

THROUGH THE LOOKING GLASS:
A QUALITATIVE STUDY OF FILM IN FIRST NATIONS COMMUNITIES

by

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ABSTRACT

This thesis explores the use of film and its effectiveness in capturing knowledge being transmitted from Elders to Youth while providing a 'true' indigenous voice. The research is based on a case study conducted with two Indigenous communities involved in the production of a research film about health and the environment, and employs interviews with community members, academics and filmmakers. In the case study, film is used for two purposes. For the researchers, the film is utilized as an anthropological analytic tool to capture ethnographic information (for academic purposes). The communities are employing film as a vehicle for intergenerational transmission of cultural knowledge. The results show that film can benefit both academics and participants based on these objectives. Film is a tool for ethnological insight and can be used to impart life lessons, traditional knowledge and history to future generations.

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CHAPTER ONE:

INTRODUCTION

1.1 Research Context

Various methods of communications (literature, media, spoken word, images, film etc.) have played a vital role in creating and reaffirming stereotypes about Indigenous Peoples over the years (Palys, 1996). Trigger (1988) argues that the portrayals of Indigenous Peoples in literature were based upon the relationships they had with the dominant culture(s). For instance, Canadian literature prior to the 1840s portrayed Indigenous People in a favourable light through their prominent role in the fur trade (Trigger, 1988). After the 1840s this image of an Indigenous Person (Trigger, 1988) changed as a result of colonization and the perception that Indigenous People were no longer 'useful' in the development of contemporary society (Palys, 1996).

The emergence of Indigenous People in film grew from a perception that Indigenous People would eventually be assimilated into the dominant society. As social Darwinist Herbert Spencer's stated, "in history, as in nature, the fittest survive". It was perceived that Indigenous cultures would parish and film could be used to preserve the traditional aspects of the culture for historical purposes. Film has, however, also played a

key role in perpetuating negative stereotypes and misrepresentations of the Indigenous People that some researchers sought to preserve on film.

By the early 20th century it became clear that many Indigenous cultures of the world were not being lost, but rather were still thriving, albeit dramatically altered by the course of colonization. In Canada it became evident during the 1930s that Indigenous communities were not disappearing as a result of assimilation, which inspired academics to study the impact of European contact with Indigenous communities (Redfield, Linton, & Herskovits, 1936). These studies changed the view of how Indigenous cultures were portrayed on film and in literature. Instead of adding to the stereotypical images of Indigenous People as ‘noble savages’ or implying that they were an ignorant, cruel, lazy, uneducated, sub-par human beings, film began to focus on the influences of the dominant societies on the survival of modern Indigenous communities (Boldt, 1993). Films continued to add a negative view of Indigenous People, and often justified the important role of contemporary society and the inability for Indigenous People to survive within it without assimilation (Boldt, 1993). Canada, for example, endorsed this understanding as part of their national interest for years (Boldt, 1993).

By the mid 20th century the role of film to Indigenous People was as a tool for exposing injustices and broken promises and told the story of how Indigenous populations are marginalized and disempowered by the dominant society. However, films still exhibited aspects of supremacy by a dominant culture and continued to portray Indigenous People as romanticized icons (Wood, 2008). As early as 1965, Indigenous cultures had a noticeable presence in film that allowed marginalized people the ability to

represent themselves in a positive light (Palys, 1996). Films about Indigenous cultures could now embody a 'true' Indigenous voice.

Portrayals of Indigenous communities in a research context have not always been received well by Indigenous communities, as it often carries negative connotations (Smith L.T., 1999). Many Indigenous People still feel that research is rooted in colonialist mentalities and practices with little benefit to the community(ies). This way of thinking stems from the past practices that Western researchers utilized. Researchers were known for taking possession and claiming ownership of the local knowledge, images and items that were created or produced, denying the origins from which they came (Smith L.T., 1999). As a result of these research practices, researchers are now employing community-based research projects that encompass community involvement in a meaningful way (Chrisman, Strickland, Powell, Squeochs, & Yallup, 1999).

In 1967, the National Film Board of Canada embarked on a project called *Challenge for Change* (CC) whose goal was to further Canada's commitment to social change for Indigenous communities (Stewart, 2007). The films created through this program would allow for an "enhanced dialogue between government and the governed, as well as between dominant and marginalized social groups" (Stewart, 2007, p. 50). These films had a true Indigenous point of view and were meant to help prompt discussion between mainstream Canada and government departments that were directly involved with Indigenous life and Indigenous People. From its inception until its dismantling in 1980, the CC had two training programs that placed community members (of Indigenous decent) in control of the filmmaking process. This allowed the underrepresented communities to tell their own stories on screen and give voice to the

voiceless (Stewart, 2007). As a result of this program, over 140 films and videos were created across the country and inspired many First Nations Peoples to take up filmmaking to voice their stories (Stewart, 2007).

1.2 Problem Context

Researchers often collect useful baseline data to describe the links between health and the environment, but they fail to effectively incorporate local knowledge and cultural perspectives (Wheatley, Martin-Hill, & Driben, 2001). The two research paradigms (Western and Indigenous) are divergent from each other and create an obstacle for the integration of knowledge as a result of different worldviews, values, principles and assumptions (Wheatley, Martin-Hill, & Driben, 2001). A lack of integration further perpetuates institutional power relationships and limits a community's ability to contribute valuable insight (Wheatley, Martin-Hill, & Driben, 2001). The lack of meaningful participation also limits the development of community specific strategies and lasting benefits for the community.

Incorporating methods that are more applicable and meaningful at a grass roots level requires researchers to connect with members of a community, policymakers, as well as academia. Traditional forms of research dissemination (articles, books, conferences etc.) have not accounted for those unable to access published information. Media such as film can be effective at capturing a more faithful representation of community perspectives that are traditionally imparted in oral narrative and richly laden in body language and oration, and is more widely accessible. Mastery of traditional written academic discourse requires non-local skills and represents a product that a

community may find inaccessible and inappropriate. To better understand the use of film for health and environment research in particular, there needs to be an evaluation of its potential integration. Problems within the research context must be identified to avoid previous stereotypes and influences of film production and there must be an understanding of the requirements necessary to meet the needs of both academia and Indigenous communities.

This thesis is driven by the understanding that capturing messages on film helps develop capacity building and knowledge mobilization within a community. This thesis explores the conceptual and empirical values of the medium of film as it relates to capturing messages effectively, as explored through a case study examining issues regarding health and the environment within two Indigenous communities of Northern Ontario, Canada (Pic River First Nation and Batchewana First Nation).

1.3 Research Objectives

This thesis is driven by the question ‘can film be a viable medium for preserving and maintaining the knowledge in Indigenous communities about issues pertaining to health and the environment?’ The objectives of this thesis will determine if film can benefit both academic and participants in achieving their goals: (a) film as a tool for ethnological insight and (b) a tool to impart life lessons and traditional knowledge for future generations.

The objectives of this research are:

1. To develop a criteria for evaluating the effectiveness of Indigenous films

2. To understand participant perspectives on the use of film in representing issues about health and the environment.
3. To evaluate the effectiveness of the message(s) in a film created in two Indigenous communities.

1.4 Methods and Case Study

This research employs an ethnographic methodology, allowing the project to be qualitative and exploratory in nature. The use of observation and interviews will be used to understand how useful film can be in capturing messages about health and the environment within two Indigenous communities. This thesis examines a case study about five youths and their journey of interviewing their Elders about issues surrounding health and the environment within their respective communities. The case study provides for an assessment of the youths' perception of the use of film as a tool for capturing knowledge and their ability to do their research alongside a film crew. Interviews were also conducted with academics and filmmakers in order to gain their perceptions about the effectiveness of film to capture knowledge.

The methodology avoids the use of direct questioning based on the assumption that it is an inappropriate method to use with most First Nations groups and because it does not allow the interviewee to express him/herself in a manner that is preferable (Wilson, 2003). Semi-directive questions are therefore administered to allow for spontaneity and the emergence of different thoughts and ideas (Huntington, 1997). Conversational undertones allowed the interviewees to feel more comfortable and provided a level of rapport between the recipient and the administrator (Huntington, 1997). The subsequent results provide a robust understanding of the thoughts and

perspectives of the participants about the role and effectiveness of the film. The observational data was assessed using grounded theory analysis to provide an understanding of how a condition affected by external and internal factors can result in a given outcome, and to determine what issues were more important and/or sensitive to an interviewee.

1.5 Findings and the Significance of the Research

The results show that film can be an effective medium for documenting and preserving knowledge, but also draws awareness to the critical problems in the approach and delivery of film. There are four dominant themes that structure this discussion of types of research outputs within film: (a) benefits of film, (b) limitations of films, (c) learning and (d) presenting results in different formats. Benefits of film include its effectiveness, through mobility, at capturing both auditory and visual messages. Limitations highlight how the required storyline inherent to film may not always be applicable to the research needs or community context and often lacks cultural sensitivity. Film caters to different learning styles and is able to create an environment for dialogue to occur and can be an immersive medium. The importance of publishing for your audience indicated that the traditional methods for publishing results were found to be a less favourable and effective technique for community members. Findings from the interviews support this conclusion, indicating that many community members lack the necessary skills/interest to acquire and interpret the findings from academic published results based on community needs. Measures need to be taken to ensure that the information gained from research is made available to communities in a matter in which

they understand it and can apply it. Film was offered as an alternative to the community as a means of accessing the information and provided the audience with a visual and auditory representation of the issues being discussed that resonated with the discourse in the community.

The study provides researchers with lessons about alternative methods for disseminating research results and offers Indigenous communities an alternative to preserving their knowledge that is popular among the younger generations. This research allows for a more ‘praxis’ approach to be taken with Indigenous communities and supports the application of alternative methodologies to data collection that can stimulate community development and knowledge. This research also highlights the importance of giving back to the community and giving them something tangible to develop local strategies to address the problems and issues they face.

1.6 Thesis Outline

Chapter 2 reviews two main literatures from which this thesis draws and to which it contributes: ethnographic film with regards to Indigenous populations and how film has been used to capture issues of health and the environment within Indigenous communities in Canada. This chapter breaks down the traditional form of film assessment according to O’Connor (1990) and supplements this literature with additional criteria that is applicable to assessing Indigenous films (Wood, 2008; Browne, 1996; Allen, 1993; Ginsburg F. , 2003; Pink, 2007; Banks & Morphy, 1997; Stam & Louise, 1983; Partridge, 1987; Chavis, 1995; Singh, 2006). Following this are examples of films that discuss content surrounding health and the environment in Indigenous communities and the

impact that they have as a result of their distribution. This section creates the foundation for addressing the first objective, which is to develop criteria for evaluating the effectiveness of Indigenous films.

Chapter 3 describes the qualitative methods that were employed and the interview strategies and observation techniques that were administered. This section discusses the grounded theory and theoretical analysis approaches to observational data, and the importance of administering a phenomenological approach to interviews with Indigenous Peoples for the purposes of capturing unspoken language using observational data collection.

The results of two sets of interviews and an assessment of the raw film footage can be found in **Chapter 4**. Results are aggregated into collective responses from the case study participants and experts (academics and filmmakers) based on key themes: (1) The benefits of filming in Indigenous' communities; (2) The limitations of filming in Indigenous' communities; (3) Film as an education tool; and, (4) presenting results in different formats for Indigenous Peoples. Each of these sections supports the last two objectives of the research in order to understand the opinions of the participants about the use of film and the effectiveness in capturing messages.

Chapter 5 focuses its discussion on the case study film's effectiveness in capturing messages that are applicable to two Indigenous communities. This chapter describes the effectiveness of a message in Indigenous films and proves that the message(s) is contingent on how well an Indigenous discourse is utilized within a community member's life. This chapter outlines the successes and pitfalls of the film by using the criteria outline in chapter 2 about evaluating moving images. The chapter also

offers recommendations to improve on the future use of film in research projects, particularly those related to issues involving Indigenous communities.

Chapter 6 concludes by affirming the question ‘Can film be a viable medium for preserving and maintaining the knowledge in Indigenous communities about issues pertaining to health and the environment’?

CHAPTER 2

LITERATURE REVIEW

This chapter provides an overview about film and highlights the literature that will be used to develop criteria for the assessment of film in representing Indigenous views of health and the environment. This chapter also describes issues of health and the environment that are prevalent within Indigenous communities along the North shore of Lake Superior. The section provides a brief history about the emergence of film in research, giving a general overview about how it has been utilized in such fields as anthropology, business, sociology, and medicine. The discussion focuses on drawbacks and benefits that film has to offer, and gives an understanding of some of the obstacles that need to be dealt with in the production and assessment stages of a film. This basic understanding of film is then expanded upon, outlining criterion that is often used in analyzing film with additional reference to measures that should be considered when assessing Indigenous film for effectiveness.

Subsequently, a section addressing the health and environmental issues within Indigenous populations is provided. This portion of the chapter looks at the impact of environmental dispossession and the holistic meaning of health as defined by Indigenous communities. This discussion is important in drawing links with how film has been used

to capture and document these stories. The last section of the chapter touches upon the principles of knowledge dissemination and how film has been utilized as a modern tool for preservation of traditional knowledge.

2.1 Film in Research

The origins of non-fiction or documentary films date as early as the 19th century. Auguste and Louis Lumiere in December 28, 1895 had a private screening at Salon Indien du Grand Café in Paris, where they showed their first film *Sortie des Usines Lumiere a Lyon* (Workers Leaving the Lumiere Factory) (O'Connor, 1990). That same year Felix-Louis Regnault exhibited his filmed work during Paris Exposition Ethnographique de l'Afrique Occidentale of Segegalese women (O'Connor, 1990). This was the beginning of the use of the camera for ethnographic research footage. It inspired Robert Flaherty, Margaret Mead, Jean Rouch and David MacDougall, to adopt film as a tool for ethnographic data collection.

Although the use of film has been around for years, there have been moments in history when, based on the changing schools of thoughts, film was not a prevalent research methodology (O'Connor, 1990). Through the emergence of new technologies and research methods, film has been able to retain itself as a viable methodology for data collection and information transfer. The advancement and affordability of technology has made it easier for researcher-filmmakers to document the video images and sound bites on computers (Shrum et al. 2005). New possibilities for research and representation allow

researchers from diverse disciplines within the social sciences to exercise the use of film (Pink, 2007).

Ethnographers or anthropologist have not solely used film; other fields such as business (Zaidman & Holmes, 2009), medicine (Hodges, Regehr, & Martin, 2001), sociology (Sooryamoorthy, 2007), psychology (Senturk, 2011), and geography (di Palma, 2009) have employed them as well. Filmmaking and research are very similar; the difference is within the role of the story telling (Sooryamoorthy, 2007). Goodman (2004, p.327) outlines the disparities between them in terms of:

- Orientation (stimulate emotions for film verses knowledge for research)
- Goals (illustrate a story and create social change in film verses anticipate phenomena for research)
- Transmission methods (use of audio, visual and text for movies verses mainly text for research)
- Targeted audience (heterogeneous audiences for films verse homogeneous audience made up of the academic community for research)

Ultimately, both research and filmmaking are a means of achieving a designated end goal. Film is not just a method in which the information gathered is employed; it is a medium for recording social behaviour (Shrum, Duque & Brown, 2005).

2.2 Benefits and Limitations of Film

Film is a very powerful tool that has the potential to educate and entertain a wide audience; however there are aspects about this medium that pose great risk. Despite these limitations the benefits articulated in the literature clearly defend the use of it. Table 2.0 lists some of the potential benefits and limitations of film.

Table 2.0: Benefits and Limitations of Film Use

Benefits	Limitations
<ul style="list-style-type: none"> • Creates a place for dialogue to occur • Reaches a broad audience • Accessible • Increases retention of information 	<ul style="list-style-type: none"> • Can perpetuate stereotypes and misrepresentations of cultures/people/events • The ‘camera cannot lie,’ the idea of manipulation

2.2.1 Benefits

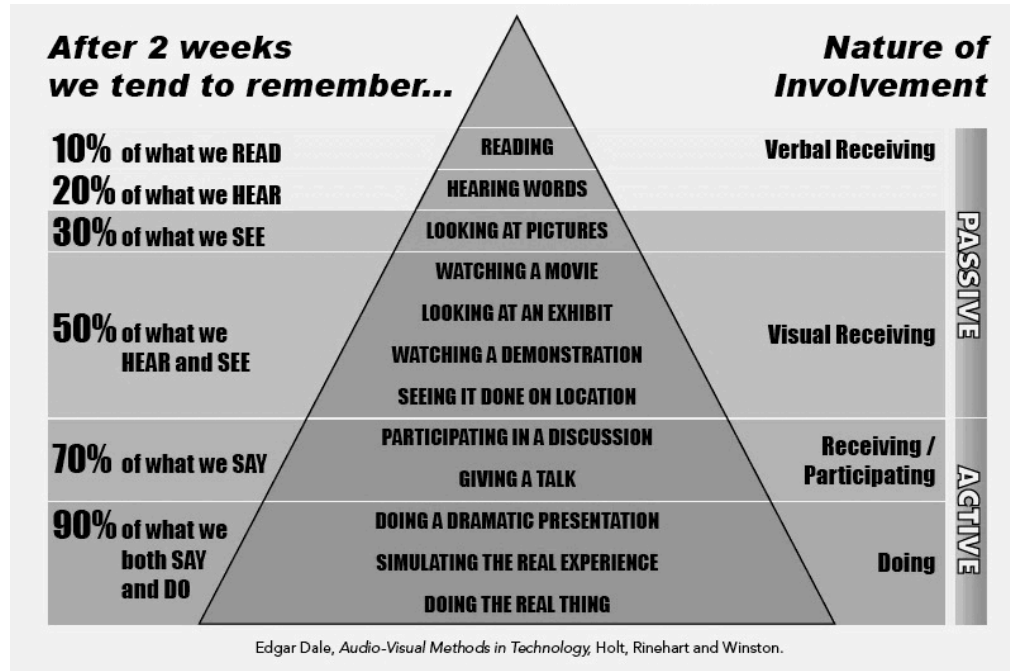
The benefits of film can be categorized into four main themes: 1) creating dialogue, 2) reaching the audiences, 3) accessibility and, 4) retention. Film creates a place for dialogue to occur as it allows the audience to have the ability to voice their opinion and ask questions. This can occur through open dialogue after a film screening, on websites (forums) critiquing the film(s), discussion boards or with other individuals. Rosenstone (2006) supports this theme in reference to historical films as it evokes audiences to express their opinions vocally as a means of raising awareness and to initiate change. For instance, Rosenstone (2006) gives examples of how films around the world have not only led to inquiry, but defacement of property as well as national debates. For example, the Canadian documentary *The Valour and the Horror* airing in 1992, depicted less than honourable behaviour of military personnel in the Second World War causing debate between the general public and ex-military personnel over ‘appropriate’ behaviour (Bercuson & Wise, 1994). This film allowed everyone involved to voice their opinion about the meaning of the information translated. Similarly, *The Official Story*, a 1985 Argentinian film about the desaparecidos or those who had ‘disappeared’ as a result of Argentina’s dirty war during the 1970s, displayed a similar outcome. This dramatic feature brought awareness to the world about the war while providing support to the

Mothers of the Plaza de Mayo, a group of women who were driven to find their missing sons and daughters (Rosenstone, 2006). In both films dialogue occurred and in the case of *The Official Story* awareness was created.

In addition to creating dialogue, film is also credited for its ability to reach a wider audience than academic literature. For some, visual media has become the primary source of acquiring information about events and people of the past (Rosenstone, 2006). Many people do not have access to, or time to read literature and often rely on visual media as it is more readily available and accessible. McLuhan (1967; McLuhan & Fiore, 1967) further defends this point by explaining that new forms of communication or information transferring capability will alter what he called the 'sense ratio' of that society (O'Connor, 1990). He proposed that society will dictate how it exploits the given communications media accessible to them (O'Connor, 1990). As societies become more reliant on technology and social media their sources of attaining information changes as it accommodates the emergence of new communications outlets and information accessibility (Bauer & Gaskell, 2000).

Film, in addition to other forms of visual media, has been known to increase the retention of information being discussed and illustrated. Edgar Dale (1946) created the *Cone of Experience* that is used to describe his classification system of the various types of learning environments (Figure 2.0). It shows that visual receiving environments (ex. a movie) have an increased retention rate compared to individuals gathering their information from just literature. The more active the participation in the learning environment the higher the level of retention reached.

Figure 2.0: Edgar Dale's Cone of Learning (1946)



Similar conclusions can be supported in a study conducted by Hovland, Lumsdaine, & Sheffield (1949) that looked at audience participation and receptiveness of content. It was concluded that students are able to retain more information when they are shown visual media such as film. Another study by Michael (1951) showed the varying degrees of participation after a film (*Pattern for Survival*) was shown and concluded that active participation increased the retention of material with the participants. Although the studies are dated, they are still pertinent to the idea that combining different learning strategies (oral, visual, auditory etc.) together help create a stronger environment for information to be retained. It can then be concluded that film has many benefits that aid in learning, educating and producing change.

2.2.2 Limitations

One of the primary limitations of film is its ability to perpetuate stereotypes and misrepresent cultures, people, and events (Bauer & Gaskell, 2000; Leab D. J., 1975). In the past, Indigenous People have been portrayed as romanticized icons of nineteenth-century America, or as ‘primitives’ of an outdated culture suggesting that they are simple people lacking in complexity, intellect, and ambition (Wood, 2008). This view is validated by a failure to represent contemporary Indigenous People that come from diverse communities. This can be explained through the idea of white shamanism (Wood, 2008). Cherokee writer Geary Hobson and Hopi poet and anthropologist Wendy Rose, have used this term to describe people that “are cultural imperialists who appropriate names, concepts, styles, tools, dress, adornment, or practices from Indigenous people without either community permission or training in their proper use” (Wood, 2008, p.77). This example expresses how the beliefs and perceptions of people have been adapted into mainstream society as truth. White shamanism has been the root of many of the stereotypes and the misrepresentation of cultures/events in marginalized populations.

The constant perpetuation of white shamans has led to stereotypical depictions of societies and the misrepresentation of cultures/events. Professor Daniel J. Leab, an authoritative film-historian, has summarized the power of repetition by stating, “[t]he power of any single movie to influence a viewer permanently is limited, although repetition obviously has its effect. Constant repetition which emphasizes certain stereotypes...is overpowering” (1975, p.263). Although this limitation is a common theme to many marginalized populations, the film produced for the case study has addressed this concern by engaging in meaningful consultation with the community. As discussed

previously, film allows for dialogue to occur, permitting issues of hate and misconceptions to be dealt with through public debate. Although these limitations may always be present, there are mechanisms and forums that have been created to minimize the impacts of frequency and occurrence of stereotypical messaging.

Another limitation that film presents is the fallacy of the phrase ‘a camera cannot lie.’ This is misleading as those operating the equipment, writing the script and editing the footage can, and do manipulate events through the process of editing (Bauer & Gaskell, 2000). Editing allows for manipulation to occur, for example, by removing spoken words, making it seem as if two people are in the same place when in fact they had never met, or by ‘doctoring’ a location to make it seem different. This process, for the most part, is not detected by many, and creates an illusion of reality and truth that does not exist. This can lead audiences to have a misunderstanding of an issue, event or person if they were unaware of the topic being discussed. This is the responsibility of the viewer to become familiar with the topics to better inform themselves when events such as these do occur (O’Connor, 1990).

It is important to understand whether the film or video was made for entertainment purposes or as an education tool. The purpose of the medium dictates the extent in which manipulation occurs. It would be foolish to think that some educational tools do not include manipulation. For example, propaganda was seen as an educational tool during World War I as a means of recruitment and as a way to update citizens on wartime efforts. The British Parliament acknowledged how influential film was in propaganda in the summer of 1918 stating, “this modern, up-to-date, educational engine, the cinema...perhaps the most valuable means of propaganda” (Pronay & Wilson, 1985,

p. 21). Much of what was shown was manipulated to endorse enlistment, deceitfulness of the enemy ('Germans always lie, Americans always tell the truth') and ultimately peace after the Versailles Treaty (Bernays & Miller, 1928). As one can see, this medium can be a very powerful and useful tool, while having the potential to be a very dangerous instrument in conveying messages that are not depicting reality.

2.3 Criteria for Assessing the Effectiveness of Films

O'Connor (1990) argues that in order to assess any moving image, questions relating to content, production, and reception need to be considered. Content is the information and experiences created that allows the audience to understand what is being portrayed. Production is the process of making a film, from its inception as a story or idea through to the final screening of the final product to an audience. Reception is how the film is interpreted and understood by those who watch it and/or those who have formed an opinion of it. By examining these three categories, O'Connor suggests that a full understanding of a film can be made.

2.3.1 Content

In order to develop questions that assess the content of a film, knowledge about both the filmmaking process and the subject matter is paramount. Arguably, the untrained viewer cannot fully understand what the visual document is conveying in its entirety, as they do not typically fathom the process the filmmaker took in producing and editing the work (O'Connor, 1990). As a result, it is important for those analyzing a film to

understand more than just the surface content and have at least a basic comprehension of visual and audio language in which filmmakers convey their vision.

In film, visual language is conveyed through those elements found in a shot (such as lighting, angling of shots, camera movement, lens characteristics etc.) and within the editing techniques (fades, cuts of various kinds, etc.) employed (O'Connor, 1990). The uses of symbolic images are also very important to consider when analyzing the visual language employed in a film as they can hold importance to the story being told. The audience's ability to relate to what they are viewing is contingent on their ability to identify with the context (culture, artistic ability, or cinematic protocol) being communicated (O'Connor, 1990). Part of this ability though, hinges on understanding whether the meaning is derived syntagmatically or paradigmatically. A meaning derived syntagmatically is implied and draws upon an image or sign's relationship to its surroundings helping to deduce what the object is meant to represent (O'Connor, 1990). In contrast, a meaning occurring paradigmatically is based on contextualization, where the image is obvious and there is no need to interpret any further what is shown (O'Connor, 1990). Understanding how meaning is derived is especially important in films about or made by Indigenous Peoples as symbolic images play an important cultural role and are not merely narrative techniques. As such, by just critiquing surface content only an elementary analysis of the content can be achieved.

Sound is also another key feature that should be assessed, as it is partially responsible for setting the tone of a particular scene and, as a result, influencing its meaning (O'Connor, 1990). Changes in music can manipulate the audience by invoking certain types of emotional responses, influencing the perception of the visual images

being seen. At times, sound can be a much more influential tool than sight as it sets the mood and tone of what is being portrayed (O'Connor, 1990).

Narrative structure, such as visual and audio language, should be examined in order to help decipher the content and message that the film is trying to convey to its audience (O'Connor, 1990). The features of a film's narrative can be comprehended by understanding: (a) whose point of view is being transmitted; (b) how much of each character's experience are we meant to retain/ understand in order to develop a full understanding of the film; (c) how might preconceived notions from the viewer, of how a particular scene was carried out, affect the preceding dialogue. By accounting for these features, a better grasp of the structure, characters, and context of the film can be assessed.

It is important that the person assessing the film does not fail to appreciate the aesthetics or undervalues or ignores the historical context. Aesthetics not only increase production value, but also attracts audiences to watch a movie. It is important to note that films are also a product of their time, and that they are rooted in cultural and temporal contexts. As Erik Barnouw warns: "People who rely...on television for their knowledge of the past are dealing with...a situation where history is constantly being rewritten by the dominant medium to serve the purposes of the present" (Leab D., 1990, p.80) which leaves spectators with a conflicting understanding of actual events (O'Connor, 1990).

2.3.2 Production

Unlike content, which deals with what we see on screen, production is the steps taken to get a story on film. There is a lot of preparation that goes into production. This stage of the film analysis focuses on understanding the context in which the film was

written, the types of conditions (external factors, such as sponsoring agency(ies)) that influence the piece of work, as well as how the film was captured and what made the cut (O'Connor, 1990). For example, a written document such as a novel is structured under certain variables where there are fewer limitations imposed upon, allowing a reader to play creative director by interrupting, visual the representations of: characters, locations, and events etc.

Contrasting this scenario is the production of a film where it is not always possible to portray the entire story, resulting in a condensed version that is more appealing to the viewers. When documenting through a written means there is no need to consider what is feasible to accomplish on screen and the length it takes to portray the story. This is true even if the actor will do a character justice. These are the limitations imposed upon the film crew, making it important to understand the confines in which a film can create. It is also important to consider the purpose of the work, such as: (a) the orientation/background of those people involved in the film; (b) experience level; (c) their ability; and (d) the creative process (O'Conner, 1990).

2.3.3 Reception

Reception is how someone perceives a film whether they have seen it or not. Determining how to assess the impact of a film on its audience is important. According to O'Connor (1990), there is no specific way of knowing of how a film is perceived without knowing the audience. Over time, perceptions have altered, resulting in changing social values, for example where what was once derogatory has now become acceptable and used commonly, and vice versa. This can be explained by the cultural situations and experiences that audiences have been exposed to and have faced. With the emergence of

new technology and the accessibility to it, we are more accustomed to the plights that people face every day.

Our view of cultures is affected and sometimes tarnished as a result of how it is portrayed in the media. Wood (2008) for instance, states that in today's society Indigenous cultures are still expressed as 'primitive'. Although many Indigenous groups live in remote locations, they still have access to modern day amenities and are just as exposed to and adept in modern technology. By understanding the type of audience and time period of filming, a general idea of how the film was comprehended can be gained. As O'Connor suggests, "...every viewer, or at least every group of viewers is distinguished by differences of class, race, or gender, sees a unique version of a film" (O'Connor, 1990, p.392).

2.4 Intergrading O'Connor's Guidelines with Additional Criteria for Assessing Indigenous Films

O'Connor has created questions that should be asked when evaluating moving images for his three categories of content, production and reception (O'Connor, 1990) see Table 2.1 below.

Table 2.1: O'Connor's Guidelines for Question Formulation for Moving Images

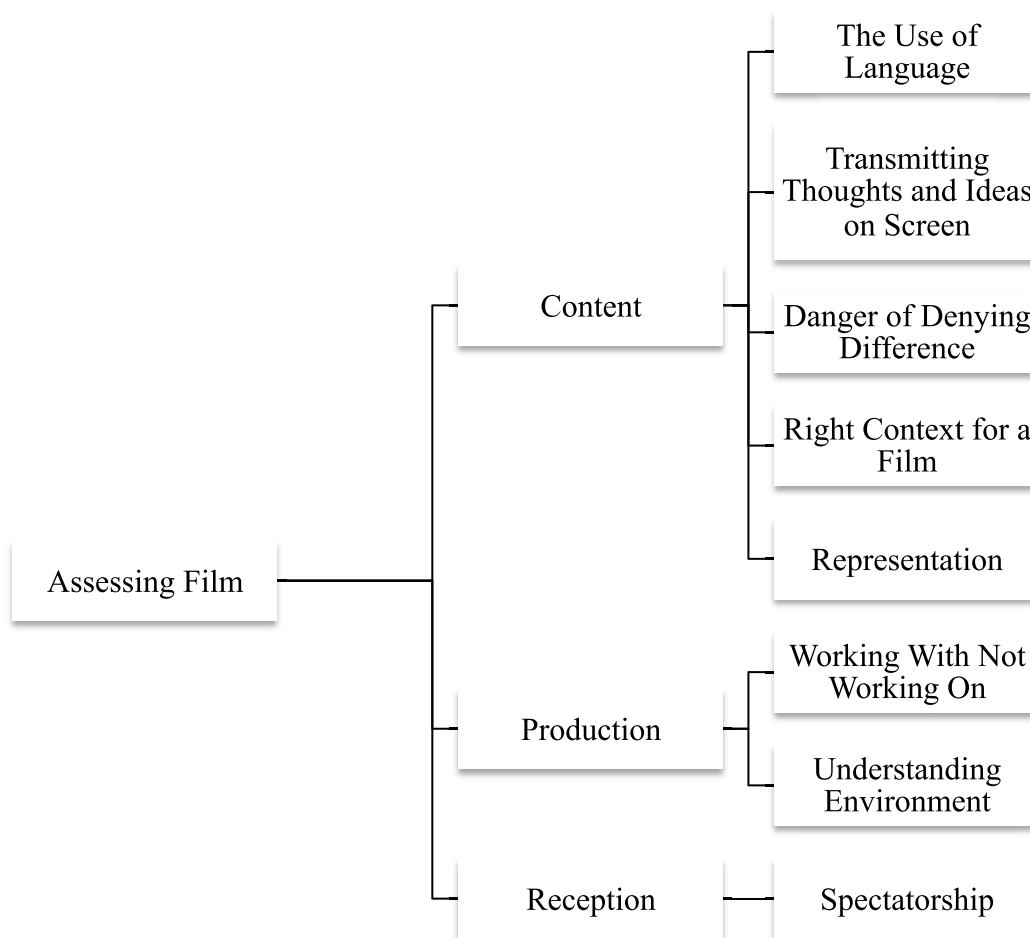
Content	What information can be gleaned from the document itself (from a close study of what appears on the screen), either through direct or indirect analysis? How is this information determined by the visual and aural texture of the film? What is the connection between the medium and the message?
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- Production What influences were at work in shaping the document and perhaps, served to limit or bias the information it conveys? Beyond the images themselves, how might the background (personal, political, professional, etc.) of the producer, director, actors, etc., have influenced their performances? How might the institutional conventions and the larger purpose of the sponsoring agency (a Hollywood studio, an industrial organization, or a Washington lobbying group) have colored the message of the production?
- Reception Regardless of the nuances of meaning we can derive from an analysis of the document today (comparing it with other contemporaneous materials or judging it in the knowledge of what subsequently took place), what effect, if any, did the document have on the pace or direction of events at the time it was made? Who saw the film and how might it have influenced them?

O'Connor's framework is designed to analyze film in a general sense, and as a result, does not account for limitations within different genres of film. It is the work of the assessor to make those limitations known within his or her assessment and act accordingly. The spectatorship in many indigenous films is limiting, as it is usually catered towards an Indigenous audience, making it less applicable towards non-indigenous viewers (Wood, 2008), which may impede its success. Understanding the reception of the patrons is key for the experiences and lifestyle needs to be grasped by the assessor to fully understand the workings of the film and its purpose. Literature addressing how to analyze content, production and reception, and additional factors that are specifically targeted towards Indigenous films within these categories, need to be accounted for (Wood, 2008). The following subsection expands upon the traditional model of evaluating and suggests additional measures that should be considered when assessing Indigenous film. The measures discussed in Table 2.2 stems from sources (Wood, 2008; Browne, 1996; Allen, 1993; Ginsburg F. , 2003; Pink, 2007; Banks & Morphy, 1997; Stam & Louise, 1983; Partridge, 1987; Chavis, 1995; Singh, 2006) that discuss the importance of Indigenous culture, context, and applicability to the audience.

The measures were formulated based on collection of literature that deals with Indigenous film, People and research practices that can be used on filmmaking.

Table 2.2: Measures to Consider when Assessing Indigenous Film



2.4.1 The Use of Language

For the majority of human history, we have been disseminated knowledge through verbal communication. Each language has its own way of communicating thoughts and feelings through the use of diverse phrases, words, and tones. Although the ability to translate from one language to another exists, it is not always possible to interpret each

word or phrase exactly because it might not be found in the translating language, thus an interpretation is conceived. Many Indigenous filmmakers have made the effort to include their Indigenous language in their films as the purpose of the film is for their community and not the masses (Wood, 2008).

Many times when a translation does occur there is a loss of knowledge, since much of what was said is not able to be expressed in the desired language and gets left out. By retaining the knowledge in the original language chosen by the filmmaker, the message being transmitted is not lost in translation. This not only allows for an Indigenous culture to be represented through their own voices, but also under their own control (Browne, 1996), not to mention that it helps in the effort to preserve language for future generations (Wood, 2008). This understanding of language and translation makes it very important to know who the audience is when assessing an Indigenous film. By understanding why one's native tongue was used as opposed to the dominant language an assessment of its successfulness in disseminating the message can be gauged.

2.4.2 Transmitting Thoughts and Ideas on Screen

Unlike western ideas and perceptions, Indigenous perspectives are not always transferrable on film because of the context is considered sacred (Wood, 2008). Traditionally, Indigenous knowledge has been passed down orally through stories, which is not similar to the cinematic narrative that we are accustomed to in the western world. For this reason, there is a strong concern that the transference of these stories onto film will alter their meaning and become 'Americanized' and potentially not 'authentically' Indigenous (Wood, 2008). The oral tradition is more than a record of culture, it is a creative source of their collective and individual selves (Allen, 1993).

The oral tradition is a living body in continuous flux that enables it to accommodate itself to the real circumstances of peoples (Allen, 1993). Directors like Zacharias Kunuk believe this can be overcome by visualizing the story/message and bring storytelling into the new millennium (Ginsburg, 2003). There is a great need to continue to educate a younger generation in a means that is familiar to them, and “unlock the silence of our Elders before they pass away” (Ginsburg, 2003, p.83). In addition to this issue of potentially distorting oral traditions, ideas expressed in Indigenous media may not be authentic and can lead to misrepresentation and misunderstanding because of the audience they are catering too (Wood, 2008).

It is paramount that the purpose of the feature be understood prior to the initial assessment of the film as it will indicate whether or not (a) a transference of knowledge should take place, (b) there is consensus with the community about the topics and issues covered, and (c) there is a potentially negative or positive impact on the community, the audience and/or the public. By answering these questions the appropriateness of a film can be assessed to establish whether transmitting thoughts to ideas can be achieved for the target audience.

2.4.3 Danger of Denying Difference

The phrase ‘the danger of denying difference’ in indigenous film refers to portraying Indigenous peoples as westerners, and conveys to the audience that they are ‘just like us’ (Wood, 2008). This phrase eliminates the idea of diversity within a society, creating homogeneity. Society is becoming homogenized due to other trends, such as globalization, which denies Indigenous people the ability to create films that express who they truly are. For example, the Indigenous films *Smoke Signals* (1998) and *Samoan*

Wedding (2006) faced the same line of criticism (Wood, 2008). Both films depict their Indigenous characters as being more in line with non-Indigenous people. As Indigenous communities become more immersed and influenced by western culture, the ability to distinguish between a non-Indigenous and Indigenous person becomes more difficult (Wood, 2008). Lifestyles, behaviours and worldviews of Indigenous People are becoming more in line with that of the dominant society (Wood, 2008). “Regardless of how Indigenous people are perceived, they should be encouraged to grow independently from the constraints imposed upon them by the dominant society and be able to thrive unassisted from cultures, economies and universalizing perspectives of globalizing nations” (Wood, 2008, p. 69).

When assessing a film, it is important that differences between cultures be present to allow for a more robust understanding of one another. Indigenous films are meant to be a gateway to provide audiences with the awareness of the cultural diversity that this population provides to the contemporary world (Wood, 2008). Although Indigenous films are encouraged to be made in their native tongue and aimed at Indigenous audiences, there are films that are designed specifically at transmitting their contribution to cultural diversity to the rest of the world. It is also a mechanism for capturing and preserving cultural knowledge for future generations so that it is not lost to time. Thus, when breaking down the film to assess its effectiveness, evaluating its ability to clearly distinguish Indigenous uniqueness is important. As the definition of an Indigenous film according to those in the industry, is a film that depicts an Indigenous perspective regardless of the subject matter.

2.4.4 Right Context for a Film

Various methods can be used when making a film. Since every situation requires different means of communicating the message (Pink, 2007) it would be unreasonable to believe that visual methods should be used in all contexts. Film should be used when it is most appropriate (Banks & Morphy, 1997). This decision can only be reached once in the field where a fair assessment of the necessary visual methods can be rendered and the ethical partnerships reached with the participants (Pink, 2007). Pink points out that researchers should not be fixated or have preconceived expectations of what can be derived from using a visual research method. In some cases, the methods employed are not conducive to the researcher's objectives (Pink, 2007).

It is important to understand that not all areas of indigenous life should be depicted on screen. Although a visual representation of a problem always helps attract audiences, it is not always conducive to a community as they may not want public attention or their community to be captured on film. A film should be used to bring awareness to issues that are present in communities. If this medium is not able to do so then it might not be the best method to portray the story.

2.4.5 Representation (Avoiding Colonialism / Stereotyping / Misrepresentation)

Biased portrayals have long been embedded in the literature, government policies and society's overall understanding of culture (Stam & Louise, 1983). Colonialists viewed their actions from the perspective of philanthropists, and their mission was to create civilized societies from the ignorance, disease and tyranny of the Indigenous (Stam & Louise, 1983). As Alexis de Tocqueville argued, "the 'noble savage' was mild and hospitable when at peace, although merciless in war beyond any known degree of human

ferocity. Indigenous People were indebted to no one but themselves, their virtues, vices, and prejudices” (Rich, 1960). This understanding of Indigenous People in Canada still resonates within western society as true, as they are portrayed in the media as proletariats who are leeches on a government system.

There are those who refuse to be classified in such a manner and try to take down the stereotypical images and expectations that have been placed upon them by educating the public about their culture and plights. Indigenous populations are commonly portrayed as romanticized icons of the nineteenth-century America that they are accustomed to seeing (Wood, 2008). Indigenous are usually illustrated in one of two ways, either as a primitive savage or as simple people that lack in complexity, intellect or ambition (Wood, 2008). There are filmmakers that stray away from this illustration and portray Indigenous People as their contemporary selves. They are painted as modern individuals who live non-stereotypical Indigenous lives, while still acknowledging the uniqueness between different reservations and the spiritual bond they have with themselves and nature (Wood, 2008). Not only does this break down barriers, it provides insight into the lives and culture of these groups.

Thus, in order to represent this marginal population in the fairest and most realistic manner, one must disembark from colonialist ideals and stereotypical depictions of this population, as they misrepresent this culture and continue to aid in negative connotations. Films should feature the values and beliefs of this population, to better educate a western culture that is not familiar with the perspectives that are being illustrated to them. By elevating these stipulations, a more positive, realistic image of Indigenous people and their life is created. Audiences are thus able to derive connections

from their everyday lives and form an understanding of why certain behaviors were enacted or why a particular action resulted in the scenario.

2.4.6 Working With Not Working On: Knowing Your Role

Patridge (1987) describes working with a participant(s) best with the word *theoria*, which represents the idea that the knowledge and understanding gained should be made available to anyone, including Indigenous people, for their desired use. *Praxis* represents the idea of working together so that ethical issues are confronted by both parties and the active participation from everyone is achieved (Chrisman et al., 1999). By doing so, capacity building can be achieved as the community's ability to effectively develop, mobilize, and use resources for the management of change (Chavis, 1995).

Filming within an Indigenous community should account for *theoria* and *praxis* to avoid focusing on catering to an audience instead of the people being documented. It has been noted several times by Indigenous groups that researchers and filmmakers come in, get what they want, and leave without actually giving back to the community (Wood, 2008; Patridge, 1987; Chavis, 1995). It is key that this behavior does not progress but rather changes towards creating awareness and informing the public about the topic at hand. It is important that this Indigenous population do not continue to be exploited by people studying and filming them with little regard for helping them.

2.4.7 Understanding of the Environment

Unlike other conventional western films, Indigenous films tend to create focus around their surroundings, and other related iconographies (Wood, 2008). Culture, history and spirituality are key components that make up their environment, as it encompasses aspects of the spiritual and physical elements. The environment can be

further described as the surrounding, connections and relationships that Indigenous people have established in past, present and future lifetimes. This idea of environment is important to understand, as in many Indigenous films, there is aspects that are shown, that hold meaning, such as, what may appear to be a forested area, could reflect a sacred area or a place of healing.

In Singh 2006 research, the author mentions the idea that some cultures hold a bond that extends beyond the intrinsic value of the objective or aspect of the environment to a point where it holds a symbolic presence of importance/meaning (Singh, 2006). This bond, in an anthropological sense, has been commonly referred to as “symbolic orientation” (Singh, 2006); which is described as holding a symbolic significances or meaning that is not an inherent quality of the feature itself but is imposed upon it by the culture (Singh, 2006; Cohen, 1976). The importance of symbolic orientation lies in the understanding and interpretation of the environment and the interactions that people have with those features (Singh, 2006). These interpretations allow for a common assimilation among those within the culture to understand the magnitude of the role that that feature places in their lives, thus reciprocating the appropriate response from individuals to exhibit the amount of respect it commands (Singh, 2006). Sometimes it is unclear to an audience the significant of a scene as they are not adept to the teachings and understandings of Indigenous culture.

2.4.8 Spectatorship

It is important to understand the audience during the production of a film, as it sets the tone of how the content will be laid out. Audiences interested in Indigenous media tend to be diverse (Browne, 1996); however understanding who the film is meant

to address is key as a number of Indigenous film have been catering towards a non-Indigenous audience. This tends to glorify many stereotypical depictions of Indigenous and fuels negative images of the culture. If films are produced for audiences with no Indigenous background it should not only be informative but also break down barriers of these negative preconceived ideas about the culture.

2.5 Film and Filming Health and Environmental Issues

The previous sections have discussed different criteria and aspects that should be considered when evaluating film in general with more specific measures for Indigenous films. The following section discusses health and the environment and relates how the principles of film can better focus on this particular context that is so important to contemporary Indigenous Peoples. Many of the Indigenous films created deal with issues that surround health and the environment and much of the criteria mentioned above are encompassed in Indigenous media productions that diverges from negative stereotypes, falsified realities, and allows for an Indigenous discourse to be employed in order to give this disenfranchised population the feeling of empowerment and proper self-representation.

The phrase environmental dispossession denotes the limited access that Indigenous People have to their traditional lands, and is a more holistic understanding of what health means and the factors that contribute to it. Canadian health researchers Adelson (2003) and Reading & Nowgesic (2002) have expressed that the health of Indigenous people is an important topic that has become a more pressing issue despite a lack of assessment of what factors contribute to dispossession. This is a result of a

research focus on Indigenous populations that has been directed to a more traditional definition of health, examining and quantifying disease and mortality rates (Richmond & Ross 2009). Little work has been done to examine alternative meanings of health and the aspects that create the inequalities in disenfranchised populations, such as environmental dispossession.

Richmond and Ross (2009) used the phrase environmental dispossession as a means of describing how Indigenous peoples have been subjected to a restricted access towards resources on their traditional lands. This has led to a number of predicaments that can be seen physically, emotionally, spiritually and mentally. This disconnect to the land has been the result of Canadian policy and the increase in resource development on an industrial level. For example, there are a number of documented cases where Indigenous People have been up rooted from their traditional lands and relocated to areas sanctioned by government authorities leading to a number of conflicts and health impacts (Richmond & Ross, 2008). Relocation creates new living environments that are often located downstream, downwind and downgrade from non-native settlements and industries, subjecting communities to new contaminants and ill effects of development and a loss of a sense of community (Arquette, et al., 2002). Relocation also creates stresses on the cultural aspects of Indigenous peoples' way of life in addition to health implications and affects the well being of individuals within the community because of their physical displacement and use of the land impaired (Smith et al., 2006).

Over the years there has been an increase in health warnings from government agencies regarding water quality and contaminated game. Many Indigenous communities can no longer partake in cultural rituals that are vital to their subsistence and way of life

(Richmond & Ross, 2008; Arquette, et al., 2002). This has created a loss of identity and belonging due to the loss of connection to resources and the environment.

2.5.1 Health: Direct verses Non-direct Factors

Health can be defined as the physical state that a person is in, applicable to being free from illness and/or injury. This traditional definition lacks the ability to account for other components that influence health in a more holistic sense. For this reason, many cultures go beyond the physical understanding of health to include mental, emotional and spiritual health as part of their understanding of what wellbeing constitutes. Encompassing both definitions of what health comprises, the direct and non-direct measures distinguish what aspects of health are being assessed.

Direct factors describe the life style choices that are made, including diet, physical activity, substance and alcohol consumption, etc. This would help assess the physical and mental state of a person. Non-direct factors include aspects that are not always considered in the contemporary sense, such as the spirituality of a person, relationships with others (spouses, children, family, community members, nature etc.), and the influence or reliance of others. These overarching aspects describe the spiritual and emotional state of a person. Indigenous culture uses both the direct and non-direct factors to describe the overall health of a person. This culminating view of health is described as the Medicine Wheel.

There are four sections that describe both the direct and non-direct aspects of health: the physical, mental, emotional and spirituality. According to their beliefs in order for one to be considered healthy all aspect of the Medicine Wheel must be in equal harmony with each other (Retzlaff, 2008). When there is a shift in the Medicine Wheel,

the health of one is comprised as they lack the stability needed to be healthy. For instance, loss of identity has contributed to the health of Indigenous people. Loss of identity can be quantified by the Aboriginal Peoples Survey (APS) conducted by Statistics Canada in 1991. Out of a sample size of 36,635 persons who reported having Aboriginal origins and/or registered under the Indian Act, only 25,122 individuals responded to identifying with their heritage (Government of Canada, 1991). This suggests that many Indigenous People no longer feel a connection to their ancestry or to the land as they refrain from acknowledging their ties to it. This loss of connection proves that a loss of belonging is a growing concern within Indigenous communities as it can translate into poorer health of Indigenous peoples. This is supported by Wilson and Rosenberg's (2002) conclusions that individuals who spend time living and interacting with the land are less likely to report being unhealthy, as compared to those who had not spent any time living on the land. (Wilson & Rosenberg, 2002).

Health goes beyond what we see (the physical), and comprises all aspects of our life, as it impacts our choices. From the above example, disconnect from the land promotes a lower quality of health. This is the result of being less physically active as well as becoming disconnected from the land. As they are not physically active, they lose touch with their spirituality and connection to the land (as explained through therapeutic landscapes). The connection between each quadrant of the wheel can be drastically influenced by social connections as they play such a vital role in the social structure of Indigenous culture. Research conducted about health has indicated that the better social relationships and social support systems in place the healthier the population is (Berkman, 1995; House, Landis, & Umberson, 1988). The impact from community

members plays a crucial role, as they determine what is socially accepted, contriving the foundation for values and cultural beliefs. This translates into what is acceptable within society's parameters that allows an individual to model their life. McKinlay (1990) supports this and suggests that the 'choices a person makes about their health, is not the product of the individual itself alone, but the response to accepted social norms and value which an individual lives by'.

2.5.4 Case Studies and Lessons Learned About Health and the Environment Films Involving Indigenous' Communities

Many films have been produced to depict Indigenous people, their culture and the plights they face. It is important to determine whether or not these films are effective in documenting these issues, particularly in relation to the holistic nature of health and the theories that define the causes of environmental dispossession. The structure and implementation of a film may or may not be able to convey the message(s) in an engaging way that attracts audiences to take notice, while at the same time, relay the holistic nature exemplified in theories of environmental dispossession. Whether films were able to evoke change or inform people they are able to drawing attention to areas that have been neglected in the past. The following are examples of films that have either addressed a health and/or environment concern within an Indigenous community, or have been acknowledge for doing so.

2.5.4.1 *Bad Sugar*

PBS developed a seven-part series in 2008 that looked at how social conditions affect population health in different ethnic/racial communities; one of the award winning segments was called *Bad Sugar*. The director of the film, James Fortier, explored the

impacts of Type II Diabetes and access to water has in two Native Arizona communities. The film takes the audience on a journey about the trials and tribulations that individuals in these communities face constantly with the risk of developing diabetes and other health problems because of their environments. The film outlines impeding factors that contribute to the growing number of carriers and lack of access to water, accrediting it to: political, social, economic and environmental structures. The audience witnesses the hampering affects that environmental dispossession can have on a nation. With the damming of the Gila River in the 1930s, access to water for Indigenous became limited, as much of the resource was used to irrigate farmland for the dominant society, for new settlers and mining interests. Over time, little has changed, and many of the Pima people have died due to restricted access to required resources. This limited access to the basic necessity of water has hindered their access to traditional lands, and their way of life. The Pima people and other Indigenous communities in the area have managed to cope by relying on government assistance, resulting in a lost of a traditional lifestyle. The government has supplied the Indigenous of the area with western foods that have little nutritional value. This poor diet has not only been linked to the increase in diabetic carriers and high mortality rates, but restricted use of water has crippled the Indigenous in the area from developing their farmlands and being self-reliant. Traditional ways of life have been lost because they are not able to take part in those activities because of the restricted access they have to traditional environments.

This film educated a wide audience about how important access to water is, in addition to the importance of a proper diet. This film received the duPont Columbia Award for Excellence in Journalism for its contribution in reporting the issue and its

ability to attract the public interest (Turtle Island Productions, 2012). As one can see from this example, films about environment and health are recognized and can be utilized as platforms for public announcement about critical issues that demand attention.

2.5.4.2 Almost Home: A Sayisi Dene Journey

Another common form of environmental dispossession that is seen in films is the relocation of communities. The film *Almost Home: A Sayisi Dene Journey* (2003) directed by Michael Fuller, Robert Land and Shelia Petzold, documents the relocation of the Indigenous Sayisi Dene People of northern Manitoba. Sayisi Dene were removed from Little Duck Lake to Churchill (their new community was called “Dene Village”) and sent to Tadoule Lake. As described in the film, the community was relocated because the government noticed a dramatic decline in the caribou population between 1942 and 1955, which was mainly accredited to the Dene people over-hunting. This resulted in the community being relocated to Churchill in 1956, where living conditions were reminiscent of third world conditions. Many community members died because of the poor living conditions and struggled to adapt to a more Western lifestyle in the North, relying heavily on government assistance.

This disconnect from a traditional lifestyle had a traumatic impact on the people, and some community members struggled to survive, and wished they could return to a self-reliant, traditional way of life. In 1973, a handful of Dene people relocated further north to Tadoule Lake, where they have been able to return to an ancestral lifestyle, with great difficulty. The relocation to Tadoule Lake has brought issues of drug and alcohol addiction, and spousal abuse, but over the years, with rehabilitation using traditional

methods and the shift to more a self-sustaining society, many of the issues have been resolved.

The film chronicles the hardships and burdens that the Dene people have endured to move back to a more traditional way of life with no government intervention, fighting to take back what is rightful theirs. The film also touches upon how a lack of meaningful consultation with the community back in the 1940s and 1950s about the dwindling caribou populations could have been explained through the use of traditional ecological knowledge. However, because there was no consultation, the Dene Sayisi people have suffered for decades from decisions made by the government. It is only in recent years that the government has recognized their mistake and apologized for it.

Like *Bad Sugar*, *Almost Home* received an award for best social/ political documentary and was the winner of the Kathleen Shannon Award at the 2004 Yorkton Short Film and Video Festival (Kensington Communications, 2009). The Sayisi Dene received an apology for the government in 2010 for their forced relation in 1956 (Province of Manitoba, 2012). It was only after reports from the Aboriginal Justice Inquiry of 1991 and the Royal Commission on Aboriginal Peoples of 1996 that this recommendation for compensation and an apology were taken under advisement by the government.

2.5.4.3 *Richard Cardinal: Cry from a Diary of a Metis Child*

This film exemplifies that film has the ability to reach and educate audiences about different subject matter in a meaningful way. It supports the argument that film has the power to create change and/or an impact and evoke a tangible difference was. The film is a document account of Richard Cardinal's life as depicted through his journal,

leading up to his suicide. Being shuffled from twenty-eight different foster homes, suffering from abuse from his caretakers and an over worked government department (Canadian Child Welfare System), the film gives the audience a chance to see the conditions children are placed in when they are taken from their families and placed in custody of another. Alanis Obomaswin also goes further to detail the impact that residential schools still have on Indigenous communities and policies created from an earlier day that still continue to impede the wellbeing of this population.

The outcomes of this film not only raised concern about child welfare and the impact of residential school but also led the Alberta government to actually improve the welfare system so that cases like Richard's are eliminated. As Obomaswin stated in an interview,

"I was very pleased when the Alberta government bought the rights to the film. Many social workers in different departments see it now. One time I was in Edmonton ... and a man who had been the provincial ombudsman presented me with two new reports, saying that the Richard Cardinal film had helped force new policies and laws in Alberta. Young people in the audience said to him, 'Why do you need a film to be made before you change the law?' He quickly replied, 'Well, sometimes the government waits for the public to make a move, to push, otherwise they don't know.' It was incredible. I was shocked but happy that the film was able to do that. But primarily, I made it for Richard" (Steven, 1993, p. 182)

This film also brought awareness to an abusive child welfare system and has the potential to minimize future abuse. This demonstrates that film does have the ability to address issues and induce change. From the three films mentioned above, each of them has not only been praised for their contribution but has helped raise awareness on issues that are not widely known to the dominant society. Films made about health and the environment

in Indigenous' communities have had positives impacts and are effective in capturing and documenting messages.

2.6 Translational Knowledge and the Transfer of Knowledge

Many Indigenous People have accused academics of coming in to the community, conducting their research and leaving without any significant contribution to the well being of the community (Richmond C. , 2010). In particular, when it comes to health research in Indigenous communities, many have commented on moral and ethical implications and questioned the intent and relevance of the research (Deloria, 1995). With that in mind, an overhaul of how health research is being conducted is taking place (CIHR, 2007). This change in the research emphasizes the need to meet local needs and protocols, in addition to the results reflecting positive outcomes on the practicing community (Richmond C. , 2010).

Knowledge Translation (KT) or Knowledge Mobilization is a dynamic and interactive process that includes synthesis, dissemination, exchange and an ethically-sound application of knowledge utilized to improve the health of Canadians, provide more effective health services and products and strengthen the health care system (CIHR, 2009). It is used to accomplish the problem solving of volume and complexities in research (Choi, 2005). Choi (2005) makes the argument that those that are effective at translating information should produce products that would be suitable for decision makers to use as opposed to generating more scientific evidence that does not get used. This is precisely what KT tries to do (Choi, 2005).

By utilizing this approach, researchers can design the research process throughout the project. This involves the active participation of the community and researcher to generate the research questions, propose the methodology, play a pivotal role in data collection, decipher the findings, and distribute the research results (Richmond C. , 2010). Within these phases is the opportunity to alter the roles played to better meet community needs and desires. Many researchers have praised this form of health research because it incorporates both the researcher and researched as it creates an environment where the ability to share in leadership, decision-making, capacity-building and other knowledge and health benefits is achieved (Elias & O'Neil, 2006; Reading & Nowgese, 2002; Richmond C. , 2010). Many of the core themes that are present in community-based research are mirrored by that of the integrated KT approach in regards to research of Indigenous peoples' (Richmond C. , 2010); as it demonstrates pertinence for the local people, and can be used as a research tool for strengthening ones belief in themselves among Indigenous communities.

Knowledge transfer and the transfer of knowledge are pivotal in Indigenous culture as a means of educating a younger generation about life lessons and their history as a people, where as in the academic world it is gearing towards learning about the community and trying to incorporate the teachings and knowledge of Indigenous People into their western schools of thought. Film has been used to document this transfer of information in some cases so that it is not only a visual representation of the exchange but is a means of preserving what is being discussed. The learning process documented on film allows for the dialogue to be watched more than once, allowing the informants to comment on the dialogue adding another layer of knowledge (Pink, 2007).

Grasseni (2004) discusses that vision is another layer of understanding knowledge and argues that when assessing participant observation through film, which is part of knowledge transfer, it is not simple enough to analyze their behaviour. One must go a step further and understand their environment as a way of making connections to how peoples' shared 'visions or understandings', how they co-evolve with one another (Grasseni, 2004, p. 28-9) as it reveals another component of knowledge. This knowledge helps to create an awareness of the participants' past experiences, demonstrates the structure of how things are conducted, or how the past has shaped present meanings, values and moralities (Pink, 2007). From this, film is able to offer an element that other traditional methods of knowledge transfer (oral storytelling) lack, which is the ability to assess the dialogue over and over again (Ginsburg, 1995). It not only allows the repetitive ability to watch the footage but it allows for aspects that were over looked in the field to be assessed. This particular means of documenting this knowledge opens the door to new possibilities for self-expression and proper self representation, produced in a way that is a collaborative and participatory in nature (Ginsburg, 1995).

CHAPTER 3

METHODOLOGY

This section of the thesis reiterates the objectives of the research, given the guidance and needs presented in the literature review, and then explores the qualitative methods that were employed during the fieldwork portion of this project in order to achieve these objectives. Two methods are employed: direct observation and interviews. Direct observation will be used to assess the experiences of the case study participants and the unvoiced conversations that took place. The interviews help to describe question formulation, question types and protocols for questioning special populations. This is further broken down into the two interviewing groups (case study participants and the expert groups), which will allow for an overview of the areas being covered and why they were chosen. The subsequent sections in this chapter elaborate on two analysis methods, grounded theory and thematic analysis, both of which are utilized in the evaluation process of this thesis. The chapter concludes with a discussion of ethical procedures required and undertaken to conduct this data collection.

3.1 Introduction

The north shore of Lake Superior is home to a number of Anishinabe communities who have experienced adverse health effects from environmental dispossession as a result of the construction of the Trans-Canada Highway and resource exploitation in the area (Davidson-Hunt, 2003). For the most part, this development has negatively altered their water resources, and has produced little economic benefit for these people. At the same time, Federal and Provincial governments have failed to deal with Indigenous land claims in a timely and unbiased manor (Indigenous Physicians Association of Canada, 2006). Anishinabe communities affected have expressed high levels of anxiety and frustration about the effects of this development on community health (Indigenous Physicians Association of Canada, 2006; Bartlett, 2003; LaDuke, 2002; Krieger, 2001) and how this has comprised their ability to maintain Indigenous knowledge and transfer to the younger generations.

Based on the concerns raised by these communities, principle investigator Dr. Chantelle Richmond (UWO) and co-investigator Dr. Robert Stewart (LU) traveled across the north shore during the summer of 2008. Their goal was to visit Indigenous communities to pique their interest in participating in a research project aimed at preserving local knowledge in order to protect health. Batchewana First Nation and Pic River First Nation expressed interest and enthusiasm in taking part in this research project, believing that the themes and goals were relevant to the concerns of their communities. The main goals of the resulting collaborative project were to “preserve local Elder knowledge about health and environment, to provide a knowledge transfer

mechanism between youth, Elders and researchers, and to expand the skill set, knowledge base and research potential of participating youth and community collaborators” (Richmond, 2010).

This thesis focuses on the visual documentation of that knowledge transfer and asks the question ‘can film be a viable medium for preserving and maintaining the knowledge in Indigenous communities in regards to issues that are prevalent within them? In order to address this question three objectives will be undertaken. The first objective was to create criteria to assess the effectiveness of Indigenous films, which is drawn from a review of the literature. The criteria created used a traditional form of film assessment (examining content, production and reception) and is tailored towards Indigenous films.

The second objective was to understand how the participants felt about being captured on film and its ability to effectively document knowledge transfer. In order to accomplish this objective, interviews with the youth participants from Batchewana First Nation (n=2) and Pic River First Nations (n=3) as well as the researchers (n=2) in the field were administered. The third objective was to assess the film using interviews with experts (academics n=6 and filmmakers n=5) and subjecting the film to the criteria created in the first objective. Interviews with experts helped provide an understanding of how films are received in different environments (academia or the general public) as well as offer their opinions on how Indigenous films in particular should be assessed.

Table 3.0 breaks down the participation of each participant during each stage of the research this is followed by Table 3.1 which indicates the number of participants in each category.

Table 3.0: Number of Participants in Each Stage of the Case Study

Participant Group	Summer School July	Summer School August	Interviews conducted for this thesis	Present in the raw footage
Youth*	5	5	5	5
Researchers	5	4	2	4
Film Students*	2	2	2	2
Experts (Academics)	N/A	N/A	6	N/A
Experts (Filmmakers)	N/A	N/A	5	N/A
Elders*	1	1	N/A	11
Total	12	11	20	22

* Please reference appendix A for Youth and Elder information and appendix B for information on filmmakers employed for the case study.

Table 3.1: Total Number of Participants in Each Group Category

Youth: Pic River First Nation (n=3), Batchewana First Nation (n=2)

Researchers: graduate students (n=3), professors (n=2)

Experts: academics (n=6), filmmakers (n=5)

Elders: Pic River First Nation & Batchewana First Nation (n=11)

Community Representatives : Pic River First Nation (n=1), Batchewana First Nation (n=1)

3.2 Case Study

The case study is structured in three parts: July summer school, direct observation, and August summer school. The subsections below describe each phase in greater detail to explain how the feedback from phases two and three will illustrate the benefits and limitations about working with; (a) student filmmakers (2), (b) non-indigenous researchers (2), (c) Elders, and (d) youths (5).

3.2.1 July Summer School

The July Summer School occurred at the beginning of July 2011 at University of Western Ontario (UWO). Youths, researchers, filmmakers and investigators attended to provide the youth with the necessary theoretical and practical research skills needed to facilitate their job as a summer intern (i.e., being able to conduct qualitative interviews with the Elders in their respective communities while being the subject of a documentary film). This process took the form of workshops and participatory learning sessions to engage participants in acquiring and applying their knowledge of: qualitative research, researcher positionality, ethical principles, interviews skills, and use of technology in research (e.g., audio recorders, and film). For this thesis, these workshops allowed me to gain an understanding of how the film should be used as a tool within the research and to discuss with participants and filmmakers what the broad messages of a research film should be. The workshops had a total of 15 participants representing 5 community youths, 2 community representatives, 3 filmmakers and 2 researchers from Lakehead University and 3 from the UWO.

3.2.2 August Summer School

From August 22-25, 2011 a final Summer School took place in Pic River First Nations as a means of gathering the data collected through the summer and to hold a debriefing session about next steps in the research. Researchers led the youth, filmmakers and collaborators in a workshop that enabled the participants (youth, filmmakers and researchers) to discuss their individual experiences, to compare the similarities and differences in the key themes stemming from the Elder's interviews and to discuss how the film will be presented to their communities and the basic layout that the film is to

take. The workshops had a total of 13 participants representing 5 community youths, 1 community Elder, 3 filmmakers, 2 researchers from Lakehead University, and 2 from the University of Western Ontario.

3.2.3 Data Collection for Summer Schools

The data collected during both summer schools is displayed in Table 3.2, which helps to chronicle the events that took place during the two workshops (summer school sessions). The Table (3.2) illustrates (a) what the participants were taught and how that helped with their field work, and (b) collecting results for thematic analysis as well as gathering feedback about how the film should be portrayed with regards to the youth. The table lists the date, location, activity/method employed on that day, who participated, and what the outcomes of that day were. These factors assist in deciphering who participated in which activity and what resulted.

Table 3.2: Summary of Activities During the July & August Summer Schools

Date	Location	Activity/Method	Who	Outcomes
07.03.11	University of Western Ontario	Summer School 1 Lectures: Opening ceremonies Ice breakers Introduction to the research Film discussion	Youth Community representatives Film students Researchers	- Understanding of the research - Expectations and understanding of everyone's roles
07.04.11	University of Western Ontario	Summer School 1 Lectures: Presentation on qualitative methods Workshop 1 – developing qualitative questions as it relates to the project Youth Interviews (2) -	Youth Community representatives Film students Researchers	- Understanding of what qualitative methods are and how to administer them - Preliminary feedback from students about the project
07.05.11	University of	Summer School 1 Lectures:	Youth Community	- Understanding of how to administer

	Western Ontario	Workshop 2 – using the equipment (audio recorders) Workshop 3 – question formulation Youth Interviews (2) -	representatives Film students Researchers	interviews - How to use the equipment - Preliminary feedback from students about the project
07.06.11	University of Western Ontario	Summer School 1 Lectures: Logistics – planning the summer Youth Interviews (2) -	Youth Community representatives Researchers Film students	- Structuring the summer - Planning for potential interviews - Addressing concerns about the summer
08.22.11	Pic River – hydro office	Summer School 2 Discussion: Elder Interviews Youth Interview (1) -	Youth Community representatives Researchers Film students	- Develop a thematic coding schedule from discussions and interview data - Elder data can be analyzed
08.23.11	Pic River – hydro office	Summer School 2 Discussion: Elder Interviews	Youth Community representatives Researchers Film students	- Develop a thematic coding schedule from discussions and interviews - Elder data can be analyzed
08.24.11	Pic River – Hydro office	Summer School 2 Discussion: Elder Interviews Youth Interviews (2) – Youth Interview (1) – Amanda	Youth Community representatives Researchers Film students	- Develop a thematic coding schedule from discussions and interview data - Elder data can be analyzed - Perceptions have changed/remained the same throughout the summer - Understanding how the youth’s felt with the

				presents of the camera
08.25.11	Pic River – Hydro office	Summer School 2 Discussion: Film Discussion Planning Elder’s conference Youth Interviews (3) – Youth Interview (3) – Amanda	Youth Community representatives Researchers Film students	- Get feedback about the how the film should be presented, aspects to include, overall experience working with the film - Perceptions have changed/remained the same throughout the summer - Understanding how the youth felt with the presence of the camera

3.2.4 Direct Observation

Direct observation was employed as a method of attaining a first hand idea of the experiences that the youth, Elders, filmmakers, and researchers underwent during the course of this project. As other researchers who have used direct observation in the field have noted, it is vital to understanding the unvoiced conversation that takes place within research (Frankham & MacRae, 2011). By using this method of gathering information, it allowed for an outsider’s perspective on the interaction of the film production, youth researchers, and work with Elders can impose on the overall results of the research. Field notes and an analysis of the film footage were undertaken as a means of assessing the benefits and drawbacks that this participatory project evoked.

Direct forms of research (such as observation and interviews) can also be tied to indirect forms of data collection (Frankham and MacRae, 2011). Data exists not only in

what has been said but also what can be observed (Frankham and MacRae, 2011). Although the participant may want to express to the researcher all their thoughts and concerns, there are aspects that are just “untellable” (Frankham and MacRae, 2011). For example, indirect forms of data can be present without the researcher knowing at the time of collection. It can be expressed in the way a story is repeated, the importance of what is being shared, the silence in the conversation, and/or the emotional responses that are expressed (Frankham and MacRae, 2011). These aspects are difficult for the researcher to grasp while immersed in a conversation with the participant(s).

The benefits of employing an observational component to qualitative research allows for: (a) a first hand experience with participants, (b) a record of information as it is expressed, (c) observation of unusual features, and (d) an understanding of inappropriate topics that should not be discussed with the participant. As such, removing oneself from the conversation and taking note of the subtleties that the participant(s) exhibit allows for a better understanding of the unspoken dialogue (Creswell, 2003).

3.3 Interviews

David Grey (2009) describes interviewing as a conversation between two people where one of the participants is the researcher. For the most part a researcher is accompanied by a set of written questions that allows for a fluid and methodical structure to take place through the interview. Alternatively, the interviewer may have a set list of questions, but only use it as a guideline. As such, the questions posed to the respondent can be expressed in a structured, semi-structured, or unstructured format.

A structured format usually uses pre-prepared questionnaires with standardized questions. This particular style is usually used as a prelude to having a non-directive (unstructured) interview that allows for an open-end discussion to take place. Non-directive interviews allows for an open dialogue to occur, without having any preconceived questions generated prior to discussion. Although a non-directive interview is unstructured, foundational knowledge of the subject matter is important as the researcher has objectives to fulfill, and therefore must have a general sense of what types of issues to touch upon. This structure of interview allows for an open dialogue about the subject matter with little input from the researcher who is present to clarify statements made or consult on answers to check for precision of comprehension (Grey, 2009).

The third format is semi-structured, which integrates aspects from the two previous interviewing methods. Like structured interviews, a formulation of questions and affairs are generated, however not every participant will be subjected to the same line of inquiry. The direction of the interview is contingent on the answers received, and thus the arrangements of the questions differ with the potential formulation of new questions derived from the issues raised. Such an approach allows for researchers to probe the respondent to expand their answers about their stances and opinions. This may drive the interview in a different direction and can potentially further support or detract from the main objectives of the research (Grey, 2009)

As other means of data collection can prove to be more difficult and/or inconclusive, qualitative researchers have used in-depth interviews exhaustively in order to gain the necessary knowledge on a particular subject(s) matter (Marshall & Rossman, 2006). Khan & Cannell (1957) for example, describe interviewing as having “a

conversation with a purpose” (149), as the knowledge attained comes directly from the source itself and not through interpretations made by others. The interviewer must convey convincingly the importance that the participant’s views are beneficial and constructive, as the success of results will be dictated by the knowledge transfer attained (Marshall & Rossman, 2006). Knowledge transfer is also greatly increased by the number of participants that take part in the study, as an interview is able to acquire a substantial amount of data rapidly (Marshall & Rossman, 2006). In conjunction with interviews, observation allows the researcher to comprehend the importance of different aspects in one’s life that holds significances that might not be able to be perceived during the interview.

Interviews rely on the interaction between researcher and participant, and the relationship established is contingent on the type of interview being executed. If a participant feels uncomfortable or a negative rapport is established with the researcher, they may be unwilling to share information, resulting in inconclusive data (Marshall & Rossman, 2006). A limitation raised by Douglas (1976) is asking question that evoke obscure answers that do not seem to pair well with previous statements made. The reason is that the participants are unaware of how to answer the question and/or misunderstand what is being asked of them. For this reason, interviewers should pay attention to what is being said, and be adept at “personal interaction, question framing, and gentle probing for elaboration” (Marshall & Rossman, 2006).

The importance of interviews can be seen through the vast amount of knowledge they are able to produce. A researcher needs to have an understanding of culture and language, in addition to experience interviewing, in order to ensure that the information

gathered is relevant and not extraneous (Marshall & Rossman, 2006). For example, in their case study with Indigenous Elders, Hudson & Taylor-Henley S. (2001) noted that unlike youths who have a tendency to give vague answers with little to no detail as to why they feel that way, Elders have been known to give lengthy and divergent replies. The Elders generally had to be reminded of the original question, and the youth were commonly asked to expand and clarify their answers. Thus, it is important for the interviewer to be able to adapt to the situation and attain the information they need by asking probing questions or keeping the respondent on track. Every interview holds its own limitations and deficiencies in addition to its merits. Interviews with disenfranchised populations suffer restraints that are not present when working with other groups. As such, an alternative methodology must be employed that takes into account the shortcomings that plague these special populations as to maximize usable data collected.

It is indicated in both the linguistic and medical literature there is a need for ethno-specific communication methods, such as indirect questions, when conducting research with Indigenous People (Briggs, 1986; Macaulay, Hanusaik, & Beauvais, 1989; Spielmann R. , 1998; Valentine, 1995). Direct questioning is an inappropriate method to use with most Indigenous groups as one does not have the ability to express thoughts, feelings, experiences or concerns when asked finite questions, as there is little room to be expressive (Wilson, 2003). An important aspect of conducting interviews with Indigenous populations is the level of spontaneity used, as this can give way to different thoughts and ideas that might not have been covered otherwise (Huntington, 1997). Wilson (2003), for example, has had success conducting her interviews with conversational undertones, as it allows for the interviewee to feel more comfortable as

well as establishing a level of intimacy (Huntington, 1997). This conversational type of interview style is referred to as a phenomenological approach, as there are no presuppositions about what of importance may be learned by talking to people (Patton, 1982). As such, each interview will be different for each person, as the interview's questions will be alter in some fashion from person to person (Wilson, 2003).

As Patton (1982) states, when one is attempting to understand the holistic world view of a group of people it is not necessary to collect the same information for each person, however to maximize issues of legitimacy and credibility it is advised that similar information is collected from each interviewee. Each interview will inevitably build upon each other, expanding upon information generated from the previous interview, thus moving in new directions and seeking elucidations and elaborations from various participants in their own terms (Patton, 1982). However a drawback of using this particular approach is that the interviewer must go with the flow and, depending on the interviewer's ability, can be problematic. The phenomenological interviewer must be able to generate rapid insights, formulate questions quickly and smoothly, and refrain from asking probing questions (Patton, 1982). This also ties into the other limitation that this style can increase the time it takes to collect systematic information because it may take several conversations with different people before a similar set of questions has been posed to each participant in the program (Patton, 1982). Although the approach is not flawless, the drawbacks fall on the researcher as opposed to the participant, suggesting that the interviewer must hone their interview skills in order to minimize any constrains that might be reflected in the data.

Taking into account disenfranchised populations there are certain types of questions that should be addressed, the literature suggest that the following subject areas to be covered (Patton, 1982):

- (a) experience/behavior,
- (b) opinion/value,
- (c) feeling
- (d) knowledge
- (e) background/demographic

Patton (1982) also suggests that imposing these types of questions against the timeframe allows the researcher to understand the change in attitude throughout time. Table 3.1 illustrates a matrix of question options that will allow for the interviewer to understand a particular situation or event that took place and how it has influenced proceeding views.

3.3.1 Youth/ Researchers / Filmmakers on the Project Interviews

The questions that these participants are subjected to deal with the following subject matter: (a) experience, (b) impact of the film, (c) participation level/role, (d) purpose of the film, (e) success/failure of the messages being captured, and (f) use of film in the future. These questions not only support the analysis for the effectiveness of film during their participation in the CIHR project but also allow them to express their thoughts and feelings about preserving knowledge transfer for future generations, a key component to this project. The interview data therefore reflects limitations when it comes to filming in Indigenous communities (Hudson & Taylor-Henly, 2001; Patton, 1982), difficulty with keeping the Elder's on track (Marshall & Rossman, 2006; Hudson & Taylor-Henley, 2001), time constrains with filming (Pink 2007), and adapting to film being present (Pink 2007). Each of these restraints is reflective of other case studies that used film and/or interviews and have been hindered by these limitations. The results

should also reflect a positive aspect of film and the benefits that it offers (Pink 2007). The interviews will provide a better understanding of the appropriateness of when and where filming should take place, how to minimize areas of weakness/limitations, as well as areas that need to be developed. In the end, the participants' responses will also help to critique the CIHR project and allow for similar projects to avoid similar pitfalls, as they will be able to adapt and improve upon the methodology.

3.3.2 Academics' and Professional Filmmakers' Interviews

These interviews will follow the same guidelines as laid out for the CIHR participants following Patton (1982) and O'Connor (1990) line of questioning. These questions will be tailored to each set of experts, as they come from different lines of work and utilize film in different ways. These questions, although not necessarily asked to all participants in this category, deal with the following topics: (a) purpose of film; (b) effectiveness of film; (c) background that goes into film; (d) creditability and validity; (e) what is indigenous media; and (f) what it should/is used for. These topics will help create an understanding of how film is used in each setting and where the shortcomings are in incorporating film into research.

3.3.3 Recording Data from Interviews According to O'Connor (1990) and Patton (1982) Question Guidelines

Each set of interviews conducted in this project was compiled into its designated chart that will be structured similar to Table 3.3 on the next page.

Table 3.3: Sample Set-up of Questions and Responses

Code (Respondent)	Content	Production	Reception
	What kinds of research go into film? (K)	What is the role of sponsoring agencies? (O)	How effective can messages in film be? (E)
FM001			
AUPLU002			

Legend for Table 3.3

Type of Question	Letter Associated with Question
Behavior/Experience	E
Feeling	F
Sensory	S
Opinion/Value	O
Knowledge	K
Demographic/Background	D

Code Sample	Represents
FM	Filmmaker
AUP/ AAP	Academic Professor (University) – subsequent letters following the code indicate their credentials (if they have a PhD [AUP] or not [AAP]) followed by their host school (LU or YU)
GSUWO	Graduate student
Y	Youth participant
FMPS	Filmmaker on Project

The table is designed to categorize each question according to O'Connor's three aspects of film analysis (content, production and reception), while taking into account the type of question that is being asked whether opinion, feeling or knowledge etc. as described by Patton. The type of question, as described by Patton, will depict a letter at the end of the question (see above for reference of letter, question relation). In order to maintain confidentiality between the participants a code will be created that will distinguish

whether a participant is a youth, graduate student, expert academic or filmmaker, or the filmmakers on the project.

3.4 Analysis

In order to successfully analyze results from participant interviews and participant observation, two analyses methods will be employed. The first is grounded theory, which will be applied to the results pertaining to the film footage and workshop observations as it breaks down the process of how a causal condition is linked to a given outcome/consequence. Thematic analysis, the second method, will be used for interview data to provide a more structured means of coding themes within a given data set.

3.4.1 Grounded Theory

Glaser and Strauss (1967) developed grounded theory as a method of analysis that has been influential in qualitative research. Unlike other methodologies, such as grand theory, this method allows the empirical data collected to disseminate theory by being discovered or emerge organically (Glaser & Strauss, 1967). Strauss & Corbin (1998) have since concluded that when employing this method, researchers should not be so invested in imposing what the literature has dictated, that it impedes their creative effort. What they suggest is that an understanding of the purpose of the research is established with the comprehension that it may be modified or altered to reflect the data collected (Strauss and Corbin, 1998). Researchers employing this method try to go beyond the static analysis to procure a multitude of meanings based from the results attained with the participants involved.

The process that Strauss and Corbin (1998) describe involves coding data into three categories;

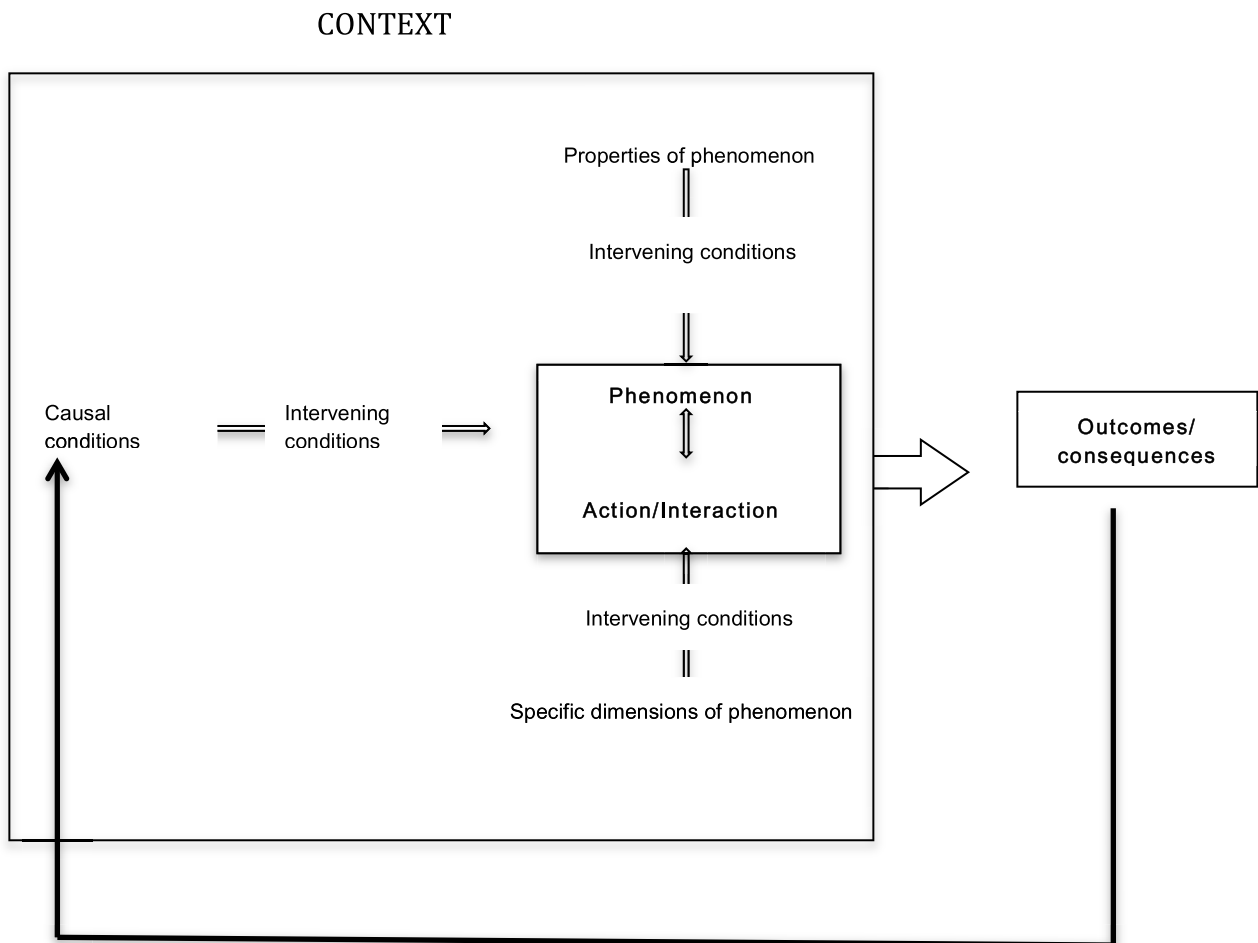
- Open coding: sorting the data gathered into categories
- Axial coding: makes connections between categories and sub-categories as identified in open coding
- Selective coding: is the process of distinguishing core categories for the data as the bases for grounded theory

These codes are then compiled together to create a framework that is called a conditional matrix; Strauss and Corbin (1998, p.181) describe it as a 'complex web of interrelated conditions, action/interaction, and consequences pertaining to a particular phenomenon' (Figure 2). This process does not necessarily need to happen in sequence but can move from one session to another. While coding data, it is important that the analysis take place in tandem as this allows for the sampling of new data to occur (Gray, 2009), and the distinguishing of respondents' unspoken meanings, and overlooked assumptions to be assessed (Charmaz, 1995).

By combining each of the three coding process that make up grounded theory, a direct connection between causal conditions and outcomes can be established (Figure 3.0). The phenomenon, which is correlated to action/interactions that occur within a given environment, can be explained by themes as made apparent through coding. Open coding establishes what the phenomenon is and the casual conditions based upon outcomes/consequences of a particular situation. However, not enough information is present to justify the end results so further analysis is need. Properties and dimensions, although discovered through open coding, are synthesized in axial coding as connections between categories and sub-categories are developed. Axial coding goes another step further as it introduces intervening conditions, which are influencing factors that are not necessarily known at the onset of the data collection but discovered through analysis.

Finally, selective coding is able to create even more specific themes that generate core categories to identify the ‘story,’ connecting the result with the initial condition.

Figure 3.0: Impact of Outcomes and Consequences on the Original Causal Conditions



Adapted from Strauss and Corbin (1998), taken from Gray (2009, p.512)

3.4.2 Thematic Analysis Applying a Template Approach

Similar to grounded theory, thematic analysis is a method that is employed to identify, analyze and distinguish patterns (themes) within a given data set (Braun &

Clarke, 2006). Data is then categorized and organized in great detail to create linkages to the research topics being explored (Boyatzis, 1998). This method is widely employed in qualitative research, and there is great debate over how to conduct this method and what it actually entails (see Attride-Stirling, 2001; Boyatzis, 1998; Tuckett, 2005 for other examples). Braun and Clarke (2006) have argued that because this method is open to interpretation it can be a “very poorly branded method” as it does not achieve the same recognition that other methods have achieved (e.g. narrative analysis, grounded theory). Even with that in mind, this method is able to offer the same level of analysis as any other theory used in this field (Braun & Clarke, 2006). The following subsections describe the process of thematic analysis using Braun and Clarke’s (2006) six-phase process while applying a template approach as described by (Crabtree & Miller, 1999).

3.4.2.2 Guide to Conducting Thematic Analysis

Braun and Clarke (2006) have generated a ‘guide’ to the six phases of conducting thematic analysis as a means of creating more uniformity within the theory. The following Table 5 exemplifies each of the six phases with a description of the process.

Table 3.4: Phases of Thematic Analysis

Phase	Description of the process
1. Familiarizing oneself with the data	“Carefully reading and re-reading of the data” (Rice & Ezzy, 1999, p. 258) to uncover themes and initial ideas within the data collected. This process may include transcribing data.
2. Generating initial codes	This process allows for common themes to emerge through a form of pattern recognitions, where they are then categorized using a form of code for analysis (Fereday & Muir-Cochrane, 2006)
3. Searching for themes	The codes created at the previous phase are then analyzed to see whether they can be combined together to create an overarching theme.
4. Reviewing themes	The creation of overarching themes (or candidate theme) while being subjected to two phases of reviewing and refining. Level one involves checking each of the themes to see if they form a coherent

	pattern in relation to the codes given to them; level two is a similar process but with the entire data set.
5. Defining and naming themes	'Define and redefine' of each theme, so that an overall story can be analyzed. This process should generate clear definitions and names for each theme.
6. Producing the report	The final opportunity for analysis. At this point, one should be able to draw upon examples, be able to relate back to research question and literature, as well as produce a scholarly report that "convince the audience of the merit and validity of your analysis" (Braun & Clarke 2006)

Adapted from Braun & Clarke (2006, p.87) Phases of thematic analysis

This method will use a template approach, which instead of using words to describe categories and themes, provides a more structured approach through the use of a template (See Table 3.5). Codes in this case will stem from O'Connor's theory on film analysis.

Table 3.5: Examples of Templates Used in Each of the Phases of Thematic Analysis
Phase 2: Generating Initial Codes

Code 1	
Label	Content
Definition	
Description	

Phase 3: Searching for themes

Code	Data gathered from Interviews
Content	
Production	
Reception	

Phase 4: Question and Response

Research Question	Summary of Responses

Phase 5: Defining and naming themes

Code	Explanation of Code	Response
Content		
Production		
Reception		

Phase 6: Connecting the codes and identifying themes using the research question as headings (Summary Chart)

Youth	Researchers	Filmmakers	Academics	Filmmakers on
-------	-------------	------------	-----------	---------------

				Project

3.5 Ethics

Ethics for this project was granted on, September 9, 2011 by the Lakehead University Research Ethics Board. At this point interviews with the Canadian Institute of Health Research (CIHR) project participants began, followed by those conducted with experts and Elders. The approval encompassed the evaluation of recruitment material, representative questions, possible risks involved and the procedure that would be taken to gain informed consent with all participants.

In order to ensure that both the Batchewana and Pic River communities' best interests were met, a Community Research Agreement (CRA) was drawn up expressing that the community had input throughout and would obtain the data at the end of the project to do whatever they wish with it. This was also done in conjunction with the CIHR guidelines for research with Indigenous People.

By signing the consent document participants are provided with the option of anonymity, which allows all those that participated in this project to be referred to anonymously under their general role (i.e. student, expert, Elder etc.) when their interview or comments are referenced. Reference the appendix for a copy of the forms given to the participants (See Appendix C).

In terms of the film, Elders were given the option to refrain from being on camera and just having themselves audio reordered. Those that did appear on camera signed or gave oral consent, as suggested and practiced by ethnographic filmmakers (Barbash & Taylor, 1997).

CHAPTER 4

RESULTS

The thesis is driven by the question ‘can film be a viable medium for preserving and maintaining the knowledge in Indigenous communities about issues pertaining to health and the environment?’ In order to answer this question three objectives were undertaken that would address (a) appropriate evaluation criteria for assessing Indigenous films, (b) conceptualizing the perspectives of the participants about capturing issues representing health and the environment and, (c) the actual assessment of the film created for the case study. The question and objectives would ultimately determine if film could benefit both academics and participants by providing: (a) a tool for ethnological insight or (b) a tool to impart life lessons and traditional knowledge onto future generations.

The first objective of developing a criterion for evaluating the effectiveness of Indigenous films was achieved in the literature review. The case study’s film will be assessed on its effectiveness using the standard evaluation guidelines as described by O’Connor as well as eight additional features as indicated by the literature (Wood, 2008; Browne 1996; Allen 1993; Ginsburg, 2003; Banks & Morphy, 1997; Pink, 2007; Stam &

Louise 1983; Patridge, 1987). This assessment will be addressed the subsequent chapter, Chapter 5, the discussion.

The second objective provides the participants' perspectives about working with film and will provide a value judgment from which to evaluate the film at a community level. The themes that are deduced from their interviews provides (a) benefits and limitations with working with film in Indigenous communities and, (b) a role for film to preserve knowledge and act as an educational tool. This chapter articulates the nature of those themes and the evidence to support their prominence among participants.

Table 4.0 is first organized to highlight the benefits of filming in Indigenous communities, the limitations of filming in Indigenous communities and, the use of film as an educational tool. Secondly, the table displays the common themes that developed from the interviews with participants. In order to show the common examples that support these findings, a sample of participants' responses is provided in column three with the corresponding frequency of occurrence provided in the last column.

Table 4.0: Common Aspects Discussed in the Interviews

Categories	Themes	Participants' Responses	Frequency ¹
Benefits of filming in Indigenous communities	Effective in capturing messages	<p>"...Being able to get our Elders on camera, to see them, to see the way, the kind of facial expressions they do, hand gestures and movements, that really just shows what kind of people they are and, what they know, and how they feel about things. Like filming them more would be a good thing." (YB001)</p> <p>"...we were able to get out on the land and see what the Elders were talking about.... Film allowed the Elder to not just tell us something, but show us something and explain to us what they are talking about." (GSUWO001)</p> <p>"Gives other people an outlook on how it is, because it's a lot different living on a reserve then it is in Thunder Bay or wherever." (YPR003)</p> <p>"... I think it's good to capture it on film because you can see how moved some of them are by how they are talking about health issues, land issues and residential schools and that kind of stuff." (GSUWO002)</p>	<p>Y: 2/5 R: 2/2 FMPS: 2/2 EA: 4/6 EFM: 5/5</p> <p>TP: 15/20</p>
	Availability	<p>"...it transcends time..." (FM002)</p> <p>"...more people are going to see this [film] as there is a higher likelihood... versus me writing a publication, and me publishing in a journal. What are the odds that a 19-20 year old who is not in university sees this (a written publications)?" (GSUWO001)</p>	<p>Y: 0/5 R: 2/2 FMPS: 1/2 EA: 6/6 EFM: 5/5</p> <p>TP: 14/20</p>

¹ Frequency is broken down by each participant group: Y= youth, R= researcher, FMPS= project filmmakers, EA: academics.

	Method for preserving knowledge (similar to traditional methods)	<p>“...traditional, or historically we have always been storytellers...if its done well and done correctly,..[film] really is just an effective way of telling stories for whatever purpose...” (FM001)</p> <p>“an innate learning tool and forever in an Indigenous culture...also, it’s more sensory in that it allows for visual learners to take more in than just auditory learns as well.” (FM004)</p> <p>“I think we should be using film more than way, to just preserve our history, to preserve all our traditional knowledge so that we can pass it down to future generations.” (YPR002)</p> <p>“...I believe we need to capture it all...we need to capture that information. Things are evolving, youth are not going out to talk to Elders like, like I know they should be... I feel like doing traditional activities, hunting, talking and things like that, I’m all for that, getting all our history on film.” (FMPS002)</p>	<p>Y: 5/5 R: 1/2 FMPS: 2/2 EA: 0/6 EFM: 5/5</p> <p>TP: 13/20</p>
Limitations of filming in Indigenous communities	Applicability to the research & community	<p>“I think you would need to sit back and really think what your community’s objectives are. So I don’t think you should just show up with a camera. I see film as another research tool; I see it as another method, right. It’s not something like you just in and do a qualitative survey with a community; you really need to look at what you’re studying. What the community wants out of it. What you want out of it, and then decide that way.” (GSUWO001)</p> <p>“The idea of having those traditional and sacred things recorded or even just written down is umm, kind of frowned upon because that’s not what we’re suppose to do. So for research purposes and just more regular, more general knowledge than its good to have there. But if you’re going to focus on capturing traditional knowledge then we should just do that by</p>	<p>Y: 0/5 R: 2/2 FMPS: 0/2 EA: 0/6 EFM: 4/5</p> <p>TP: 6/20</p>

		opening our minds and listening and hearing them over and over again.” (YB001)	
	Cultural sensitivity	<p>“...given the history of the misrepresentation and under representation of Aboriginal People and their stories and the history of the land that we all live in...Aboriginal stories allow us to have access to it on film...basically redefining that history, redefining identity...” (FM005)</p> <p>“...for Indigenous people most of us will have a more in-depth read of the regalia and then we will situate a person to a territory or clan, or a region of the world.” (FM004)</p> <p>“... I think it is up to the Elder on what they want filmed.” (YPR001)</p> <p>“...no limitations just make sure you respectful of the teachings. Like you cant ...record the grand entries into PowWow or the ceremonies...” (YPR002)</p> <p>“...few Elders here and there, where when they would talk about a certain issue, before or after their interview they would ask us to turn off the recorder there, and then they would start to open up about sensitive issues. Like community health or political fused, or just problems they had with the band. Because of a lot of them, didn’t really want that on, they did not want that on the audio, because they did not want that recorded because of back lash...” (YB001)</p>	<p>Y: 3/5 R: 2/2 FMPS: 1/2 EA: 0/6 EFM: 3/5</p> <p>TP: 9/20</p>
Film as an educational/preservation tool	Applicability to different learners	“...a disseminating, embodied perspective, where you can actually imagine yourself within a scene, you can imagine yourself enacting a historical activity, and the range you see is so much more, like the relationship you see between objects and structures, and people and land, and how all those things potentially interact.” (AUPYU001)	<p>Y: 1/5 R: 1/2 FMPS: 2/2 EA: 6/6 EFM: 5/5</p>

		<p>“one of the most important, one of the core curriculum skills that these new teacher scholars need to get a hold of, and of course they ran with it, they loved the idea” (AUPLU003)</p> <p>“it is a form of representation...[that is an] ...unmediated transcription of reality...” (AUPYU006)</p>	TP: 15/20
	Creates an environment for dialogue to occur	<p>“...[film]...creat[es] opportunities for dialogue” (FM002)</p> <p>“...[film] goes beyond credible, again this idea of the fact that Indigenous perspectives and Indigenous stories have so badly been misrepresented for so many years that Indigenous perspective is really essentially that we have that side of the story. Sometimes film has an incredibly unique and insightful way of presenting a new take on what might be an age-old topic. And for that reason film presents a really, sometimes very accessible point of entrance into different subject matters that I think is more accessible at times. And sometimes even if its not completely accessible film, sometimes its just an interesting point of entry into the topic matter” (FM005)</p>	<p>Y: 5/5 R: 2/2 FMPS: 2/2 EA: 6/6 EFM: 3/5</p> <p>TP: 18/20</p>
	Immersive	<p>“[e]ducationally, it certainly has a role that allows people to see things that, they might not have an opportunity to see. It creates...[a kind of]...experience, ...[that]...can’t be captured in print media or other sorts of things that we use in the classroom or lecture. So I do use film in the classroom from time to time, I think it is always helpful to, ...[as it is able to]...provide a particular voice. So I think it’s effective in that sense....for teaching” (AUPYU006)</p> <p>“...[film] immerses you within a context, it draws you into a story really quickly. Moving images and sounds can convey so much more information and so much more quickly and efficiently...” (AUPYU001).</p>	<p>Y: 0/5 R: 0/2 FMPS: 0/2 EA: 6/6 EFM: 3/5</p> <p>TP: 9/20</p>

4.1 Benefits of Filming in Indigenous Communities

4.1.1 Effective in Capturing Messages

One of the main themes identified through the interviews with the participants (case study and experts) was film's ability to be effective in capturing messages. As seen from Table 4.0, 15 out of the 20 interviewees made reference to this theme in their responses. Those that touched upon effectiveness discussed how film was able to capture both the auditory and visual messages while allowing the filmed participants the opportunity to be mobile, reference participant GSUW0001. However participants (FM003, AUPY001) cautioned that, if proper context and understanding of the setting is not established with the audience, messages could be contrived differently from the original intention. As such it is vital that the audience be equipped with the appropriate understanding of what they are viewing so that messages are effectively received.

Film provides the ability to capture the essence of a person that cannot be portrayed through literature or through a verbal means. Film has the ability to convey the unspoken language that is often missed. As one of the participants, YB001 described earlier film was able to frame the essence of their Elders. Film was able to capture expressions, gestures and movements that allow us to be distinguishable from one another. The participants see film as a benefit as it is able to capture the audio as well as the visual of a person, which helps give the individual an identity long after they have passed away. As participant GSUW0001 suggested, the ability to be mobile allows for fluid depiction of the teachings given, as one is able to see what the Elder is referencing.

Although film has the ability to capture motion and scenery, it also has the ability to perpetuate negative images of cultures and peoples. A number of participants reflected on this reality, for example respondent FM003, who then recommended giving the audience a prologue as to what they will be viewing. This would allow the audience to not only become familiar with the context (culture, people, issue etc.) it would also help outline the types of messages that are meant to come out of viewing the film. This would help the audience to identify with the subject matter, and be aware of the importance of certain aspects in creating meaning from the film.

4.1.2 Availability

The fact that technology is constantly evolving and becoming accessible to everyone allows information to be readily available. Participant FM002 describes this idea of availability and preservation of information by stating that they produced films because it is able to transcend time. Other respondents supported this observation by discussing how the availability and access to resources, such as films, has become a popular and familiar means of gaining information in their communities, particularly with youth. Isolated populations now have the ability to interact and communicate with the greater population because of access to technology (AUPYU001). As film begins to gain interest and popularity, especially with the younger generations, it becomes a crucial tool for knowledge dissemination.

As described by one of the participants (GSUWO001), film has a higher likelihood of being watched than a document being read. In essence, what the interviewee conveys is that availability not only has to do with access but the willingness to seek out the information. If the information cannot be grasped by the audience then the messages it conveys is lost, and thus not available to those people. Understanding the audience is critical in providing access to information. Many people in disenfranchised populations are not educated passed high school or

understand how to access academic publications (AAPLU002). Providing them with an alternative medium to gain access to this information is vital (GSUWO001).

4.1.3 Method for Preserving Knowledge

The participants interviewed all acknowledged that film has numerous benefits for Indigenous communities, especially when it comes to preserving knowledge. Many of the respondents (FM001, FM004, YPR002, FMPS002 etc.) acknowledged that, based on their Indigenous backgrounds, they have traditionally been storytellers, and film provides them the opportunity to express themselves as knowledge holders in a modern fashion. As further supported by participant FM004, film is viewed as a modern way of storytelling as it is “an innate learning tool and forever in an Indigenous culture...also, it’s more sensory in that it allows for visual learners to take more in than just auditory learners as well”. As explained by other interviewees, film is able to help the audience identify with the content by providing them with a visual representation of the dialogue (FMPS002, YB002, YPR002).

The participants collectively agreed that film should be used to preserve their history. As one respondent commented, “I think we should be using film more that way, to just preserve our history, to preserve all our traditional knowledge so that we can pass it down to future generations. Yes I think film should be used more for that way” (YPR002).

4.2 Limitations of Filming in Indigenous Communities

4.2.1 Applicability to the Research & Community

The participants’ (GSUWO001, GSUWO002, FM001, FM002, FM003, FM005) noted the importance of working with the community in a meaningful way. Participant GSUWO001

outlined it best by stating that when conducting research the objectives and the needs and wants of the community should be taken into account when deciding the approach to take in conveying the message(s). The same interviewee makes the point that the objectives of both the researcher and the participant(s) are important to a full understanding. This is supported by their conclusion that the method should be defined in the field and not prior to fieldwork. Understanding the goals of all involved will ensure that the film is applicable to both the researcher and the community. YB001 supports this conclusion particularly as it relates to discussing the more sensitive aspects of their culture and whether or not it should be documented on film. Capturing aspect of traditional knowledge at times, for example, should be done by opening one's mind and listening to the teachings over and over again, orally.

4.2.2 Cultural Sensitivity

An important issue that was brought up in the interviews was the misrepresentation and negative stereotyping of indigenous peoples in the literature and the media. As participant YB001 expressed in their interview, film should not be employed all the time. Establishing clear boundaries between the goals of the research and community helps to elevate issues with cultural sensitivity. FM005 and FM004 cover this topic well as they both address the history of misrepresentation and under representation of Indigenous Peoples. Both interviewees acknowledged that it was important for this film to employ Indigenous filmmakers to capture Indigenous stories, as they were more aware of the sensitivity surrounding their culture/community. Participants YPR002 and YB011 conveyed that it is important to respect their culture and avoid harmful practices by being aware of what the community wants, which comes from listening and engaging them in your project.

4.2.3 Applicability to Different Learners

Interviewees indicated that film is an open source of information that everyone can access. As such it then becomes a great medium to express and learn about aspects through someone else's eyes. All the academics interviewed further commented on how film is able to visually stimulate its audiences. AUPYU001 captures the idea best, by explaining that film is able to draw the audience in very quick because the images and sounds are able to convey so much within a short period. This is credited to film's ability to tap into new senses that make retaining the information easier, as it is able to enhance what is being taught (AAPLU004). Learners who do not excel in the standard academic setting, which caters to the auditory learners, now have the ability to transcend through the use of mediums such as film (AUPLU003).

Film as depicted in the academics' eyes as a way of making the learning process more participatory. It engages all types of learners, and allows for students to participate in the learning process in a different way. They are also able to express themselves in a visual means. For instance, one of the academics interviewed (AUPLU003) employs the use of film as a way of getting their students familiar with different methods of conveying information and as a form of representation and expression. They found that it was a useful tool in engaging their students in more participatory teaching methods. The interviewee went on to explain that the adoption of film in the classroom helped students (the new teacher scholars) see the importance of different teaching techniques and provided a tool to encourage future students to express themselves about how they see the world around them.

It was fore warned by both sets of experts, academics and filmmakers, that caution should be taken when utilizing a film, as "it is a form of representation...[that is an]...unmediated transcription of reality..." (AUPYU006). What the experts conclude is that film is subjective

and is portrayed from the director's point of view, which should be made apparent to the audience. What is translated on screen may not depict the entire story or represent both sides of the stakeholders' views, creating the need for the audience to be aware of the intentions of the film (FM003).

4.2.4 Creates an Environment for Dialogue to Occur

“(Film)...creat[es] opportunities for dialogue” (FM002). Film has the ability to create a space where opinions from both sides can be discussed as this medium is able to reach wider audiences because of its accessibility and familiarity. With the benefits of technology these days, films can be access through the computer for viewing at one's own convenience. There are then forms and blogs that give audiences the ability to chat about their views and opinions, which enable topics that were not talked about prior to becoming relevant. By allowing dialogues to occur, misrepresentations and stereotypes can be avoided (Wood, 2008). FM005 reflected on this discussion and comments that film is a unique and insightful way of presenting a new perspective on an age-old topic. It is this vantage point that allows for different subject matters to be considered and addressed.

FM005, FMPS002 and AUPYU001 convey that film is a different way of expressing and tackling a topic. Articulating thoughts and ideas through written word has been used endlessly. Methods used for addressing topics in the literature have become so generic that the argument becomes less compelling. Based on the capabilities and continual ingenuity of technology, film has the ability to depict different topics in many different ways that are more intriguing and visually appealing to an audience. Filmmakers approach topics in different light then writers, as there are different constraints in filming then when publishing literature. The filmmakers indicated that they can confront an issue in a unique and insightful way and they communicate

that film allows for people to convey their opinions and thoughts while presenting the information in an interesting and dynamic way.

4.2.5 Immersive

Throughout the interviews, participants (ex. AUPYU006, AUPYU001, FM001.) commented on how film has the potential to engage audiences and participants in a way that literature and audio recording lack. Film for an audience is able to give them a visual representation of the subject matter being presented allowing them to connect with the content and increasing their retention of the information (FM004). Another academic (AUPYU006), further supports this relationship to learning by displaying that film creates an experience that is lacking in print media, its ability to excite different senses and give voice to the voiceless, spikes interests in viewers to become more involved in a topic. One of the academics (AUPLU003) actually encouraged students to create films as a means of representing and expressing themselves, as they found that the students were very receptive to it. The youth participants all agreed that they would partake in a similar project again because of what it is helping to construct. The results show that that film is immersive as it allows the participant to engage with the content and become invested in its ability to make a difference.

CHAPTER 5

DISCUSSION

The purpose of this chapter is to discuss the themes of the results in relation to the criteria developed from the literature in order to evaluate the effectiveness of the message(s) in a film created in two Indigenous communities (third objective). The main themes derived from the results included effectiveness, availability, preservation, applicability to community/research, cultural sensitivity, applicability to learners, dialogue and immersive. These themes will be examined based on the standard evaluation guidelines as described by O'Connor as well as eight additional features as indicated by the literature (Wood, 2008; Browne 1996; Allen 1993; Ginsburg, 2003; Banks & Morphy, 1997; Pink, 2007; Stam & Louise 1983; Patridge, 1987)

Content, production and reception are the key components for assessing the effectiveness of a moving picture (O'Connor, 1990). Within these components, eight addition criteria can be used to provide detail pertaining to the context of Indigenous films particularly. These are:

- (a) The use of language
- (b) Transmitting thoughts and ideas on screen
- (c) Danger of denying difference
- (d) Right context for a film
- (e) Representation
- (f) Working with, not working on
- (g) Understanding the environment
- (h) Spectatorship

The subsequent sections assess the case study film footage according to these components and discuss the effectiveness of the film in portraying community messages. This will be followed by recommendations for future projects using film as an ethnographic/documentary tool.

5.1 Content

The main themes in the research demonstrate that the representation of Indigenous people in the case study film was achieved through having an authentic Indigenous voice and succeeded in deflecting common stereotypes and misrepresentations (Bauer & Gaskell, 2000; Leab D. J., 1975). This was supported by the Indigenous discourse that the participants employed throughout the case study. For example, the participants' views reflected an awareness of cultural address markers (the adoption of opening and closing phrases in a Native tongue that are employed during a meaning conversation or act) and redefined the meaning of words like health and family (Retzlaff, 2008). This gave participants the opportunity to lead the interview and address the stigma that is often depicted in Indigenous communities about health and the environment. The participants were able to voice their opinions, perspectives and tell their side of the story which helped to create the opportunity for equal representation. In essence, the film was able to provide the participants with a platform that allowed them to express themselves in a way that was conducive to traditional oral teachings, as well as gave them a voice to express their unique perspective on the world around them (Ginsburg, 1995).

5.1.1 The Use of Language

The case study demonstrated that the use of language in Indigenous culture is still very important as it is rooted in spirituality and many of the sayings and words cannot be effectively translated into the English language (Nowgesic, 2000). The film footage contained numerous examples where participants spoke in their native tongue, and provided a sense of empowerment during the interview. This is important when representing a population that is often oppressed because of miscommunication (Wood, 2008). It was also a key component in effectively transmitting community messages to an intended audience (Wood, 2008). Although this film attempts to reach a broader Indigenous audience it was primarily geared towards the communities that participated in this study.

5.1.2 Danger of Denying Difference

The danger of denying difference (Wood, 2008) refers to a homogenous view of Indigenous culture that stereotypes and misrepresents people. The case study film, however, attempted to establish a diverse understanding of the communities involved and created awareness of the unique problems related to health and the environment. This was achieved through detailed discussion about participant perspectives regarding:

- 1) The appropriateness of the transference of knowledge
- 2) The need for a consensus with community representatives about the topics and issues covered
- 3) The content of the film and its potential for negative or positive impacts on the community, audience and/or the participants.

5.1.3 Transmitting Thoughts and Ideas on Screen

Throughout the entire project, consultation with the participants about their willingness to share their knowledge and experience with a wider audience was taken into account. If anyone

felt uncomfortable sharing something the camera was turned off and time was offered to reflect. This allowed the participants to be in control of the interview as they decided what and how much to share with an audience. Participants and community members were also given opportunity to evaluate the first cut of the film prior to the development and viewing of a final cut. This feedback further established a united working relationship with the researchers and filmmakers and gave the participants a position of power in crafting the messages about the community, its history and its current challenges and opportunities. Browne (1996) supports this form of Indigenous media process and its ability to help to educate audiences and connect Indigenous people to 'rediscovering' their pasts as well as learn of their achievements.

5.1.4 Right Context for a Film

Pink (2007) discusses that every situation requires a different means of communicating the message. Despite this film being developed in an appropriate means, the ability for the film alone to provide 'the right context' for the community messages may be limited. The Indigenous communities along the north shore of Lake Superior were approached to participate in this study and were informed that there was a film component to the project. This approach means that the researcher is approaching a community partner with predetermined ideas of what the community participants actually want and what is an appropriate method for capturing the message(s). As Pink (2007) states, the decision about what methods to employ can only be reached once in the field where a fair assessment of the visual methods can be rendered and the ethical partnerships reached with the participations. This is also supported by Lisette Josephides (1997, p.32) who states that, "...our ethnographic strategies are also shaped by the subjects' situations, their global as well as local perceptions, and their demands and expectations of us. Fieldwork can be conducted in various ways, and must be tailored to the people involved. It is recommended that

researchers approach a community to first ask how they would like to capture their messages. For example, researchers use a variety of different methods such as photography (photovoice) (Castleden et al., 2008), storytelling (recorded orally) (Cornassel, Chaw-win-is, & T'lakwadzi, 2009; Pink, 2007), or writing (Pink, 2007) to provide a better means of capturing the diversity of community message(s). Limited options can impose on a community as it requires agreement that the community will be filmed for certain.

5.1.5 Representation

The case study demonstrated that the film methodology incorporated the participants in a meaningful way and valued their input. The content that was filmed reflects the experience of the youth, the transmission of knowledge, the issues of health and environment that is specific to a particular community, and was presented in a way that the audience could identify with. In essence, what the film managed to capture provides the right context for a film to be employed as it educates an audience without misrepresenting or imposing negative stereotypes (Wood, 2008)

5.2 Production

5.2.1 Working with Not Working On

Production requires many steps to get a story on film. Meaningful participation from everyone was of utmost importance throughout the production of the film for this project. Participants were encouraged to voice their concerns and offer suggestions about things they would like to incorporate in the film. Based on feedback from the participations being able to contribute was not always taken under advisement in the production of a film. Many of the youth felt that their participation level in the filming process was limited or non-existence. Although at

times they did offer suggestions about capturing something on film, it was not always considered. This can be partially explained by the filmmakers that were hired. For the most part two student filmmakers were employed to capture the footage throughout the summer, although they completed the work under an established filmmaker. Unfortunately the lead filmmaker was not able to participate throughout the entire summer, operating remotely to offer guidance through email and phone calls when that was required. The lack of a present lead filmmaker was made evident in the product produced as it reflected the inexperience of the student filmmakers. Much of the feedback that was received about the student filmmakers dictated that they were enjoyable to work with but lack the skills to properly carry out tasks asked of them. In some instances they were unprepared and lack the focus, which influenced their performance. It can be insinuated that if there was a more pronounced roll from the lead filmmaker, many of the inconsistencies in filming could have been avoided.

In addition, the film crew found it difficult to incorporate feedback from the participants. It is vital to establish a positive working relationship when working with the participants. Although some suggestions were taken under advisement, the participants did feel excluded from the process, and the film seemed to be dominated by the lead filmmaker and his vision of the film. The possessive role, could be explain, as a lack of clarity on the design of the film, as the film is meant to express the experience of the youth, their perspectives and the issues surrounding health and the environment in their community. The film should be in the hands of the youth, were they input their creative direction and twist on the film. This lack of understanding of the purpose and course of the film, conflicts with some of the underlying principles that should be applied. Although there are aspects of collaboration between participants and the filmmakers, it should have been evoked more proactively.

5.2.2 Understanding Environment

The environment can be further described as the surrounding, connections and relationships that Indigenous people have established in past, present and future lifetimes. In many Indigenous films, in particular, there are aspects of that environment that are shown to the viewer and can hold specific meaning. For example, what may appear to be a forested area could reflect a sacred area or a place of healing. In one of the interviews with two Elders, there was a ceremonial drumming session. Although it may be perceived as just a song, it holds much more importance and capturing it on film preserves the story that is being translated through song. This scene also represents an important part of their culture and belief system. Meanings of scenes that represent aspects of Indigenous life/culture are sometimes lost on non-Indigenous audiences because of their ability to identify and understand the importance of the image(s).

The film created for the case study was produced with an Indigenous audience in mind, so they would understand connections made to particular images. Representation of the environment as more than a physical place is portrayed in the film with dialogue and images of the relationship one has with it. The film stresses the importance of understanding and bonding with one's environment in order to be 'healthy'.

5.3 Reception

5.3.1 Spectatorship

As discussed in the previous sections, the importance of reception is vital to the overall 'success' of the film. Reception ensured that the film captured the appropriate messages and geared them to an audience that would be able to receive them. The interviews with youth

participants proved that they were able to gain a tremendous amount of information and knowledge about their community, history and Elders. The messages that were captured on film conveyed similar conclusions as the unspoken language, knowledge and wisdom and visual representations expressed the plights and changes that each community endures (Retzlaff, 2008).

5.4 Benefits and Limitations of the Film Produced

The objective that this thesis tried to deduce was whether or not: film was a viable means of capturing information about issues surrounding health and the environment within Indigenous communities. To conclusively measure whether this objective was achieved, an overall breakdown of the results and inferences made on those conclusions will be outlined.

5.4.1 Capturing the Message(s) on Film

Interviews with participants, expert filmmakers and academics have all come to the general consensus that film is able to portray messages effectively on screen, however, noted that there are stipulations that film imposes. Addressing its effectiveness first, the film that was created in the case study along with the interviews conducted will be used to support the conclusion that film is successful in being able to capture messages and portraying them to an audience. The film captured the deep connections that Elders have to their people, environment and culture. In addition, the emotional journey that all of the youths underwent throughout the summer was captured. Preliminary feedback reveals that all those who worked on the film acknowledged the potential that this medium has to offer, expressing their willingness to participate in similar projects in the future and support other communities conducting comparable projects. The participants noted that it was not only an educational/emotional

journey, it also gave them the ability to capture Elders on tape so that they would not only have a record of their stories and allow future generations to learn about Elders of the past. It was also expressed that this method of capturing messages brings their traditional oral storytelling traditions into the twenty first century. Although it is argued the lesson(s) become stagnate, what can be taken away is how they have evolved to reflect the changes of the present time, allowing the viewer to compare and contrast their reality with that of the past.

5.4.2 Availability

This particular way of documenting history and issues within a community allows the audience to identify with the area, people, time and the issue(s) being discussed. As explained in the literature review, retention is increased when more senses are evoked, and in this case, both the visual and auditory senses are being exercised. Since physical presence is not always an option, making the next best alternative watching a film. The present reliance on technology and need to access information quickly has allowed the film to provide that niche. The availability of accessing a film allows for it to reach a wider audience based on the convenience of the World Wide Web, television and other electronic media outlets. It also has the ability to reach audiences that struggle to grasp concepts in print, providing them with a visual means that allows them to engage in the dialogue as well. By becoming more adaptable to a wider audience, change can occur. For example, in one of the interviews with an expert filmmaker (FM005), the impact that Alanis Obomaswin's (1984) film *Richard Cardinal: Cry from a Diary of a Metis Child* was discussed. This film is about an adolescent Metis boy who was bounced from group homes, foster homes, and shelters in Alberta since the age of four. After being removed from his home because of family problems, Richard ends up committing suicide at the age of seventeen, leaving behind a diary of his life. Film has the ability to inflict positive change, and to educate. Browne

(1996) articulates it best, stating that indigenous media can help the educational process, as it not only helps present generations of indigenous people become reacquainted with their past, but learn of their achievements.

The film generated in the case study has the ability to accomplish what other films before it have done, in regards to change and education. The positive experiences and lessons the participants gained from their participant in the film demonstrates what has been accomplished. It is hoped that through the film the messages learned about health and the environment will be used to help create specific strategies catered towards the two communities to deal with their visions and issues. Ginsburg (2002) captures the essence of how powerful and effective film is able to capture messages stating,

“...Indigenous filmmakers, scholars, and policy makers have been advocating Indigenous use of visual media as a new opportunity for influence and self-expression. In their view, these technologies offer unique potential for the expansion of community-generated production and for the construction of viewing conditions and audiences shaped by indigenous interests and, ultimately, cultural regeneration”.

5.4.3 Applicability

As mentioned earlier there are aspects of Indigenous culture that are inappropriate to capture on film. Participants and the experts in the study both acknowledged that certain aspects of their culture should not be documented on film either due to it being sacred, or just not appropriate to share with an outside audience. Understanding this distinction can be accomplished by involving the community in a meaningful way, asking what would be appropriate to showcase and what would not. For instance, the filmmakers wanted to film a particular location in the community, however, the community members felt that it had too much of a cultural and spiritual significance to be shared with others in this medium. As a result, it was not captured on film. This example demonstrates the importance of having someone to help

understand the customs, traditions and language of an Indigenous population. This is why it is crucial to incorporate the community as they will advise you on: one's interpretations of Indigenous cultural/life, the appropriateness of participation, what can be document about Indigenous ceremonies, dances, songs and landscapes. The difficulty with gaining input from the entire community is that consensus is often not reached. Thus, it is important to assess the significance of the shot and the impact that it will have on the community, and then decide what is appropriate.

Another challenge introduced was the willingness to be depicted on film. Some Elders that were interviewed declined to be filmed. Some commented that they just did not feel comfortable with being on camera because of body image issues. This is in contrast to another plausible, but less likely theory, the 'Crazy Horse school of thought on photography'. This is the belief that the camera could steal your soul (FM001). The research did not convey this as a major concern and the participants were relatively comfortable with the camera (and the person operating) and viewed it as an opportunity to witness and capture cultural events (Ginsburg 1993). This visual document is able to preserve images of people and events "for the record" as a tool for education, healing and growth. This unwillingness to be on camera is an aspect that continually needs to be respected and followed throughout the process of film production.

5.4.4 Effectiveness

There are aspects of the film that need to be considered to provide the appropriate messages and preferences of the participants. Working with the community to understand what is suitable for the camera is crucial for a successful film. It is also paramount that consent from participants be taken before the filming begins, and that requests are taken seriously. The participants echoed that the Indigenous concept of sharing is a way of life that is taken earnestly

in all aspects of their life. It is believed that “to take more than one’s fair share or more than what one actually needs to survive is considered greedy and wasteful” (Brant, 1990). This concept of sharing has rooted itself in the principle of equality, as “every Indian is just as good as everyone else,” suggesting that all should be given the opportunity to be represented (Brant, 1990).

5.4.5 Applying Film in an Academic Setting

Film is a powerful medium that can be utilized to address issues that are sometimes deemed taboos because the subject matter is either too sensitive or graphic for the general public. These are precisely the stories that need to be told as they get little attention (Wood,2008). During the interviews with expert filmmakers and academics, both commented on how film has been applicable in the academia world, but rarely employed. The filmmakers along with academics contend that film has the potential to reach audiences that are able to identify more with a visual representation than just text (Dale, 1946). The academics interviewed further provided instances where they employed the use of a film, and their students were able to identify more with the subject matter than when they were just exposed with literature. They commented on the benefits that film provided over other means of teaching a subject:

- (a) Allowed students who were not present to watch the film in class the convenience of watching it on their own time,
- (b) Students were more receptive to what they were learning when it was complemented with a film – visual aid
- (c) Teaches the students different ways of learning/teaching

The academic participants conveyed film as an invaluable aid that offers them an effective teaching tool for the classroom. Not only does film engage students’ senses, it gives them a visual representation of the content being discussed and allows for some level of connection to be established that the subject can identify with. Although most academics continue to use literature as their primary source for educating, their ability to adapt to other

teaching methods presents the notion that educating does not have to be stagnate. Although literature will never be replaced in the classroom, the push for film to become an acceptable means of accessing information is still underway. As Sarte (1948; 1988) says “[t]he book is the noblest, the most ancient of forms;...we will always have to return to it. But there is a literary art of radio, film, editorial, and reporting...We must learn to speak in images, to transpose the ideas of our books into these new languages.” The academics interviewed noted this potential and deemed this medium appropriate for accessing information, as long as an appropriate film is being used. This is the job of the educator to insure that the student is aware of how to distinguish fact from fiction.

5.5 Challenges with Filming the Case Study

Although there were many benefits of filming this project on camera, there were a number of challenges that were faced along the way that could have been avoid. The challenges can be categorized into four areas: guidance, ability, direction and roles. Challenges of guidance and ability can be combined together as they stem from similar origins. These two factors are directed towards the filmmakers. Three filmmakers were hired; one was an established professional filmmaker and two students attending a local college studying film production. The problem with this was the professional filmmaker was not able to be present for the entire filmmaking process and thus the responsibility to capture most of the content was left upon the student filmmakers. Although the students had some experience shooting films as they had produced some for their communities prior to this endeavor they still lack experience in the field. Many of the issues brought up by participants about the filmmaking process were the direct result of their inexperience, which could have been curbed if they had professional guidance.

Many of the issues they were faced, they received remote guidance from the professional filmmaker. They could have benefited in this case from having an experienced filmmaker present throughout the entire process.

The challenge of direction deals with the issue of understanding the objectives of the project. Although the July summer school was designed to give the necessary skills to the youth in order to conduct qualitative interviews using audio recording devices it was also meant to clarify the objective of having the experience recorded on film. Based on direct observation it seemed that although there was some consensus on what they film was designed to produce the matter in how to convey it was divergent. It also seemed that what they wanted to capture, the journey of youth engaging with their Elder would be difficult to conceptualize within the timeframe they had available to them. As a result additional footage was shot with some of the youth after the initial fieldwork was conducted. In this case, the film could have benefited from a clearer idea of how to approach the objectives and developing objectives that would be able to be achieved within the given timeframe.

Finally the last challenge that was faced was roles, this is in reference to expectations and one's ability to contribute to the project. Many of the youth participants felt that they were not able to contribute to the film component of the project. They felt that they lack the necessary skills and opinions to make informed contributions, which can be explained by the relationships established between the youth and filmmakers. Although it was made clear to all the participants that this film was being made not only for each of the communities but for the youths, they still felt their opinions were not taken into consideration when they did contribute.

In respect to expectation, two things presented themselves. The first occurred during the being of the summer school with one of the youth who was eventually let go, because they were

not fulfilling their duties as a participant in the project. The manner in which the participants were recruited allowed for participants who shared similar interest in helping to capture knowledge in their community and engage more with their Elder, to apply. Although there was a selection process, it is sometimes difficult to know how successful a candidate will be. In this case one of the youth participants although very enthusiastic about the project was not able to match that in their work ethic and resulted in her being released from the project.

The second was creating meaningful relationships with one another. Although the participants established good working relationships, they failed in some respects to work collaboratively when it came to receiving feedback. It is difficult when creating any film working with a number of different stakeholders. There are a lot of creative differences to take into account and in this case there were a number of participants that had diverging ideas on how to display the same dialogue. Although the core participants (youth, researchers and filmmakers) had an opportunity to voice their opinions during the final summer school in August and then again a year later during a showing of a rough cut of the film, the key creative process was sole conducted by the lead filmmaker. Making sure that the participants all share similar perspectives is key as having conflicting idea creates areas of displeased participants. In this case, although there were moments of conflict on certain aspects of the filming process, the finale product produced (not yet ready for distribution to the participants) was able to satisfy the needs of everyone involved.

5.6 Conclusions

Conclusions made from this project are that film can be an instrumental tool for action research. Film has the potential to educate and document the changes that take place in an Indigenous community in a way that is reflective of cultural traditions and customs. The

experiences of all participants reflect the knowledge transference that happened while interviewing Elders. Participants expressed their understanding of issues surrounding health and the environment and how these issues affected the Elders and the structure of the communities. Being able to capture this on film not only gave the participants something tangible to give back to the communities, they were also part of creating something uniquely beneficial for them. Knowledge gain from this project will help to create individualized strategies for community betterment, and they will indicate how important these issues are to them. Taking that into consideration the discussion section broke down regarding how the film was able to provide the Elders and Indigenous participants with a platform to express and employ an Indigenous discourse. This discourse allowed them to be in control of the film, the content, perceptions and knowledge that was being translated onto an audience. As Helen (1995) states, this is a contemporary form of ‘indigenous sensibilities, that gives Indigenous people the ability to “talk back” and represent themselves in the way they want to be portrayed.

Developing films that give Indigenous people a voice and a chance to articulate their perspectives on life also gives academics an effective medium to educate the masses. Both experienced filmmakers and academics acknowledge the benefits that film has, warning that it has the ability to manipulate and portray one side of the story. This is not unique to film since the same can be said about literature. The key is to make the audience aware of this, outlining that the film is representative of one side of the story, and the views and opinion expressed may not be that shared by the collective. The academics interviewed, expressed the usefulness that film presented in their classroom, as their students were more receptive to the content being discussed when a film was shown in conjunction with literature. Filmmakers commonly describe it as an applicable means of educating audiences with credible information. Their word of caution was

that the appropriate film be selected, as not all films or videos are designed as educational tools. The films they are referring to are ethnographic, documentary, or research film as the purpose of these films are to educate, preserve, document, and convey perspectives, issues, achievements, and injustices etc.

The objective of this thesis was met through the case study and the additional interviews with filmmakers and academics supported that this medium is providing an immersive tool that is being employed more by Indigenous peoples as a form of expression and representation. In the words of Michael Leigh (1988) “Aboriginal communities are ensuring the continuity of their languages and cultures and representation of their views. By making their own films and videos, they speak for themselves, no longer aliens in an industry which for a century has used them for its own ends.”

5.7 Recommendations

The following recommendations are suggestions for future researchers undertaking similar projects. The recommendations are based upon the challenges experiences in this case study. It is hoped that by employing these suggestions in future projects, a more fluid and cohesive film be achieved.

5.6.1 Recommendation One: Hiring Process

As discussed earlier, students were the lead filmmakers for most of the summer, receiving guidance and advice remotely from a more experienced filmmaker. This lack of a hands on approach from an experienced filmmaker was reflected in the quality of work, and the ability to meet deadlines. The student filmmakers had a grasp of the basics, but lack certain traits

that are developed over years of working in the field. It is thus strongly recommended that a local filmmaker be hired, preferably one familiar with the area, with an established rapport with the community, and who is accessible throughout the film. If the opportunity to hire a member of the documented community presents itself, this option should be exercised, as it not only supports the local economy, it also shows the commitment of the researcher(s) to gain community involvement. In this particular case, although all the filmmakers were of Indigenous backgrounds, none of them resided in the community. The employment of an expert filmmaker who although had a connection to one of the communities, were not able to be present physically all the time, as he was located overseas, and the cost to have him present throughout the summer was not feasible. So the burden of filming fell on the shoulders of students, which is why some concerns from the participants (youth and graduate students) were had.

5.6.2 Recommendation Two: Approach

This project was carried out over the course of three years (2011-2013). The initial problem with the methodology was that they went in with the intention of producing a film. According to the literature, it advises against this, recommending that methods be assessed in the field with consultation from the community about how they want to approach the topic at hand (Pink, 2007). Although the film was successful (according to pre-production experiences), the employment of this medium might have not been so well received in other communities, and other methods such as Photovoice or the use of audio records etc., could have been offered to better address community messages. It is advised that methods for documenting should be decided in the field with meaningful consultation from the community/participants as a fair assessment of what can be achieved in the given amount of time with available resources can be established.

5.6.3 Recommendation Three: Timeframe

The film created in the case study tried to capture a number of different dialogues, from the journey of the youths to issues relating to health and the environment within the Indigenous' communities. These complex discourses can become difficult to capture in a short amount of time. Although the youths were required to keep a journal throughout their employment, this additional insight could be included in the film. The footage taken is more representative of the issues with health and the environment in these two communities, as the Elders detail first hand experiences of the rapid decline in health and the exploitation of their environments. It is strongly suggested when making a film that the goals and objectives are not overwhelming and overtly complex so it can be completed in a timely manner. For this film, it seems that multiple research objectives were incorporated and this could have only opened the door for some of the messages to be lost or not clearly explained.

CHAPTER 6

CONCLUSIONS

The goal of this thesis was to answer the question ‘can film be a viable medium for preserving and maintaining the knowledge in Indigenous communities about issues pertaining to health and the environment?’ In order to answer this question, three objectives were utilized so that (a) a criteria could be established for evaluating effectiveness, (b) an understanding of participants’ perspectives of using film could be understood and, (c) using the criteria created to evaluate the film produced from the case study. Based upon the objectives, it can be concluded that film is a vital medium for knowledge mobilization about issues in Indigenous communities. The film created in the case study not only served as (a) a tool for ethnological insight for academics to holistically understand Indigenous perspectives on issues they face, it also was (b) a tool to preserve traditional knowledge for future generations in each community.

Film has the potential to educate and can be an invaluable tool for capturing aspects of history. For years, many Indigenous communities have looked to films, photography, literature and recordings to learn about traditions that were lost because of time, oppression, death etc. (Ginsburg, Abu-Lughod, & Larkin, 2002). Communities then use this new found information to build upon what was once lost. As such, the growing ‘Red Power Movement’ has awoken many

Indigenous peoples to become actively involved in visual media, not only to regain a sense of self-representation, but also to develop a “coherent record of their cultural heritage for future generations” (Ginsburg, Abu-Lughod, & Larkin, 2002, p. 62). Furthermore, film and the use of multi-media have been used as a tool to educate and link Indigenous communities with the rest of the world, creating identifiable and relatable connections. With the help of technological advances, such as the Internet, access to cell phones, camera, radio and television, the exchange of knowledge can happen readily and allow for proper representation according to the preference of the individual displaying the information (Hill & Hughes, 1998).

In closing, this thesis proposes that film not only has the ability to effectively portray messages to an audience but is an invaluable tool for education. While it is not suggested that film is the solution to all issues regarding documenting and instruction film is a vital medium that when employed appropriately, offers great potential. This has been noted, as film is able to reach wider audiences that have the potential to lead to public awareness and change. It is important to understand that film is only as effective as the content that it evokes. The content is contingent on what the participant is able to convey and share with an audience. It is thus important to understand the relationship that one has towards impeding factors in one’s life.

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Appendix A, B, C

Appendix A: Larger Case Study Participant Breakdown within the Film

Participant Group	Interviews Conducted	Age Range/ Community
Youth	5 (x2)	PR: 3 FEMALES (22, 23, 26) B: 1 MALE, 1 FEMALE (21,23)
Elders	45 (PR: 25, B: 20)	PR: 17 FEMALES, 8 MALES B: 10 MALES, 10 FEMALES AGE RANGE: 55-85*

* It is important to note that an Elder can be of any age it is a title given to them by their community. The ages given are just a representation of how old the participants were that were interviewed in this case study.

Two sets of interviews were conducted in the larger project, those with the youths and the other with Elders from Batchewana and Pic River. Interviews with the youth took place at the beginning of the summer during the first summer school in July and the second took place at the end of the summer during the finale summer school in August. The goals of these interviews were to examine the perspectives of the youths about issues regarding health, the environment and their Elders within their respective communities. By conducting the interviews at two stages of the research process an examination of how the youth's perspectives had changed or remained the same after conducting interviews with their Elders could be examined. For the results of these interviews please reference Cassandra Kullman's thesis (not yet published). The second set of interviews focused on the Elders' perception of health and the environment within their communities. Youth with the guidance of Josh Tobias and Cassandra Kullman who worked with each community respectively, developed questions that would allow Elders to comment on their perception of the community's health and the relationship they have to the environment. The youth participants were the lead interviewers on the interviews. The result of these interviews will be published in Josh Tobias's thesis (not yet published).

The purpose of filming these interviews was to capture the youth's journey interacting and learning from their Elders. Throughout the entire data collection process the youth and other participants were filmed. It was made clear to all participants that this project had a filmed component to it, so in order to take part they must consent to being on film. It was however noted that if certain aspects of what they were sharing with the youth became too personal or they felt it was not appropriate to share to everyone, the camera was turned off.

Appendix B: Background of Filmmakers that worked on Larger Project

There were three filmmakers hired to film the case study project. James Fortier was the lead filmmaker on this project. Currently he resides in California where he owns a production company called Turtle Island Productions which focuses on broadcast and corporate videos as well as Native American productions. He was hired not only because of his professional experience but because he is a member of the Pic River First Nations community. It was believed that based on his impressive resume with producing work with First Nations communities and his heritage that he would make a perfect candidate for this project. The other two filmmakers that were employed were students at the local college in Thunder Bay, Confederation College. Both were second year students enrolled in the film production program. The student filmmakers were both of Indigenous descent and had worked on local films within their respected community.

Appendix C: Ethics Forms

INFORMATION LETTER

Dear Potential Participant,

My name is Amanda Lino and I am doing my Masters in Northern Environment and Culture at Lakehead University. Dr. Rob Stewart is currently supervising me in conjunction with Dr. Chantelle Richmond from the University of Western Ontario. I would like to invite you to participate in my study on “Through the Looking Glass: An Examination of Film in Research within First Nation’s Communities”.

The intent of this research project is to examine whether the use of film within First Nations communities is a viable research methodology. In order to prove or disprove the appropriateness of film within indigenous communities, the results and experiences from the Canadian Institute of Health Research (CIHR) project lead by Dr. Richmond will be accessed. The participants (6 youth, Elders and band council) from Batchewana and Pic River along with experts (academic and filmmakers) in film will be interviewed to gauge the successfulness or impracticability of this particular methodology.

As a participant from Batchewana and Pic River, you will be asked a series of questions that deal with content, production and reception of the rough-cut of the film that was shot throughout the summer within your community. Each of the questions that will be asked, will allow for understanding of the successes and pitfalls of the film.

In order to achieve this goal, I ask for your participation in my focus group process. Consent to participate will be achieved through written means before and after your contribution to this project. You may at anytime withdraw your participation or choose not to partake in a certain activity at any point during the study.

All information you provide will remain confidential and you will be quoted anonymously throughout the study. Access to the findings and transcripts of this project will be made available to you at your request at the conclusion of this project. A copy of the final report will be made available to the community to be used at their discretion. All data, images and transcripts will be securely stored at Lakehead University for 5 years and then destroyed unless the community requests alternative arrangements.

Participants will be able to speak what’s on their mind, as long as it does not cause harm to another participant. If a participant wishes to comment on something but does not want to do so in front of the group, they may wish to seek me out afterwards and share their thoughts. The data collected is confidential and no name is attached to a record. However, the researcher (Amanda Lino) will undertake the proper procedures to safeguard the confidentiality of the discussion, but cannot guarantee that other members of the group will do so. With that in mind, please respect the confidentiality of the other members of the group by not disclosing the contents of this discussion outside the group, and be aware that others may not respect your confidentiality. The original audio recordings of the focus group will not be released in order to

ensure confidentiality of participants. Copies will be kept at a secure locked or password protected location by the researcher. The researcher will be available to answer questions and assist community members should there be any unanswered questions or concerns.

This research has been approved by the Lakehead University Research Ethics Board. If you have any questions related to the ethics of the research and would like to speak to someone outside of the research team, please contact Sue Wright at the Research Ethics Board at 807-343-8283 or swright@lakeheadu.ca. In addition to this ethics approval, content was also achieved from Batchewana First Nations and Pic River First Nations. Thus, if any comments or concerns arise as a result of my participation in this study, one may contact Dr. Robert Stewart at 807-766-7181, or through email at rob.stewart@lakeheadu.ca.

Thank you,

Amanda Lino
MES Candidate 2012
807-343-8903
alino@lakeheadu.ca

CONSENT FORM

I, _____ have agreed to participate in “Through the Looking Glass: An Examination of Film in Research within First Nation’s Communities” project. I have read the information provided in the information letter about a study being conducted by Amanda Lino (**contact information:** alino@lakeheadu.ca or 807-343-8903) from Lakehead University (LU) in conjunction with Dr. C. Richmond (University of Western Ontario) and Dr. R. Stewart (LU).

I agree to contribute and am of legal age to do so.

I am aware that I will be asked to participate in an interview. By signing this form I am conceding my consent to participate.

I submit my permission for the use of the information I express during my interview, for the use of a master thesis and any other use that supports the sharing of knowledge that protects the environment and supports First Nations communities. I am also aware that quotations will be anonymous unless I give permission to be identified in the thesis or any publication.

I understand that the data collected is confidential and no name is attached to a record. However, the researcher (Amanda Lino) will undertake the proper procedures to safeguard the confidentiality of the discussion, but cannot guarantee that other members of the group will do so. With that in mind, please respect the confidentiality of the other members of the group by not disclosing the contents of this discussion outside the group, and be aware that others may not respect your confidentiality.

I am aware that I may withdraw at any time from the study without penalty by advising the researcher.

With my full consent, I agree, of my own free will, to participate in this study.

Yes No

I agree to have my interview audio recorded.

Yes No

I agree to the use of anonymous quotations in any thesis or publication that comes of this research. Yes No

Participant Name (Please Print): _____

Participant Signature: _____

Witness Name (Please Print): _____

Witness Signature: _____

Date: _____