecu").
Table 38.—Shot distance: comparison of all scenes across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Shot Distance Categories</th>
<th>Statistic, for this of</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ecu</td>
<td>cu</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>19</td>
<td>33</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>6</td>
<td>48</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>49</td>
</tr>
<tr>
<td>Indian films</td>
<td>34</td>
<td>76</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>19</td>
<td>82</td>
</tr>
</tbody>
</table>

^aComputed from a 2 x 4 table (combining "ecu" and "cu").

Interestingly, the Indian films made proportionately greater use of close-ups and extreme close-ups than did the Anglo/French films. This finding occurred for all human centers of interest and especially for Indian centers of interest. Furthermore, in order for human centers of interest to be observed, it was necessary (by virtue of the definition of a human center of interest and definition of non-living centers of interest) in the present study for the face to be in the shot. Therefore, in all shots where a close-up was listed for a human center of interest, it is known that it was a facial close-up. Thus the Indian film crew did use facial close-ups in contrast to the Worth and Adair findings.
A summary of the results of the comparisons of shot distance on human centers of interest appears in Table 39. It follows the same format as previous summary tables. Racial categories appear in the columns in this case.

Tables 40 through 42 report the comparisons made on the frequency with which the various camera angles were used in shooting Caucasian and Indian centers of interest. The figures in Table 42 will not necessarily be the sum of those in Tables 40 and 41. The discrepancy is due to people whose race could not be determined. As noted previously, Wood suggests that camera angle is important in establishing identification and in developing ethical appeal.\(^9\) Weick suggests the way this factor may work: "If a camera is held low and pointed up at the subject he assumes excessive importance, but if the camera is held high, the person appears insignificant."\(^10\) To make the Indian appear more important, then, the film makers would use a low angle shot, i.e., "look up to" the subject. Lesser importance would be produced with a high angle shot, i.e., "looking down on" the subject. Comparing the films of the Indian crew with those of Anglo/French crews one finds


TABLE 39.—Summary of shot distances used on human centers of interest

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Type of Center of Interest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Indians (Table 35)</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>n.s.</td>
</tr>
<tr>
<td>Pikangikum</td>
<td></td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>sig. at .001</td>
</tr>
<tr>
<td></td>
<td>These: more cu</td>
</tr>
<tr>
<td></td>
<td>less Is</td>
</tr>
<tr>
<td>Longhouse People</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>sig. at .01</td>
</tr>
<tr>
<td></td>
<td>Anglo/Fr:</td>
</tr>
<tr>
<td></td>
<td>more Is</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td></td>
</tr>
</tbody>
</table>
### Table 40. — Camera angle: Indian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Camera Angle Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>low</td>
<td>even</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>1</td>
<td>32</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>4</td>
<td>53</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>2</td>
<td>60</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>9</td>
<td>90</td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>92</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>13</td>
<td>143</td>
</tr>
</tbody>
</table>

### Table 41. — Camera angle: Caucasian centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Camera Angle Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>low</td>
<td>even</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>These are My Peop.</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Indians films</td>
<td>0</td>
<td>22</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>7</td>
</tr>
</tbody>
</table>

$^a$Computed from a 2 x 2 table (eliminating "low").
Table 42.—Camera angle: all human centers of interest compared across films and across film groups

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Camera Angle Categories</th>
<th>Statistics calculated for this portion of table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>low</td>
<td>even</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>1</td>
<td>51</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>4</td>
<td>69</td>
</tr>
<tr>
<td>These are my Peop.</td>
<td>2</td>
<td>65</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>9</td>
<td>90</td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>116</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>13</td>
<td>159</td>
</tr>
</tbody>
</table>

that all of the high angle shots of Indians occur in the Anglo/French films. Although the Anglo/French crews also used more low shots on Indian centers of interest, the results of the comparison are significant at the .01 level. Table 43 presents a summary of these trends. The format of Table 43 is identical to that of previous summary tables.

Thus in examining the results of the visual content and visual structure comparisons, one finds significant results in the sets related to poverty, proxemic category, camera angle, and shot distance. Those comparisons in the areas of poverty and proxemic category, however, are subject to question because of the low reliability of the category sets employed. Thus even though the results in the sets related to poverty showed that the Anglo/French films
Table 43.—Summary of camera angle differences among human centers of interest

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Type of Center of Interest</th>
<th>Type of Center of Interest</th>
<th>Type of Center of Interest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Indians (Table 40)</td>
<td>Caucasians (Table 41)</td>
<td>All Human (Table 42)</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>no test</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>Ballad: mostly even; no high</td>
<td></td>
<td>Pik: more low and high</td>
</tr>
<tr>
<td>Tese are My Peop.</td>
<td>These: mostly even; no high</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>Longh: all angles</td>
<td></td>
<td>Longh: more high</td>
</tr>
<tr>
<td>Indian films</td>
<td>sig. at .01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>Anglo/Fr. contain all the high shots</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sig. at .05 Anglo/Fr. contain more low and high n.s.
contained more occurrences on categories reflective of poverty, little more can be said about them.

The results in the comparison of camera angle used on Indian centers of interest is also in the direction expected, although it was the Anglo/French crews who provided much of the data resulting in significance. That is, more low shots of Indians were expected in Indian films; more high shots of Indians in the Anglo/French films. The results showed all of the high angle shots of Indians to be in the Anglo/French films.

Finally, significant results were found in the comparison of shot distance, with the Indian films making more frequent use of close-ups than the Anglo/French films. Since these close-ups were facial close-ups, they were not consistent with Navajo avoidance of facial close-ups.

Sound analysis comparisons

The remainder of the discussion in this chapter will deal with comparisons made on the sound track data. In the tables that follow the film or film group is listed on the left, with the categories appearing in the columns. For tables presenting data from more than one category set, cut-in headings are used to indicate which set is being compared. On tables with only one set the set number and inter-coder reliability appear in the table title. On tables containing data from more than one set, the inter-
coder reliability is included in the cut-in heading. No statistics were compiled from these tables since the distributions resulted in expected frequencies of less than five in more than twenty percent of the cells (precluding Chi square analysis), but large totals across the cells (precluding Fisher exact analysis).

Table 44 contains the results of the comparisons in sets related to identification with the Indian cultures depicted. The distribution is not surprising. Although all four films treat the Indian people or cultures in a general way, These are My People features a person talking about himself in relation to his culture, and The Longhouse People focuses for a while on an old chief who is dying. Although The Ballad of Crowfoot is directed to a single person, Crowfoot, the poetical nature of the sound track causes him to seem to stand for the whole Indian nation. This question was raised by Coder 3 following his coding of Ballad of Crowfoot. Treatment and subject of the film appear to be more important than the film maker's culture in determining these results.
TABLE 44.—Comparison of occurrence in second category sets related to audience identification with Indian people

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th>occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Set 2. Indian Personal Motivation $pi = .662$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>These are My People</td>
<td>2</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td></td>
<td>88</td>
</tr>
<tr>
<td>Indian films</td>
<td>2</td>
<td></td>
<td>87</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>1</td>
<td></td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>Set 9. Indian Personal Aspiration $pi = .387$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>These are My People</td>
<td>1</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td></td>
<td>89</td>
</tr>
<tr>
<td>Indian films</td>
<td>1</td>
<td></td>
<td>88</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td></td>
<td>125</td>
</tr>
</tbody>
</table>
Table 45 presents the frequencies in the set, "Reference to Indian Poverty." The Anglo/French films have more than three times more references to poverty than the Indian films although their combined length is not even twice that of the Indian films. More references to poverty were expected in the Anglo/French films since it was included as a stereotypical item and stereotypes, by definition, issue from the outsider.

Table 45.—Comparison of references to Indian poverty
(Set 1; \( \pi_i = .843 \))

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowfoot</td>
<td>3</td>
<td>35</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>9</td>
<td>27</td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td>88</td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>86</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>10</td>
<td>115</td>
</tr>
</tbody>
</table>

Table 46 presents the data from the three category sets related to general Indian ethos. It will be remembered that the \( \pi_i \) coefficients for all of these categories were low. No particular outcome was predicted and the categories do not indicate the nature of the ethical appeal (i.e., whether the reference was positive or negative in
Table 46.—Comparison of occurrence in sets dealing with Indian ethos

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th>Occur</th>
<th>Not Occur</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Set 3. Indian Group Motivation</td>
<td>pi = .492</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>3</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>4</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>4</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set 4. Indian Occupation</td>
<td>pi = .492</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>2</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set 10. Indian Group Aspiration</td>
<td>pi = .559</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>5</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>5</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
</tbody>
</table>
nature). The number and proportion of these references is higher in the Indian films, and the films on the Longhouse have more such references than do those of a more general nature.

All the sets found in Tables 47 and 48, which deal with negative Indian ethos and positive Indian ecology, respectively, have $p_i$ coefficients of 1.000. This fact may be a result of the low occurrence in Category 1 ("occur") for each set. The fact that the only reference of a negative nature made about the Indian was made in an Indian film is interesting. It could even be said to be a subtle contributor to the credibility of the Indian films. Wood suggests that over emphasis of one side can contribute to low credibility.\(^{11}\) Thus a negative statement could reduce the possibility of the audience's perceiving a one-sided presentation.

Tables 49 through 51 present the data in category sets included to test white ethos. Set 14 (Reference to Indian-white Conflict) had both a low reliability coefficient ($p_i = -0.008$) and a low level of occurrence, so its purpose of indicating the importance of other references to white ethos was not well served. Given the nature of Ballad of Crowfoot, which deals with the influence of the white man on Indian culture, this finding was not expected.

Table 47.—Comparison of occurrence in sets dealing with negative Indian ethos

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th>occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Set 6. Negative Indian Ecology</td>
<td>pi = 1.000</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set 15. All Indian Conflict</td>
<td>pi = 1.000</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>1</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>1</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set 16. Indian Agressor</td>
<td>pi = 1.000</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
</tbody>
</table>
Table 48.—Comparison of references to positive Indian ecology (Set 5; \( p_i = 1.000 \))

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>1</td>
<td>88</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>1</td>
<td>124</td>
</tr>
</tbody>
</table>

Table 49.—Comparison of references to Indian-white conflict (Set 14; \( p_i = -.008 \))

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>1</td>
<td>124</td>
</tr>
</tbody>
</table>
Table 50.—Comparison of occurrence in sets dealing with negative white ethos

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th>Occur</th>
<th>Not Occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set 8. Negative White Ecology</td>
<td></td>
<td></td>
<td>pi = 1.000</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>1</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>2</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>1</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>2</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>Set 11. Broken Treaties</td>
<td></td>
<td></td>
<td>pi = .224</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>3</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>3</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>Set 17. White Aggressor</td>
<td></td>
<td></td>
<td>pi = .796</td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>2</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>3</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>5</td>
<td>84</td>
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</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
</tbody>
</table>
Table 51.— Comparison of references to positive white ecology (Set 7; $\pi = 1.000$)

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>occur</td>
<td>not occur</td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>0</td>
<td>125</td>
<td></td>
</tr>
</tbody>
</table>

The problem, however, could be in the nature of the category definition and in the poetical nature of Ballad of Crowfoot, which makes references to Indian-white conflict without actually naming both parties. Inter-coder reliability of Coder 1 with Coder 2 was high ($\pi = 1.000$) on this set. Coder 2, however, coded Pikangikum and Longhouse People, in which the only occurrence was found. The $\pi$ for Coder 1 with Coder 3, who coded Ballad was $-.017$.

Given these results on the reliability calculations, Set 17 (Reference to White Aggressor) may serve as a better indicator of the importance of additional references related to white ethos. $\pi$ for this set is .796 and a total of five occurrences were found in the Indian films. References to negative white ecology and broken treaties assume more importance when the white man is being set up
as the Indian's opponent since establishing the negative methods of one's opponent often serves to enhance one's own positive ethos.¹²

No references to positive white ecology (Table 51) were found. This finding, however, could be expected since the focus is not on the white culture, and positive approaches to ecology are not usually listed as attributes of the white "culture."

Table 52 presents the data related to the structural elements of introductions and summaries. As was indicated earlier these categories were found to be highly unreliable, having \( \pi \) coefficients of .074 and .018, respectively. More use of introduction and summary was found in the Anglo/French films, a result that could be expected from the linear tendency of Western thought.

Thus, with the exception of the category set "References to Indian Poverty," a reliable set which shows references emanating from the Anglo/French films, the results of the sound analysis do not seem as useful as those dealing with visual content and structure. The results of the visual content and structure analysis have been summarized previously in this chapter and will not be

Table 52.—Comparison of occurrence in sets dealing with structural aspects of educational film

<table>
<thead>
<tr>
<th>Film or film group</th>
<th>Categories</th>
<th>occur</th>
<th>not occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set 12. Introduction</td>
<td>pi = .018</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>2</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>1</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>9</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>2</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>10</td>
<td>115</td>
<td></td>
</tr>
<tr>
<td>Set 13. Summary</td>
<td>pi = .018</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballad of Crowfoot</td>
<td>0</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Pikangikum</td>
<td>0</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>These are My People</td>
<td>0</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Longhouse People</td>
<td>3</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>Indian films</td>
<td>0</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>Anglo/Fr. films</td>
<td>3</td>
<td>122</td>
<td></td>
</tr>
</tbody>
</table>

reiterated here. In relation to the sound category set dealing with poverty, the results were in the direction expected, with more references to poverty occurring in the Anglo/French films. It may be useful to note again that the sound category set "References to Indian Poverty" was more reliable (pi = .843) than any of those of the visual content designed to deal with the same element. The implications of this and other methodological and question-oriented results will be considered in Chapter VI.
CHAPTER VI

SUMMARY AND CONCLUSIONS

Summary

Background

In the search for a comparative understanding of intercultural communication, the visual media have become an important variable to be considered. Film and video tape are being used to enable one culture to learn about, and to communicate with, another. Media messages by and/or about the first culture are being viewed by the second. Apparently, the hope that is placed on the visual media is based upon the assumption that visual communication is constant across cultures and is universally understood—at least by "visually literate" Western man. The implication is that, for purposes of intercultural communication, one can use films made by a culture about itself and films about that culture made by outsiders with equal "success."

The writer sought to test these assumptions by examining four specific films about aspects of American Indian cultures. Two of the four films analyzed were made by an Indian film crew of the National Film Board of Canada; the other two films were made by Anglo/French crews of the N.F.B.
All four were produced for use in intercultural communication and education. In comparing these films the writer asked three questions:

Does the Indian film crew attempt to communicate different aspects about Indian cultures than does the Anglo/French film crew? If so, what are these aspects?

Does the Indian film crew structure their message differently than the Anglo/French film crew. If so, on which structural elements do they differ?

What tentative suggestions can be made about the relative effectiveness of the Anglo/French and the Indian film crews in producing in European Americans a positive ethos of, and empathy with, an American Indian culture?

A study by Sol Worth and John Adair\(^1\) suggests that the two groups of films chosen for the present study should differ in structure and in content. Furthermore, Worth and Adair report that members of the culture filmed had difficulty understanding a film made by a person who had lived away from the culture.

Two limitations of the Worth and Adair methodology, however, make it unsuitable for the needs of the present study. First it is difficult to ascertain a systematic analysis of the message. Second, it does not relate differences in structure and content to the potential of the films to meet the needs of intercultural communication. A method was needed that would relate filmic differences not

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\(^1\)Sol Worth and John Adair, "Navajo Filmmakers," American Anthropologist, LXXII (1970), 9-34.
only to the culture of the producer, but also to concepts important in intercultural communication and education.

In order to find a methodology which could analyze these relationships, the writer surveyed literature from three areas of study: intercultural communication and education, the communication of culture through film, and general filmic persuasion and education. The literature in the first area yields two concepts important to successful intercultural contact: empathy and knowledge of the other culture. In the literature on the communication of culture through film (Hollywood film, foreign film, ethnographic film) no methodology is found that relates film to the culture of the producer and to the development of audience empathy and cultural knowledge. Suggestions are present on means of examining the producer to message relationship and on the use of comparative analysis to abstract cross-cultural differences. Finally, from Robert Wagner's and James Wood's studies of film communication, the writer isolated the concepts of identification and ethos as being related to the intercultural concepts of empathy and cultural knowledge.

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Since Wagner and Wood list filmic elements that contribute to identification and ethos, it is possible to draw upon their research and upon that dealing with the communication of culture in film in order to develop an eclectic method to deal with the three questions being asked with regard to the films. In this sense method building became a concern of the present study.

The Indian film *Ballad of Crowfoot* was paired with the Anglo/French film *Pikangikum* on the basis of similarity in technique (use of stills). The Indian film *These are My People* was paired with the Anglo/French film *The Longhouse People* on the basis of similarity of subject matter: the Longhouse religion and government of the Iroquois Confederacy.

Method

Once the films were selected and paired, it was necessary to develop a methodology that would systematically analyze the films and would relate any differences between the films to the cultures of the producers and to the potential development of empathy and cultural knowledge within the audience. Suggestions for the over-all design were drawn from the methodologies of film content analysis,\(^4\)

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behavioral observation, and general content analysis. Material from Vine Deloria was used to delineate aspects of Indian cultures such as holistic thinking, group membership, and horizontal social systems. Deloria also provides stereotypical images that the white holds of the Indian: the poor Indian and the "historic" Indian.

In order to define these elements and labels into terms suitable for an analysis of film communication, the writer used filmic elements that Wagner and Wood list as contributing to ethos and identification (and, which would, by virtue of the relationships outlined, contribute to empathy and cultural knowledge). A schedule of forty-five visual content and eighteen visual structure category sets was developed. Coefficients of inter- and intra-coder reliability (Scott's $p_i$ and percentage of inter-coder agreement) were obtained for the visual content sets.

The unit of analysis used for eliciting the visual data was the scene, a subdivision of the shot designed to


reflect compositional changes. The four films contained a total of 918 scenes.

The following items were selected for comparison:

1) Frequency of categories of state of repair for non-living centers of interest and for non-living background objects

2) Frequency of Indian centers of interest of each age group falling into each weight category

3) Frequency of Indian centers of interest of each age group and of each sex falling into each quality of clothing category

4) Frequency of Indian centers of interest of each age group and of each sex wearing each clothing type

5) Most frequently seen activities for Indian centers of interest

6) Most frequently seen interiors for Indian centers of interest; most frequently seen exteriors for Indian centers of interest

7) Frequency of angles of shot used on all human centers of interest; on Indian centers of interest; on Caucasian centers of interest; on all scenes

9) Frequency of occurrence of each proxemic category

Seventeen sound category sets were defined and used to elicit data from the sound track. Sets were included to (1) isolate references potentially productive of audience identification, (2) isolate references that would develop Indian ethos, including the stereotypical aspect of poverty, (3) isolate references that would develop white ethos, and (4) isolate the organizational elements of introduction
and summary. The four films contained a total of 214 sound units.

Background data on the film makers and the audiences viewing the films was also collected. The fact that the Indian crew itself was trained by N.F.B. personnel and used the same equipment as other N.F.B. crews had the potential of reducing differences between the film groups. A second potential leveling factor was the nature of the crew itself. Each member came from a different tribe, and these tribes are spread across Canada. There is evidence, however, that the crew identified itself as Indian.

The background material indicates strongly that the audiences viewing the films are probably aware of the Indian origins of *Ballad of Crowfoot* and *These are My People*. The audience's knowledge of the producer has the potential of increasing the ethical appeal external to the film itself.

Results

The findings with regard to the data in the films is divided into two types: that related to methodology and that related to the three questions of filmic content, structure, and their relation to viewer empathy and cultural knowledge. Inter-coder reliability as expressed in terms of $\pi_1$ ranged from -.157 to 1.000 for the visual sets and from -.008 to 1.000 for the sound category sets. The following meanings were ascribed to the levels of $\pi_1$: .800-1.000, very
reliable; .700-.799, fairly reliable; .600-.699, acceptable for comparisons; under .600, unreliable. The visual content sets included in relation to viewer identification and ethos generally had higher $\pi$ coefficients than did those included to test the stereotypes of poverty and the "historic" Indian. The reverse was true of the sound sets.

The comparative tests that were made, as well as the trends in data not tested, indicate definite differences between the film groups. A comparison was considered significant if the level was .10 or better.

In the visual comparisons related to Indian poverty results were in the direction expected with most of the references to poverty (i.e., objects needing repair, presence of thin people, clothing needing repair) in the Anglo/French films. Only the comparison with regard to weight, however, was based upon a $\pi$ (.698) considered acceptable for use in comparisons.

In the comparison related to the visual stereotype of the "historic" Indian (i.e., clothing type of center of interest), significant differences occurred in the comparison between These are My People and Pikangikum for all Indian centers of interest. The difference, however, was due to differences between traditional and combination clothing and at this time the writer feels that confusion
between these categories may have been responsible for the low set reliability.

The comparison of activities of Indian centers of interest indicated that two entirely different approaches are used in dealing with the Longhouse religion and government. Longhouse People places emphasis on the Indians performing the ceremonial activities; These are My People places the emphasis on Indians explaining their culture, with the main activity listed being public speaking.

On the comparisons of interior and exterior Pikangikum contains the greatest variety of interiors and The Longhouse People contains the greatest variety of exteriors. Desire for simplicity in filming may explain the differences between Longhouse People and These are My People, which uses only one type exterior for an Indian center of interest.

The results on the comparison of camera angle were in the direction expected, with the Anglo/French films using the only high shots for Indian centers of interest. The Anglo/French films also use more low angle shots of Indians, but not as many low as high. The Indian film Ballad of Crowfoot produces the only high angle shots of a Caucasian center of interest.

The findings with relation to shot distance were in contrast to those of Worth and Adair, in which the Indians avoided the use of facial close-ups. Not only do the Indian films in the present study contain more close-ups on
human centers of interest, by virtue of the nature of the instructions defining human center of interest, it is certain that these are facial close-ups.

In the sound content category sets related to audience identification, the Indian films contain more references. The Anglo/French films contain more references to Indian poverty. This finding was particularly important since it was based upon a reliable category set.

On sets dealing with general Indian ethos ("Indian group motivation," "Indian occupation," and "Indian group aspiration"), the Anglo/French films contain more total references. The only reference to the development of negative Indain ethos occurs in "all Indian conflict," and is found in an Indian film. Although this finding was not in the direction expected, it could be said to be a subtle means of reducing the possibility of the audience's perceiving a one-sided presentation.

The set included to test the importance of building the negative ethos of a white opponent was unreliable and yielded only one reference. Indian films do, however, refer five times to the white as an aggressor. This finding lent importance to the three references to broken treaties found in the Indian films since developing the opponent's negative ethos may enhance one's own. The Anglo/French
films contain more references to negative white ecology. No film refers to positive white ecology.

The sets dealing with structural aspects of educational film were unreliable, so not much importance can be given to the findings. The Anglo/French films contain five times as many introductory passages as the Indian films; they contain the only summary passages. The finding was consistent with the Western tendency toward linear thought patterns.

Conclusions

At this point one can reasonably draw five specific conclusions with regard to the films compared in the present study and one general conclusion about the use of film in intercultural education. First, the Anglo/French films contain more visual and sound references to the stereotype of poverty. Second, the Indian films have a greater tendency to support the stereotype of the "historic" Indian. Third, the use of camera angle for Indian centers of interest is more favorable to Indian ethos in the Indian films than in the Anglo/French films. Fourth, aspects of ethos not directly covered by the comparisons are of importance in relation to the use of the films in intercultural education. Fifth, the films made to date by the Indian film crew of the N.F.B. are superior for purposes of intercultural education to those made by the Anglo/French film crew.
with which they were matched in the present study. Sixth, at present films made by the culture portrayed should be used in the intercultural education of European Americans.

Specific conclusions

**Conclusion 1:** The Anglo/French films contain more visual and sound references to the stereotype of poverty. The results of three visual comparisons and one sound comparison led the writer to draw this first conclusion. As has been indicated, the sound track provides, at this point, the most reliable category set related to Indian poverty references. In terms of the number of references the results were in the direction expected, with more total references to poverty being made in the Anglo/French films. Comparing film groups with regard to proportion of reference, this finding is upheld. The Indian films contain three references per eighty-nine units coded (4 percent); and the Anglo/French films contain ten references per one hundred twenty-five units coded (8 percent).

Among the visual category sets relating to poverty, weight was the most reliable. Comparing the Indian films with the Anglo/French films on the weight of all Indian centers of interest, results were in the direction expected, with the Anglo/French films containing all occurrences of thin people. The validity of this set as an indicator of poverty, however, is questionable, given the fact that
dietary deficiencies may result in either under-weight or
over-weight, and in the case of some Indian populations tend
to result in over-weight.

The remaining visual sets that were compared because of
their relevance to the stereotype of poverty (state of
repair of background objects, state of repair of centers of
interest, and quality of clothing for Indian centers of
interest) were unreliable, but did produce results in the
direction expected. That is, more objects needing repair
or visibly repaired appear in the Anglo/French films. Also
more Indians are wearing clothing in need of repair or
visibly repaired in the Anglo/French films.

Conclusion 2: The Indian films have a greater ten-
dency to support the stereotype of the "historic" Indian.--
The only comparison made with regard to the stereotype of
the "historic" Indian was that of clothing type for the
center of interest. The comparisons on all Indians and on
male Indians in Longhouse People and These are My People
were significant at the .001 level, with Longhouse having
more traditional clothing and These are having more com-
bination clothing. The reliability of this category set,
however, was very low for Coder 1 with Coder 2 (pi = .364).
Although this assertion needs to be tested against the data,
the disagreements probably result in the categories "tradi-
tional" and "combination," with the discrimination between
the two too difficult to make. If this is the case, combining the categories should produce higher reliability and still reflect to some degree the intent for which the set was included. Combining the categories, however, will probably eliminate the difference between the two films, with 17 percent (10/59) of the occurrences in *These are My People* being in modern clothes and 18 percent (18/101) of the occurrences in *The Longhouse People* being modern clothes.

No comparisons were made between *Pikangikum* and *Ballad of Crowfoot* since the latter film deals almost entirely with the history of the Indian through the use of archival photos. Thus if the "historic" stereotype is perpetuated, in this case it is perpetuated in the film made by a member of the Indian film crew. Judging from the comments made by Deloria with regard to stereotypes of the Indian and from the writer's own experience with white student's perceptions of Indians, it would seem wise to couple the use of this film with the use of one of the other films either made by the Indian crew or one in which they played an active part in the editing. This usage would allow the external ethical appeal of the Indian producer,

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8Deloria, *We Talk*, pp. 33-44.

9The writer worked for one year as administrator for an intercultural education program in the St. Paul elementary schools.
the importance of which will be described below, to support
the image of the modern Indian as well as the historic.

Conclusion 3: The use of camera angle for Indian
centers of interest is more favorable to Indian ethos in the
Indian films than in the Anglo/French films. It is diffi­
cult to ascertain the degree to which the Indians may have
been responsible for the use of the two high angle shots on
Caucasians. They were using photos shot by Caucasians, and
the distribution of angles on Caucasians had about a fifty
percent chance of occurring.

Such was not the case with the frequency of various
camera angles used to shoot Indian centers of interest.
When the camera angles used on Indian centers of interest
were compared, however, the difference in distribution be­
tween the Indian and the Anglo/French films was significant
at the .01 level. Interestingly, the significance did not
result from a large number of low angle shots in the Indian-
made films. In fact, the Indians used the low angle only
three times on an Indian center of interest. All the re­
main ing shots within the Indian films were taken more or
less at eye level. Although the Anglo/French crew used more
low angle shots (13), they were also responsible for all of
the high shots (i.e., with the camera high, looking "down
on" the subject). Following the description used by
Weick,\textsuperscript{10} then, the Anglo/French crew was more inclined to cause the Indian center of interest to appear "insignificant."

Since camera angle is one of the elements related to ethos and identification,\textsuperscript{11} this finding has practical importance for the use of these films in intercultural education. It would seem that if the notion of the importance of the individual Indian, and through him the members of Indian cultures as a whole, is to be conveyed, the films of the Indian crew are to be preferred over those of the Anglo/French crew. This suggestion stands somewhat in conflict to the previous comment with regard to the use of Ballad of Crowfoot. It would seem, however, that the stereotype which can perhaps be discussed by the teacher to be preferred to the film technique which may have a more latent effect on viewer empathy and cultural knowledge.

\textbf{Conclusion 4:} Aspects of ethos not directly covered by the comparisons are of importance in relation to the use of the films in intercultural education and communication. Two issues not directly covered by the comparisons were the nature of the narrators in These are My People and the importance of the Indian as film maker. The first of these

\textsuperscript{10}Weick, "Observational Methods," p. 413.

issues is related to viewer identification; the second, to the over-all ethical appeal of the films.

Although the ages of the narrators in *These are My People* are only suggested by the types of comparisons that were made, Tables 23 through 29 indicate that the majority of the scenes with an Indian center of interest, had a young adult center of interest. Since Wagner defines identification as "the presence of a character in a film with whom members of the intended audience feel a close personal relationship as a result of similarities of race, sex, age, activities, needs, desires, or motives,"\(^{12}\) the age of the narrator would seem to contribute to identification in young adult viewers. This is exactly the audience that Michael Mitchell stated as the audience the crew had in mind for the film.\(^{13}\) Furthermore, although less importance can be given to this aspect as a result of low category reliability, *These are My People* had the highest number of references related to identification and to ethos.

In connection with the use of narrators, the issue of "linguistic moralizing" is raised. Although data were collected on the use of linguistic subtitles, no comparisons were made since each film treated the speech of Indians in a different way. In *These are My People*, Indian speakers

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\(^{12}\) Wagner, "Design," p. 76.

\(^{13}\) Michael Mitchell, letter, undated.
do all of the narration and the only Indian language (Iroquois) used is in the opening scenes, which contain stock footage from *Longhouse People*. As suggested by the shot description (Appendix A), there are some grammatical deviations from standard usage, but for the most part pronunciation and diction are clear. *Ballad of Crowfoot* uses a song sung by Willie Dunn, a Micmac. Again the entire song is in English, but more of the passages are unclear to the transcriber. *The Longhouse People*, however contains no English spoken by Indians; all Iroquois dialogue is subtitled in English. The narrator is not Indian. *Pikangikum* contains both Indian use of native language and of English. The sound track is very unclear, however. In all fairness, this may be due to the quality of the particular print available to the writer, since both Caucasian and Indian speech is unclear. It is hard to compare these results with Sonnenfeld's contention that the protagonist is the speaker of the "purest American tones." In *The Longhouse People*, however, the Caucasian narrator is the only speaker of "the best Canadian."

The most important aspect of the films produced by the Indian film crew is very simply the fact that the audience is very probably aware they were produced by the

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Indian crew. As indicated in Chapter IV, people booking the
films are very likely aware of this fact. They in turn may
pass this information along to those viewing. During the
course of the research on these films, the writer had occa-
sion to talk with film librarians and audio-visual direc-
tors. More often than not, when mention was made of the
title or titles, the comment would be made that they were
made by Indians. A review of the film appearing in Media
and Methods states, "Ballad of the Crowfoot [sic.] is par-
ticularly strong because it was made by a group of young
Indians, working at the National Film Board of Canada. You
should let your students know this because it adds poignancy
and meaning to the film."\textsuperscript{15} In the case of the films by
the Indian crew the statement by Wood holds true: "Film has
its own external ethos sources in the form of persons and
organizations associated with production and distribution
of the film."\textsuperscript{16}

Conclusion 5: The films made to date by the Indian
film crew of the N.F.B. are superior for purposes of inter-
cultural education to those made by the Anglo/French film
crew with which they were matched.--At this point the writer
would conclude that the films made to date by the Indian
film crew of the National Film Board of Canada are superior

\textsuperscript{15}"Short Film--Blacks, Indians and Other Minorities," Media and Methods, VI (May, 1970), 22

for purposes of intercultural education to those made by the Anglo/French film crew with which they were matched on the basis of technique and subject matter. As indicated above, the Indian films contain fewer stereotypical references related to the issue of Indian poverty, use camera angles that are more favorable to the culture portrayed and can draw upon the ethical appeal inherent in the Indian producer. Although the Indian films do contain more references to the historical Indian, it would seem that this stereotype is to be preferred to that of poverty which is carried by the Anglo/French films. This preference is based upon the association that the European American often makes between poverty and shiftlessness. Although there is the possibility that an image of the "historic" Indian may draw attention away from the fact that Indian cultures are a reality of today, the connotations that the European American gives to history are more favorable than those he gives to poverty.

General conclusion

Conclusion 6: Films made by the culture portrayed should be used in the intercultural education of European Americans. --From the findings of the present study and the findings of previous research the writer concludes that for the intercultural education of European Americans, films made by the culture portrayed are to be preferred for the
present over films made by outsiders. This conclusion is based upon three main factors.

First, in looking at the film to audience relationship, one finds that the external ethos of the producer who is a member of the culture portrayed increases the credibility of the film message itself. In the present study this positive effect on film credibility was reflected in the comments of those recommending the films by the Indian film crew. The literature on Challenge for Change emphasizes the importance that journalists and government officials give to film in which the subject has played a major role in the film making. It would seem, then, that members of the European American audience are inclined at present to accept the culture's portrayal of itself as "true."

Second, this self-portrayal should be less likely to carry latent factors contributive to negative ethos than will the films made by outsiders. Two latent manipulations of ethos found by previous research were "linguistic moralizing" (a means of creating a negative ethos through the speech of the people portrayed) and development of social setting and characters. In the present study camera angle was found to be a potential contributor to the negative ethos of the Indian cultures depicted. Coupling this evidence with the often-heard indictments of the "white liberal," it seems very possible that the outsider may be
blind to subtle prejudices that will continue to operate in the production of his messages about other groups.

Finally, even if subtle prejudice does not influence the film communication of the outsider, it is very possible that his own "cultural blinders" will. That is, the outsider may, by virtue of the value and behavior structure of his own culture, tend to overlook aspects that are of great importance to the culture filmed. Cultural blinders will probably operate as the European American views the culture-made film. However, at least with the culture-made film, selection of message variables has been in the hands of the culture portrayed.

The writer recognizes a counter argument that can be made at this point. That is, the film by the outsider very probably will elicit elements of the culture to which the culture itself is blind. Although this may be true, in the case of many American cultures there is already a fair supply of films by outsiders, in particular, films made by European Americans. Thus the call at present is not for more films by outsiders, but for more films made by the culture portrayed.

Methodological Considerations

In light of these results and conclusions and in considering the utility of this method in future research dealing with the communication of culture through film,
seven methodological considerations are important. These are (1) the utilization of Scott's \( p_i \) in determining reliability, (2) the validity of making a distinction between "center of interest" and "background," (3) the effect of the coders' culture on their coding decisions, (4) the need to redefine the unit of visual analysis, (5) the existence of open-ended category sets, (6) the utility of category sets which have been defined by enumeration of cases, and (7) the comparison of sound and visuals with regard to the ambiguity of stereotypical and ethos-building material.

Scott's \( p_i \)

William Scott does not clearly identify the situations for which his \( p_i \) statistic is appropriate. He refers to the utility of \( p_i \) in analyzing the reliability of open-ended questions on interview schedules, but adds that it also may be used in a variety of situations where the number of items to be coded is large. Except for his rather indefinite comment in relation to interview surveys that "the first major step in the analysis process becomes one of 'coding' all of the thousands or more different responses . . . .," he does not state how large the number of coded units should be. Nor does he state whether he is referring to the total number of items in the study or only those to be recoded. Finally, from the example Scott presents to illustrate the limitations of other indices of reliability, one wonders
whether \( p_i \) is to be used for categories that are actually "meaningless," (i.e., not used in later comparisons, or not of genuine interest to the researcher) or whether it is to be used to compensate for the frequency with which each category is used (i.e., to compensate for non-rectangular distributions), as he indicates later in his monograph.\(^{17}\)

The statement which is perplexing is the one Scott makes in reference to his "Expected Per Cent Agreement":

The percentage agreement which could be expected by chance depends not only on the number of categories in the dimension but also on the frequency with which each of them is used by coders.\(^{18}\)

It is also true, however, that the frequency with which a category is used is dependent upon the definition of the category and the nature of the data. Therefore, the implication of what Scott is saying is that the nature of the data determines the amount of agreement due to chance. Thus any "trend" in the data is going to increase the amount of "expected agreement" and, therefore, reduce reliability.

If all of the categories are meaningful for the study and there is a tendency toward a non-rectangular distribution, then, Scott's \( p_i \) would seem inappropriate. Consider, for example, visual content Set A (notation of center of interest). At the initiation of this study, the researcher

\(^{17}\)William A. Scott, "Reliability of Content Analysis: The Case of Nominal Scale Code," *Public Opinion Quarterly*, XXIX (Fall, 1955), 323.

\(^{18}\)Ibid.
was not interested in comparing classes of center of interest across the films. She fully expected that most of the scenes would contain a singular center of interest against a background. What was of interest was the degree to which the coders would agree on the type of center of interest. If the researcher's assumption was correct, even on a "random" sample, there should be more singular centers of interest. Therefore, category 3 could be expected to have a high frequency of occurrence.

Assuming that 100 pairs of codings were used to compute $p_i$ for Set A, one can construct the following example. Coder 1 and Coder 2 agree 98 times (i.e., 98 percent inter-coder agreement) that there is a singular center of interest (category 3). Twice, however, Coder 1 codes a multiple center of interest (category 2) when Coder 2 codes a singular center of interest. Although the percent agreement is 98 percent, $p_i$ equals -.010. This is an extreme example, but in the case of the present study on Set A the percent of inter-coder agreement was 84.2 percent and $p_i$ was .666. $p_i$ does not seem very useful in sets where there is a non-rectangular distribution and all categories are used in later comparisons.

$p_i$ may be of more value, however, when a category, such as "doesn't apply" (category 1, in most visual sets) or "not occur" (category 2 in the sound sets) is used. If
set reliability is high because the coders agree often on the fact that the set doesn't apply, and if the researcher is interested only in the "meaningful" categories of that set, the final importance he may attribute to any comparisons made will actually be based on the fact that the coders agree not on what meaningful category to use, but rather on not using any of them. That is, the non-rectangular distribution has resulted from heavy loading on a "meaningless" category, such as "does not apply" or "not occur."

The following set is not identical to the one used in the study, but it illustrates the point: Given the set "sex" for human centers of interest, the coders are instructed to mark "doesn't apply" for every scene without a singular human center of interest. On 100 pairs of codings (i.e., 200 total units coded), Coders 1 and 2 agree 96 times that there is no singular human center of interest (category 1—doesn't apply). On the four scenes containing a human center of interest, they agree three times and disagree once. Thus the percent of inter-coder agreement is 99 percent. \( \pi \) equals .875, which is still high for the sets that would be used in later comparisons, but it is more conservative than the percentage of inter-coder agreement. This, as is the example above, is an extreme case. Very rarely is the loading in any one category as high as
96 percent. Thus of the two indices of reliability—percent of agreement and $pi$—$pi$ is more useful for sets with non-rectangular distributions containing "meaningless" categories, whereas percent of agreement is more useful for sets in which all categories are "meaningful" (i.e., used in later comparisons).

Distinction between center of interest and background

The center of interest set presents another kind of problem. One question that was raised during the visual coding was whether the center of interest would be an important concept in the composition of scenes shot by the Indian crew. If not, this unimportance of a center of interest in Indian films would be consistent with the Whorf hypothesis. As was indicated in the previous chapter, at least three tribes, one of them being the Iroquois, have what could be called a "holistic" view of man and nature in which a balance, or at least a constant relationship, exists between man and nature. If this "world view" is reflected in the film "language" of these tribes, one may

\[19\text{In the present study only seven sets had more than 80 percent occurrence in category 1. Of these seven, Set W (state of repair for non-living center of interest) was the only set that was used for comparisons related to the questions of the study. The comparison on state of repair for centers of interest, was, however, considered inconclusive because of the low reliability of Set W (}pi = .528).\]
anticipate the possibility of little or no distinction between subject and background. This concept was not built into the present study (indeed, its opposite was), but would seem to provide material for future studies of this type.

Coders' own culture

Also an important methodological issue is the degree to which a coder's own culture will influence coding decisions even if the coders are researchers who understand the nature of the study and whose attention is guided by the category definitions. The reliabilities of the category sets dealing with setting provide an example of the possible influence of the coders' own culture on his ability to code selected items. Inter-coder agreement for the type setting (Set NN) is 89.9 percent ($\kappa = .810$); for the type room in the case of interiors (Set OO) it is 87.5 percent ($\kappa = .828$); but for the type locale in the case of exteriors (Set SS) it is 57.5 percent ($\kappa = .525$). Since the culture of modern scholars dictates that they spend more time inside than they do outside, the results of the reliability calculations are consistent with the Whorf hypothesis that a person's culture will determine his perceptions and will influence his linguistic code. Even though the communicating culture may spend more time in a given setting in a variety of aspects, the question remains as to whether the researcher will find the discriminations that are made,
and even finding them, be able to verbalize (or code) them in a consistent manner.

For Ray Birdwhistell there is only one answer to the question, and his answer explains why it is so difficult to find reports of category reliability coefficients for sets such as those used in the present study. He states,

\[\ldots\text{common denominator observation [cannot] substitute for disciplined recording and recheck.}\]

It has become acceptable among some investigators to substitute a jury technique for training or skill in perception as a test for reliability (and validity). A necessary canon in scientific procedure has been the demand that results be duplicatable, that investigators agree on the shapes of the reality they manipulated. This important principle has been vulgarized, as has operational definition, by procedures which accept as valid the perceptions of the naive, as though they were either innocent of common preconception or, through the combination of repeated observation (or observers) equivalent to the trained and disciplined investigator. The fact that with retrial naive observers (whether college sophomores, army privates, or colleagues) get high agreement scores is a measure of the educability of man—not of the categories to which he assigns nature. I am highly suspicious of categories which elicit high agreement among naive observers (and by naive I mean not specifically trained in observation techniques). Agreement is a measure of similarity of training and thus response; it is not necessarily a measure of the external environment observed.\(20\)

In response to Birdwhistell's argument, this writer agrees with the notion that cultural blinders can operate consistently across observers and across observations, but

extension of the argument, so can trained anthropological blinders. By accepting Birdwhistell's point of view, one eliminates the problem of cultural bias in inter-coder reliability by eliminating inter-coder reliability, but in turn is forced to accept the idea that a single researcher has been able to eliminate completely the influences of his own geographical or academic culture. For the time being, at least, this writer will accept the necessity of more than one observer and recognize the possibility it creates for further understanding of the coders' own cultures as reflected in the relative reliabilities of their observations.

Redefinition of unit

Regardless of whether or not one decides to use additional coders the nature of the visual unit employed in the present study requires further consideration. The unit was chosen to reflect changes in composition and aspects of film structure. This being the case, one element of the definition emerged as inconsistent with its purpose. As employed in the present study, the unit ended with the end of a camera movement.

To illustrate, the camera could be held on a close-up of a man's face then dollied out and right until the framed shot consisted of a medium shot of a second man. In this case the unit as defined in the present study would consist
of all frames containing the first man plus all frames of
the movement up to that frame in which the movement stopped.
The last frames of the unit could therefore consist en­
tirely of the second man as he progressively became cen­
tered in the framed shot. Yet by the definition given, the
first man would be coded as the center of interest and the
second man as background. Only in the second unit could the
second man be considered as the center of interest. In the
case where the shot was held for only a few frames on the
first man before the beginning of the camera movement,
which indeed directed attention to the second man, the
necessity of making the first man the center of interest
would not seem valid. By changing the definition of the
end of the unit to read, "The end of a scene will occur
(1) when a camera movement begins . . . " the problem can be
alleviated. Thus if the unit is to be used in future studies
of this type, the definition as it relates to camera move­
ment should be changed so that the scene ends when camera
movement begins. In this manner the attention-directing
function of a camera movement will not be at odds with the
definitions of center of interest and scene.

Open-ended sets

It will be remembered that visual content Sets L, N,
Q, S, U, Z, EE, GG, II, KK, OO, and SS called for a notation
of the item observed and that this notation was later coded
and recorded. In order to retain as much of the coder's original intent as possible, the writer did very little grouping of notations in the first assignment of category code. Thus some of the sets contain a very large number of categories. Set GG, for example, contains sixty-five. The necessity for notation within these sets resulted from the writer's inability to preview all films prior to designing the observational schedule. Neither was it possible to view all of the films before beginning the coding itself. Thus, although the cooperation from the National Film Board and the Ohio State Audio-visual Department was excellent, easier access to the films would have been useful. Hopefully, as audio-visual materials become more widely produced and used, some means of making them more readily available to the scholar will also be developed.

Sets defined by enumeration

A somewhat different coding problem is presented by the sound analysis category sets. Since the coders for this portion of the study were not able to see the films and therefore had to code from the sound track only, the writer attempted through the use of example to define the categories by enumeration. That is for each "occur" category the writer listed all references that should fall into the category. These references were given as examples only, however, and the coders were therefore allowed to code
additional references as "occur" if they so desired. This approach produced two negative results. First, reliability as measured by Scott's $p_i$ was low since the coders could not remember or easily find all of the examples that were given for each set and (as allowed in the instructions) often coded as "occur" references not given as examples. Second, by virtue of the specificity of the examples, most findings would not be generalizable to other films dealing with the presentation of culture. At best these category sets can be used only to provide the reader with some idea of which references in these films were coded by the writer as "occur" within each category set.

In future studies definition of categories by enumeration would appear to be useful in only two circumstances. The first would be when the examples given are the only references allowed to be coded in the manner designated and they are so listed as to be easily found by the coder. Second, the researcher could not be interested in generalizing beyond the material in his study, since the cases enumerated (e.g., specific sentences) would probably occur in his study only and this orientation is counter-productive to the goals of research. Thus definition by enumeration in studies of filmic communication of culture is not at this point recommended.
Comparison of ambiguity of sound and visual sets

As was indicated earlier in this chapter generalizations with regard to the data from the sound analysis are subject to much question. In the present study, however, the sound track codes more reliably on the category set dealing with poverty than in those sets dealing with identification and general Indian ethos and in which there was occurrence recorded. The reverse is true with regard to the visuals. That is, the visual category sets related to poverty items were less reliably coded than were those related to empathy and identification.

On the basis of these findings, the writer would suggest that further investigation be made on this point. Sound and visuals should be compared on the filmic elements used in this study, but alternative definitions and approaches to definitions should be used. For example, the general definition of poverty used in the sound analysis could be employed, but omitting the examples and the tendency toward definition by enumeration. Different visual material related to poverty could be delineated, defined and the definitions applied to these films and films to be made by the new Indian film crew.
Projections

In summary, the writer realizes that there are definite limitations in the present study. It would seem that the methodological considerations outlined above, were more serious in terms of the degree of complexity they introduced into the study than they were in their effect upon the results. The means for dealing with these limitations in constructing future studies of this type have been indicated in each case. Furthermore, much of the method was determined by the limited availability of any type of film messages. Thus, for example, the limited amount of time that a film was available eliminated the possibility of piloting the categories and redefining them prior to use in the study. This situation resulted in the use of open-ended category sets and the need to use the modified dichotomous coding technique. The coding technique in turn necessitated the use of two indices of reliability, Scott's $p_i$ and percentage of agreement. The need to refer to two indices in turn complicated the discussion of the results and conclusions.

This progression of events causes the writer to want to reemphasize the plea that film distributors make their products more readily and economically accessible to the researcher and scholar. The importance of this plea, however rests upon two factors: the utility of this method, in
which film is the focus of study, and the importance of studies of this type.

In combining the comparative technique of the Worth and Adair study and the study of the foreign film, in defining and quantifying the film variables studied, and in using variables that are of importance to those dealing with film education and persuasion, the methodology provides a culture to film to viewer relationship that is in line with the concepts of intercultural education and communication. It provides, for the present, a link between the producer to message concern of the anthropologists and the message to viewer concern of the educator and the persuader. Thus, although focusing on the film, it does not view it in isolation. Finally, the methodological suggestions are combined under the framework of a communication model which is among those which continue to be used by researchers and educators. These orientations would seem to make the method outlined useful within a variety of disciplines. The use of definition of variables and quantification should allow the study to be replicated.

All of this discussion of course implies that it may be of importance to continue to study the visual media as they are used for intercultural communication and education. As indicated in the introduction, cultural groups are obtaining increased access to mass media as cable television
extends to more and more communities. Furthermore, even given the problems experienced within the first Canadian Indian film crew, a second crew is being formed and expects to learn from the difficulties encountered by the first. Certainly, then, an increasing amount of material produced by a variety of cultures should be available for study. This material could provide insight into the producing cultures at a time when these cultures are often rejecting the traditional method of participant observation.

Furthermore, as was indicated in the present study, much is to be learned about the culture of the viewer as the viewer responds to patterns of communication that are not his accustomed fare. How, for example, will Western man adapt his comparatively linear mode of thought to the more non-linear thought patterns he may encounter?

Vine Deloria repeatedly emphasizes the importance of communications media to the modern Indian and outlines the Indians' unique relation to the media in McLuhanistic terms. It seems appropriate to conclude with a few observations by Deloria, which although perhaps obscure to the linearity of 1972, may be the focal material of the future:

The gap we have between the generations and between white society and the minority groups stems directly from a failure to understand that for all the world has changed irretrievably. Because of the instantaneousness of modern communications, the medium through which we receive our experiences has become the message we receive. Until we can reflect on the meaning of this change we will
continue to struggle without understanding why we are struggling and what we hope to solve by doing so.

The revolutionary nature of our world can scarcely be conceived. Western civilization has always depended upon the ability to symbolize, categorize, specialize, and divide according to function. . . .

But the various fields of knowledge have rarely been related to each other. They had to be mutually exclusive so that each field could have a validity of its own. Without a unity of knowledge it has been impossible to reconcile the respective fields of knowledge so that the totality of issues can be seen. . . .

. . . The very tools of thinking and expressing ourselves have been negated by the means we use to think and express ourselves. We continue to deal with a two-dimensional moral universe of right and wrong when the morality of the data we receive is defined by our ability to receive the data. 21

21Deloria, We Talk, pp. 19-20, and 23.
APPENDIX A

SHOT DESCRIPTIONS
Shot Description: BALLAD OF CROWFOOT

Visual

(Ballad of Crowfoot is shot from a series of still photos, with a few shots taken from old motion picture footage)

0) In title: THE BALLAD OF CROWFOOT; fade to black (119 frames; 0 scenes)

1) Fade in Is tepee with wagons around it and other tepees in background; dolly out to els of field with tepees and wagons; cut to black (400 frames; 2 scenes)

2) Fade in (after 24 frames black) cu middle-age Indian male, facing left (313 frames; 1 scene)

3) Cut to Is part of the body of water, with bushes on left bank; tilt up to Is three men on horseback facing left; dolly out to els and hold (339 frames; 3 scenes)

4) Cut to Is person in blanket behind horses that are pulling travois; pan left to Is man in center of two other men on horseback (385 frames; 1 scene)

5) Cut to ms Indian leading horse; pan left and hold on Is group of three Indians squatting in front of horse with travois supporting infant

6) Cut to Is group of Indians engaged in undiscernible activity (96 frames; 1 scene)

Audio

(Fade in sound: guitar chords)

(Singer: COME THE SPRING AND IT)

BORE FROST.
ROUND YOUR NECK THE EAGLE/PAW UPON YOUR HEAD THE BUFFALO HORN.


A HEART NOW BEATS: A LIFE'S BEGUN.
IT'S EIGHTEEN HUNDRED TWENTY-ONE--/THE DAY A BLACKFOOT SOUL IS BORN.

CROWFOOT, CROWFOOT, WHY THE TEARS?
YOU'VE BEEN A BRAVE MAN/

FOR MANY YEARS.
7) **Cut to** ecu old male Indian facing 3/4 left; dolly out and hold on cu, with black background
   (316 frames; 2 scenes)

8) **Cut to** cu old male Indian with white hair braided in back of head, full face
   (77 frames; 1 scene)

9) **Cut to** ecu eyes of same man
   (75 frames; 1 scene)

10) **Cut to** cu young adult male Indian with hair ornament, profile left
    (111 frames; 1 scene)

11) **Cut to** cu young adult male Indian with dark hair, full face
    (112 frames; 1 scene)

12) **Cut to** cu young adult male Indian with painted stripe across nose and cheeks, facing 3/4 right
    (133 frames; 1 scene)

13) **Cut to** cu right profile of young adult male Indian wearing headdress
    (96 frames; 1 scene)

14) **Cut to** ms male Indian on horseback, facing 3/4 left, with two other Indians to left of framed shot
    (132 frames; 1 scene)

15) **Cut to** cu of same man's face; tilt down and right to hold on cu shield
    (274 frames; 2 scenes)

16) **Cut to** ls carcass; dolly in to ms and hold on head and chest, BROKEN SHAFT IN CHEST
    (218 frames; 2 scenes)

WHY THE SADNESS? WHY THE SORROW?
MAYBE THERE'LL BE A BETTER TOMORROW.

(Guitar chords)

[THE] YEARS HAVE GONE: THE YEARS HAVE PASSED.

YOUR HEART IS SET; YOUR SOUL IS CAST,
YOU STAND BEFORE THE COUNCIL FIRE.
YOU HAVE THE MIND AND THE DESIRE./
ON NOTIONS WISE YOU SPEAK SO WELL.
AND IN GREAT DEEDS YOU DO EXCELL.
AND IT'S EIGHTEEN HUNDRED FIFTY-THREE./
AND YOU['RE NOW] THE CHIEF OF CONFEDERACY.
YOU ARE THE LEADER: YOU ARE THE CHIEF.
17) Cut to ms hand holding a sword down and in front of knees; tilt up to hold on ms young adult Indian male wearing headdress and beads, facing 3/4 right (217 frames; 2 scenes)

18) Cut to ls buffalo moving right across screen with following pan (motion picture footage) (199 frames; 1 scene)

19) Cut in cu buffalo moving toward camera and disappearing to left of framed low angle shot (motion picture footage) (106 frames; 1 scene)

20) Cut to els five men in field of tumbleweed, shooting toward left of framed shot (motion picture footage)

21) Cut to els man on horse chasing buffalo; buffalo moves forward and right as man leaves framed shot on left; following pan left, then right on buffalo (motion picture footage) (45 frames; 2 scenes)

22) Cut to ms man on horseback aiming gun and moving right; following pan right (motion picture footage) (30 frames; 1 scene)

23) Cut to ls buffalo falling down on open plain (motion picture footage) (10 frames; 1 scene)

24) Cut to ms of field full of undiscernible objects—possibly dead bodies; dolly out to ls of whole field of similar objects (304 frames; 2 scenes)

YOU STAND AGAINST BOTH LIAR/AND THIEF.
THEY TRADE BRAVES WHISKEY,

STEAL YOUR LAND.
AND THEIR COVENANTS [WILT] LIKE THE WIND-BLOWN SAND.
THEY . . .

SHOOT THE BUFFALO,/KILL

THE GAME.

[AND SEND] THE CREATURES

INTO

SHAME.
[THEN] IT'S EIGHTEEN HUNDRED SIXTY-FOUR.
AND YOU'VE GAINED THE PEACE;/ AND YOU'VE BEEN TO WAR.
25) Cut to middle-age male Indian wearing hat, surrounded by faces; pan down and right to hold on ms Caucasian priest (73 frames; 2 scenes)

26) Cut to els Caucasian male in dark military uniform, other people to side and behind; pan left and dolly out to hold on ls five male Indians dressed in combination of Indian and Caucasian clothing (232 frames; 2 scenes)

27) Cut to cu old male Indian, facing 3/4 left (142 frames; 1 scene)

28) Cut to ms thresher in upper right corner of framed shot; tilt up and right to hold on man riding it and two horses tied; dolly out to hold on ls man, thresher, and three horses, with ribs of horses showing (208 frames; 3 scenes)

29) Cut to ms boy on horseback and man on plow, horses, farm machinery, and dog in background (75 frames; 1 scene)

30) Cut to ls file of men, oxen, and carts, with most of the men in military uniform; pan right to hold ls three men standing on wagon in front of line, other soldiers standing in line with guns (101 frames; 2 scenes)

31) Cut to ms side of box car, arrows are shot into side of car, and shadows grow larger on side of car (motion picture footage) (51 frames; 1 scene)

32) Cut to ls line of Indians on horseback; pan right and (159 frames; 1 scene)
33) Cut to ls group of five Indians; pan right and hold on ls second group of Indians, some seated in small circle, some standing (220 frames; 2 scenes)

34) Cut to cu middle-age male Indian right profile (74 frames; 1 scene)

35) Cut to ecu same person

36) Cut to els train and station, smoke coming from smokestack, a few people standing; dolly in and (142 frames; 1 scene)

37) Dissolve to ls locomotive engine decorated with wreath and banner reading "God Save the Queen" (164 frames; 1 scene)

38) Cut to ms five Indians, four looking right; dolly out to hold on ls showing side of train to right of framed shot (294 frames; 2 scenes)

39) Cut to ms two male Indians, looking 3/4 right; dolly out to hold on ls five male Indians (272 frames; 2 scenes)

40) Cut to cu middle-age male Indian, wearing ht; pan left to hold on cu second middle-age male Indian, both full face (298 frames; 2 scenes)

41) Cut to cu feather ornament; tilt down and right to hold on cu old male Indian looking down; pan left to hold on cu old male Indian, wearing fur hat and holding something in hand (250 frames; 3 scenes)

PEOPLE.
WRONG OR RIGHT, THEY HAVEN'T EATEN.
AND AS TODAY WE'RE
MUCH THE SAME.
IT SEEMS
LIKE SUCH A HEARTLESS GAME./
AND IT'S EIGHTEEN HUNDRED
SEVENTY-SIX.
[AND THE ENEMY'S FULL OF THOSE
PESKY] TRICKS.
TODAY THE TREATY STANDS ON THE
TABLE. /
WILL YOU SIGN IT? ARE YOU ABLE?
THE FIRST FOOD AND PROTECTION, TOO.
DO YOU REALLY THINK
THEY'LL HOLD TRUE?
IT OFFERS A/RESERVE. NOW ISN'T
THAT GRAND?
AND IN RETURN YOU CEDE ALL YOUR LAND.
NOW IT'S EIGHTEEN HUNDRED SEVENTY-SEVEN.
AND IN ALL THE SCALES ARE SO/UNEVEN.
CROW FOOT, CROWFOOT,
WHY THE TEARS?
YOU'VE BEEN A BRAVE MAN FOR MANY YEARS.
WHY THE SADNESS?/
42) Cut to els line of infantrymen; tilt down and right and then pan left to hold on els two men mounted at front of line, on road in area with high grass.
(438 frames; 2 scenes)

43) Cut to cu male Indian with smallpox, lying down with left hand raised to head.
(188 frames; 1 scene)

44) Cut to ls group of infantrymen standing along edge of creek, with cannon partially in water; pan right along lines of infantrymen and second cannon to hold on more infantrymen with guns.
(324 frames; 2 scenes)

45) Cut to ms Caucasian male on horse, full face wearing hat, with gun over left shoulder; fast pan left to hold on ms man on horseback, wearing hat, gun on shoulder, facing 3/4 left.
(183 frames; 2 scenes)

46) Cut to ms male with mustache and beard, facing 3/4 left, wearing fur hat, with animal skin in background; tilt down to hold on ms arms and feet, and gun resting on arms.
(111 frames; 2 scenes)

47) Cut to panned shot moving right along line of Caucasian men on horses, facing away from camera, continue pan to hold on ls front of line with flags, and building in background.
(152 frames; 2 scenes)

48) Cut to ms Caucasian male in dark suit, wearing hat, possibly a wall in background.
(56 frames; 1 scene)

WHY THE SORROW?
MAYBE THERE'LL BE A BETTER TOMORROW.

(Water chords)

WELL, THE BUFFALO ARE STARVED.
THERE IS NOTHING TO EAT.
THE GOVERNMENT'S LATE AGAIN
WITH/THE MEAT
AND YOUR PEOPLE ARE RIDDLED WITH
THE WHITE MAN'S DISEASE.
IN THE SUMMER THEY'RE SICK
AND IN THE WINTER THEY FREEZE.
AND SOMETIMES YOU WONDER WHY YOU'LL SIGN A DAY.
AND THEY BROKE

THE TREATIES/THEMSELVES ANYWAY
AND IT'S

EIGHTEEN HUNDRED EIGHTY-NINE
[AND YOUR DEATH START IS COLD]
49) Cut to ms Caucasian male sitting behind cannon, wearing uniform and cap, trees in background (50 frames; 1 scene)

50) Cut to cu same man's face, with cannon in front; tilt down and right to hold on cu end of cannon (173 frames; 2 scenes)

51) Cut to ms middle-age Indian male, full face, holding bow and arrow poised to right, tepee in background (135 frames; 1 scene)

52) Cut to ms young adult Indian male with gun in arms, bullets around neck, standing in front of tepee (101 frames; 1 scene)

53) Cut to els field with horses, cannon wagons (92 frames; 1 scene)

54) Cut to els fenced field, figures of men on horizon, fast pan left to hold on els of smoke (121 frames; 2 scenes)

55) Cut to ls back of man and wagon on open plain, with group of people in distance to left of framed shot (77 frames; 1 scene)

56) Cut to cu middle-age Caucasian male, with dark hair and beard, facing 3/4 right (11 frames; 1 scene)

57) Cut to ls field with horse in foreground, cannon in background, smoke coming from cannon, which is pointing to the right; fast pan right and hold on smoke (110 frames; 2 scenes)

58) Cut to ms old Caucasian male with white beard, wearing hat and holding gun (17 frames; 1 scene)
59) Cut to els field with smoke on horizon
(32 frames; 1 scene)

60) Cut to cu arm; pan right and up to hold on cu head of Caucasian male lying on ground (69 frames; 2 scenes)

61) Cut to els smoke in open field; fast pan left to hold on cannon producing smoke (26 frames; 2 scenes)

62) Cut to els field of soldiers lying down in semicircular arrangement, facing right; dolly in and hold (45 frames; 2 scenes)

63) Cut to ls horizon; tilt down to hold on ls of carcass; dolly out, showing whole field of carcasses and (207 frames; 2 scenes)

64) Cut to els field with cannon firing toward left of framed shot (11 frames; 1 scene)

65) Cut to ls Caucasian male kneeling over bundle of something, tents and wagons in background (34 frames; 1 scene)

66) Cut to ms pile of boxes, wagon wheels, and coats; tilt down and left to hold on ms three Caucasian men sleeping (136 frames; 2 scenes)

67) Cut to ms middle-age Caucasian male lying on ground (29 frames; 1 scene)

68) Cut to ms graveyard with grave in foreground and cross in ground by grave (57 frames; 1 scene)

THE YEARS HAVE GONE; THE YEARS HAVE FLOWN.

THE NATION SINCE HAS SWIFTLY GROWN.

BUT YET FOR THE INDIAN, IT'S ALL/Same.

THERE'S STILL PAIN.

THERE'S STILL [HARDSHIP]; THERE's STILL STRIFE.

IT'S BITTERNESS

SHINES LIKE A WHETTED KNIFE.
69) Cut to ms several crosses marking one fenced-in graveyard (50 frames; 1 scene)

70) Cut to ms hands of two men handcuffed together; pan right and hold on ms two more handcuffed hands; pan right and hold on more hands; dolly out and left to hold on ls group of men facing camera, building in background (311 frames; 4 scenes)

71) Cut to cu middle age-Caucasian male with black hair and beard, facing 3/4 right (52 frames; 1 scene)

72) Cut to cu young adult Caucasian male with wavy hair, mustache, and beard (58 frames; 1 scene)

73) Cut to ms row of five men seated; profile right, with other rows in front; pan right across other men, and women in raised box to hold on ms middle-age Caucasian male with beard, facing left (274 frames; 2 scenes)

74) Dissolve to ms Caucasian male facing left with hand covering side of face, other people in background (106 frames; 1 scene)

75) Cut to ls from same still as previous shot (#74), court room (158 frames; 1 scene)

76) Dissolve to ls stone grave marker in grassy graveyard, fence and trees in background (120 frames; 1 scene)

77) Cut to ecu middle-age Indian male, full face, dolly out and hold on cu, earrings and grey hair now

THERE'S STILL HYPOCRICY;

AND THE HATE,

WAS THAT IN THE TREATIES? IS THAT THE FATE?

WE'RE ALL UNHAPPY PAWNS IN THE GOVERNMENT'S GAME.

AND IT'S ALWAYS

THE INDIAN/WHO GETS

THE BLAME.

[THE PROBLEM WITH MONEY] CAN NEVER LESSEN.

AND IT'S NINETEEN HUNDRED SIXTY-SEVEN.

CROWFOOT, CROWFOOT,

WHY THE TEARS?

YOU'VE BEEN A BRAVE MAN FOR MANY YEARS.

WHY THE SADNESS?

WHY THE SORROW?

MAYBE THERE'LL BE A BETTER TOMORROW.

MAYBE ONE DAY YOU'LL FIND HONESTY
visible
(600 frames; 2 scenes)

78) Cut to ecu mouth and nose of middle-age Indian male; tilt up and hold on ecu nose, eyes and forehead
(383 frames; 2 scenes)

79) Cut to ecu title page of treaty: of the
T R E A T Y
made November 15, 1923
(21 frames; 1 scene)

80) Cut to ecu page of treaty in canted shot:
COPY OF TREATY
AND
SUPPLEMENTARY TREATY
No. 7,
MADE 22nd SEPT. AND
(20 frames; 1 scene)

81) Cut to ecu page of treaty in canted shot:
TREATY NO. 3
BETWEEN
(24 frames; 1 scene)

82) Cut to ecu page of treaty in canted shot:
TREATY NO. 4
BETWEEN
(22 frames; 1 scene)

83) Cut to ecu page of treaty:
TREATIES 1 AND 2
BETWEEN
(24 frames; 1 scene)

84) Cut to ecu page of treaty in canted shot:
COPY OF TREATY NO. 6
BETWEEN
ER MAJESTY THE QUEEN
(22 frames; 1 scene)

INSTEAD OF THE USUAL TREACHERY./
PERHAPS ONE DAY THE TRUTH SHALL PREVAIL.
AND THE [WORD] OF LOVE WHICH IT DOES ENTAIL

CROWFOOT, CROWFOOT, WHY/THE TEARS?
YOU'VE BEEN A BRAVE MAN FOR MANY YEARS.
WHY THE SADNESS? WHY

THE SORROW?
MAYBE
THERE'LL

BE/

A

BETTER

TOMORROW.
85) **Cut to** ecu page of treaty in canted shot:
   
   TREATY No. 10
   AND
   
   (22 frames; 1 scene)

86) **Cut to** ecu page of treaty:
   
   TREATY No. 11
   (JUNE 27, 1921)
   (19 frames; 1 scene)

87) **Cut to** ecu newspaper clipping with **(Guitar chords)** headline:
   
   Privation
   Welfare, Housing Conditions
   Alberta Indian Reserve Deplored
   (29 frames; 1 scene)

88) **Cut to** ecu clipping, then of additional clippings being added one at a time and laid over previously accumulated clippings, at various angles, headlines in order of appearance:
   
   Indian Problems
   Their Share of National Income
   Keeps Dropping Says Professor
   
   Indian Agent System
   Scored as Obsolete
   
   B.C.'s Indian MP Opposes
   'Riel University' Proposal
   
   "Uncle tomahawks
   blamed for defeat
   
   Whites halt Manitoba plan to house Metis
   
   Lesser Slave
   residents
   mobilizing
   
   Indians Feel Police
   Are 'Trigger Happy'
   
   Indians Seek Right
   To Own Their Land
   (196 frames; 8 scenes)

89) **Cut to** cu young adult Caucasian male with dark wavy hair and beard, facing 3/4 right
   (3 frames; 1 scene)
90) Cut to ms old Indian male, wearing black hat and earrings, holding something in hand, full face (3 frames; 1 scene)

91) Cut to cu hand and arm of Indian holding stick, wearing blanket and bracelet (3 frames; 1 scene)

92) Cut to cu young adult Indian male, wearing hat with fox head on it, facing 3/4 right (3 frames; 1 scene)

93) Cut to ls man on plow and boy on horse; with dog in foreground (3 frames; 1 scene)

94) Cut to ms two Indian males standing in front of Tepee, one aiming bow, other holding gun down to right (3 frames; 1 scene)

95) Cut to ms young adult Caucasian male with gun over shoulder, facing full front, mounted on horse (3 frames; 1 scene)

96) Cut to ms Caucasian people sitting in jury box (3 frames; 1 scene)

97) Cut to cu locomotive front with wreath and banner reading: "God Save the Queen" (3 frames; 1 scene)

98) Cut to cu young adult Indian male wearing feathered headdress, facing 3/4 left (3 frames; 1 scene)

99) Cut to cu clipping with headline:

   Indians Seek Right To Own Their Land (3 frames; 1 scene)
100) Cut to Is Caucasian soldiers at creek, holding guns (2 frames; 1 scene)

101) Cut to cu Indian male with smallpox (3 frames; 1 scene)

102) Cut to ms Caucasian male on horseback, wearing hat, gun over shoulder, facing left (3 frames; 1 scene)

103) Cut to els three Indian males on horseback, on grassy open plain, with pond in foreground (3 frames; 1 scene)

104) Cut to same shot as #95 (3 frames; 1 scene)

105) Cut to same shot as #100 (3 frames; 1 scene)

106) Cut to cu middle-age Indian male, facing 3/4 left (3 frames; 1 scene)

107) Cut to els train at station (3 frames; 1 scene)

108) Cut to cu feathered ornament (3 frames; 1 scene)

109) Cut to same shot as #94 (3 frames; 1 scene)

110) Cut to cu old Indian male with eyes closed, very wrinkled skin, abundant grey hair (3 frames; 1 scene)

111) Cut to same shot as #92 (3 frames; 1 scene)

112) Cut to ms old Caucasian male, wearing large hat and holding gun, facing right (3 frames; 1 scene)
113) Cut to cu young adult Caucasian (Guitar chords)
   male, with blonde hair, wearing priest's collar, facing 3/4 left
   (3 frames; 1 scene)

114) Cut to cu old Indian male, facing 3/4 left
   (2 frames; 1 scene)

115) Cut to same shot as #89
   (3 frames; 1 scene)

116) Cut to cu clipping with headline:
    'seriously underweight' report says
    Three Indian babies
    in ten may die
   (3 frames; 1 scene)

117) Cut to same shot as #96
   (4 frames; 1 scene)

118) Cut to same shot as #90
   (3 frames; 1 scene)

119) Cut to cu right profile middle-age
    Indian male, with white hair with small braid, with wrinkles in
    forehead
   (3 frames; 1 scene)

120) Cut to same shot as #112
    (4 frames; 1 scene)

121) Cut to same shot as #100
    (3 frames; 1 scene)

122) Cut to same shot as #102
    (3 frames; 1 scene)

123) Cut to els open field with man on cart with horse in center,
    figure on horse in right of framed shot, crowd of people on left
   (3 frames; 1 scene)

124) Cut to ls robed figure behind horses pulling travois
    (3 frames; 1 scene)
125) Cut to els two horses at lead of horizontal line of infantry
(Guitar chords)
(3 frames; 1 scene)

126) Cut to Is three Indians seated or kneeling in front of horse with travois supporting a child
(3 frames; 1 scene)

127) Cut to same shot as #107
(3 frames; 1 scene)

128) Cut to ms two men in a crowd of mostly Caucasian people
(4 frames; 1 scene)

129) Cut to els man on thresher and horses
(3 frames; 1 scene)

130) Cut to Is Caucasian male in witness box of courtroom, other Caucasians in background; zoom in to hold on ms of man facing left
(37 frames; 2 scenes)

131) Cut to same shot as #96
(2 frames; 1 scene)

132) Cut to Is three Caucasian males, wearing uniforms and helmets, standing on slope of hill with stockade wall behind them
(3 frames; 1 scene)

133) Cut to ms middle-age Indian male, wearing stovepipe hat and having blanket over shoulder, house needing repair in background
(3 frames; 1 scene)

134) Cut to Is field with fence and smoke
(3 frames; 1 scene)

135) Cut to ms two Caucasian males, one in jury box with hand in front of face, other standing behind
(3 frames; 1 scene)
136) Cut to el's field with fence and (Guitar chords)
very faint suggestion of horses
or barricade with men firing from
behind
(3 frames; 1 scene)

137) Cut to Is small Caucasian male with
mustache, other men with large hats
standing around
(3 frames; 1 scene)

138) Cut to ms top of tepee with tree
behind
(3 frames; 1 scene)

139) Cut to same shot as #95
(3 frames; 1 scene)

140) Cut to same shot as #97
(3 frames; 1 scene)

141) Cut to same shot as #116
(3 frames; 1 scene)

142) Cut to same shot as #119
(2 frames; 1 scene)

143) Cut to ls carcass with broken
shaft protruding
(2 frames; 1 scene)

144) Cut to ecu eyes and nose of male
Indian, facing 3/4 left
(2 frames; 1 scene)

145) Cut to same shot as #89
(2 frames; 1 scene)

146) Cut to ls open field with man
behind cart and crowd to left of
framed shot
(2 frames; 1 scene)

147) Cut to same shot as #134
(2 frames; 1 scene)

148) Cut to ecu eyes and nose of Indian
male, full face
(2 frames; 1 scene)
149) **Cut to Is four Indians: girl (Guitar chords)**
leading horse on right of frame,
three men seated in front of horse
further back in center and left of frame
(2 frames; 1 scene)

150) **Cut to same shot as #112**
(6 frames; 1 scene)

151) **Cut to same shot as #124**
(3 frames; 1 scene)

152) **Cut to same shot as #143**
(2 frames; 1 scene)

153) **Cut to Is field with smoke and fence, longer shot than #134**
(2 frames; 1 scene)

154) **Cut to same shot as #146**
(2 frames; 1 scene)

155) **Cut to same shot as #148**
(2 frames; 1 scene)

156) **Cut to same shot as #106, very slightly tighter**
(2 frames; 1 scene)

157) **Cut to same shot as #99**
(2 frames; 1 scene)

158) **Cut to same shot as #146**
(2 frames; 1 scene)

159) **Cut to pile of clippings, same scene as shot #88 scene #8; then add more clippings one at a time, each laid over previously accumulated clippings, headlines of added clippings in order of appearance:**

```
New Townsite
Left Natives
Out of Touch
Indian discrimination denied
```
(21 frames; 3 scenes)
160) Cut to ecu clipping with picture, (Guitar chords)
then of additional clippings being added one at a time and laid over previously accumulated clippings, headlines in order of appearance:

Conditions on Quebec Indian Reserve less than

ak
defeat

Indians Feel Police 'Are 'Trigger happy'
(8 frames; 3 scenes)

161) Cut to els long line of foot soldiers trailing off on road into hills, two soldiers on horses in front of line
(6 frames; 1 scene)

162) Cut to cu middle-age Indian male, wearing black hat, facing 3/4 right
(2 frames; 1 scene)

163) Cut to ecu clipping, headline:
Privation
Welfare, Housing Conditions
Alberta Indian Reserve Deplored
(4 frames; 1 scene)

164) Cut to same shot as #110, very slightly tighter
(1 frame; 1 scene)

165) Cut to ecu clipping, headline:
Indians Seek Right To Own Their Land
(1 frame; 1 scene)

166) Cut to same shot as #89
(1 frame; 1 scene)

167) Cut to same shot as #102
(1 frame; 1 scene)

168) Cut to Is two robed figures on horseback, with third in right background
(1 frame; 1 scene)
169) **Cut to** cu young adult Caucasian male, (Guitar chords) with beard and mustache, behind cannon, facing 3/4 right
   (1 frame; 1 scene)

170) **Cut to** same shot as #69
   (1 frame; 1 scene)

171) **Cut to** same shot as #102
   (1 frame; 1 scene)

172) **Cut to** same shot as #135
   (1 frame; 1 scene)

173) **Cut to** ecu forehead and eyes middle-age male Indian, facing 3/4 left
   (1 frame; 1 scene)

174) **Cut to** same shot as #110
   (1 frame; 1 scene)

175) **Cut to** same shot as #90
   (1 frame; 1 scene)

176) **Cut to** same shot as #129
   (1 frame; 1 scene)

177) **Cut to** ms male Indian with Western hat with decoration, in midst of crowd of Caucasians and one other Indian
   (1 frame; 1 scene)

178) **Cut to** same shot as #108
   (1 frame; 1 scene)

179) **Cut to** same shot as #123
   (1 frame; 1 scene)

180) **Cut to** to same shot as #102
   (1 frame; 1 scene)

181) **Cut to** ls of skull with horns
   (1 frame; 1 scene)

182) **Cut to** same shot as #143
   (1 frame; 1 scene)

183) **Cut to** same shot as #100
   (1 frame; 1 scene)
184) Cut to els line of infantry coming around curve in road in hills
   (1 frame; 1 scene)

185) Cut to same shot as #134
   (1 frame; 1 scene)

185a) Cut to same shot as #98
     (1 frame; 1 scene)

186) Cut to same shot as #79
     (11 frames; 1 scene)

187) Cut to same shot as #64
     (1 frame; 1 scene)

188) Cut to ecu clipping, headline:

   Ottawa, Alberta
   Wrangled:
   Girl Died
     (1 frame; 1 scene)

189) Cut to same shot as #119
     (1 frame; 1 scene)

190) Cut to same shot as #126
     (1 frame; 1 scene)

191) Cut to same shot as #134
     (1 frame; 1 scene)

192) Cut to same shot as #177
     (1 frame; 1 scene)

193) Cut to same shot as #98
     (1 frame; 1 scene)

194) Cut to same shot as #14
     (1 frame; 1 scene)

195) Cut to same shot as #100
     (1 frame; 1 scene)

196) Cut to same shot as #136
     (1 frame; 1 scene)

197) Cut to ms pond with grasses on left
     (1 frame; 1 scene)
198) Cut to same shot as #132
   (1 frame; 1 scene) (Guitar chords)

199) Cut to same shot as #64
   (1 frame; 1 scene)

200) Cut to same shot as #181
   (1 frame; 1 scene)

201) Cut to cu very wrinkled old male
     Indian, looking down, facing 3/4
     right
     (1 frame; 1 scene)

202) Cut to same shot as #148
     (1 frame; 1 scene)

203) Cut to same shot as #165
     (1 frame; 1 scene)

204) Cut to same shot as #102
     (1 frame; 1 scene)

205) Cut to same shot as #108
     (1 frame; 1 scene)

206) Cut to same shot as #184
     (1 frame; 1 scene)

207) Cut to same shot as #64
     (1 frame; 1 scene)

208) Cut to same shot as #89
     (1 frame; 1 scene)

209) Cut to ms series of buffalo
     falling back and dying (motion
     picture footage)
     (30 frames; 1 scene)

210) Cut to same shot as #149
     (2 frames; 1 scene)

211) Cut to ls handcuffed Caucasian
     men in front of building
     (2 frames; 1 scene)

212) Cut to cu two handcuffed hands
     (2 frames; 1 scene)
213) Cut to same shot as #96 (Guitar chords) (2 frames; 1 scene)

214) Cut to els Caucasian man standing in witness box, with beard (2 frames; 1 scene)

215) Cut to same shot as #148 (1 frame; 1 scene)

216) Cut to same shot as #146 (2 frames; 1 scene)

217) Cut to same shot as #168 (2 frames; 1 scene)

218) Cut to same shot as #149 (2 frames; 1 scene)

219) Cut to els Caucasian man on thresher (2 frames; 1 scene)

220) Cut to same shot as #173 (2 frames; 1 scene)

221) Cut to same shot as #163 (2 frames; 1 scene)

222) Cut to same shot as #100 (2 frames; 1 scene)

223) Cut to same shot as #134 (2 frames; 1 scene)

224) Cut to same shot as #189 (2 frames; 1 scene)

225) Cut to same shot as #102 (2 frames; 1 scene)

226) Cut to same shot as #168 (2 frames; 1 scene)

227) Cut to same shot as #64 (2 frames; 1 scene)

228) Cut to same shot as #163 (9 frames; 1 scene)
229) Cut to same shot as #108 (1 frame; 1 scene) (Guitar chords)

230) Cut to same shot as #110, slightly tighter (1 frame; 1 scene)

231) Cut to same shot as #177 (1 frame; 1 scene)

232) Cut to same shot as #119 (1 frame; 1 scene)

233) Cut to same shot as #173 (1 frame; 1 scene)

234) Cut to same shot as #124 (1 frame; 1 scene)

235) Cut to same shot as #136 (1 frame; 1 scene)

236) Cut to same shot as #98 (1 frame; 1 scene)

237) Cut to same shot as #181 (1 frame; 1 scene)

238) Cut to same shot as #177 (1 frame; 1 scene)

239) Cut to ms bare tree limbs (1 frame; 1 scene)

240) Cut to same shot as #165 (1 frame; 1 scene)

241) Cut to same shot as #6 (1 frame; 1 scene)

242) Cut to same shot as #126 (1 frame; 1 scene)

243) Cut to same shot as #168 (1 frame; 1 scene)

244) Cut to same shot as #132 (1 frame; 1 scene)
245) Cut to same shot as #197 (1 frame; 1 scene) (Guitar chords)
246) Cut to same shot as #184 (1 frame; 1 scene)
247) Cut to same shot as #146 (1 frame; 1 scene)
248) Cut to same shot as #129 (1 frame; 1 scene)
249) Cut to ms canted shot two men engaged in some undiscernible activity (1 frame; 1 scene)
250) Cut to ms smoke with undiscernible background (1 frame; 1 scene)
251) Cut to same shot as #65 (1 frame; 1 scene)
252) Cut to same shot as #89 (1 frame; 1 scene)
253) Cut to same shot as #106 slightly tighter (9 frames; 1 scene)
254) Cut to same shot as #153 (1 frame; 1 scene)
255) Cut to cu middle-age Indian male with white man's arm on shoulder (1 frame; 1 scene)
256) Cut to same shot as #126 (1 frame; 1 scene)
257) Cut to same shot as #90 (1 frame; 1 scene)
258) Cut to same shot as #132 (1 frame; 1 scene)
259) Cut to same shot as #108 (1 frame; 1 scene)
260) Cut to same shot as #95 (1 frame; 1 scene)
261) Cut to same shot as #181 (Guitar chords) (1 frame; 1 scene)

262) Cut to same shot as #177 (1 frame; 1 scene)

263) Cut to 1s carcass lying on ground (1 frame; 1 scene)

264) Cut to same shot as #119 (1 frame; 1 scene)

265) Cut to same shot as #250 (1 frame; 1 scene)

266) Cut to same shot as #124 (1 frame; 1 scene)

267) Cut to same shot as #146, slightly tighter (1 frame; 1 scene)

268) Cut to same shot as #137 (1 frame; 1 scene)

269) Cut to same shot as #103 (1 frame; 1 scene)

270) Cut to same shot as #110, slightly tighter (1 frame; 1 scene)

271) Cut to same shot as #123 (1 frame; 1 scene)

272) Cut to same shot as #173 (1 frame; 1 scene)

273) Cut to same shot as #137 (1 frame; 1 scene)

274) Cut to same shot as #129 (1 frame; 1 scene)

275) Cut to same shot as #108 (1 frame; 1 scene)

276) Cut to same shot as #144 (1 frame; 1 scene)
277) Cut to same shot as #165 (Guitar chords) (13 frames; 1 scene)

278) Cut to same shot as #101 (1 frame; 1 scene)

279) Cut to same shot as #135 (1 frame; 1 scene)

280) Cut to same shot as #124 (1 frame; 1 scene)

281) Cut to same shot as #255 (1 frame; 1 scene)

282) Cut to same shot as #184 (1 frame; 1 scene)

283) Cut to ms undiscernible object (1 frame; 1 scene)

284) Cut to same shot as #90 (1 frame; 1 scene)

285) Cut to same shot as #96 (1 frame; 1 scene)

286) Cut to same shot as #64 (1 frame; 1 scene) ...

287) Cut to same shot as #181 (1 frame; 1 scene)

288) Cut to same shot as #197 (1 frame; 1 scene)

289) Cut to same shot as #106 (1 frame; 1 scene)

290) Cut to ls row of men wheeling a wheelbarrow (1 frame; 1 scene)

291) Cut to same shot as #119 (1 frame; 1 scene)

292) Cut to same shot as #98 (1 frame; 1 scene)

293) Cut to same shot as #100 (1 frame; 1 scene)
294) Cut to same shot as #136 (1 frame; 1 scene) (Guitar chords)

295) Cut to same shot as #90 (1 frame; 1 scene)

296) Cut to same shot as #197 (1 frame; 1 scene)

297) Cut to same shot as #132 (1 frame; 1 scene)

298) Cut to same shot as #108 (1 frame; 1 scene)

299) Cut to same shot as #126 (1 frame; 1 scene)

300) Cut to same shot as #110, slightly tighter (1 frame; 1 scene)

301) Cut to same shot as #181 (1 frame; 1 scene)

302) Cut to same shot as #168 (1 frame; 1 scene)

303) Cut to same shot as #134 (1 frame; 1 scene)

304) Cut to same shot as #188 (22 frames; 1 scene)

305) Cut to same shot as #129 (1 frame; 1 scene)

306) Cut to same shot as #153 (1 frame; 1 scene)

307) Cut to same shot as #188 (1 frame; 1 scene)

308) Cut to same shot as #108 (1 frame; 1 scene)

309) Cut to same shot as #14 (1 frame; 1 scene)
Cut to same shot as #110, slightly tighter (1 frame; 1 scene)

Cut to same shot as #106 (1 frame; 1 scene)

Cut to same shot as #51 (1 frame; 1 scene)

Cut to same shot as #123 (1 frame; 1 scene)

Cut to same shot as #137 (1 frame; 1 scene)

Cut to same shot as #89 (1 frame; 1 scene)

Cut to same shot as #110 (1 frame; 1 scene)

Cut to same shot as #98 (1 frame; 1 scene)

Cut to same shot as #90 (1 frame; 1 scene)

Cut to same shot as #97 (1 frame; 1 scene)

Cut to same shot as #103 (1 frame; 1 scene)

Cut to same shot as #165 (1 frame; 1 scene)

Cut to same shot as #89 (1 frame; 1 scene)

Cut to same shot as #108 (1 frame; 1 scene)

Cut to same shot as #197 (1 frame; 1 scene)

Cut to same shot as #136 (1 frame; 1 scene)

Cut to same shot as #110, slightly tighter (1 frame; 1 scene)
327) **Cut to same shot as #173**  
(Guitar chords)  
(1 frame; 1 scene)

328) **Cut to same shot as #98**  
(1 frame; 1 scene)

329) **Cut to same shot as #146**  
(1 frame; 1 scene)

330) **Cut to cu right profile of middle-age male Indian**  
(1 frame; 1 scene)

331) **Cut to same shot as #153**  
(1 frame; 1 scene)

332) **Cut to same shot as #106**  
(1 frame; 1 scene)

333) **Cut to ms Caucasian male in jury box with hand at mouth, second Caucasian male in lower left of framed shot, other Caucasians seated**  
(1 frame; 1 scene)

334) **Cut to ls tepee with people just outside and at entrance, wagon behind**  
(1 frame; 1 scene)

335) **Cut to same shot as #144**  
(1 frame; 1 scene)

336) **Cut to same shot as #133**  
(1 frame; 1 scene)

337) **Cut to same shot as #173**  
(1 frame; 1 scene)

338) **Cut to same shot as #98**  
(1 frame; 1 scene)

339) **Cut to same shot as #162**  
(3 frames; 1 scene)

340) **Cut to same shot as #136**  
(1 frame; 1 scene)

341) **Cut to same shot as #14**  
(1 frame; 1 scene)
342) **Cut to same shot as #239**  
(Guitar chords)  
(1 frame; 1 scene)

343) **Cut to same shot as #197**  
(1 frame; 1 scene)

344) **Cut to same shot as #177**  
(1 frame; 1 scene)

345) **Cut to same shot as #173**  
(1 frame; 1 scene)

346) **Cut to same shot as #344**  
(1 frame; 1 scene)

347) **Cut to same shot as #124**  
(1 frame; 1 scene)

348) **Cut to same shot as #119**  
(1 frame; 1 scene)

349) **Cut to same shot as #263**  
(1 frame; 1 scene)

350) **Cut to ecu old Indian male,**  
fac ing 3/4 left, eyes closed  
(3 frames; 1 scene)

351) **Cut to same shot as #136**  
(1 frame; 1 scene)

352) **Cut to same shot as #177**  
(1 frame; 1 scene)

353) **Cut to same shot as #124**  
(1 frame; 1 scene)

354) **Cut to same shot as #239**  
(1 frame; 1 scene)

355) **Cut to same shot as #173**  
(1 frame; 1 scene)

356) **Cut to same shot as #165**  
(1 frame; 1 scene)

357) **Cut to same shot as #330**  
(1 frame; 1 scene)

358) **Cut to same shot as #133**  
(1 frame; 1 scene)

359) **Cut to same shot as #106**  
(1 frame; 1 scene)
360) **Cut to cu old Indian with very wrinkled skin, facing 3/4 left**
   (3 frames; 1 scene)

361) **Cut to same shot as #239**
   (1 frame; 1 scene)

362) **Cut to same shot as #177**
   (1 frame; 1 scene)

363) **Cut to same shot as #14**
   (1 frame; 1 scene)

364) **Cut to same shot as #146**
   (1 frame; 1 scene)

365) **Cut to same shot as #134**
   (1 frame; 1 scene)

366) **Cut to same shot as #334**
   (1 frame; 1 scene)

367) **Cut to same shot as #146**
   (1 frame; 1 scene)

368) **Cut to same shot as #165**
   (1 frame; 1 scene)

369) **Cut to cu old male Indian with dark hair and very wrinkled face, facing 3/4 right**
   (1 frame; 1 scene)

370) **Cut to same shot as #14**
   (1 frame; 1 scene)

371) **Cut to same shot as #201**
   (4 frames; 1 scene)

372) **Cut to same shot as #89**
   (1 frame; 1 scene)

373) **Cut to same shot as #165**
   (1 frame; 1 scene)

374) **Cut to same shot as #239**
   (1 frame; 1 scene)

375) **Cut to same shot as #177**
   (1 frame; 1 scene)
376) Cut to same shot as #143 (1 frame; 1 scene) (Guitar chords)

377) Cut to same shot as #119 (1 frame; 1 scene)

378) Cut to same shot as #146 (1 frame; 1 scene)

379) Cut to same shot as #98 (1 frame; 1 scene)

380) Cut to same shot as #334 (1 frame; 1 scene)

381) Cut to pile of clippings, same scene as shot #159 scene #3; then add more clippings one at a time, each laid over previously accumulated clippings, headlines of added clippings in order of appearance:

- Indian Agent System
- Riel's Indian MP Opposes 'Riel' University Proposal
- BC's Indian MP Opposes 'Riel' University Proposal
- Ites halt Manitoba plan to house Metis
- Lesser Slave residents
- Mobilizing
- Indians Seek Right To Own Their Land
- New Townsite
- Left Natives
- Out of Touch

- Move to block Indians admit but Manitobans deny race bias

- Malnutrition, Infection Listed as Causes of Death

- Accuses Ottawa of black

- Resolution Condemns C For Treatment Of Indi
Denies Indians with T.B. Being Sent Back Home

Inquest on Child
Defend Keeping Indians families
hee Indian babies in ten mal
hites halt Manitoba plan to house Metis
(bold of clipping, no headline)

Metis Group Leader
Lashes Agencies

Indian Problems

Native Leader Urges Direct Contact

Welfare, Housing Condi
On Alberta Reserve
(21 scenes; 63 frames)

382) Cut to cu middle age Indian male, with dark hair and a few wrinkles, facing 3/4 left; slow dolly out to show frame around face, with inscription:
Merry Christmas
A
Happy New Year

out of focus and fade to black
(361 frames; 2 scenes)

Sound under and out

Fade in titles after 13 frames
black and 8 frames grey
(not coded)

This production was created by a film crew composed of Canadian Indians who wish to reflect the traditions, attitudes and problems of their people

Their training was co-sponsored by the Company of Young Canadians and by the National Film Board
Words, Music and Direction
WILLIE DUNN

With the Assistance of
PIERRE L'AMARE
TOM O'CONNOR
BARRIE HOWELLS
RAYMOND DUMAS

Photographs Courtesy of
Natman Archives, McCord Museum,
United Church Archives, Victoria
University, Royal Canadian Mounted
Police, Public Archives of Canada

THE BALLAD OF CROWFOOT
was produced by the
National Film Board of Canada
for the
Challenge for Change Programme
in co-operation with
Departments and Agencies
of the Government of Canada
Shot Description: PIKANGIKUM

Visual

(Pikangikum is shot from a series of black and white sketches.)

0) Fade in title: the national film board of canada presents (114 frames; 0 scenes—not coded)

1) Cross fade to ms pair of boots with boots on either side of them; pan left and tilt up to other pairs of boots, most standing, some lying down on side; continuing pan right and (294 frames; 1 scene)

2) Dissolve to Is of hats and coats in foreground, shelves of books, and bell on top of crayola box in background; zoom in and tilt up to ms on bell, bookshelves and crayola box and hold shot (257 frames; 2 scenes)

3) Dissolve to Is of two rows of girls facing away from camera, alphabet cards in background (122 frames; 1 scene)

4) Cut to Is of Indian boy in middle of two rows of children seated in desks facing left (113 frames; 1 scene)

Audio

(Name)

Child: PRESENT

(Name)

Child: PRESENT

Woman: MARK

Child: PRESENT

Woman: EDITH

Child: PRESENT

Woman: JOYCE

Child: PRESENT/

Woman: JANET

Child: PRESENT

Woman: JOHN

Child: PRESENT

Woman: PHYLLIS

Child: PRESENT

Woman: [JEAN]

Child: PRESENT

Woman: NORMAN

Child: PRESENT

Woman: [VICKIE]

Child: PRESENT

Woman: SUSIE

Chorus of children: EIGHTY-ONE, EIGHTY-TWO, EIGHTY-THREE, EIGHTY-FOUR, EIGHTY-FIVE, EIGHTY-
5) Cut to Is Indian boy in middle of three rows of students, bench and heater in background; zoom in, tilt up and pan left to hold shot on girl's head, bench, table and posters; pan right across doors, clock, boiler, girls' and boy's heads to hold shot on pile of benches and objects and on tops of heads (659 frames; 3 scenes)

6) Cut to ecu right eye and forehead of Indian's face; super title: pikangikum, under eye; lose super; super new title under eye: drawings: john gould; lose super; super new title under eye; lose super, then zoom out to cu and (578 frames; 7 scenes)

7) Dissolve to cu on checkered blanket; zoom out to hold Is on second checkered blanket and other laundry items hanging above them (390 frames; 2 scenes)

8) Cut to and pan right across three Indian children (ms) wrapped in scarves and coats, with scarves appearing to be blowing (233 frames; 1 scene)

9) Cut to ms adolescent Indian boy 3/4 left, with hat and jacket on (119 frames; 1 scene)

10) Cut to cu bundled Indian child almost full face to camera, located in lower half of framed shot (82 frames; 1 scene)

11) Cut to ms middle-aged Indian woman wearing babushka, facing 3/4 right (64 frames; 1 scene)

12) Cut to middle-aged Indian man, profile left (66 frames; 1 scene)

[SEVEN]
EIGHTY-SEVEN, EIGHTY-EIGHT, EIGHTY-NINE, NINETY, NINETY-ONE, NINETY-TWO, NINETY-THREE, NINETY-FOUR, NINETY-FIVE, NINETY-SIX, NINETY-SEVEN, NINETY-EIGHT, NINETY-NINE, ONE HUNDRED.

(CHANT )

/ Woman: [ROBERT] IS SO CLEVER AND IT IS SELDOM THAT WE GET A CHILD THAT IS GOOD IN ALL SUBJECTS.

/ (Wind)
(Birds or Children)

(Wind)
Woman: I WOULD SAY THAT THESE ARE/THE MOST INTELLIGENT INDIAN CHILDREN THAT I'VE TAUGHT -- HERE IN PIKANGIKUM Children: COME ON DOGIE. COME ON DOG.

Old man: [WE DON'T SAY WHAT'S COMING, BUT/IF THEY'S COMING, THERE'LL BE NO FISH AND NO BIRDS.]

EVERYTHING BE GONE.

I DON'T KNOW WHAT WE'RE GONNA DO.]
13) Cut to Is back of girl carrying large long object, outline of house in background; zoom out to els and hold shot (220 frames; 2 scenes)

14) Cut to Is wolf or dog lying on stomach in snow (92 frames; 1 scene)

15) Cut to Is pregnant or bloated wolf, fox, or dog, lying on back, possibly in snow, head in center of frame (80 frames; 1 scene)

16) Cut to Is pregnant or bloated wolf, fox, or dog, lying on back, possibly in snow, head in upper left of frame (112 frames; 1 scene)

17) Cut to Is line of four Caucasian men in snowmobiles facing left; pan right across two more men in snowmobiles and hold shot (187 frames; 2 scenes)

18) Cut to cu male young adult Indian fading 3/4 left (121 frames; 1 scene)

19) Cut to ecu eyes and nose of same person facing 3/4 left (120 frames; 1 scene)

20) Cut to Is man in snowmobile profile right, with airplane and bundles in background (120 frames; 1 scene)

21) Cut to ms on Indian man facing 3/4 left, with head looking down, has cap and heavy coat on; tilt down and zoom out and left to hold on Is showing arm and hand holding rifle on long piece of wood (245 frames; 2 scenes)


22) Cut to ms of centennial flag with dates 1867, 1967
(85 frames; 1 scene)

23) Cut to ms of pants leg with top of boot showing and bottom of over-jacket, shelves with bolts of material to left and foreground of leg, boxes of something in background; tilt up to hold on ms 2-shot of man belonging to leg and profile right of second man standing on left side of frame, display of eye glasses in background; pan right across two other men—one with back to camera and the other profile left—and shelves of boots, materials, and clocks to hold on ms of two Indian women—one profile right, the other facing 3/4 left
(564 frames; 3 scenes)

24) Cut to cu low angle of Indian woman bundled in heavy clothing, shelves of store merchandise in background; pan left to hold on shot showing more of woman
(191 frames; 2 scenes)

25) Cut to ms man profile left, wearing cap and coat, man has mustache and goatee
(56 frames; 1 scene)

26) Cut to ms woman's hand on clasp of purse
(56 frames; 1 scene)

27) Cut to ms adding machine and cash box; tilt up to hold on cu of Indian man's face, looking 3/4 right and down, wearing heavy clothing and fur hat with badge design
(194 frames; 2 scenes)

28) Cut to cu man facing 3/4 left, located in lower left corner of framed shot, wearing hat
(27 frames; 1 scene)

(Wind)

(Low conversation in an Indian language)
Old man: [THE PRICE OF BEEF IS INDECENT] AND THEY SAYS THEY CAN'T SELL ANY CHEAPER BECAUSE IT COSTS/ THEM TOO MUCH TO GET IT UP HERE.

(Female voice)

Old man: [IF THAT SOMEBODY CAN'T MAKE MONEY] ANYWAY, AN INDIAN COMMUNITY JUST FOLDS RIGHT UP./

Woman: [WE NEVER FEED OUR PEOPLE]

Man: THINGS WERE A LOT DIFFERENT WHEN I WAS AT RED LAKE AND I WALKED INTO THE STORE. CAN I HELP YOU?

Old man: I SAY I DON'T KNOW.

(Laughter)
29) Cut to ms Indian woman facing 3/4 right, looking down, wearing hat and coat; dolly out, down, and right to hold on ms of scales, counter, and man next to woman behind scales (131 frames; 2 scenes)

Woman: /I LIKE THE PEOPLE VERY MUCH.

30) Cut to ms Caucasian woman, facing 3/4 left; dolly in to cu and hold (204 frames; 2 scenes)

I JOINED THE MEDICAL SERVICE FOR INDIAN [HEALTH. WE CERTAINLY DON'T DO] ANY GREAT EMERGENCIES.

31) Cut to cu Indian boy profile right, head lying back against pillow (85 frames; 1 scene)

(Pounding)

32) Cut to ms Indian woman lying in bed, hot water bottle on head (96 frames; 1 scene)

Woman: WE HAVE NO DOCTORS HERE. THE CLOSEST ONE IS FIFTY-SIX MILES AWAY AT RED LAKE.

33) Cut to cu face of Indian baby, full face to camera (89 frames; 1 scene)

34) Cut to ms Indian woman, with head lying on pillow or sheet (131 frames; 1 scene)

(Whimpering)

35) Cut to ecu Indian baby's face (71 frames; 1 scene)

Woman: WE/DID DELIVER HER HERE.

36) Cut to ms Indian woman holding baby, and looking left (96 frames; 1 scene)

FORTUNATELY BOTH MOTHER AND BABY ARE DOING WELL.

37) Cut to ms flashlight and two round objects hanging from ceiling; pan left and tilt down along stove-pipe and article hanging from clothes-line to hold ms Indian boy's face; dolly out and right to hold on ls Indian girl sitting on edge of bed and looking out window in background (523 frames; 3 scenes)

[THEY'RE ALL LIVING IN ONE ROOM--ALL OF THEM. PERHAPS THERE COULD BE FIVE, TO TEN, TWELVE, PEOPLE IN THIS ONE HOUSE.]

(Harmonica music)/

Old man: THEY SHOULD GIVE [AN] INDIAN SOME WORK.

38) Cut to ls Indian man facing 3/4 left, wearing hat, sitting down (73 frames; 1 scene)

GIVE 'EM WAGES.

LET
327

39) Cut to ls heavy Indian lady seated, holding handbag, facing 3/4 right (80 frames; 1 scene)

40) Cut to ms Indian facing 3/4 left (68 frames; 1 scene)

41) Cut to ms middle-age Indian man facing full front, shirt unbotttoned at top, having mustache and beard (72 frames; 1 scene)

42) Cut to cu Indian man, 3/4 left (72 frames; 1 scene)

43) Cut to cu man's face, full front, with mustache and beard (110 frames; 1 scene)

44) Cut to Indian girl, almost full face, in left half of framed shot (52 frames; 1 scene)

45) Cut to ecu Indian, showing eyes, nose, and mouth facing 3/4 right (96 frames; 1 scene)

46) Cut to ecu full face, showing eyes and top of nose (57 frames; 1 scene)

47) Cut to ms Indian man with little girl, both full face; dolly in, right and up to hold shot on ms of poster with scripture from John 3:16 hand printed on it, printing large at top of poster, smaller at bottom, edge of window on left (230 frames; 2 scenes)

48) Dissolve to ms Caucasian minister, 3/4 left, lecturn in front of him, window and song-number board behind (141 frames; 1 scene)

49) Cut to ms three women in church pew, facing right; pan right to hold shot on next row, with two women, two children, and fifth person, can see other people from row

GOVERNMENT PUT A PROJECT/ OR SOMETHING [OR] OR A

SAWMILL OR, OR,

SOMETHING.

Old man: [SOME FIND THE SALVATION; I'LL FIND THE TEMPTATION.]

NO, I WILL.

Old man: THE TRAPPINGS ALMOST DONE. THEY'S HARDLY ANY FURS NOW./

HARDLY ANY FISH OUT ON THE LAKE.

THEY'S ALL FISHED OUT. THE OLD TIMES--

THEY'RE ALL GONE BY. THE DAY'S GONE BY

WHEN [WE COULD

BE SEEDED.]
behind  
(312 frames; 2 scenes)

50) Cut to ms Caucasian minister,  
slightly tighter shot than #48  
(111 frames; 1 scene)  

51) Cut to cu three Indian people  
facing left  
(72 frames; 1 scene)  

52) Cut to cu woman facing right with  
one other woman in framed shot  
(72 frames; 1 scene)  

53) Cut to cu Indian girl, possibly  
praying, facing 3/4 right, with  
second girl behind her  
(72 frames; 1 scene)  

54) Cut to cu man profile right  
(70 frames; 1 scene)  

55) Cut to cu Indian girl, 3/4 left and  
in left portion of framed shot, eyes  
closed and looking down  
(96 frames; 1 scene)  

56) Cut to cu Indian girl in center of  
framed shot, looking down, but eyes  
open, 3/4 left, slightly canted shot  
(120 frames; 1 scene)  

57) Cut to cu boy, profile right  
(59 frames; 1 scene)  

58) Cut to cu three Indian children's  
faces, outline of bottom of fourth  
child's face in top right of shot,  
of fifth child's face in left  
background  
(71 frames; 1 scene)  

59) Cut to cu two Indian girls' faces  
from previous shot, now tighter,  
both full face  
(72 frames; 1 scene)  

60) Cut to cu Indian girl's face from  
previous shot  
(72 frames; 1 scene)  

Man: I'LL STAY, I'LL STAY WITH  
THE CHURCH AS LONG AS THEY'LL  
HAVE ME.  

(Man's voice)  

Man: QUOTE [THEM] SOME SCRIPTURE.  

THEY DON'T ACT THAT WAY.  

THEY THINK  
BY COMING TO CHURCH, TAKIN'  
THE  
SACRAMENTS OF BAPTISM [AND MAR­ 
RIAGES,] THEY THINK THEY'RE  
CHRISTIANS, YOU SEE./  

[ANYBODY CAN DO THAT.]  

Children singing: HAIL, MARY,  
MOTHER OF GOD!  

MARY IS MY MOTHER,
61) Cut to ecu Indian girl's face full front
(71 frames; 1 scene)

62) Cut to ecu Indian full front, nose and eyes visible
(71 frames; 1 scene)

63) Cut to ms Caucasian minister, same shot as #48, slightly looser
(119 frames; 1 scene)

64) Cut to ecu Caucasian man's face, 3/4 left, wearing glasses; dolly out to hold on cu
(351 frames; 2 scenes)

65) Dissolve to cu full face young adult Indian male, wearing cap and sweater, having one eye noticeably smaller and slanted differently than the other; slow dolly in to hold shot on ecu of eyes and nose
(658 frames; 2 scenes)

66) Dissolve to ms back of three little boys seated on bench; pan right to hold ms on fourth boy and woman, who is 3/4 left, outlines of bulletin board in background
(212 frames; 2 scenes)

67) Cut to ls three Indian children in foreground, three in background, with Indian girl occupying right foreground, most appear to be seated
(120 frames; 1 scene)

68) Cut to ecu Indian child's face, profile right
(72 frames; 1 scene)

69) Cut to ls Indian boy wearing glasses, seated with head propped on hand, two rows of Indian children seated at desks; dolly in, up and left to hold ms on boy with glasses
(108 frames; 2 scenes)

TOO.

Man: I CAN'T CALL, I CAN'T CALL/ANYBODY

[HERE A BELIEVER IN] CHRIST, NOT ONE OF THEM.

THE SUN IS THEIR
GOD, THE STARS, THE ROCKS, ANIMALS,/EVERYTHING.

(Chant)

Man: [MY FOREFATHER TOLD ME THEY USED TO HAVE A, BUILD A LITTLE WIGWAM, AND KNOW, AND HEAT UP THE ROCKS,/AND HAVE INDIAN THERE, THE OLD MEN ALONE, ALL SIT OUT, AND TELL STORIES ABOUT BIG WOLF, SNAKE BITE, AND SMOKE INSIDE.]

Chant/and cross fade into children's voices:

70) Cut to ls Indian girl in row of Indian U, V, W, X, Y, [Z] girls, 3/4 right, seated on bench, blackboard in background (104 frames; 1 scene)

71) Cut to ms Indian girl in foreground, writing with head almost down on desk, four other children in background, Child: (cough) [SIX]/ (122 frames; 1 scene)

72) Cut to cu of same girl as in #71 (69 frames; 1 scene)

73) Cut to cu Indian boy wearing glasses, 3/4 left, writing with chin on desk (72 frames; 1 scene)

74) Cut to ecu Indian boy's face 3/4 right, hand in front of mouth (72 frames; 1 scene)

75) Cut to Indian girl's face, 3/4 right (72 frames; 1 scene)

76) Cut to cu Indian girl's face, head cocked, hands folded in front of mouth (72 frames; 1 scene)

77) Cut to cu Indian girl, full face (72 frames; 1 scene)

78) Cut to ecu Indian boy, full face (72 frames; 1 scene) Child: WATER

79) Cut to ls two rows of girls facing away from camera, alphabet cards in background (101 frames; 1 scene)

80) Cut to ms one row of four girls, seated and facing away from camera; pan left and dolly out to ms of boy in lower left of framed shot, two rows of children--one of girls and one of boys--and hold shot (251 frames; 2 scenes) Child: [BED] Child: BIRD Child: CHILDREN/ Child: [DOG] Child: [WORLD]
Woman: [GOODNIGHT; THERE'S THE BELL]

Children: GOODNIGHT, MISS [FORTUNE.]

(children's voices)
92) Cut to cu Indian girl, full face, hair blowing
(9 frames; 1 scene)

(Children's voices)

93) Cut to one frame black then cut to
ecu Indian face, showing yes and nose, full front
(10 frames; 1 scene)

94) Cut to two frames black then cut to
ecu right eye and nose of Indian
(6 frames; 1 scene)

95) Cut to one frame black then cut to
ms backs of four persons with scarves on heads
(13 frames; 1 scene)

96) Cut to tighter shot of #95

97) Cut to els backs of people running away from camera
(24 frames; 1 scene)

98) Cut to looser shot of #97
(32 frames; 1 scene)

99) Cut to looser shot of #98; Fade to black
(69 frames; 1 scene)

Fade in closing titles after 54 frames black
(Wind howling)
(not coded)

direction: john gould

production: robert verrall
kohn kemeny

photography: kjeld nielson
raymond dumas

picture and sound editing:
kathleen shannon

sound recording: hans oomes

re-recording: michel descombes
jean-claude delarme
píkangikum was produced by / 
the national film board of canada 
for the challenge for change programme 
in cooperation with departments and 
agencies of the government of canada  Sound under and out / 

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Shot Description: THESE ARE MY PEOPLE

Visual

1) Fade in ls male Indian silhouette against the horizon on right side of frame, sun coming up; fade in super:

These are
my
People.../
super out; fade in new super:

directors and technicians
Michael Mitchell Mohawk
Willie Dunn Micmac
Barbara Wilson Haida
Roy Daniels Ojibway

editor
Noel Starblanket Cree
super out
(453 frames; 4 scenes)

2) Cut to cu young adult Indian male, profile right, bowing head (stock footage, Longhouse)
(54 frames; 1 scene)

3) Cut to ls lake or river with shoreline of rocks to left and bottom of frame, hills in far distance
(82 frames; 1 scene)

4) Cut to els bird taking off from a log in stream; tilt up and pan right as bird flies in that direction, with trees and then sky in background, then
(140 frames; 1 scene)

5) Cut to cu buck deer as he turns head toward camera
(24 frames; 1 scene)

6) Cut to ls beaver moving away through grasses; following pan and tilt and
(78 frames; 1 scene)

Audio

/Fade in sound: drum

Iroquois chant
7) Cut to cu animal skull; dolly out to hold on ms animal skull with two bags hanging from horns; add super:

    with
    Standing Arrow
    and
    Tom Porter
    (225 frames; 3 scenes)

8) Cross fade to ms Indian male in traditional clothes, facing 3/4 right, talking, one man facing him, others seated behind; slight dolly in to hold on tighter shot, one additional male Indian brought into shot; dolly in to hold on cu same man as in first scene of this shot
    (573 frames; 3 scenes)

9) Cut to ms young adult Indian male seated behind table talking into microphone, mostly full face, but seldom looking directly into camera, but rather looking up and left, another male seated looking down at table; slow dolly in to hold on slightly tighter shot; slow dolly in to hold on slightly tighter shot; dolly in and pan right to hold on ms of man talking; dolly in to cu and
    (1089 frames; 4 scenes)

10) Cut to Is church steeple, trees in foreground on both sides, no people; brief dolly out to hold on slightly looser shot; dolly out and tilt down to hold on Is church and steeple; tilt down and dolly out to hold on Is bottom portion of church, either covered with ivy or behind very thick bushes
    (177 frames; 4 scenes)

11) Cut to Is longhouse, short bare trees in foreground, ladder on roof
    (95 frames; 1 scene)


Young Adult: THE LONGHOUSE PEOPLE ARE A PEOPLE WHO ARE VERY CONCERNED WITH THE FUTURE OF INDIAN PEOPLE WHO ARE NOT EVEN YET BORN./ AND IT IS OUR . . . IT IS OUR WORK AND IT IS OUR WILL TO CONTINUE TO UPHOLD OUR ANCIENT TRADITIONS, WHICH WE FEEL, WHEN THE CREATOR MADE OUR PEOPLE,/WE FEEL THAT HE GAVE OUR PEOPLE A LANGUAGE; HE GAVE OUR PEOPLE A RELIGION; AND WE, THE LONGHOUSE PEOPLE, STILL MAINTAIN THIS GOD-GIVEN RELIGION. THEY/CALL IT THE LONGHOUSE.

Man: NOW, AS YOU UNDERSTAND, ON THIS RESERVATION, WE HAVE CATHOLIC RELIGION, MORMAN RELIGION AND DIFFERENT KIND OF RELIGION. AND THEN AGAIN WE HAVE THE LONGHOUSE, WHICH I PERSONALLY FEEL THAT THE PEOPLE OF THE
12) **Cut to** cu same man as in shot #9, now wearing traditional headdress, most of time full face, talking to woman on right of framed shot (95 frames; 1 scene)

13) **Cut to** ms young adult male and little boy in traditional clothing, facing 3/4 right; other men located behind them, longhouse door in background (204 frames; 1 scene)

14) **Cut to** cu young adult male Indian in traditional clothes, facing 3/4 left, listening to speaker in longhouse (81 frames; 1 scene)

15) **Cut to** cu male Indian child, full face and looking directly into camera, wearing traditional clothing (112 frames; 1 scene)

16) **Cut to** cu same man as in shot #9, scene #4, talking (1241 frames; 1 scene)

17) **Dissolve to** map of Northeastern America done on birchbark with location words and name of tribe supered on:

LONGHOUSE IS THE, [THE]/OLDEST AND WHERE WE

MOHAWKS [ACTUALLY] BELONG. I USED TO THINK THAT, A, YOU COULDN'T FORCE ANYBODY JUST TO JOIN

THIS RELIGION. YOU DON'T HAVE TO BE JOINED; WE ARE PART OF IT.

WE WERE BORN AS, AS AN INDIAN MOHAWK.

Young adult: CHRISTIANITY CAME TO OUR SHORE WITH THE WHITE MAN. AND FOR SOME REASON, OR ANOTHER, HE WANTED TO DO AWAY WITH THE INDIAN RELIGION AND THE INDIAN WAY/OF LIFE. AND SO WE LOST OUR RELIGION AND OUR WAYS AND OUR GOVERNMENT SYSTEM. WE TOOK UP THE ROAD OF THE WHITE MAN. WE BECAME CHRISTIANS, BUT WE BECAME VERY SICK/IN MIND AND IN BODY. WE WERE VERY CONFUSED BECAUSE WE DID NOT UNDERSTAND THIS FOREIGN MATTER THAT CAME TO US. SO, BECAUSE WE WERE SICK, WE SEARCHED BECAUSE SOMETHING WAS MISSING. SOMETHING WAS MISSING/THAT WAS VERY ESSENTIAL TO MAKE A PERSON--A REAL PERSON--TO MAKE A PERSON PROUD. BUT WE WERE VERY LUCKY

BECAUSE OTHER RESERVES--HUNDRED MILES AWAY--WHO ARE OUR COUSINS STILL MAINTAIN THEIR/RELIGIOUS DOINGS AND POLITICS. WE WENT
Lake Ontario  Mohawk

super additional words one at a time, leaving previous words in:

Oneida
Onandaga
Cuyuga
Seneca
Tuscarora
(646 frames; 5 scenes)

OVER THERE AND STUDIED AND SOON WE LEARNED AND SOON WE BECAME HAPPY. SOON WE WERE WELL AGAIN. AND WE HOPE THAT SOMEDAY ALL OUR PEOPLE WILL RETURN TO THEIR/GOD-GIVEN WAYS.

18) Dissolve to cu Caucasian priest, talking; dolly out and pan left to hold on ms with small portion of Indian woman on left side of framed shot; dolly out and pan left to hold on ms two shot of Caucasian priest and young adult Indian woman, panel discussion; slight pan right to hold on ms two shot, both involved in discussion, with woman doing more talking; dolly out and tilt up and left to hold on Is of same two, drum and map now visible; dolly in and pan right and down to cu of priest and jump (1079 frames; 5 scenes)

Priest: THERE HAS BEEN IN THE PAST, THERE HAS BEEN A GREAT DEAL OF MISUNDERSTANDING BETWEEN THE CHURCHES. I THINK THERE'S A TENDENCY TODAY TO, A, SEE THE GOOD THAT EACH CHURCH DOES/CONTAIN.

Young woman: SO THEN IF, UM, SAY, I WERE IN YOUR PARISH. I WAS CATHOLIC.

Priest: YES

Woman: AND SAY I, A, DECIDED I WANTED TO LOOK INTO THE LONGHOUSE, FOR INSTANCE.

Priest: YES

Woman: AND/WOULD THE CHURCH, NOT NECESSARILY YOURSELF, BUT THE CHURCH, WOULD THE CHURCH RECOGNIZE THE LONGHOUSE AS BEING A RELIGION?


Woman: OK, THANK YOU.
19) Cut to cu same middle age Caucasian male as in shot #18, full face, talking; pan left to hold on cu same man, now located on right side of framed shot; dolly out to hold on ms same man; (127 frames; 3 scenes)

20) Cut to ms young adult male Indian, facing 3/4 right, talking, another Indian in background, child's head visible at times; slight dolly in to hold on tighter ms same man; dolly in to hold briefly on slightly tighter ms; dolly in and tilt up to hold on slightly tighter ms same man; dolly in to hold on cu, subject in left half of framed shot; dolly in and pan left to hold on tighter cu same man (609 frames; 6 scenes)

21) Cut to ls tall pine trees at edge of clearing; pan left to and across longhouse to hold briefly on ls longhouse, ladder on roof, short bare trees in foreground (329 frames; 2 scenes)

22) Cut to cu middle age Indian man in traditional clothing, other people in rows behind him; pan right to hold on cu middle age Indian man 3/4 right, other people behind him; pan right to hold on cu young adult Indian man in combination clothing, one middle-age male in left background; pan right across two adolescent men to two middle age men to hold on cu middle-age Indian male holding cigarette and looking down; pan right across one young adult male to hold on cu middle-age Indian male, full face, wearing combination clothing (858 frames; 5 scenes)

Priest: YES, YES, NO, IT DOES, IT DOES RECOGNIZE THE LONGHOUSE AS A RELIGION. YES.


SO I WENT/THERE WITH HIM ONE NIGHT. AND I LISTENED. I DIDN'T QUITE UNDERSTAND. I WANTED TO DO SOMETHING FOR MY PEOPLE. SO I STRUGGLE ALONG AND I START TO LEARN. AND FROM DIFFERENT NATIONS—CAYUGAS, ONANDAGAS./ AS A YOUNG FELLOW I WANTED TO SEE EVERYBODY. I START TO LEARN ABOUT THE CONFEDERACY MORE AND MORE. WELL, I WAS GETTING VERY CURIOUS. I EVEN WENT TO THE SIX NATIONS IN [BRANTFORD.] AND I LEARNED MORE ABOUT IT OVER THERE./ AND I PUT THESE TOGETHER. YOU SEE,
23) Cut to ecu young adult Indian male talking, facing directly into camera, moving around; dolly out to hold on slightly looser ecu; tilt down to hold on cu emblem on neck-lace; tilt down to hold on cu condolence cane; tilt up as man moves cane up and (697 frames; 4 scenes)

24) Dissolve to els panning left across lake with trees in extreme background to hold briefly on static shot (111 frames; 2 scenes)

25) Cut to ms wild flower in grass; slow tilt up to hold on els sky with clouds (248 frames; 2 scenes)

26) Cut to els aerial shot of lake; pan right and (stock footage from This Land) (135 frames; 1 scene)

27) Cut to els child running forward and right, second boy appearing around trees and following first, church in extreme background, first boy leaves framed shot, 1s on second boy running forward and right, following tilt down and right and (152 frames; 2 scenes)

28) Cut to ecu neck of same man as in shot #23; tilt up and left to hold on cu same man talking; dolly out and hold on looser cu, man facing 3/4 right; slight dolly out to hold briefly on looser cu same man talking, wearing combination clothing; dolly out to hold on slightly looser cu; dolly out to hold on slightly looser cu; slight dolly out to hold on ms same man talking; dolly out to hold on looser ms same man, other persons

LONGHOUSE IS A HOUSE OF WORSHIP. WE TRANSACT OUR AFFAIRS. CONFEDERACY OF THE SIX NATIONS AND THEIR RELIGION ARE COMBINED/IN ONE. I'M ALWAYS HONORED TO HAVE THE PLEASURE TO EXPLAIN THE LAWS OF MY PEOPLE AND THE LAWS OF THE [NORTH AMERICAN]INDIAN.

THIS, WHAT YOU SEE HERE NOW IS WHAT WE CALL THE CONDOLENCE CANE. THIS HAS BEEN/[HELD] FOR CENTURIES.

LONG TIME AGO BEFORE THE WHITE MAN EVER LANDED ON THIS ISLAND, NORTH AMERICA, MY PEOPLE WERE FURIOUS FIGHTERS. THEY FOUGHT AGAINST EACH OTHER. BUT THEN THE CREATOR/AS HE WAS UP THERE HE LOOKED UPON THESE NATIONS, AND HE FELT BAD THAT HIS RED CHILDREN WERE GOING ASTRAY.

HE SAID, "I WILL HAVE TO MAKE A LAW FOR THEM." HE SENT A MAN CALLED DEKANAHWIDEH/IN THIS LAND, IN NORTH AMERICA. HE WAS BORN AS A HURON, AND HE SPOKE MANY LANGUAGE FROM A FAR AWAY LAND. HE CAME TO THE MOHAWKS. HE SAYS, "I WILL LEGISLATE/A GREAT LAW." [THAT DAY] A MAN CAME FROM ONANDAGA BY THE NAME OF [HAYYONHWATHA.] THEY HAD COMBINED THESE TWO GREAT STATES [NOW] AND THEY HAD LEGISLATE A LAW AND A CONSTITUTION,/WICH
come into background; dolly in to hold on ms same man holding and talking about cane; dolly in and down to hold on ms cane; dolly in and tilt down and right to cu on cane as cane is moved and hold; pan left and up as cane is moved in that direction, hold momentarily; and again pan left and up and hold momentarily on cu cane; tilt up and left and pan left along cane and
(1306 frames; 13 scenes)

29) Cut to cu old Indian woman, facing 3/4 left, wearing traditional dress, smiles about half-way into shot (stock footage from Longhouse)
(102 frames; 1 scene)

30) Cut to cu young adult Indian female, facing 3/4 left, listening, wearing combination clothes
(88 frames; 1 scene)

31) Cut to cu male Indian child, facing 3/4 right, wearing modern clothing; dolly out and left and up to show middle age woman and two male children and
(118 frames; 1 scene)

32) Cut to ls middle age Indian male standing and talking, other people around behind him, wall with picture of Indians in background; slow dolly in to hold on tighter ls
(227 frames; 2 scenes)

33) Cut to ms condolence cane; dolly out to hold on looser ms cane being held by same man as in shot #23; dolly out and up to hold on ls cane; dolly out to hold on ms man and cane; two children in background; slow dolly in and right to hold on ms cane
(360 frames; 5 scenes)

HE GAVE THE MOTHER

[OF] THE AUTHORITY OF HER CLANS. HE SAID THEY SHALL HAVE THE POWER TO NOMINATE CHIEFS.

THEM ARE THE ONES


AND THESE SHALL BE THE REPRESENTATIVES. THEY SHALL BE THE SPOKESMEN OF THE PEOPLE. THIS LAW WAS MADE FOR THE PEOPLE AND BY THE PEOPLE.

AND THEIR LAW WAS STRONG. THIS LAW WAS /UNIQUE AND GREAT. HE SAID, "I SHALL NOMINATE THREE CLANS OF THE MOHAWK NATION: TURTLE CLAN, WOLF CLAN, AND THE BEAR CLAN. MOHAWKS, YOU SHALL BE THE EASTERN
34) Cut to ms panning right across sign: AKWESASNE MOHAWK LONGHOUSE EASTERN DOOR KEEPER, trees and snow, to road leading to longhouse, half hidden by trees, to hold on Is longhouse (269 frames; 2 scenes)

35) Cut to cu top of condolence cane; tilt down and pan right to hold on cu cane; pan right along cane, with man moving it up and turning it over, hold shot; pan right along cane and tilt up as man moves cane up; dolly out to cu man holding cane, who moves out of shot before camera movement ends; cu of man back into shot, talking, facing 3/4 right; dolly out to hold on looser cu; dolly out to hold very briefly on looser cu man and cane; dolly out to hold on ms man talking about cane, cane visible; dolly out to hold on looser ms man talking about cane; slight pan right to hold on ms same man talking; very slight pan right to hold on ms same man (787 frames; 11 scenes)

36) Cut to cu young adult male Indian, full face into camera, talking; very slight dolly out to hold on looser cu same man; dolly out and pan left to hold on two shot, with another young adult male Indian on left of framed shot, board and map in background, same man is in early portion of shot is taking (1184 frames; 3 scenes)


FROM LONG TIME AGO THAT WE WOULD BECOME CHRISTIANS OR WE WOULD BECOME MEMBERS OF OTHER ORGANIZATIONS THAT WOULD BE FOREIGN TO OUR SHORES AND THAT WE WOULD SOON LET THIS GO, AND THAT WE WOULD RETURN TO THE WAY GOD MADE US, TO THE WAY GOD GAVE US./ AND IT SEEMS TO BE QUITE EVIDENT OF THAT NOW BECAUSE LAST NIGHT SOME INDIANS FROM OTHER INDIAN NATIONS THROUGHOUT CANADA CAME TO THE MOHAWK TERRITORY. THEY CAME HERE—I DON'T KNOW WHY./ BUT I, I [DID] KNOW THAT THEY WANT TO KNOW SOMETHING. AND RIGHT AWAY WE SPOKE OF THE LAW OF THE CONFEDERACY, THE LAW OF GOD, THE LAW OF THE CREATOR. AND THEY WERE VERY IMPRESSED AND AMAZED THAT THIS EXISTED IN THIS DAY AND AGE.

NOW THIS JUST GOES TO, A, PROVE—AT LEAST I SAY IT GOES TO PROVE—that THE PROPHESIES IS CORRECT, AND THAT OUR INDIAN PEOPLE—and NOT ONLY INDIANS, BUT EVEN WHITE PEOPLE—WILL BE INTERESTED FOR, FOR A REAL PEACE, AND A REAL BROTHERHOOD. AND THIS—AND THERE'S LOT OF EVIDENCE OF THIS—BECAUSE A LOT OF THE YOUNGER GENERATION OF THE WHITE PEOPLE, THEY CALL "HIPPIE PEOPLE,"/WELL, THEY ARE DISSATISFIED WITH THE GREED OF THEIR SOCIETY. AND THEY ARE [LEANING] AND ASKING TOWARD, TOWARD, THE INDIAN, THE TRADITIONAL INDIAN, LIKE LONGHOUSE PEOPLE, WHAT IS THE WAY OF PEACE AND BROTHERHOOD—the true WAY. AND THEY SEEM TO THINK THAT WE TRADITIONAL INDIANS STILL HAVE THE REAL VALUE OF BROTHERHOOD AND PEACE—the real LAW.
38) Cut to ms young adult male Indian in combination clothing (same as in shot #23), holding condolence cane and talking, one middle age man in background on right side of framed shot, one boy on left; very slight dolly out to hold on ms same man talking, facing 3/4 right; dolly in to hold on tighter ms; dolly in to hold on slightly tighter ms; dolly in to hold on cu; dolly in, up and left to tighter cu; dolly in and take out of focus on ecu same man; slight dolly in to hold on tighter ecu and out of focus; fade to white.

(1893 frames; 8 scenes)


YOU UNDERSTAND THAT MY PEOPLE WERE NOT SAVAGES. THEY HAD A RELIGION. EVERYTHING THEY DID WAS ALWAYS BE THANKFUL/ TO THE CREATOR. THEY WASN'T PROUD OF WHAT THEY HAD, BUT THEY WERE ALWAYS SATISFIED FOR WHAT THEY GET. THESE ARE OUR PEOPLE, FROM WAY BACK.

THIS MUST HAVE BEEN DONE THOUSANDS OF YEARS AGO, THIS GREAT LAW./ AND TO THIS DAY IT STILL EXISTS [AMONG] THESE IROQUOIS NATIONS. IT IS NOT DEAD YET. THEY DON'T WANT TO TAKE THE COUNTRY. THEY JUST WANT TO MAKE PEACE, LIVE IN THEIR [LITTLE] RESERVATION (drum) IN PEACE./ THAT'S NOT VERY MUCH TO ASK [OF] THE REDMAN. HE DOESN'T WANT TO [UPRISE] AND FIGHT. HIS LAW FORBIDS THAT. HIS LAW TELLS HIM, "[THEY] UNITED, [THEM] NATIONS."/ HE KNOWS THAT HE HAS NO RIGHTS TO JUDGE ONE ANOTHER.

THESE ARE MY PEOPLE.

After 14 frames of white fade in on white background:

"These are my People..." was made by a Company of Young Canadians Crew as part of the National Film Board Challenge for Change programme

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Fade out Sound of drum up

Drum under and out
Shot Description: THE LONGHOUSE PEOPLE

Visual

(The Longhouse People is shot on color film)

1) Fade in Is silhouette Indian male against gold sky, grasses in foreground; fade in white super:

THE NATIONAL FILM BOARD OF CANADA PRESENTS

dissolve super into:

THE LONGHOUSE PEOPLE

dissolve super into:

Produced with the cooperation of
THE CANADIAN SIX NATIONS
IROquoIS ININDANS
and
THE NATIONAL MUSEUM
OF CANADA

loose super; remain on Is silhouette
(589 frames; 4 scenes)

2) Cut to ms young adult male Indian, (Iroquois dialogue) facing right, wearing headband with braids, trees in b·ckground, linguistic subtitles:

I thank Thee, my Creator
For the light of the sun
For the beauty and use
Of trees, plants and animals
I thank thee also
For rest in the past night / And the gift of peace of mind
On the opening of another day
(885 frames; 1 scene)

3) Cut to Is same silhouetted figure, facing back against gold sky, puts
vests, turns left and walks away, linguistic subtitles for 80 frames:

On the opening of another day (372 frames; 1 scene) (Rooster crows)

4) Cut to low angle shot, trees against sky; young adult male Indian enters from left of framed shot, moves right, following pan when he reaches center of framed shot, he moves right across clearing, through gate and into yard of house; camera movement ends as man walks back and right into yard (355 frames; 3 scenes)

5) Cut to ms porch with table, chair and wood pillar, pine trees visible between brick wall of house and pillar; same man as in previous shots enters from left of framed shot, crosses in foreground, turns back and moves left, taking off leather vest and putting it down, following pan right; camera movement ends (274 frames; 3 scenes)

(Bird whistles)

6) Cut to cu same man taking off headband with braids, and laying it on table, facing 3/4 left (182 frames; 1 scene)

Narrator: THE IROQUOIS TODAY IS A TWENTIETH CENTURY MAN. HIS HOUSE IS BUILT OF PROCESSED SIDING AND ASPHALT SHINGLES AND FIELD NAILS. THE CLOTHING THAT HE WEARS IS MASS PRODUCED IN FACTORIES. HIS FAMILY IS USUALLY SMALL. IT IS EXPENSIVE TO BRING UP CHILDREN NOWADAYS. (Bird whistles)

7) Cut to ls same man putting on shirt, facing 3/4 left; door of house opens and woman and child enter porch, he picks child up and they walk left across porch, following pan left; camera movement stops as man and child walk left off porch, woman looks after (715 frames; 3 scenes)

IN THE OLD DAYS A CHILD GREW UP KNOWING ALL THE GREAT STORIES OF HIS PEOPLE'S PAST. HE LEARNED TO SING THE SONGS/AND DANCE THE RITUAL DANCES AND TAKE PRIDE IN HIS NATION AND HIS RACE. A PARENT
waves to child, stands and walks left to gate, waves again, slight following pan; camera movement stops and man walks down right and away (505 frames; 4 scenes)

9) Cut to els green meadow with trees and high grasses, Queen Ann's lace; same man walks left across meadow and into ploughed area, following pan left; camera movement stops and man gets onto disk tractor (345 frames; 3 scenes)

10) Cut to ms same woman as in shot #7, facing 3/4 left, on porch with table in front of her, sewing ceremonial garment (80 frames; 1 scene)

11) Cut to cu ceremonial garment on which woman is sewing beads (197 frames; 1 scene)

12) Cut to cu same woman as shot #7, looking down at garment, facing 3/4 right (61 frames; 1 scene)

13) Cut to ls same man as shots #1 and #4, riding tractor left across framed shot, slight following pan and (83 frames; 1 scene)

14) Cut to tractor with shadow moving left across framed shot, ground visible; tilt up as tractor moves back and away, showing all of tractor and man riding it (490 frames; 2 scenes)

15) Dissolve to ls gas station, with wood building in background, man goes back to jeep, female child gets out of jeep, walks around in front of jeep and to right, four

COULD COUNT ON EVERYONE TO SET A GOOD EXAMPLE FOR HIS CHILD. NOW—WELL, HE DOES THE

BEST HE CAN/

LIFE IS DIFFERENT NOW. OF COURSE THE WHITE MAN'S MACHINERY IS VERY GOOD. BUT SOME IROQUOIS PREFER THE OLD IDEAS.

THAT IS WHY THEY STILL MAKE RITUAL GARMENTS/

AND WEAR THEM AS THEIR FATHERS DID, FOR CEREMONIES AND FOR PRAYER.

THEM THEY ALSO REMEMBER OTHER THINGS.

THEY REMEMBER WHAT THEIR FATHERS SAID ABOUT THE EARTH:

THE EARTH IS OUR MOTHER AND WE MUST LIVE LIKE GOOD CHILDREN IN A MOTHER'S HOUSE. TAKE ONLY ENOUGH FOR YOUR NEEDS. DESTROY NOTHING AND EVERY DAY GIVE THANKS TO YOUR CREATOR./ (Woodwind instrument)

THOSE IROQUOIS WHO STILL ADHERE TO THE OLD RELIGION ARE KNOWN AS THE LONGHOUSE PEOPLE. THEIR EVERY-DAY LIFE IS MUCH THE SAME AS THAT OF ANY OTHER/RURAL FOLK. THEY ARE
people come to meet them from right of framed shot; pan right and hold on people as they greet each other (379 frames; 2 scenes)

16) Cut to ms female Indian child from shot #15, putting on headband, facing right, Indian boy, adolescent girl, old man and old woman watching (75 frames; 1 scene)

17) Cut to cu same girl with headband on, facing 3/4 right and smiling (127 frames; 1 scene)

18) Cut to Is same girl and man with old man and woman, boy and adolescent girl, saying farewell, and moving left toward jeep; slow following pan and hold; man and girl get in jeep and leave framed shot; after jeep leaves, old man waves and walks left behind gas pumps, in front of car and house, to second building where he is met by two other old men; following pan left and hold as the three men walk into the building (773 frames; 4 scenes)

19) Cut to Is jeep traveling right across framed shot on rural road with trees; following pan right and hold as jeep turns left and forward; following pan left and hold as jeep with man in driver’s seat (in heavy shadow) drives left and out of framed shot (249 frames; 3 scenes)

20) Cut to jeep traveling left across framed shot, on road in grassy field; following pan left to show longhouse and part of wood structure and hold as jeep moves further away from camera (343 frames; 2 scenes)

FARMERS, BUILDERS, LABORERS, MECHANICS; BUT OLD AND YOUNG, THEY ARE INDIAN[S] AND PROUD OF IT.

THE LONGHOUSE PEOPLE ARE NOT NUMEROUS ANY MORE./ IN CANADA TWELVE HUNDRED LIVE NEAR [BRANTFORD] AND SOME AT OTHER PLACES IN ONTARIO. A FEW AT CAUGHNAWAGA IN QUEBEC. THE REST IN THE UNITED STATES. THE OTHER IROQUOIS, THE LARGE/MAJORITY, ARE CHRISTIANS. IN SPITE OF RELIGIOUS DIFFERENCES, THEY LIVE IN HARMONY WITH ONE ANOTHER--THE INDIAN WHO IS CHRISTIAN AND THE INDIAN WHO BELONGS TO THE LONGHOUSE.

THE LONGHOUSE WAS ONCE THE SYMBOL OF THE IROQUOIS CONFEDERATION/ THEN IT CAME TO MEAN A TYPE OF BUILDING.

NOW IT IS A CHURCH. Woodwind
21) Cut to 1s jeep parked by black wood building as man gets out and pulls something out of jeep, then walks around to front of jeep (207 frames; 1 scene)

22) Cut to 1s longhouse (100 frames; 1 scene)

23) Cut to 1s same girl as in shot #16, getting out of jeep, walking forward, following tilt down and (169 frames; 1 scene)

24) Cut to ms same girl putting chewing gum in mouth and looking 3/4 left (158 frames; 1 scene)

25) Cut to 1s same girl looking at part of longhouse, almost back to camera, looking directly at longhouse (122 frames; 1 scene)

26) Cut to cu same girl as in shot #16, facing 3/4 left, chewing gum and looking up; as man enters from left of framed shot, bends, puts arm around her and leads her off left and out of framed shot; hold on 1s trees (184 frames; 3 scenes)

27) Cut to 1s longhouse (139 frames; 1 scene)

28) Cut to 1s field with fence running along side, tree over-hanging; pan right across dirt road to ploughed field on right; jeep enters from lower right of framed shot, goes down road, left and away from camera (290 frames; 3 scenes)

Perhaps to the people it is something more.

/All the great names are still alive in it—Mohawk,

Onandaga, Seneca, Oneida, Cayuga, Tuscarora—

All the great nations of the Iroquois.

No longer powerful, perhaps,/but living still.

(THE COMMON PEOPLE BUILT THE LONGHOUSE.

They/kept it simple and close to nature. Under its roof and out among the fields,

They express in their ceremonial hopes, fears and sorrows that are common to all men.
29) Cross fade to cu cracked ground; tilt up to hold on ms young wilted light green corn plant (330 frames; 2 scenes)

30) Cut to ls wilted corn plants; two Indian men enter from upper right of framed shot, move forward and down, look at corn plant; slight tilt up and hold on ms same two men, while middle-age man looks at corn plant and shakes head and young adult turns left and looks up (465 frames; 3 scenes)

31) Cut to cu same middle-age man as in shot #30, looking left, down, back, and right (115 frames; 1 scene)

32) Cut to ms same two men as in shot #30, kneeling and looking at corn plant, getting up, walking back and up and right (295 frames; 1 scene)

33) Dissolve to ls group of Indian people standing in semi-circle with middle-age man from shot #30 throwing something into center (143 frames; 1 scene)

34) Cut to ms same middle-age man, full face, chanting, other middle age male Indian standing on right of framed shot, linguistic subtitles:
Hear now, ye winds
as we who live on earth turn to you
(198 frames; 1 scene)

THE SUN HAS BURNED RELENTLESSLY.
THE EARTH IS SCORCHED. AND THE YOUNG CORN, FOOD AND LIFE TO THE PEOPLE,

35) Cut to ms old Indian woman, female child, young adult female, all facing 3/4 right in combination clothing, linguistic subtitle:
Begging you
(70 frames; 1 scene)

DRIES/AND WITHERS IN THE FIELDS.

(Woodwind)
THE LAND IS PARCHED/AND THIRSTY.

NOW THE PEOPLE WILL BE CALLED./ THOSE WHO CAN WILL COME. THE PEOPLE

PRAY FOR RAIN.
(Ceremony leader: Iroquois dialogue)
36) Cut to cu young adult Indian woman of shot #35, facing 3/4 right with head bowed, linguistic subtitle:
To cause the rain to fall on what the Master has planted
(115 frames; 1 scene)

37) Cut to ms baby on cradle board, sleeping, linguistic subtitle:
To cause the rain to fall on what the Master has planted
(69 frames; 1 scene)

38) Cut to ms same middle-age Indian male as in shot #30, chanting and leaning forward, other male Indian in right portion of framed shot
(89 frames; 1 scene)

39) Cut to cu man's hand putting some twigs or tobacco on fire; hand moves up and left out of framed shot
(72 frames; 2 scenes)

40) Cut to ms row of four Indian men on right side of framed shot, looking left and down, linguistic subtitle:
To this end
(62 frames; 1 scene)

41) Cut to ms same middle-age Indian male as in shot #30, chanting, second male Indian in right of framed shot, trees in background, linguistic subtitles:
We have cast tobacco upon the fire
As He ordained it
(170 frames; 1 scene)

42) Cut to els group of Indian people standing in semi-circle around the fire
(People: Iroquois response)
(Man: Two yells)
(People: Iroquois response)

43) Cut to ms middle-age Indian man in traditional clothing, giving
(Man: Two yells)
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50) Cut to cu middle age Indian man, who is braiding corn; tilt down to hold on cu hands and corn (427 frames; 2 scenes)

THE IROQUOIS STILL BRAID THEIR CORN IN THE ANCIENT WAY./ THE OUTER HUSKS ARE DRAWN BACK AND BRAIDED INTO A STRONG ROPE. TO THIS BRAIDED ROPE THE EARS REMAIN FIRMLY ATTACHED. (Woodwind)

51) Cut to ms top of man's head as he looks down, working on corn, braiding (96 frames; 1 scene)

IT IS A JOB FOR EXPERIENCED/HANDS

52) Cut to ls man braiding corn, woman playing with dog, against background of field and trees; pan left to man picking up braided corn and tilt up as he stands up with farm building in background. hold on ms man; following pan left as man carries corn left to rack and puts it with racked corn, continue pan left into racked corn and hold (475 frames; 3 scenes)

(Woodwind)

THE CREATOR HAS BEEN GENEROUS TO HIS CHILDREN. THERE WILL BE FOOD/THIS WINTER. SEED FOR THE COMING SPRING HANGS DRYING.

53) Dissolve to ms corn hanging on support post in longhouse, old woman in left background; pan left across four men and to man conducting ceremony and (154 frames; 1 scene)

THE PEOPLE GIVE THANKS.

54) Cut to ms same middle-age Indian man as in shot #30, conducting ceremony, facing right (79 frames; 1 scene)

(Rattle)

55) Cut to cu same man as in shot #54, facing 3/4 right conducting ceremony, one male out of focus in background; pan right to hold on cu middle-age Indian male, chanting the ceremony, ladder, wall, Indian male in background (234 frames; 2 scenes)

56) Cut to cu same middle-age Indian male as in shot #30, conducting ceremony, standing in front of second middle-age Indian male (124 frames; 1 scene)

(Iroquois chant)
57) Cut to ls middle-age Indian male of shot #30, chanting, facing 3/4 left, an old woman and middle-age man standing behind him and to his side, two more male Indians seated by wall (100 frames; 1 scene)

58) Cut to cu same middle-age Indian male as in shot #30, conducting ceremony, standing in front of second middle age Indian male (Iroquois chant) (115 frames; 1 scene)

59) Cut to cu rattle being hit into palm of hand, man's clothing in background (115 frames; 1 scene)

60) Cut to els same middle-age Indian male as in shot #30, leading ceremony, hitting rattle into hand and chanting, old woman and middle-age man behind him and to his side, two benches in center and right foreground, man and woman walk left, turn and come forward, as others standing by the walls join the dance line, the dance consists of short shuffle steps, after coming forward the line turns right around the benches (422 frames; 1 scene)

61) Cut to ms backs of people bending forward during dancing, moving left and up (61 frames; 1 scene)

(Iroquois chant and rattle)

62) Cut to cu moccasins and pants of dancing legs, moving right (114 frames; 1 scene)

63) Cut to ms Indian people dancing in semi-circle open to the left of framed shot, people in foreground are moving to the right, people in the background are moving left (117 frames; 1 scene)

(Iroquois chant and rattle)
64) **Cut to ls of same middle-age man as in shot #30, and woman leading the line forward and then left**

   (105 frames; 1 scene)

65) **Cut to ls same middle-age Indian male as in shot #30, leading line around in semi-circle open to left of framed shot, people in foreground are moving right and away, people in background are moving left and toward camera; slight following pan left on leader and**

   (270 frames; 1 scene)

66) **Cut to cu feet wearing moccasins coming into framed shot from upper left and moving down and out at lower right**

   (148 frames; 1 scene)

67) **Cut to ms same middle-age Indian male as in shot #30, leading line around forward and right; he moves out of framed shot and other people dance in line moving forward and right**

   (130 frames; 2 scenes)

68) **Cut to cu right profile of male Indian in traditional clothing, dancing right across framed shot; he moves out of shot as middle-age male Indian in traditional clothing enters from left and moves right across framed shot; he moves out of shot as middle-age man wearing Mohawk hair cut moves in from left of framed shot and moves right across frame; he moves out as a feathered headdress enters from left of framed shot and moves right; it moves out on right as old male Indian enters from left and moves across to right of framed shot**

   (139 frames; 5 scenes)
69) Cut to ms old male Indian from shot #68, dancing and moving forward and then turning right; he moves out of framed shot and same middle-age Indian as in shot #30 moves into ls entering from right and moving left, then turning forward (201 frames; 2 scenes)

70) Cut to ms bench, window frame and wall of longhouse; rattle enters framed shot from right and moves left across frame; slight pan left and hold momentarily on rattle; pan left and tilt up to hold on cu same middle-age Indian male as in shot #30, chanting and moving forward and then right, with other people following him; he moves out of framed shot as middle-age fat male Indian enters and moves right across framed shot; he moves out of shot as fat young adult male Indian enters and moves right across frame; he moves out as medium weight young adult Indian in traditional clothing enters and moves right across frame; he moves out as top of mold male Indian's head enters and moves right across frame; he moves out as young adult male Indian enters and moves right across frame; he moves out as an old male Indian enters framed shot, with feather from adolescent's headdress ahead of him, moves forward and right; he moves out as another old male Indian enters and moves right across framed shot; he moves out as young male Indian enters and moves right across frame; he moves out of shot so that wall of longhouse and bottom of lamp are visible (973 frames; 13 scenes)

71) Cut to cu corn braid with three ears of corn (96 frames; 1 scene)
72) Cut to ms feet and legs wearing moccasins and pants, moving right across framed shot (168 frames; 1 scene)

73) Cut to ls semi-circular line of Indian people moving right, leader of line emerges in background leading that part of line to left, he turns back to camera (365 frames; 1 scene)

74) Cross fade to els frame house with light in window, dark blue sky, bushes and grass around (208 frames; 1 scene)

75) Cut to ls Indian man and woman, man in lying in bed, woman is sitting in rocking chair in house, large room, not much furniture visible, walls needing repair (139 frames; 1 scene)

76) Cut to ls same old Indian male as in shot #75, lying in bed; dolly in to hold on cu face, wall and table in shot (436 frames; 2 scenes)

77) Cut to ms gas lamp, wall, and bottles in background (107 frames; 1 scene)

78) Cut to cu head of same old man as in shot #75, lying on pillow (122 frames; 1 scene)

79) Cut to ls combination bedroom-living room of house, door opening, man standing by door; same middle-age Indian male as in shot #30 enters and moves right; fat middle-age Indian male enters, looks at man in bed and following first man, walks forward, down and right, turns and sits with back to camera, following pan and; hold on els man lying in bed with

(Iroquois chant and rattle)

(Iroquois words)

(Response)

(Woodwind)

Narrator: THE NIGHTS ARE COLDER NOW AND LONG.

ANXIOUS KINFOLK WATCH AND WAIT. AND OLD CHIEF LIES VERY ILL.

(Woodwind) [A] DOCTOR GAVE HIM MEDICINE, BUT MEDICINE COULD NOT HELP THE TROUBLED MIND. HE IS AN OLD MAN FACING DEATH. LAST NIGHT HE DREAMED HE SAW A FALSE-FACE/AND [THEN] HE ASKED THAT THE OLD HEALING RITUALS BE PERFORMED FOR HIM.

THE FALSE-FACE SOCIETY WAS TOLD. THEY AGREED AND NOW HAVE COME./

(Door opening)

(Low talking and noise)
others looking toward him; middle-age man, who has been standing by door, enters from left, moves right to woman, gives something to middle-age man from shot #30, comes down and left and talks to fat middle-age Indian and gives him something (825 frames; 5 scenes)

80) Cut to ms stove with middle portion of man in far background behind it; ls man leaning over left and getting ashes out of stove (113 frames; 2 scenes)

81) Cut to ls same man as in shot #80, turning left and walking to door; following pan left and hold on ls man leaning out door (164 frames; 2 scenes)

82) Cut to ms lower half of man's body at open door, he moves left and out of framed shot; door standing open at about 45% on left side of framed shot; male wearing mask comes in door, moves forward, then right, moving on knees; second man wearing mask enters, moves forward and right, turning in all directions when entering; third man wearing mask enters through door, moves forward, looking up and around (471 frames; 5 scenes)

83) Cut to ls four people; man and woman together in center of framed shot, back of man looking in at woman and old man; slight pan right and hold on old woman stroking white hair of masked man, she touches dish in her hand then touches mask's forehead and cheeks, moves left to masked man who has last entered (238 frames; 2 scenes)

84) Cut to cu red false-face getting hair stroked by woman's hand (87 frames; 1 scene)
85) **Cut to Is woman and false-face,**
rattle of false-face, woman going
back, putting dish on stove,
middle-age man from shot #30 moves
in from his position on right of
framed shot, goes to stove, woman
sits, false-faces shake rattles
(Rattle and chant)
(369 frames; 1 scene)

86) **Cut to Is same middle-age man as**
in shot #30, facing 3/4 right,
standing at stove, three false-
faces are moving around in foreground,
/others seated, linguistic
subtitles:

Listen to us
Grandfather False-Face
(The Creator ordained that you
should help in healing men
We send you the sick one's name
drive the sickness out
(Listening and chant)
middle-age man places something on
stove that makes smoke
(726 frames; 1 scene)

87) **Cut to cu same old Indian male as**
in shot #75, head lying on pillow
(88 frames; 1 scene)

88) **Cut to cu mask, with eyes wide open,**
raised eyebrows, corners of mouth
up with teeth showing, black hair,
copper face
(Rattle and chant)
(79 frames; 1 scene)

89) **Cut to Is same middle age Indian male**
as in shot #30, moving around stove,
forward and right
(168 frames; 1 scene)

90) **Cut to Is three false-faces seated**
in circle on floor, one with back
to camera, back of middle-age man
from shot #30 coming in from left
and standing with portion of body
in left of framed shot, false-faces
(Rattle)
get up and dance to left; the one with back to camera leaves framed shot and false-face in black pants moves left across the frame; false-face with long white hair comes forward and right, followed by second false-face, rubs hands and kneels over the old man on the bed (382 frames; 3 scenes)

91) Cut to cu false-face with white hair, rubbing ashes on old man's forehead and kissing him on forehead, he turns to his right and moves away, with back to camera (72 frames; 1 scene)

92) Cut to false-face from previous shot, moves back and up and left, three false-faces move forward and right, putting ashes on old man's forehead, kissing him, moving back and left and getting more ashes (469 frames; 1 scene)

93) Cut to cu false-face with black hair, leaning down and kissing old man on forehead and getting up again (48 frames; 1 scene)

94) Cut to ls three false-faces dancing around in circle, old man's head in foreground (328 frames; 1 scene)

95) Cut to els people in combination bedroom-living room: old man lying in bed in background, heavy middle-age Indian male to right of framed shot, man who had been by door now at left side, old woman seated at foot of bed, middle-age man from shot #30 comes from left, moves right and gives something from bag to each of the false-faces, one at
a time each of the false-faces bends down by the stove in background and then moves to left; first false-face leaves through door on left; second false-face leaves framed shot by exiting through door; third false-face exits through door; middle-age man from shot #30 and heavy middle-age Indian male move left and heavy man leaves; middle-age man from shot #30 leaves; man by door kicks rug into place with foot and pole and leaves, leaving old man in bed and old woman alone in house (800 frames; 7 scenes)

96) Cut to ls same old Indian man as in shot #75, lying in bed; dolly in to hold on ms (317 frames; 2 scenes)

97) Cut to ms gas lamp with wall in background (98 frames; 1 scene)

98) Cut to ls same old Indian man as in shot #75, with same old Indian woman as in shot #75, seated at foot of man's bed, he raises himself on his elbows, looks out window and speaks, she echoes last word (284 frames; 1 scene)

99) Cut to cu same old Indian woman as in shot #75, basically in limbo, facing 3/4 left (127 frames; 1 scene)

100) Cross fade to exterior of longhouse at night, corner of building is on right side of framed shot (215 frames; 1 scene)

Narrator: THE OLD MAN IS NO LONGER TROUBLED. NOW, ON THE VERGE OF AN UNKNOWN FUTURE, HE HAS THE SUPPORT OF AN AGELESS PAST.

HIS SPIRIT IS REFRESHED. AND GRATEFULLY

HE GIVES THANKS TO HIS CREATOR.

(Man: Iroquois prayer)

(Woman: Repetition of last sounds)

Narrator: THE DARK HAS COME. THE OLD CHIEF IS DEAD.
101) **Cut to ms of same middle-age Indian male as in shot #30, mourning and chanting, other people in longhouse are seated in a row leading away from camera, middle-age man is facing 3/4 left**
(590 frames; 1 scene)

102) **Cut to ms same middle-age Indian male as in shot #30, full-face, head partially bowed; pan left across row of people seated along wall to hold on ms young adult Indian woman, head down, facing 3/4 left, bottle-feeding infant, boy on left and girl on right of woman**
(679 frames; 2 scenes)

103) **Cut to ms old Indian male, facing 3/4 right with head bowed, wearing modern shirt, headed necklace**
(116 frames; 1 scene)

104) **Cut to ms same middle-age Indian male as in shot #30, facing 3/4 right, chanting, old woman and young adult male in framed shot**
(398 frames; 1 scene)

105) **Cut to ls old Indian male, facing right, picking up woodwind instrument and playing it, row of people with him**
(310 frames; 1 scene)

106) **Cut to ms same old Indian male as in shot #105 playing woodwind instrument, facing 3/4 right**
(163 frames; 1 scene)

107) **Cut to cu same old Indian man as in shot #105, playing woodwind instrument, facing 3/4 right**
(139 frames; 1 scene)

THE PEOPLE MOURN.
(Ceremony leader: Iroquois chant)

(People: Iroquois response)

(Woodwind instrument up)
108) Cut to Is old Indian man, facing right, playing woodwind instrument, row of people seated with him (177 frames; 1 scene)

109) Cut to Is group of people seated in corner of longhouse, three men get up and turn up gas lamps (243 frames; 1 scene)

110) Cut to Is people in longhouse, seated on two benches, facing each other, same middle-age Indian male as in shot #30 moves in from left side of framed shot, moves right, turns and walks back up and right, old Indian woman in white follows him, young adult male Indian joins her as she turns back, adolescent male follows them from left of same area, two rows of people are seated on benches to left of this area, subtitle begins to fade in (312 frames; 1 scene)

111) Cut to ms same young adult Indian man as in shot #110, facing 3/4 left with head bowed, same middle-age Indian male as in shot #30 is in right of framed shot, old woman and adolescent are on left, woman gives bracelet to middle-age man and he places hand on head of young adult male, linguistic subtitles:

Here stands the one who is to be a chief

Upon him authority is placed (226 frames; 1 scene)

112) Cut to els same group of people: adolescent boy, old woman, new chief, middle-age man, two rows of benches of people (65 frames; 1 scene)
113) **Cut to** ms same young adult Indian man as in shot #110 (new chief), facing 3/4 left, as he reaches in pocket and steps forward to adolescent boy and says, linguistic subtitle:

   Now carry work to those chiefs who are not with us here

(461 frames; 1 scene)

114) **Cut to** is same adolescent boy as in shot #113, facing right, as he bows to the new chief, comes forward, turns around benches, and moves left; following pan left to hold on ms adolescent exiting through door; els of two men seated on bench along wall; same middle-age Indian man as in shot #30 enters framed shot from right, turns back to camera; pan right and hold on ms back of head of middle-age man, facing two rows of Indian people seated on benches facing each other, middle-age man speaks, linguistic subtitles:

   We have raised up a new leader. May he serve well

(335 frames; 5 scenes)

115) **Cut to** is new chief and old woman in foreground, young adult man standing between two rows of people seated on benches in background, linguistic subtitle:

   We have raised up a new leader. May he serve well

(90 frames; 1 scene)

116) **Cut to** is young adult male speaking, standing between two rows of people seated on benches facing each other, people are now turned toward speaker, same middle-age man as in shot #30 is in foreground, linguistic subtitle:

   (Iroquois dialogue and response)

   (Boy: Iroquois response)

   (Man: Iroquois dialogue)

   (Men: Iroquois response)
My kinsman—we are of one mind. Let us celebrate!
(223 frames; 1 scene)

117) Cut to Is new chief, old woman, man who was speaking in shot #116, people on two rows of benches get up and move benches out to sides of room, chief and old woman walk to back
(282 frames; 1 scene)

Narrator: [AS] THE YEARS FOLLOW ONE ANOTHER. SO A NEW LEADER FOLLOWS ON THE OLD./MEN DIE; THE PEOPLE LIVE.

118) Cut to ms heavy middle-age Indian man, seated on bench, facing 3/4 right, playing drum and chanting, same middle-age man as in shot #30 on left of framed shot, old Indian man on right
(132 frames; 1 scene)

119) Cut to cu same heavy middle-age man as in shot #118, chanting
(126 frames; 1 scene)

120) Cut to Is six men dancing in counter-clockwise circle, one man and woman and children seated in background
(67 frames; 1 scene)

121) Cut to ms new chief dancing as other men dance in counter-clockwise direction around him
(104 frames; 1 scene)

122) Cut to ms hand with drumstick beating on drum; tilt down to hold on ms feet tapping on floor
(114 frames; 2 scenes)

123) Cut to ms legs and feet of dancers; / pan left to hold on edge of bench; pan back right and hold
(92 frames; 3 scenes)

124) Cut to Is six men doing quick dance step, then slowing and moving around in counter-clockwise circle, people sitting along wall in background
(111 frames; 1 scene)

(Men: Iroquois response)

(Drum and rattle)

(Iroquois chant)

(Drum and chant)
125) Cut to ms young adult Indian woman, facing right, bouncing Indian baby on lap, baby facing 3/4 left (57 frames; 1 scene)

126) Cut to cu heavy middle-age Indian man, full face, chanting (107 frames; 1 scene)

127) Cut to ls four men seated on bench along wall, chanting and hitting sticks in hand or on drum (86 frames; 1 scene)

128) Cut to ms young adult new chief, dancing in middle of circle of men, who are dancing counterclockwise around him (192 frames; 1 scene)

129) Cut to ls old woman, man, three children, young adult woman sitting on bench and looking left; pan left to hold on four more men seated along wall and six men dancing, men stop dancing (359 frames; 2 scenes)

130) Cut to black and fade in ls long-house at night with light in window and figure moving across window inside; fade in super:

Written, directed and edited by ALLAN WARGON
Photographed by HECTOR LAMIEUX DENIS GILLSON
Sound recorded by JOSEPH CHAMPAGNE
Produced by THOMAS DALY
lose super and fade in new super:

THE END
Produced by THE NATIONAL FILM BOARD
Ottawa, mcml, Canada

Fade to black (569 frames; 3 scenes)

Sound under and out /
APPENDIX B

CODING INSTRUCTIONS AND CODES FOR OPEN ENDED SETS
INSTRUCTIONS TO OBSERVERS

First watch the film through once from beginning to end. Then using a 16 mm viewer record the elements you observe. All of the elements that are observed for a single scene should be recorded before moving on to the next scene. Once a scene has been examined, however, do not return to it. You may, however, move back and forward in examining the frames of a single scene. The end of a scene will occur (1) when camera movement other than a framing movement ends, (2) when a moving singular center of interest or a member of a multiple center of interest of less than five subjects enters or leaves,\(^1\) (3) at the end of a change in selective focus, and/or (4) when the end of the shot occurs.

For each set of categories please check one—and only one—category. The following list of category sets is similar to the check list you will be using for each scene. The only difference in the check list will be the omission of the category descriptions. If you wish to recall the criteria to use in observing and coding, refer again to the following list of categories with explanations. Use the category, "can't describe," only as a last resort. Use "does not apply" only when the instructions indicate to do so. Remember that these categories are to direct your attention; you may need

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\(^1\) If the leaving of one subject and the entering of another occur simultaneously, leaving will take precedence in determining the end of the scene; that is, the scene will not end until the first frame that contains no portion of the leaving subject.
to note things that without the category sets would go unnoticed.

If all objects within a scene are indistinct, mark "1" for all category sets except Y. Mark "5" for Set Y. If, however, in such a case you can describe the type setting, for SET NN, record the appropriate category (interior to exterior) rather than marking "1."

Center of Interest

Category Sets A through Y refer to aspects of a singular center of interest. Not all category sets will apply for all scenes; you will, however, need to record something for each blank. Therefore follow the coding directions carefully. Do not write on this page.

Set A - Note which object

Before marking any category for this set, please read the following paragraphs. They will repeat information you have already read, but are important in defining what may be selected as singular and multiple centers of interest. They will explain how camera movement will affect the selection of a center of interest.

For the purposes of coding it has been necessary to sub-divide the shot. In order that the coder may understand this division and know what subjects are admissible as singular centers of interest, the following explanation is given:

The "scene" is the sub-unit of the shot. It begins on the next frame after a previous scene has ended and ends when one or more of four possibilities occurs: It will end (1) when the camera movements stops, (2) when a moving singular center of interest or a member of a multiple center of interest of no more than four subjects enters or leaves, (3) at the end of a change in selective focus, and/or (4) when the end of a shot occurs.
In the case of a scene involving camera movement one of three things may occur: (1) The whole scene may involve a moving camera. This would occur when a shot cuts or dissolves, etc., into camera movement and cuts or dissolves to the next shot before the movement has stopped. In such a case the only subject that could be classified as a singular center of interest would be a moving subject being followed by the camera or a static subject which was photographed by a sweep of the camera eye (for example, a pan taking in a single building and not stopping on a portion of it). Anything else would be either a multiple center of interest or no center of interest, and the entire scene would be coded as background.

2) The scene may involve a static portion and a movement which does not stop before the scene is ended, say by a cut. In this case all subjects within only the moving portion of the scene must be coded as background. A singular center of interest cannot occur within the moving portion of the shot unless he (it) was present in the static portion, has begun to move, and is being followed by the camera movement.

3) The scene may involve a static portion and a camera movement which stops, thus beginning the next scene. All frames of the movement prior to the first frame in which the camera movement has ceased are part of this scene. Again all subjects within only the moving portion of the scene must be coded as background for that scene. A singular center of interest cannot occur within the moving portion of the shot unless he (it) was present in the static portion, has begun to move and is being followed by the camera movement. In either the second or third cases, it is possible that a singular subject within the static portion of the scene may be coded as the singular center of interest.

Using the preceding information as well as the information defining each category below, record the type of center of interest you find. Again some of the information below will repeat what has gone before, but please read it carefully.

Three possibilities exist for the center of interest:

(1) doesn't apply There may be no center of interest. This may be the case in a landscape, where no one portion draws your attention and holds it. It may also be the case in a panned scene (the camera is being moved through the entire scene) where nothing is being
followed in the pan. Also in a crowd scene where no person or group of persons stand out, there is said to be no center of interest. If you do not think there is any center of interest, mark #1 in the blank provided. Also mark #1 (doesn't apply) in the blanks for Sets B through X, and proceed to Set Y.

(2) more than 1
Second, more than one subject may be present within the area on which your eye rests. That is, your eye is held by an area within the frame, but it is occupied by more than one subject (a subject being either a person, animal, or thing). Even given the criteria that follow under "3" your eye is held by the group of subjects of like or different kind and not by any one singular subject within it. This may be the case in an extreme long shot, a shot with two or more people talking together within the framed shot, in a herd of animals forming a distinct group, and in a shot with two objects moving together. If more than one subject appears to be the center of interest and neither camera movement nor any of the characteristics outlined below serves to mark off decisively any one of the subjects, mark #2 in the blank for Set A. Mark #1 for Sets B through X. Proceed to Set Y and treat multiple centers of interest as background--"averaging" their characteristics.

(3) one subject
Finally, there may be a single subject (person, animal, plant, or thing) that can be designated as the center of interest. The following characteristics may mark the singular center of interest:

1. he (it) is the lone subject
2. he (it) alone is moving when all else is still or he (it) alone is still when all else is moving
3. he alone is talking
4. he (it) alone is being talked about
5. he (it) is discernibly bigger than the other subjects or occupies the entire frame.
6. he (it) is in the position most open to the camera
7. the other subjects are facing him (it)
8. he (it) is in the foreground
9. he (it) is in the most intensely lit or reflective area
10. he (it) alone is in focus
11. he (it) is being followed by the camera during a shot in which the camera is moving
12. it is the most recently added overlay or gestalt in the case of graphic animation
13. in the case of a treaty page or clipping, it would be the entire page or clipping
14. humans will usually take precedence over non-human subjects as centers of interest; e.g., in a shot of a human on a horse the shot will be of the human on the horse, with the horse coded as background

If you find a singular center of interest, mark #3 in the blank and next to it write a one or two word description identifying what you perceive to be the singular center of interest. Go to Set B.

Center of Interest—human

Set B - Eyebrow position

(1) doesn't apply

Sets B through R refer to human centers of interest only. The head or a portion of the head must be showing to record a human center of interest. If you have recorded a non-human singular center of interest, mark #1 for Sets B through R and proceed to Set S. If you have a long shot (showing the entire person) of the singular human center of interest, place a #1 in the blanks for Sets B, C, and D and proceed to Set E.

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A person is most open to the camera if you see his full face; he is in the most closed position if his back is to you.
(2) can't describe  If you have recorded a singular human center of interest in a close-up or a medium shot (showing just from the waist up), but either the image of the eyebrows is not distinct or does not fit the following categories, place #2 in the blank.

(3) raised  The ends of the eyebrows near the nose are higher than the ends on the outside of the face.

(4) placid  The outside and inside ends of the eyebrows are at about the same level.

(5) lowered  The ends of the eyebrows near the nose are lower than the ends on the outside of the face.

(6) mask - raised  The center of interest is wearing a mask; the position of the eyebrows of the mask can be described as follows: the ends of the eyebrows near the nose are higher than the ends on the outside of the face.

(7) mask - placid  The center of interest is wearing a mask; the position of the eyebrows of the mask can be described as follows: the outside and inside ends of the eyebrows are at about the same level.

(8) mask - lowered  The center of interest is wearing a mask; the position of the eyebrows of the mask can be described as follows: the ends of the eyebrows near the nose are lower than the ends on the outside of the face.

(9) mask - can't describe  The center of interest is wearing a mask; the image of the eyebrows is not distinct or does not fit the preceding categories.

Set C - Position of the corners of the mouth

(1) doesn't apply  There is no close-up or medium shot of a singular human center of interest.

(2) can't describe  There is a close-up or a medium shot of a human center of interest, but the position of the mouth is not distinct or can't be described with the following categories.
(3) up  The corners of the mouth are higher than the center portion.

(4) placid The corners are at about the same level as the center.

(5) down The corners are lower than the center portion of the mouth.

(6) mask - up The center of interest is wearing a mask; the position of the corners of the mouth of the mask can be described as follows: the corners of the mouth are higher than the center portion.

(7) mask - placid The center of interest is wearing a mask; the position of the corners of the mouth of the mask can be described as follows: the corners are about the same level as the center.

(8) mask - down The center of interest is wearing a mask; the position of the corners of the mouth of the mask can be described as follows: the corners are lower than the center portion of the mouth.

(9) mask - can't describe The center of interest is wearing a mask; the image of the mouth is not distinct or does not fit the preceding categories.

**Set D - Degree of eye openness**

(1) doesn't apply There is no close-up or medium shot of a singular human center of interest.

(2) can't describe There is a close-up or a medium shot of a singular human center of interest, but the degree of eye openness is not distinct or cannot be described with the following categories.

(3) wide open It is possible to see the white completely surrounding the iris.

(4) medium Most of the iris is showing; white is not completely surrounding the iris.

(5) narrowly open The lids are almost together so only a slit of the iris and pupil show.
<table>
<thead>
<tr>
<th>Set</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(6) shut</td>
<td>Lids are together.</td>
</tr>
<tr>
<td>(7) mask - wide</td>
<td>The center of interest is wearing a mask; the degree of eye openness of the mask can be described as follows: it is possible to see the white completely surrounding the iris.</td>
</tr>
<tr>
<td>(8) mask - medium</td>
<td>The center of interest is wearing a mask; the degree of eye openness of the mask can be described as follows: most of the iris is showing, white is not completely surrounding the iris.</td>
</tr>
<tr>
<td>(9) mask - narrow or shut</td>
<td>The center of interest is wearing a mask; the degree of eye openness of the mask can be described as follows: the lids are almost together so only a slit of the iris and pupil show or the lids are completely together.</td>
</tr>
<tr>
<td>(0) mask - can't describe</td>
<td>The center of interest is wearing a mask; the image of the eyes is not distinct or does not fit the preceding categories.</td>
</tr>
</tbody>
</table>

**Set E - Degree of erectness**

<table>
<thead>
<tr>
<th>Set</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) doesn't apply</td>
<td>There is no long shot (showing the entire person) or medium shot of a singular human center of interest. If you have recorded a close-up shot of a human center of interest, place #1 in the blanks for Sets E and F and proceed to Set G.</td>
</tr>
<tr>
<td>(2) can't describe</td>
<td>The center of interest is a long shot or medium shot of a single human, but the following categories cannot be applied.</td>
</tr>
<tr>
<td>(3) stiffly erect</td>
<td>The person appears to be standing or sitting &quot;at attention&quot;; the body is rigid and straight.</td>
</tr>
<tr>
<td>(4) comfortably erect</td>
<td>The body is straight or almost straight, but the subject appears relaxed.</td>
</tr>
<tr>
<td>(5) Slouching</td>
<td>The subject is leaning perceptably forward; the shoulders are sagging.</td>
</tr>
</tbody>
</table>
Set G – Degree of orientation to the camera during greatest portion of shot

(1) doesn't apply  There is no singular human center of interest.

(2) can't describe  There is a human center of interest, but his position cannot be defined in terms of the following categories. This category should be used only rarely; use the degree which most closely describes the orientation.

(3) full-face  The subject is facing directly, or almost directly into the camera—use the face as your point of reference.

(4) 3/4 right  The subject is turned 45° to the viewer's right from a full-face position—use the face as your point of reference.

(5) 3/4 left  The subject is turned 45° to viewer's left from a full-face position—use the face as your point of reference.

(6) right profile  The subject is turned 90° to viewer's right from a full-face position—use the face as your point of reference.

(7) left profile  The subject is turned 90° to viewer's left from a full-face position—use the face as your point of reference.

(8) back  The subject has his back to the viewer—use the face as your point of reference.

Set H – Degree of orientation to other subjects

(1) doesn't apply  There is no singular human center of interest or there is no other subject in the frame.

(2) can't describe  There is a human center of interest, but he is not interacting with the audience or with other persons or things, or his position can't be defined in terms of the following categories.

(3) full-face  The person is directly facing the person or object (not necessarily in the shot) with which he is interacting.
(4) 3/4  The person is turned approximately 45° away from directly facing the person or object (not necessarily in the shot) with which he is interacting.

(5) profile  The person is turned approximately 90° away from directly facing the person or object (not necessarily in the shot) with which he is interacting.

(6) back  The person has his back to the person or object (not necessarily in the shot) with which he is interacting.

Set I - Racial or ethnic group

(1) doesn't apply  There is no singular human center of interest.

(2) can't describe  There is a singular human center of interest, but his racial or ethnic group cannot be ascertained or cannot be described in terms of the following categories. Use clothing as a cue only if it is of a type worn by one, and only one ethnic group.

(3) Indian  A member of the aboriginal race of North America; a member of the "red" race.

(4) Caucasoid  A member of the "white" race.

(5) Negroid  A member of the "black" race.

(6) Mongoloid  A member of the "yellow" race.

Set J - Approximate age

(1) doesn't apply  There is no singular human center of interest.

(2) can't describe  There is a singular human center of interest, but his age cannot be estimated in terms of the following categories.

(3) infant  Baby in arms or able to crawl or toddle. Subjects will be considered infants up to the age of approximately 3 years.

(4) child  The subject is from approximately three up to approximately twelve years.
(5) adolescent  Teenager to approximately 21 years.
(6) young adult  Approximately 21 to thirty-nine
(7) middle age  Approximately forty to sixty-nine years.
(8) old        Over seventy years.

Set K - Sex
(1) doesn't apply  There is no singular human center of interest.
(2) can't describe  There is a singular human center of interest, but
                    the sex cannot be determined in this picture.
(3) male
(4) female

Set L - Physical deformity
(1) doesn't apply  There is no singular human center of interest.
(2) none          The subject appears to have no physical
                    deformity or scars.
(3) yes - note    The subject is physically deformed or scarred.
                    nature of  This is not to include deformity related to
                    extremes of weight. Record #3 in the blank
                    and note in one or two words the nature of
                    the deformity.

Set M - Weight
(1) doesn't apply  There is no singular human center of interest.
(2) can't describe  There is a human center of interest, but the
                    weight cannot be estimated in terms of the
                    following categories.
(3) fat           The person has a protruding stomach and his
                    limbs are rounded and dimpled at the joints
                    and/or his cheeks are full.
(4) bloated       The person has a protruding stomach, but the
                    bones of his limbs show and his joints are
                    not dimpled.
(5) medium

The person is of average weight for his height. He is not fat, bloated, or thin.

(6) thin

The bones of the person's arms and/or rib cage are showing; the area under his eyes appear hollow.

Set N - Uniform clothing

(1) doesn't apply

There is no singular human center of interest or the center of interest is a single human, but he is not wearing a uniform (e.g., police, army, etc.). If the singular human center of interest is not wearing a uniform, mark #1 and proceed to Set O. Costumes are not considered a part of this category. A uniform is defined as dress worn by members of the same organization. The shot is too close to see clothing or head adornment.

(2) can't describe

This will almost never be the case. The human center of interest is wearing a uniform, but its type can't be described in terms of the following categories.

(3) modern & note

The uniform is of the type worn at the time that the film was made. Note the type (e.g., military, police, nurse, etc.) by the blank.

(4) historical & note

The uniform is that which was worn at least 10 years prior to the making of the film. Note the type of uniform in the blank along with #4.

Set O - Non-uniform clothing

(1) doesn't apply

There is no single human center of interest or the center of interest is wearing a uniform. Mark #1 and proceed to Set P. The shot is too close to see clothing or head adornment.

(2) can't describe

The subject is not wearing a uniform, but his clothing cannot be described in terms of the following categories.

(3) modern

The clothing (including hats, head adornment, etc.) is of the type being worn by the majority of people in North America at the time that the film was made.
(4) traditional  The clothing (including hats, head adornment, etc.) is more of the type worn prior to 1900 by the ethnic group to which the subject belongs, or in the region of ethnic origin of the subject.

(5) combination  Some pieces of clothing (including hats, head adornment, etc.) are traditional; others worn by the same person in this scene are modern.

**Set P - Quality of clothing**

(1) doesn't apply  There is no singular human center of interest; none of the subject's clothes show.

(2) can't describe  The quality of the clothing can't be described in the following terms.

(3) needs no repair  There are no visible tears or holes that need repair nor any indication of repairs ever having been made (i.e., patches, hem lines, etc.).

(4) repaired  There are visible signs that repairs have been made (i.e., patches, unmatched materials, hem lines, etc.).

(5) needs repair  There are unpatched holes, ripped seams, etc.; the clothing is visibly too big or too tight for the person wearing it.

(6) repaired and needing repair  Some repairs are visible, but more are needed.

**Set Q - Activity in which involved**

(1) doesn't apply  There is no human center of interest; the subject is not engaged in any activity; or not enough of the human subject is pictured. Talking is to be considered an activity.

(2) can't describe  The human subject taken to be the center of interest is clearly engaged in an activity, but it is not distinct enough to be described.

(3) one or two word description  Record #3 and note the primary activity in which the subject is engaged. Although he may be doing "two things at once," note that to which he is giving the greatest portion of his attention first; then note any secondary activity.
**Set R - Is the center of interest a main character?**

1. **doesn't apply**
   - There is no singular human center of interest.

2. **uncertain**
   - If you do not remember from seeing the film whether the person was or was not a main character and wish to see a few more scenes before you can be sure, record #2.

3. **no**
   - The center of interest is not a person who is seen throughout the film; or if the film is noticeably segmented, throughout a particular episode.

4. **yes - protagonist**
   - The center of interest is seen throughout the film or throughout a particular episode, is involved in a conflict, and is an important member of the featured group.

5. **yes - antagonist**
   - The center of interest is seen throughout the film or throughout a particular episode, is involved in a conflict, and works against the interests of the protagonists.

6. **yes - uncertain whether protagonist or antagonist**
   - The center of interest is seen throughout the film or throughout a particular episode, but either is not involved in a conflict, is neutral, or not enough is known to determine whether he is a protagonist or an antagonist.

**Center of Interest - non-human**

**Set S - Class of object**

1. **doesn't apply**
   - If there is no singular center of interest or the singular center of interest is human, mark #1 in blanks S through X and proceed to Set Y.

2. **can't describe**
   - The non-human center of interest is not distinct enough to be described. (This category should be used only very rarely.)

3. **one or two word description**
   - Record #3 and write near the blank a one or two word description of the class to which the object belongs (e.g., fish, house, totem pole, fire engine, etc.). This may include parts of the body other than the face or portions of the face.
### Set T - Weight of animal subjects

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>doesn't apply</td>
<td>There is no singular animal center of interest.</td>
</tr>
<tr>
<td>(2)</td>
<td>can't describe</td>
<td>The animal's weight cannot be described in terms of the following categories; not enough visual cues are provided.</td>
</tr>
<tr>
<td>(3)</td>
<td>fat</td>
<td>The animal is heavier than average; its sides are thick, but not bloated; if it moves, it may have difficulty carrying its own weight.</td>
</tr>
<tr>
<td>(4)</td>
<td>medium</td>
<td>The animal is neither noticeably fat nor noticeably thin.</td>
</tr>
<tr>
<td>(5)</td>
<td>thin</td>
<td>The bones of the limbs and the rib cage are showing.</td>
</tr>
</tbody>
</table>

### Set U - Notation of deformity for animal centers of interest

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>doesn't apply</td>
<td>There is no singular animal center of interest.</td>
</tr>
<tr>
<td>(2)</td>
<td>none</td>
<td>The center of interest is a single animal which shows no signs of physical deformity.</td>
</tr>
<tr>
<td>(3)</td>
<td>yes - note</td>
<td>The animal is scarred, diseased, is missing a limb or other part of its body, or is crippled. Note in a few words how the animal is deformed. Record #3.</td>
</tr>
</tbody>
</table>

### Set V - Condition of plant subjects (not including fruits and vegetables that have already been harvested)

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>doesn't apply</td>
<td>There is no singular plant taken to be the center of interest.</td>
</tr>
<tr>
<td>(2)</td>
<td>can't describe</td>
<td>The condition of the plant can't be described in terms of the following categories.</td>
</tr>
<tr>
<td>(3)</td>
<td>good</td>
<td>The plant appears healthy, normal in size for its state of maturity, free from fungus or disease, producing a normal yield for its type.</td>
</tr>
<tr>
<td>(4)</td>
<td>poor</td>
<td>The plant is wilted, stunted, diseased, blighted, or not productive of a normal yield for its type.</td>
</tr>
</tbody>
</table>
**Set W - State of repair for non-living subjects**

1. **doesn't apply**  
   Either there is no singular center of interest or the center of interest is a plant, animal, or human.

2. **can't describe**  
   The state of repair is not discernible or cannot be described in terms of the following categories.

3. **needs no repair**  
   There is no sign of broken or missing parts, banged or dented portions, chipped or worn paint, holes, unmatched parts, etc.; nor have any repairs been made.

4. **repaired**  
   There are visible signs that repairs have been made (e.g., unmatched parts, boarded-over portions, patched areas, unmatched paint, etc.).

5. **needs repair**  
   There are unmended holes, unmended broken parts, peeling paint, missing parts, unpounded out dents, rusted out parts, parts falling off, or leaning more than normal, etc.

6. **repaired and needing repair**  
   The object has been repaired, but still shows signs of needing more repair.

**Sex X - Age of non-living subjects**

1. **doesn't apply**  
   The singular center of interest is a plant, animal, or human, or there is no center of interest.

2. **can't describe**  
   The center of interest is non-living, but its age cannot be described in terms of the following categories, or it is impossible to estimate the age of the object.

3. **0-5 years**  
   The type model or other aspects of the center of interest suggest the object was 0 to 5 years old at the time when the film was made.

4. **5-15 years**  
   The object was 5 to 15 years old at the time when the film was made.

5. **15-30 years**  
   The object was 15 to 30 years old at the time when the film was made.
The object was over thirty years at the time when the film was made.

Background

**Set Y - Nature of the background**

Check one

1. single center of interest only
   - The single center of interest is pictured "in limbo," against a plain white or grey, or other colored backdrop; or the background is dropped out of focus to the point that nothing can be discerned. The single center of interest is the only image in the frame. Check #1 for Sets V through SS.

2. multiple center of interest only
   - The multiple center of interest is pictured "in limbo," against a plain white, grey, or other colored backdrop; or the background is completely out of focus. The multiple center of interest represent the only images in the frame. Record aspects of this center of interest in the appropriate categories that follow, giving average or model characteristics when necessary.

3. background present for single center of interest
   - You have recorded a single center of interest. It is set against a background of discernible living and/or non-living objects. Record aspects of the background only in the appropriate categories that follow.

4. discernible background for multiple center of interest or scene without center of interest
   - Record modal or average descriptions of all of the images pictured in the appropriate categories that follow.

5. whole scene indistinct
   - All of the objects within the scene are indistinct.

**Set Z - Representation of racial groups**

1. doesn't apply
   - There is no discernible background or no humans to be considered as background.
<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) can't describe</td>
<td>Even keeping the viewing of the film in mind, it is impossible to tell to which racial groups the persons belong.</td>
</tr>
<tr>
<td>(3) Indian only</td>
<td>Only members of the American Indian group are present.</td>
</tr>
<tr>
<td>(4) Caucasoid only</td>
<td>Only members of the &quot;white&quot; race are pictured.</td>
</tr>
<tr>
<td>(5) Negroid only</td>
<td>Only members of the &quot;black&quot; race are pictured.</td>
</tr>
<tr>
<td>(6) Mongoloid only</td>
<td>Only members of the &quot;yellow&quot; race are pictured.</td>
</tr>
<tr>
<td>(7) Indian &amp; Caucas.</td>
<td>Only Indians and whites are pictured and they are present in approximately equal numbers.</td>
</tr>
<tr>
<td>- equal numbers</td>
<td></td>
</tr>
<tr>
<td>(8) Indian &amp; Caucas.</td>
<td>Only Indians and whites are pictured and more Indian.</td>
</tr>
<tr>
<td>- more Indian</td>
<td></td>
</tr>
<tr>
<td>(9) Indian &amp; Caucas.</td>
<td>Only Indians and whites are pictured and more Caucas.</td>
</tr>
<tr>
<td>- more Caucas.</td>
<td></td>
</tr>
<tr>
<td>(10) Other - note description</td>
<td>Some other combination of the four racial groups is present. Note which groups and their relative proportions.</td>
</tr>
</tbody>
</table>

**Set AA - Observer feeling toward each racial or ethnic group observed**

A blank is given for each of the four previously defined racial and ethnic groups. Record one of the following categories for each of the blanks.

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) doesn't apply</td>
<td>There is no discernible background or there are no humans in what is being coded as background.</td>
</tr>
<tr>
<td>(2) not observed</td>
<td>There are humans in the background, but the group listed is not observed.</td>
</tr>
<tr>
<td>(3) positive</td>
<td>You have a positive feeling toward the observed group listed. You are in sympathy with their actions and goals.</td>
</tr>
<tr>
<td>(4) neutral</td>
<td>You feel neither positively nor negatively toward the observed group listed.</td>
</tr>
</tbody>
</table>
(5) negative You have a negative feeling toward the observed group listed. You are not in sympathy with their actions and goals.

Set BB - Modal condition of clothing for each racial or ethnic group

A blank is given for each of the previously defined racial and ethnic groups. Record one of the following categories for each of the blanks. (The mode is the category into which the most cases fall.)

(1) doesn't apply There is no discernible background or there are no humans in what is being coded as background.

(2) not observed There are humans in what is being considered as background, but this racial or ethnic group is not observed among them.

(3) can't describe The racial or ethnic group is pictured, but the condition of their clothing cannot be described in terms of the following categories.

(4) needs no repair You can see the clothing fairly well and there are no visible tears or holes that need repair nor any indication of repairs ever having been made (i.e., patches, hem lines, etc.).

(5) repaired There are visible signs that repairs have been made (i.e., patches, unmatched materials, hem lines, etc.).

(6) needs repair There are unpatched holes, ripped seams, etc.; the clothing is visibly too big or too tight for the person wearing it.

(7) repaired and needing repair Some repairs are visible, but more are needed.

Set CC - Proxemic behavior

(1) doesn't apply There is no discernible background or there are no humans in what is being coded as background.
There are humans in what is being coded as background, but their relative closeness to each other and to the human center of interest cannot be described in terms of the following categories. This may be the case if only one person is present in the entire scene, including the center of interest.

The humans (including the center of interest, if human) are relatively far from each other. No groups of individuals are present.

The humans (including the center of interest, if human) have arranged themselves in several groups. Individuals are close to others in their group, but there is distance between the groups.

The humans (including the center of interest, if human) are all close to each other. No individual groups of individuals may be discerned in the frame. Each person is not touching more than one or two other persons.

Individuals (including the center of interest, if human) are in physical contact with three or more other individuals.

There is no discernible background or there are no humans in what is being coded as background.

There are humans in what is being coded as background, but their images are not distinct enough to allow them to be classified into the following categories.

Only males are present.

Only female are present.

Both males and females are present. There appear to be more males.

Both males and females are present. There appear to be more females.
(7) mixed - equal  Both males and females appear to be present in approximately equal numbers.

Set EE - Representation of age groups

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) doesn't apply</td>
<td>There is no discernible background or there are no humans in what is being coded as background.</td>
</tr>
<tr>
<td>(2) can't describe</td>
<td>There are humans in what is being coded as background, but it is impossible to estimate the relative proportions of age groups in terms of the following categories.</td>
</tr>
<tr>
<td>(3) all infant &amp; children</td>
<td>All of the humans observed appear to fall between the ages of 0 to 12 years.</td>
</tr>
<tr>
<td>(4) all adolescent and young adult</td>
<td>All of the humans observed appear to fall between the ages of 13 and 39 years.</td>
</tr>
<tr>
<td>(5) all middle age</td>
<td>All of the humans observed appear to be approximately 40 to 69 years.</td>
</tr>
<tr>
<td>(6) all old</td>
<td>All of the humans observed appear to be over 70 years old.</td>
</tr>
<tr>
<td>(7) mixed - mostly infant and children</td>
<td>Many age groups are present, but most of the people are between 0 and twelve years.</td>
</tr>
<tr>
<td>(8) mixed - mostly adolescent and young adult</td>
<td>Many age groups are present, but most of the people are between 13 and 39 years.</td>
</tr>
<tr>
<td>(9) mixed - mostly middle age</td>
<td>Many age groups are present, but most of the people are between 40 and 69 years.</td>
</tr>
<tr>
<td>(10) mixed - mostly old</td>
<td>Many age groups are present, but most of the people are over 70 years.</td>
</tr>
<tr>
<td>(11) other - note</td>
<td>A combination other than those listed is present. Record #11 and note the age groups present and their relative proportions.</td>
</tr>
</tbody>
</table>
Set FF - Modal type of clothing for each Indian age group observed

A blank is given for each of the age groups defined in the previous category set. Record one of the following categories for each of the blanks. (The mode is the category into which the most cases fall.)

(1) doesn't apply There is no discernible background or there are no humans in what is being coded as background.

(2) can't describe There are Indians of the group listed in the background or in what is being coded as background, but it is impossible to describe their clothing in terms of the following categories.

(3) not observed There are humans in what is being coded as background, but Indians of the group listed are not observed among them.

(4) modern The clothing (including hats, head adornment, etc.) is more of the type being worn by the majority of people in North America at the time that the film was made.

(5) traditional The clothing (including hats, head adornments, etc.) is more of the type worn prior to 1900 by the ethnic group to which the subject belongs, or in the region of ethnic origin of the subject.

(6) combination Some pieces of clothing (including hats, head adornment, etc.) are traditional; others worn by the same group are modern.

Set GG - Modal activities for Indians and whites

Two blanks are provided – one for Indian groups and one for white groups. Record one of the following categories in each of the blanks.

(1) doesn't apply There are no humans in what is being coded as background or they are not engaged in an activity.

(2) can't describe There are people of the group listed in what is being coded as background; activity is not distinct enough to be described in one or two words. (Talking will be considered an activity.)
There are people in what is being coded as background, but the group listed is not observed among them.

The group is engaged in a describable activity. Record #4 and note the primary activity in which the group is engaged, that is, what action they are performing. Although they may be doing many things at once, note the activity in which the major portion of the group is engaged.

Set HH - Affective behavior of groups—including human center of interest

There are no humans in what is being coded as background or no distinct groups are represented (e.g., Indians and whites) or there is only a single ethnic group represented.

There is more than one ethnic group in what is being coded as background, but their relations to each other and to the human center of interest cannot be described in terms of the following categories.

The groups and/or individuals belonging to separate groups appear to have the same or similar goals and are working together without hesitation to achieve them. All must be cooperative.

The groups and/or individuals belonging to separate groups pictured do not have the same goals, but are working together to achieve their own respective goals. There is hesitation in their cooperation.

The groups and/or individuals belonging to separate groups are pursuing mutually exclusive goals, but the situation has not reached the point of physical or verbal confrontation.

The groups and/or individuals belonging to separate groups are physically and/or verbally confronting each other as they pursue mutually exclusive goals.
**Set II - Class of animals or plants**

1. doesn't apply
   - There are no animals or plants in what is being coded as background.

2. can't describe
   - There are animals and/or plants in what is being coded as background, but their type is not discernible or cannot be described in a few words.

3. one or two word description
   - In one or two words record the modal type of plants and/or animals in what is being coded as background. For example, bears and trees, cattle, etc. Record #3.

**Set JJ - General condition of animals and plants in background**

1. doesn't apply
   - There are no animals or plants in what is being coded as background.

2. can't describe
   - There are animals and/or plants in the background, but they are not distinct or their condition cannot be described in terms of the following categories.

3. good
   - The plants and/or animals appear healthy, normal in size for their state of maturity, free from fungus, disease, blight, or deformity; they appear productive of a normal yield for their type.

4. poor
   - The plants and/or animals are stunted, diseased, blighted, or deformed. Plants may be wilted; animals, too thin.

**Set KK - Class of non-living background object**

1. doesn't apply
   - There are no non-living objects in what is being coded as background; there is no discernible background.

2. can't describe
   - There are non-living objects in what is being coded as background, but they are not distinct or cannot be described in a few words.

3. one or two word description
   - In one or two words record the modal type of background objects (e.g., houses, cars, tepees, factories, etc.). Record #3.
**Set LL - Average state of repair for non-living objects**

(1) doesn't apply
There is no discernible background or there are no non-living objects in what is being recorded as background.

(2) can't describe
There are non-living objects in what is being coded as background, but they either are not distinct or their state of repair cannot be described in terms of the following categories.

(3) need repair
Most of the objects in the background fit the following description: there are unmended holes, unmended broken parts, peeling paint, missing parts, unpounded dents, rusted out parts, parts falling off, or leaning more than normal, etc. Also record for single object.

(4) need no repair
For the most part the background object[s] reflect the following conditions: there is no sign of broken or missing parts, banged or dented portions, chipped or worn paint, holes, unmatched parts, etc.; nor have any repairs been made.

(5) repaired
For the most part the background object[s] reflect the following condition: there are visible signs that repairs have been made (e.g., unmatched parts, boarded over portions, patched areas, unmatched paint, etc.).

(6) repaired and needing repair
For the most part the background objects reflect the following condition: there are visible signs of repairs having been made, but more are needed.

**Set MM - Average state of order**

(1) doesn't apply
There is no discernible background.

(2) can't describe
There is a discernible background, but the arrangement of objects within it cannot be described in terms of the following categories.

(3) perfectly ordered
All of the objects in the background appear to be in a place that seems appropriate for them. For example, all garbage is in garbage cans,
all junk is in junk yards, indoor furniture is indoors unless there is a reason for its being outdoors (it's being cleaned, etc.), etc.

(4) a few objects out of place
One, two, or three objects appear to be in a place not appropriate for them (e.g., a stuffed sofa is placed outdoors under a tree).

(5) littered
Many things are where they do not appear to belong. This condition may include such things as garbage loose along the side of a road, etc.

Set NN - Type setting--using what you know from having viewed the film

(1) doesn't apply
There is no discernible background.

(2) can't tell which
There are portions of the scene that are being coded as background, but there are not enough visual cues to determine whether the scene is indoors or outdoors. Record #1 for 00 through SS.

(3) interior
The scene takes place indoors. Record #3 and proceed to Set 00. For Sets QQ through SS record #1 (doesn't apply).

(4) exterior
The scene takes place outdoors. Record #4. Mark #1 for Sets 00 and PP and proceed to Set QQ.

Set 00 - Type room--interior shots only;--using what you know from having viewed the film

(1) doesn't apply
There is no discernible background or the setting is an exterior.

(2) can't describe
The scene takes place indoors but the nature of the room is not distinct.

(3) one or two word description
Record #3 and place near the blank a one or two word description of the room (e.g., meeting room, living room, convention hall, etc.).
Set PP - Size room—interior shots only—using what you know from having viewed the film

(1) doesn't apply  There is no discernible background or the setting is an exterior.

(2) can't describe  The setting is an interior, but the size of the room cannot be described in terms of the following categories. Not enough visual cues are present.

(3) small  For a room of this type, either there is the standard amount of furniture, but it is pushed very close together—even touching in some cases—or there is less than the standard amount of furniture and it is spaced at approximately standard distances, allowing free movement of people.

(4) medium  For a room of this type there is the standard amount of furniture and it appears to be placed at approximately standard distances, allowing free movement of people.

(5) large  For a room of this type either there is the standard amount of furniture, but it is placed at greater than standard distances; or there is more than the standard amount of furniture, but it is placed at standard distances—allowing of free movement of people.

Set QQ - Season—exterior shots only—using what you know from having viewed the film

(1) doesn't apply  Either there is no discernible background, the setting cannot be classified as interior or exterior, or the setting is an interior.

(2) can't describe  The scene is an exterior, but there are not enough cues to describe the season in terms of the following categories.

(3) summer  The amount of clothing that people are wearing and the amount of foliage on the plants suggests that it is summer.

(4) winter  The absence of foliage on plants that lose their leaves or the amount of clothing that people are wearing suggests that it is winter. Also look for snow.
(5) fall  | The color of leaves, the amount of foliage or the amount of clothing that people are wearing suggests that it is fall.

(6) spring  | The amount of foliage or the amount of clothing that people are wearing suggests that it is spring.

(7) fall or spring - can't distinguish  | Because trees may not have full foliage in spring and in fall; and because temperatures in spring and fall often dictate the same amount of clothing, it may be difficult to distinguish spring from fall. The clothing and foliage, however, definitely indicate that it is neither summer or winter.

Set RR - Weather—exterior shots only—using what you know from having viewed the film

(1) doesn't apply  | Either there is no discernible background or the setting has not been coded as an exterior.

(2) can't describe  | There are not enough cues to describe the weather in terms of the following categories.

(3) good  | There are no signs of current or impending precipitation—it is not snowing, raining, sleet, hail, lightning. Shadows may indicate sun.

(4) inclement  | There are signs of current or impending precipitation—there are heavy dark clouds, rain, sleet, hail, lightning. It is currently snowing.

Set SS - Locale—exterior shots only—using what you know from having viewed the film

(1) doesn't apply  | Either there is no discernible background or the setting has not been coded as an exterior.

(2) can't describe  | The cues are not distinct enough to allow a one or two word description of the locale. This category should rarely be used.

(3) one or two word description  | Record #3 and give a one or two word locating the action as exactly as possible. For example, forest, lake shore, porch of house, school yard, etc.
INSTRUCTIONS TO SOUND ANALYSTS

First listen to the tape of the sound track through once following along on the shot description. Then, using cards on which are printed fifteen second segments of the sound transcription, record the elements you find. All of the categories that are found in a single segment should be recorded before moving on to the next segment. Once a segment has been examined, however, do not return to it. Nature of what has gone before, therefore, may probably exert more influence on some of your decisions than the nature of what follows a particular segment.

For each segment, record occurrence or non-occurrence for each category set. If any one or more of the elements that are listed as defining a category set are present in the segment under consideration, record "occur" for that category set for that segment. If no elements defining the category set are present or if you are uncertain whether any defining elements are present, record "not occur" for that segment. Please record either "occur" or "not occur" for each set in each segment, even if there is no verbal portion in that sound segment. If a sentence or phrase listed as a defining element of a category set is divided between two sound segments, record occurrence for that segment in which the essence of the idea occurs. If the weight of the idea occurs equally in both segments, record occurrence for both segments. Code bracketed sections (unclear to transcriber) as you would un bracketed sections.
Set 1 - Reference to Indian Poverty

(1) occur
A reference to Indian poverty will be said to occur if there are elements indicating that the Indian people, or a specific group of Indian people do not have enough money or materials to satisfy the basic needs of food, clothing, and shelter. These references would include statements of phrases indicating lack of food or game animals, existence of poor crops, the idea that food costs more than the people can afford, the idea that Indians are unable, for whatever reason, to earn money or that there is no work available to Indians. This set would not include a reference to game animals being killed only (that is, if it were not followed by the statement that as a result the Indians had no food).

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 2 - Reference to Indian personal motivation

(1) occur
A reference to an Indian personal motivation will be said to occur when the combination of words (singular pronoun or noun referring to an Indian person - "I," "he," "she"), + (action verb) . . . "because . . ." occurs. Occurrence will be credited to the segment in which the reason (because " . . .") is found. A statement suggesting the cause for an individual's actions will also be credited as a reference to personal motivation even if the word "because" is not present. Motivations will include having a dream suggest that the action be done, receiving a personal invitation, or having a desire to help the Indian people.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.
Set 3 - Reference to Indian group motivation

(1) occur
A reference to an Indian group motivation will be said to occur when the combination of words (plural pronoun or noun referring to a delineated group of Indian people - "we," "they") + (action verb) . . . "because . . ." is found. A statement suggesting the cause for a group actions will also be credited as a reference to group motivation even if the word "because" is not present. Motivations will include preference for old ideas, the land's being parched and thirsty, the fact of food being present for the winter and the fact that seed for the coming spring is drying, the death of a leader, "because we were sick," "because something was missing, something was missing that was very essential to make a person--a real person--to make a person proud," and motivation "according to the law the peace-maker gave."

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 4 - Reference to Indian occupation

(1) occur
A reference to Indian occupation will be said to occur when a specific statement is made that an Indian or Indians obtains the money or materials used to satisfy his basic needs of food, clothing and/or shelter in that manner. It may include a reference to a specific established urban category of worker such as mechanic, or to a rural occupation or to hunting game, etc., when connected with an Indian person or persons. Occupational references will include references to trappers, fishers, farmers, builders, laborers, and mechanics. A reference not connected to Indian involvement in the occupation or the activity (such as a general reference to trapping) will not be credited as occurrence, nor will a reference to the activity for recreation.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.
Set 5 - Positive reference to Indian ecology

(1) occur A positive reference to Indian ecology will be said to occur when a statement or phrase is made associating an Indian or Indians with preservation of natural resources or use of natural resources that maintains the balance of nature. Positive reference to Indian ecology include prescriptive statements to Indians regarding taking good care of mother earth, taking only enough for one's needs, and destroying nothing.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 6 - Negative reference to Indian ecology

(1) occur A negative reference to Indian ecology will be said to occur when a statement or phrase is made associating an Indian or Indians with actual or potential destruction of natural resources or use of natural resources in such a way that the natural balance is not maintained.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 7 - Positive reference to white ecology

(1) occur A positive reference to white ecology will be said to occur when a statement or phrase is made associating a white man or white men with preservation of natural resources or use of natural resources that maintains the balance of nature.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 8 - Negative reference to white ecology

(1) occur A negative reference to white ecology will be said to occur when a statement or phrase is made associating a white person or persons with actual or potential destruction of natural
resources in such a way that the natural balance is not maintained. Negative references to white ecology will include the idea that the white man will cut down all the trees, the white man's shooting the buffalo, the white man's killing the game, the white man's sending "the creatures into shame," and the white man's coming causing there to be no fish and no birds.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 9 - Reference to Indian personal aspirations

(1) occur A reference to Indian personal aspiration will be said to occur when the long term goal or desire or will of a single Indian person is indicated. It may take the form of either a statement of what the person wants to be or a statement of what the person wants to do. It is not a statement of reason for an action, but statement of a long term objective. References to personal Indian aspirations will include wanting to do something for the Indian people.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 10 - Reference to Indian group, tribal, or national aspirations

(1) occur A reference to Indian group, tribal, or national aspirations will be said to occur when the long term goal, desire, or will of a delineated group of Indian people (e.g., the Longhouse People, the Sioux tribe, the American Indian Movement, the people of the Akwesasne Reservation, etc.) is indicated. It may take the form of either a statement of what the group wants to be or a statement of what the group wants to do. It is not a statement of reason for an action, but statement of a long term objective. References to Indian group, tribal, or national aspirations will include wanting to continue to uphold
ancient traditions, to have all people return to their God-given ways, to reclaim cultural and religious values, to bring the law of peace and brotherhood to other Indian nations, to make peace, to live in peace.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 11 - Reference to treaties broken by the white man

(1) occur A reference to a treaty or treaties broken by the white man will be said to occur when a phrase or statement is present associating the white man with unkept promises, with treaties that were not upheld, or with covenants that were broken. Included in references to treaties broken by the white man will be the wilting of the white man's covenants "like the wind-blown sand" and the white man's breaking the treaties he himself made.

(2) not occur None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 12 - Presence of an introductory passage

(1) occur An introductory passage will be said to occur when a passage is present at the beginning of the film and which tells what will occur in the film, or when a passage at the beginning of a sequence tells what will occur in the sequence that follows. Included as introductory passages will be: "The Iroquois today is a twentieth century man," "But some Iroquois still prefer the old ideas," "Under its roof and out among the fields they express in their ceremonies the hopes, fears and sorrows that are common to all men," "The People pray for rain," "The Iroquois still braid their corn," "The People give thanks," "The false-face society was told; they agreed, and now have come," "the People mourn," "When a leader of the people dies, another is chosen in his place," and "We heard what the old man used to say." A topic sentence of a paragraph is not necessarily the same as an introductory passage.
Set 13 - Presence of a summary passage

(1) occur
A summary passage will be said to occur when the major points of the film or a sequence of the film are recapitulated. Summary passages will include "It is a job for experienced hands" and "The years follow one another. So a new leader follows on the old. Men die; the People live." A summary passage is not the same as a topic sentence of a paragraph.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 14 - Reference to Indian-white conflict

(1) occur
A reference to Indian-white conflict will be said to occur when there is present a phrase or statement regarding a past or present war or dispute between Indians and whites. Included as references to Indian-white conflict are the phrases "the white man was fighting the Indian a long time ago." Not included are statements of white aggression only or ideas about misunderstanding between churches.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 15 - Reference to all Indian conflict

(1) occur
A reference to all Indian conflict will be said to occur when there is present a phrase or statements regarding past or present physical fighting or dispute among groups of Indians themselves. Included as reference to all Indian conflict is the notion that the Iroquois people were furious fighters; that they fought against each other.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.
Set 16 - Reference to the Indian as aggressor(s)

(1) occur
A reference to the Indian as aggressor(s) will be said to occur when an Indian or Indians are associated with an unprovoked act of hostility or oppression against a non-Indian group.

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.

Set 17 - Reference to the white as aggressor(s)

(1) occur
A reference to the white man as aggressor(s) will be said to occur when a white man or men are associated with an unprovoked act of hostility or oppression against a non-white group. Included as references to white aggression will be the phrases "they steal your land," "he takes whatever he encounters," the notion of the white man wanting to do away with the Indian religion and the Indian way of life, and the idea that when the white man came to North America, he slowed the Indian down and "put chains around [Indians'] arms and around [Indians'] minds."

(2) not occur
None of the preceding elements are present or it is uncertain whether any of these elements are present.
CODES FOR OPEN-ENDED SETS IN VISUAL CONTENT ANALYSIS:

Set L (column 25)

1 - doesn't apply
2 - none
3 - mole
4 - smallpox
5 - hunchback
6 - broken nose
7 - right eye narrower and more slanted

Set N (columns 27 and 28)

01 - doesn't apply
02 - can't describe
30 - clerical robe; collar; modern
40 - clerical: historic
41 - military: historic

Set Q (columns 31 and 32)

01 - doesn't apply
02 - can't describe
03 - riding a horse; seated on horse
04 - leading horses
05 - shooting buffalo
06 - threshing
07 - shooting a cannon
08 - shooting a bow and arrow
09 - shooting a gun at (?)
10 - dying
11 - speaking (to audience)
12 - pipe smoking
13 - listening (to teacher or speaker)
14 - reading
15 - carrying something
16 - snowmobiling
17 - adding on maching
18 - grocery shopping
19 - looking out window or door
20 - preaching
21 - kneeling
22 - passive (uninterested) listening
23 - writing
24 - staring
25 - running out of school
26 - running
27 - bowing head
28 - talking (to audience on film and watching it)
29 - talking (conversation)
30 - listening and smoking pipe
31 - praying
32 - walking (toward or away from something; e.g., house, tractor, etc.)
33 - taking off jacket, headdress, clothes
34 - putting on shirt; putting on clothes
35 - waving; leaving-taking and walking away, leaving
36 - getting on tractor
37 - sewing ceremonial garment
38 - discing
39 - showing something
40 - taking something from jeep
41 - chewing gum and looking at longhouse
42 - looking at sky and talking; looking at sun; looking at sunset
43 - participating in rain, corn, new chief, or false-face ceremony, including praying, performing, and addressing group; not including dancing
Set Q - continued

44 - sleeping
45 - yelling in rain ceremony
46 - driving or riding in farm wagon
47 - braiding corn
48 - carrying corn
49 - leading corn dance; chanting and leading corn dance
50 - dancing, but not leading, in corn, rain, false-face ceremony, including entering and leaving
51 - entering house, not including entering in ceremony
52 - greeting and walking
53 - talking and giving bags to ceremony leaders
54 - straightening rug and leaving
55 - mourning chief and chanting
56 - bottle feeding child at chief mourning ceremony
57 - mourning; mourning and praying

58 - playing flute in ceremony
59 - playing drum in new chief celebration
60 - dancing, not leading, new chief celebration
61 - talking to baby
62 - chanting, new chief celebration
63 - lying down
64 - beating something
65 - talking
66 - looking at ground
67 - looking at corn
68 - taking off headdress
69 - walking
70 - hold placard; demonstrating
71 - trading

Set S (columns 34 and 35)

01 - doesn't apply
02 - can't describe
03 - tepee
04 - shield
05 - carcass
06 - head of carcass
07 - sword
08 - thresher
09 - locomotive engine; train
10 - feathered ornament; feathered headdress
11 - cannon
12 - smoke
13 - arm
14 - grave; grave marker
15 - treaty page
16 - clipping of newspaper or magazine article
17 - hand
18 - skull of animal (with horns)
19 - pond
20 - pair of boots
21 - school bell
22 - super word (verbal super)
23 - centennial flag
24 - pants leg
25 - adding machine
26 - poster with John 3:16
27 - leg (human)
28 - church steeple
29 - church
30 - longhouse
31 - emblem on necklace
32 - condolence cane
33 - lake
34 - ceremonial garment
35 - tractor and disc
36 - jeep
37 - dry ground; ground
38 - fire (ceremonial)
39 - drum
40 - rack of corn braids; corn braid
Set S - continued

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<tbody>
<tr>
<td>41</td>
<td>(horn) rattle</td>
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<td>stove</td>
</tr>
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<td>46</td>
<td>false-face mask</td>
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<td>47</td>
<td>notice; leaflet</td>
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<td>truck</td>
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<td>49</td>
<td>graphic dotted</td>
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<td>51</td>
<td>tree limb</td>
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<td>dead wolf or dog</td>
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<td>54</td>
<td>bird</td>
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<td>buck deer</td>
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<td>beaver</td>
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<tr>
<td>57</td>
<td>corn plant, corn stalk</td>
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<tr>
<td>70</td>
<td>portion of map; island on map</td>
</tr>
<tr>
<td>71</td>
<td>car</td>
</tr>
<tr>
<td>72</td>
<td>customs house</td>
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Set U (columns 37 and 38)

<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>01</td>
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</tr>
<tr>
<td>02</td>
<td>none</td>
</tr>
<tr>
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Set Z (columns 43 and 44)

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</tr>
<tr>
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<td>Indian only</td>
</tr>
<tr>
<td>04</td>
<td>Caucasian only</td>
</tr>
<tr>
<td>05</td>
<td>Negroid only</td>
</tr>
<tr>
<td>06</td>
<td>Mongoloid only</td>
</tr>
<tr>
<td>07</td>
<td>Indian and Caucasian: equal numbers</td>
</tr>
<tr>
<td>08</td>
<td>Indian and Caucasian: more Indian</td>
</tr>
<tr>
<td>09</td>
<td>Indian and Caucasian: more Caucasian</td>
</tr>
<tr>
<td>10</td>
<td>mixed, mostly Caucasian</td>
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Set EE (columns 55 and 56)

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<tr>
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<tr>
<td>01</td>
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</tr>
<tr>
<td>02</td>
<td>can't describe</td>
</tr>
<tr>
<td>03</td>
<td>all infant and children</td>
</tr>
<tr>
<td>04</td>
<td>all adolescent and young adult</td>
</tr>
<tr>
<td>05</td>
<td>all middle aged</td>
</tr>
<tr>
<td>06</td>
<td>all old</td>
</tr>
<tr>
<td>07</td>
<td>mixed: mostly infant and children</td>
</tr>
<tr>
<td>08</td>
<td>mixed: mostly adolescent and young adult</td>
</tr>
<tr>
<td>09</td>
<td>mixed: mostly middle aged</td>
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<tr>
<td>10</td>
<td>mixed: mostly old</td>
</tr>
<tr>
<td>11</td>
<td>mixed: equal number of old and young adult</td>
</tr>
<tr>
<td>12</td>
<td>mixed; equal numbers of young adult and infant</td>
</tr>
<tr>
<td>13</td>
<td>mixed: equal numbers of children and adolescent</td>
</tr>
<tr>
<td>14</td>
<td>mixed: equal numbers of young adult and middle aged</td>
</tr>
<tr>
<td>15</td>
<td>mixed: equal numbers of children, young adult, middle aged</td>
</tr>
<tr>
<td>16</td>
<td>mixed; equal numbers of children and middle aged</td>
</tr>
<tr>
<td>17</td>
<td>mixed: equal numbers of young adult and children</td>
</tr>
<tr>
<td>18</td>
<td>mixed: equal numbers of old, children, and adolescents</td>
</tr>
</tbody>
</table>
Set EE - continued

19 - mixed: equal numbers of old, young adult and children
20 - mixed; equal numbers of children, young adult, middle aged, and old
21 - mixed; equal numbers of middle aged and old

22 - mixed: equal numbers of young adult, middle aged, and old
23 - mixed: mostly young adult and middle aged
24 - mixed: equal numbers of middle aged, young adult, infant

Set GG Indians (columns 61 and 62) and Whites (columns 63 and 64)

01 - doesn't apply
02 - can't describe
03 - not observed
04 - riding horse; seated on horse
05 - shooting (with guns)
06 - chasing buffalo with gun
07 - posing
08 - threshing or reaping
09 - marching
10 - dancing (can't tell whether ceremonial)
11 - talking, conversation
12 - watching train
13 - looking at, watching something (can't tell what)
14 - shooting cannon
15 - fighting
16 - dying
17 - sleeping
18 - listening (to speaker or teacher)
19 - farming
20 - shooting (gun and bow and arrow)
21 - snowmobiling
22 - shopping, trading
23 - clerking in store
24 - carrying baby, child
25 - looking out window; looking at ground
26 - listening or staring off, passive listening
27 - talking and listening; panel discussion
28 - talking to audience on film and watching film

29 - talking off jacket
30 - walking to someone or something
31 - listening (conversation)
32 - getting on tractor
33 - discing
34 - greeting, greeting and kissing
35 - watching someone show object
36 - leave-taking; leaving; leaving corn field
37 - driving or riding in car, jeep
38 - looking at longhouse
39 - looking at corn plant
40 - participating in, praying in rain, corn, false-face, new chief ceremony; including listening, not including dancing
41 - corn, rain, false-face dancing; including entering and leaving
42 - picking corn
43 - moving wagons in line; driving or riding in wagon with no motor
44 - braiding corn
45 - watching sick chief; rocking
46 - guarding door
47 - dying and performing false-face ceremony
48 - leaving In false face ceremony; waiting
49 - praying, not in ceremony
50 - mourning
51 - ending mourning and turning up lamps
Set GG - continued

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>52</td>
<td>moving benches</td>
</tr>
<tr>
<td>53</td>
<td>chanting and celebrating after &quot;installation&quot; of new chief</td>
</tr>
<tr>
<td>54</td>
<td>dancing celebrating new chief</td>
</tr>
<tr>
<td>55</td>
<td>dancing and watching in new chief celebration</td>
</tr>
<tr>
<td>56</td>
<td>marching in line</td>
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<tr>
<td>57</td>
<td>sitting</td>
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<td>58</td>
<td>looking into sun</td>
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<td>59</td>
<td>walking</td>
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<td>60</td>
<td>sitting in car</td>
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<tr>
<td>61</td>
<td>posting notice; adjusting notice</td>
</tr>
<tr>
<td>62</td>
<td>picketing, demonstrating</td>
</tr>
<tr>
<td>63</td>
<td>huddling around horse</td>
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<tr>
<td>64</td>
<td>waiting</td>
</tr>
<tr>
<td>65</td>
<td>boarding</td>
</tr>
</tbody>
</table>

Set II (columns 66 and 67)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td>01</td>
<td>doesn't apply</td>
</tr>
<tr>
<td>02</td>
<td>can't describe</td>
</tr>
<tr>
<td>03</td>
<td>grasses</td>
</tr>
<tr>
<td>04</td>
<td>grasses and horses</td>
</tr>
<tr>
<td>05</td>
<td>horses</td>
</tr>
<tr>
<td>06</td>
<td>buffalo</td>
</tr>
<tr>
<td>07</td>
<td>tumbleweed</td>
</tr>
<tr>
<td>08</td>
<td>dogs and horses</td>
</tr>
<tr>
<td>09</td>
<td>oxen</td>
</tr>
<tr>
<td>10</td>
<td>trees</td>
</tr>
<tr>
<td>11</td>
<td>horses and trees</td>
</tr>
<tr>
<td>12</td>
<td>trees and grass</td>
</tr>
<tr>
<td>13</td>
<td>bushes</td>
</tr>
<tr>
<td>14</td>
<td>trees and bushes</td>
</tr>
<tr>
<td>15</td>
<td>grasses and wild flowers</td>
</tr>
<tr>
<td>16</td>
<td>trees and meadow plants</td>
</tr>
<tr>
<td>17</td>
<td>trees, grasses, and corn</td>
</tr>
<tr>
<td>18</td>
<td>corn plant, corn stalks</td>
</tr>
<tr>
<td>19</td>
<td>trees, horses, corn</td>
</tr>
<tr>
<td>20</td>
<td>horses and corn</td>
</tr>
<tr>
<td>21</td>
<td>trees, horses, dog</td>
</tr>
<tr>
<td>22</td>
<td>dog and trees</td>
</tr>
<tr>
<td>23</td>
<td>plants and grass</td>
</tr>
<tr>
<td>24</td>
<td>brush</td>
</tr>
<tr>
<td>25</td>
<td>trees and brush</td>
</tr>
<tr>
<td>26</td>
<td>trees and plants</td>
</tr>
<tr>
<td>27</td>
<td>field weeds; grass, and weeds</td>
</tr>
</tbody>
</table>

Set KK (columns 24, 69, and 70)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>001</td>
<td>doesn't apply</td>
</tr>
<tr>
<td>002</td>
<td>can't describe</td>
</tr>
<tr>
<td>003</td>
<td>tepees and wagons</td>
</tr>
<tr>
<td>004</td>
<td>travois; poles and wagons; burden backs and poles</td>
</tr>
<tr>
<td>005</td>
<td>shield</td>
</tr>
<tr>
<td>006</td>
<td>animal skin</td>
</tr>
<tr>
<td>007</td>
<td>buffalo bones; buffalo skulls</td>
</tr>
<tr>
<td>008</td>
<td>building, type not indicated</td>
</tr>
<tr>
<td>009</td>
<td>thresher or repear</td>
</tr>
<tr>
<td>010</td>
<td>plough</td>
</tr>
<tr>
<td>011</td>
<td>wagon, cart</td>
</tr>
<tr>
<td>012</td>
<td>shadows and boxcars</td>
</tr>
<tr>
<td>013</td>
<td>train and station</td>
</tr>
<tr>
<td>014</td>
<td>train</td>
</tr>
<tr>
<td>015</td>
<td>cannon</td>
</tr>
<tr>
<td>016</td>
<td>gun and hands; rifle</td>
</tr>
<tr>
<td>017</td>
<td>tepee</td>
</tr>
<tr>
<td>018</td>
<td>church</td>
</tr>
<tr>
<td>019</td>
<td>cannons and wagons</td>
</tr>
<tr>
<td>020</td>
<td>fence</td>
</tr>
<tr>
<td>021</td>
<td>carcass, skeletons</td>
</tr>
<tr>
<td>022</td>
<td>tents and wagons</td>
</tr>
<tr>
<td>023</td>
<td>boxes and wheels</td>
</tr>
<tr>
<td>024</td>
<td>boxes</td>
</tr>
<tr>
<td>025</td>
<td>fence and grave</td>
</tr>
<tr>
<td>026</td>
<td>clothes and hand(s)</td>
</tr>
<tr>
<td>027</td>
<td>witness box</td>
</tr>
<tr>
<td>028</td>
<td>clipping of magazine or news article</td>
</tr>
</tbody>
</table>
Set KK - continued

029 - travois; burden poles, poles
030 - wall
031 - fence and smoke
032 - wheelbarrow
033 - greeting card frame
034 - boots and box; boots
035 - hats, coats books, bookshelves, bell, crayon box
036 - books, bookshelves, crayola box
037 - alphabet cards
038 - desks
039 - boiler, blackboard, table
040 - boiler, bench, posters, clock
041 - benches
042 - blankets, sheets, laundry pole
043 - house, house porch
044 - snowmobiles
045 - snowmobile and airplane
046 - materials and eye glasses
047 - store merchandise
048 - clothes, purse, hand
049 - cash register
050 - grocery scales
051 - pillow; sheets and pillow, blanket, pillow and wall
052 - top of bed, hot water bottle
053 - flashlight, heating stove, blanket, stovepipe
054 - stove, bed, blanket, window, stovepipe
055 - stove, bed, and window
056 - window and poster with John 3:16
057 - window
058 - window and songboard
059 - church pew
060 - steps
061 - loaves of bread, window
062 - window, lectern, songboard
063 - bulletin board
064 - blackboard
065 - clothes; clothes and adornment; headdress, cuffs
066 - chair, blackboard, alphabet
067 - schoolhouse
068 - skirts and boots
069 - lake, rocks, hills
070 - bags or pouches
071 - pouches and animal head
072 - map
073 - table and drum
074 - board
075 - ladder
076 - door, wall, lamp
077 - map with super word(s)
078 - board and table; table
079 - table, board, map or chart, drum
080 - board, drum, map or chart
081 - longhouse
082 - lake
083 - clouds
084 - hills and mountains
085 - map, condolence cane
086 - pictures on wall
087 - map, bench
088 - sign and longhouse
089 - dirt road
090 - map, light switch, cane
091 - map, cane, light switch, door
092 - drum and board
093 - fence and house
094 - table and chair
095 - gate
096 - tractor
097 - tractor and disc
098 - car and/or jeep, gasoline pump
099 - gas pump
100 - clothes, car light
101 - jeep
102 - building, car, gas pump
103 - car, building; car, building, fence
104 - longhouse and cookhouse
105 - jeep and cookhouse
106 - clothes and fire
107 - ground and leaves
108 - corn ears
Set KK - continued

109 - hands and corn ears
110 - barn
111 - corn ears and corn crib
112 - longhouse furniture
113 - ladder, wall, window
114 - ladder, wall
115 - window and wall
116 - clothes and floor; floor
117 - longhouse stove
118 - window and bench; wall, window and bench
119 - wall and lamp; lamp
120 - house furniture, sewing machine, walls; lamp, door, curtain
121 - wall and bottles
122 - clothes and furniture
123 - stove, walls, and furniture
124 - wall, table, blanket
125 - cookhouse
126 - window, wall, gaslamp
127 - window, wall, and coat
128 - bench and wall
129 - walls, furniture, coat; walls furniture, coat, lamp
130 - coat, walls, lamps
131 - longhouse walls and furniture; longhouse walls, furniture, and lamp
132 - longhouse stove, window, and wall
133 - door, bench, wall
134 - walls, door, furniture, lamp; benches, lamps, walls, windows; furniture, benches, lamps, walls, windows
135 - ladder, door, bench, wall
136 - clothes, bench floor
137 - door, wall, ladder
138 - house, shirt, porch
139 - hair, scarf, beads
140 - house, window, jacket, posts; window, house, posts
141 - brick building, posts
142 - sun
143 - car and road
144 - car
145 - car and leaflet
146 - customs station house and cars
147 - shield and feathers
148 - map and line; map, box, and arrows
149 - road
150 - house and car
151 - garage and cars
152 - wall and cabinet
153 - customs house and super word
154 - log and river
155 - furniture

Set 00 (columns 74 and 75)

01 - doesn't apply
02 - can't describe
03 - court room
04 - school room
05 - store (general)
06 - grocery store
07 - clinic
08 - combination living-bedroom
09 - room in church (kind not known)
10 - church sanctuary
11 - longhouse
12 - meeting hall
Set SS (columns 79 and 80)

01 - doesn't apply
02 - can't describe
03 - field
04 - plain(s)
05 - grassland
06 - permanent camp
07 - grain field, including corn field
08 - farm field (no particular type)
09 - road
10 - railroad track
11 - train station
12 - road on open plain
13 - creek in field
14 - road in military camp
15 - temporary camp in open field
16 - graveyard
17 - side of building
18 - outside stockade
19 - road in hills
20 - edge of woods; clearing in woods
21 - schoolyard
22 - churchyard, behind church
23 - lake or river, can't distinguish
24 - wooded stream
25 - outside longhouse
27 - aerial over lake
28 - yard of house, outside farm house
29 - porch of house, front porch
30 - meadow
31 - gas station
32 - farm (or country) road
33 - barnyard
34 - yard of chief's house
35 - combination living-bedroom
36 - longhouse
37 - meeting hall/church
38 - farmyard
39 - front of building
40 - farm house
41 - roadway near building
42 - outside in a car/open field in car
43 - some kind of station area
44 - U.S.-Canada bridge road around customs area; customs parking lot
APPENDIX C

DATA LISTING
PLEASE NOTE:

Appendix pages are not original copy with indistinct print. Best copy available for microfilming.

UNIVERSITY MICROFILMS.
<table>
<thead>
<tr>
<th>COLUMN 1</th>
<th>COLUMN 2</th>
<th>COLUMN 3</th>
<th>COLUMN 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>GPT SET 1 IS SELECTED</td>
<td>GPT SET 2 IS SELECTED</td>
<td>GPT SET 3 IS SELECTED</td>
<td>GPT SET 4 IS SELECTED</td>
</tr>
<tr>
<td>DATA FOR SET 1 IS IN COLUMN 7</td>
<td>DATA FOR SET 2 IS IN COLUMN 8</td>
<td>DATA FOR SET 3 IS IN COLUMN 9</td>
<td>DATA FOR SET 4 IS IN COLUMN 10</td>
</tr>
<tr>
<td>DATA FOR SET 1 IS IN COLUMN 11</td>
<td>DATA FOR SET 2 IS IN COLUMN 12</td>
<td>DATA FOR SET 3 IS IN COLUMN 13</td>
<td>DATA FOR SET 4 IS IN COLUMN 14</td>
</tr>
<tr>
<td>DATA FOR SET 1 IS IN COLUMN 15</td>
<td>DATA FOR SET 2 IS IN COLUMN 16</td>
<td>DATA FOR SET 3 IS IN COLUMN 17</td>
<td>DATA FOR SET 4 IS IN COLUMN 18</td>
</tr>
<tr>
<td>DATA FOR SET 1 IS IN COLUMN 20</td>
<td>DATA FOR SET 2 IS IN COLUMN 21</td>
<td>DATA FOR SET 3 IS IN COLUMN 22</td>
<td>Data for Set 4 is not shown</td>
</tr>
</tbody>
</table>

Note: The table represents the data structure for a specific application or process.
SELECTED BIBLIOGRAPHY

Published Materials

Challenge for Change Newsletter. Numbers 1-3 and 5-7.


Unpublished Materials


Stoney, George. Address presented at the Minorities Film Workshop, New York City, October 7-9, 1970.

