

NATIVE STUDIES
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**NATIVE STUDIES AUDIO-VISUALS
AND OTHER MEDIA**

This is primarily a summary of radio, television, records, audiotapes, slides, filmstrips, videotapes, and films that are easily available and appropriate for the teaching of university level courses in Native studies. There is a review of the various media forms and how they can be used in teaching. Finally there is an assessment of the importance of Native studies media in an even larger sense, including books, university courses, and home videotapes.

One conclusion on the use of audio-visuals in teaching is that the teacher is advised to acquire a private collection of audiotapes, slides, and filmstrips, rather than relying heavily on videotapes and movies. This mode of operation (1) is inexpensive, (2) gives the lecturer more control over the content of the presentation and allows the lecturer to relate the course readings and discussions to the audio-visuals while they are in progress, and (3) is easier in terms of flexibility of scheduling and the set up and operation of equipment. There is a fourth reason, but it is based more on impressions than on hard facts. It seems that the new television generation of students has become so comfortable with entertainment through television and movies that they tend to shift out of an intensive learning mental pattern and into a relaxed, recreational mental pattern when you turn on the videotape or movie. They enjoy the experience but have a hard time telling you what they learned. However, with a medium such as a slide lecture there is a high level of feedback between the lecturer and the students and it seems that more learning takes place, at least the kind of learning that the student can talk about. The difference also shows up on tests so that films seem to be good at influencing feelings and attitudes, but poorer than slide lectures for rational pedagogy.

The conclusions on cross-media comparisons are that (1) Native peoples and cultures have only a very small part of the totality; (2) the proportion is somewhat similar from one media form to another, although it drops in some areas as we move from academia to the general public; (3) the Native proportion in media is related to the Native proportion in population; and (4) biases have come into academic audio-visuals, just as they have in mass media, such as stereotyping in motion pictures.

RADIO AND TELEVISION

I found that a successful way to bring current affairs into the classroom is

to assign two or three students to spend one half hour of class time discussing the latest weekly broadcast of "Our Native Land" by the Canadian Broadcasting Corporation. This stimulates discussions on current topics and demonstrates the practical values of Native studies.

I also found that an effective way to get fundamental issues across to the general public was to prepare a half-hour videotape program on contemporary Indian problems through my own university's television production facilities, which in turn arranged for several showings on local education and cable television channels.

Appendix 1 is a listing of Native oriented radio and television programs and stations. As the list illustrates, more listening areas in the U.S. and Canada have at least one regular weekly radio program on Indian affairs.

RECORDS AND AUDIOTAPES

A classic set of radio dramas called "The Ways of Mankind" was produced for the National Association of Educational Broadcasters (Gregory Hall, University of Illinois, Urbana, Illinois; \$50 U.S. for two albums with 26 half-hour programs) by the staff of the Canadian Broadcasting Corporation just before television swept away most of the quality production of radio dramas in the 1950%. The expertise on Native North America came from three of the top men in the field at the time: Walter Goldschmidt, E.A. Hoebel (six programs on law and justice), and A.L. Kroeber (four programs on the Yurok Indians). The greats of C.B.C. at the time were all involved: Andrew Allen (producer and director), Lister Sinclair (writer), Lucio Agostini (music), and actors such as Lorne Greene, Jane Mallet, and Max Ferguson. Given the great richness of today's audiovisuals the series is no longer appropriate for university level lecture courses, but it is just right for independent listing by students in the university's record library. Also I recommend the series to high school teachers. The following are the eleven programs in the series that are on Native North Americans. The three with asterisks are particularly recommended for the involvement and discussion they elicit from students.

1. The Sea Lion Flippers (Yurok ethics).
- *2. Desert Soliloquy (Hopi education).
3. Legend of the Longhouse (Iroquois politics).
- *4. Stand-In For a Murderer (Tlingit politics).
5. Survival (Inuit technology).
- *6. The Case of the Borrowed Wife (Inuit conflict resolution).
7. The Repentent Horse Thief (Cheyenne Legal customs).
8. Life of a Yurok.
9. The Reluctant Shaman (Yurok).
10. World Renewal (Yurok).
11. The Sea-Monster and the Bride (Yurok).

Music is the principal use of records and audiotapes in teaching. For tradi-

tional music I rely principally on excerpts from a three record set called "Authentic Music of the American Indian" (Everest Records, 10920 Wilshire Blvd., Los Angeles, California). It has 40 songs by 19 U.S. tribes and includes songs, dances, and chants related to social events, religious ceremonies, and warfare. I also play excerpts from "Iroquois Dance Songs" (Irocrafts, RR#22, Oshweken, Ontario). Appendix 1 is a discography of music and stories available in the public libraries of Metropolitan Toronto, and are thus probably available in many other libraries as well.

For a more intensive study there is an excellent package on 22 U.S. tribes titled "American Indian Music for the Classroom" by Dr. Louis Ballard, a Cherokee-Quapaw from Oklahoma at the Institute of American Indian Arts in Santa Fe, New Mexico for Canyon Records of Phoenix, Arizona. This package has four records, photographs, sheet music for 27 songs, and a teacher's guide-book. Dr. Ballard sings a song and analyses it in terms of both music and social context.

For the genre of modern protest music I play "Custer Died For Your Sins" sung by the Sioux Floyd Westerman (Perception Records, New York). Based primarily on the book of the same title by Vine Deloria, Jr., this record captures the mood and content of the early 1970% Indian protest movement in the U.S. There are eleven songs that fall into several symbolic and emotional themes: ecological destruction; White racism; specific White agents of deculturation such as the government, missionaries, and anthropologists; Native cultural revitalization and diffuse anti-White sentiments.

Shingoose and Duke Redbird started a record company in Toronto and appropriately named it Native Country. They have one song about the siege at Wounded Knee, one about "Living on Indian Time," and another about the painter Norval Morrisseau. Several other Indians have reached the professional level in country or folk music with national recognition: David Campbell (Arawak), Harry Rusk (Slave), Shannon Two Feathers, Buffy St. Marie (Cree), Willie Dunn (Micmac), Floyd Westerman (Sioux), and Johnny Cash (Cherokee). Kay Starr (Iroquois) is from an earlier period, is associated with popular music, and is not usually identified as an Indian. The songs they write or select to sing often involve themes that are important to the Native movement. Thus, Bully Sainte-Marie sings "When a war between nations is lost, the loser, we know, pays the cost. But even when Germany fell to your hands you left them with pride and you left them your lands." She has written such Indian theme songs as "Now That the Buffalo's Gone" (1965). "My Country Tis of Thy People You're Dying" (1966), and "Seeds of Brotherhood" (1967).

There is a new genre of Eskimo story telling songs. Charlie Panigoniak of Eskimo Point accompanies himself on a guitar while he sings his Inuit songs about things that have happened to him on hunting or fishing trips, in starvation times, or just about people or places he has known. Naudla Oshweetok, from Cape Dorset and an officer in Inuit Tapirisat of Canada, composes and sings Inuit folk rock songs with his steel quitar on such themes as gambling away \$5.00 at an Inuit poker game and the vanishing use of dog teams. A Native

record retailing service is operated by Sweetgrass (27 Queen St. East, Toronto, Ontario, Canada) and handles records by David Campbell and several Native Canadian artists.

SLIDES, FILM LOOPS, AND FILM STRIPS

I have moved toward increasing use of slides and film strips in my teaching and public lectures, decreased my use of motion pictures, and rarely ever use videotapes or film loops. With videotape projection the projecting equipment is too large to move to the classroom so I usually have to take the students to a special viewing room in the film library and this takes a large block of class time just to move the class there. We do have some classrooms with several built-in television screens, but even this system has never worked very well compared to large screen projection of either slides or movies.

Film loops are usually on cassettes for 8 mm projectors and last only two to five minutes. They are for some continuous or viewer activated situations, such as in a museum. Four of the current Native studies titles handled by the National Film Board of Canada are "Arrowheads," "Conical Lodge," "Dome Lodge," and "Deadfall Trap."

Slides are still the best visual aid in teaching because (1) the teachers can add a variation that is personalized and specific to the course content; (2) the flexibility the teacher has in sequencing the illustrations; (3) the flexibility in speed of presentations, which allows the teacher to pause for questions; (4) projection of a large image that can be easily seen and holds the attention of a class; and (5) with remote controls and an extension cord, the teacher can stand next to the projected image and point to details in the pictures as he projects them onto the screen. I try to fill the screen with the projected image by using a zoom lens in large and medium sized classes and a special close projection lens for small classes.

A good source of slides is to photograph maps, charts, and pictures in publications. When I only like several of the images on a film strip, I will cut those out, mount them, and use them as slides. Film strips are 35 mm wide, but carry sprocket tracks on both edges and use only the central 24 mm to carry the images. This produces a smaller image than the usually 35 mm slides so I was concerned about how distracting it would be as I went through my slides if they were mixed so that I was projecting different sized images on the screen. It turned out that the viewers were hardly aware that there were different sized images in the presentation.

The National Film Board of Canada through its distributor (McIntyre Educational Media, 30 Kelfield Street, Rexdale, Ontario) sells the following slide sets, with the indicated number of slides and prices from its 1982 catalogue.

1. Indians of Canada: Archival Photos (10, \$15).
2. Indians of Canada: Culture Areas (10, \$15).
3. The Caribou Eskimo (20, \$30).

4. Canadian Arctic Prehistory (30, \$56).
5. Copper Eskimo (30, \$36).
6. How to Build an Igloo (10, \$15).
7. Seal Hunt (10, \$15).
8. Eskimo Sled Dogs (10, \$15).
9. Eskimo Prints (20, \$30).
10. Eskimo Sculpture (20, \$30).
11. Indian Trade and Ceremonial Silver (30, \$36),
12. Huron Indian Village (30, \$45).
13. Blackfoot 30, \$36).
14. The Kwakiutl of Alert Bay (1919-1923) (20, \$30).
15. The Mississauga of New Credit 30, \$36).
16. A.J. Miller's West: The Plains Indian - 1837 (40, \$48).

The advantages of filmstrips are that they (1) are inexpensive; (2) often include descriptive captions that explain the visuals; (3) are compact and thus easy to store, carry, and handle; and (4) are convenient because they present a series of images in a standard sequence on a specific theme. Filmstrips usually contain from 40 to 80 images so the cost per image is only about one sixth that of a commercially sold slide (currently the cost per image is about \$.25 for filmstrips and \$1.50 for slides). They are projected by means of a small filmstrip projector or by an inexpensive attachment to the regular Kodak Carousel Projector. A taped narration is now available with many filmstrips and there are special projectors that combine the projecting and tape in such a way that the film will automatically advance in response to activating signals on the tape. I prefer the slides for pedagogical reasons and the filmstrips for practical reasons so that while I use about 1,000 slides in my teaching, I use filmstrips with some 5,000 images.

The National Film Board of Canada distributes the following filmstrips.

1. Introduction to Native people (with sound \$30).
2. Charlie Squash Goes to Town (\$15).
3. A Day in the Life of an Indian Girl (\$15).
4. A Day in the Life of an Indian Boy (\$15).
5. High Arctic Heritage Series (4 for \$60).
6. The Caribou Eskimo (\$15).
7. Inuit and Indian Legends (3 with sound \$84).
8. Indian Snowshoes (\$15).
9. Eskimo Carvings (\$15).
10. Native Arts Series (5 for \$75).
11. Totem Poles of the West Coast (\$15).
12. Pauline Johnson - Poet (with sound \$30).
13. Peter Pitseolak - Image Maker (with sound \$30).

Life Filmstrips by Time, Inc. has several cheap but dated filmstrips on classical subjects such as "Heritage of the Maya" and "The Incas." Grolier

Educational Associates (200 University Ave., Toronto, Ontario) has two series. "Indian Heritage" has six filmstrips that make a topical analysis with strips on aboriginal cultures, children's life, celebrations, legends, homes, and early Indian-White relations. "American Indians and How They Lived" is five tribally focused filmstrips: Hopi and Navajo, Seminole, Crow, Chinook, and Iroquois. Educational Images (P.O. Box 367, Lyon Falls, New York) distributes sound filmstrips titled "The Ancient Mayas," "Yucatan Today," "Archaeology of the Mesa Verde," and "Archaeology of the Chaco Canyon." The Reading Laboratory (P.O. Box 681, So. Norwalk, Conn. 06856) distributes three good sound filmstrips on Native prehistory for \$35 each: "The Pre-Inca Civilization of the Central Andes," "The Civilization of the Ancient Maya and Its Collapse," and "The Gran Chichimeca: Casas Grandes and the People of the Southwest."

To fill the needs of elementary and secondary schools, The National Film Board distributes the following multi-media kits.

1. Indians of Canada (6 filmstrips, 60 slides, and 3 wall charts, \$170).
2. To Know the Hurons (4 sound filmstrips, 20 slides, 5 replica artifacts, and 2 maps, \$170).
3. L'ilawat (Mt. Currie, B.C.; 5 sound filmstrips, 1 silent filmstrip, 20 slides, \$150).
4. Manowan (Quebec; 5 sound filmstrips, 20 slides, \$77).

In addition, the Educational Resources Development Section of The National Museum of Man in Ottawa produces multi-media kits on (1) Skin, Snow, Stone, and Bones; (2) Quill and Beadwork; (3) Corn Husk - Crafts; (4) Moccasins and Leatherwork; (5) Basketry; and (6) Indian Trade and Ceremonial Silver.

FILMS AND VIDEOTAPES

I used to show "Nanook of the North" because I felt that everyone should know about Robert Flaherty's pioneering work in documentary films, but students now find it slow moving and it is also necessary to balance the aboriginal and historical images of the Inuit with a portrayal of more modern Inuit life. If you use just "Nanook" then students hold on to those images and believe that that is how the Inuit still live. The following is my current schedule of films for my year long introductory course in Native studies. With all of these films, I add some of my own comments by sitting next to the projector and occasionally turning down the sound to add my own points of explanation, emphasis, and disagreement.

Prehistory - "The First American" (55 min.).

Arctic - "Yesterday-Today: The Netsilik" (58 min.).

Subarctic - "The Cree of Paint Hills" (57 min., James Bay, Quebec).

Iroquoia - "Longhouse People" (25 min., Six Nations, Ontario).

"High Steel: (14 min., Caughnawaga, Quebec).

- Plains - "Age of the Buffalo" (14 min.).
 "Circle of the Sun" (30 min., Blackfoot of Alberta).
 Great Basin - "Washoe" (56 min., Washoe of Nevada).
 Southwest, Plains, and Pacific - "The Shadow Catcher" (88 min., the
 Indian photography of Edward Curtis).
 Review of U.S. material - "More Than Bows and Arrows"

All of the above films are drawn from my university's film library and, although I had a voice in several of the purchases, I would like to replace some of them and add new films, such as "Dene Nation" (29 min.) and "The Metis" (27 min.). Our film library is probably typical for a university film library in owning very few of the available documentary motion pictures in Native studies. Only 25 or 2.1% of the 1,200 films and 10 or 2.5% of the 400 items that appear solely on videotape in the York University film library are concerned with Native peoples of the Americas.

Appendix 3 is an analysis of a recent and comprehensive list of films and videotapes currently available from film libraries and distributors in the U.S. and Canada (Rothwell, 1981). For many of the older and less accessible titles see Wetherford (1981) and for film footage in the archives see Zimmerly (1974). For the items analyzed in *Multi-media on Indians and Inuit of North America, 1965-1980* it would take 440 hours or 18.3 days of continuous viewing to see all of these 855 films and 129 videotapes. The analysis gives the frequencies for 51 tribes and cultural groupings, by subject matter, and by date, nationality, and form. This shows our fascination with the Arctic and the Inuit; our heavy coverage of large and well known tribes, such as the Navajo, Cree, Sioux, and Ojibwa; and little or no coverage on dozens of small tribes.

It shows our strong interests in the past and much weaker interests in contemporary normal Native life and problems. It shows that the U.S. and Canada have produced a similar number of items, both with curves indicating recent declines in production. The curve of U.S. production runs about three years earlier, reaching a maximum in 1971, while the Canadian peak came in 1974. In terms of length, the mean is 30 minutes; the median is only 21 minutes because there are a lot of short films; and there are four main modes at 10, 15, 20, and 30 minutes.

With the recent boom in the rental of feature films on videotapes some 4,000 films are now available in this format. Of these only a few of the most recent and commercially successful films, such as "Billy Jack," "Little Big Man," and "Legend of the Lone Ranger" have prominent Native portrayals. The local outlets of videotape franchises tend to have only about two hundred titles in stock, but they can take orders for their central offices. Even in these central offices I found only about 1:1,000 in titles of movies with significant Native content.

NATIVE CONTENT IN CROSS-MEDIA COMPARISONS

When we look at the recent growth of audio-visuals available for teaching

Native studies, we might get enthusiastic and optimistic. It is a good thing to see, but it is also quite understandable in the overall growth of media. The messages of Natives studies have still remained as only a tiny part of total media. Four findings help to put the media on Native peoples into perspective: (1) the small relative proportion of media materials on Native peoples, (2) the similarity of the Native proportion in cross-media comparisons, (3) the similarity of that proportion to the Native proportions of the U.S. and Canadian total populations, and (4) the existence of biases in the production and distribution of Native audio-visuals.

In several research projects, reported in *Native Studies* and *The Canadian Journal of Native Studies*, I assembled the following estimates of the Native studies proportion in various forms of communication.

TABLE 1

NATIVE STUDIES PROPORTIONS IN CROSS-MEDIA COMPARISONS

	U.S.	Canada
Native proportion of the National Population	0.4%	2.6%
Proportion of Natives in the 1979 Bachelor Level Graduation Class	0.5%	

ACADEMIA

Full Time Equivalent Faculty Positions at Universities in Native Studies		66:35,733
Proportion of Faculty Positions in Native Studies		0.2%
Proportion of Area-Oriented Curricula in the History Departments in a sample of Fourteen Large Universities	0.4%	1.1%
Number of Films in the York University Film Library With Native Content		25:1,200
Proportion of Films in the York University Film Library With Native Content		2.1%
Number of Videotapes in the York University Film Library With Native Content		10:400
Proportion of Videotapes in the York University Film Library With Native Content		2.5%

GENERAL POPULATION

Number of Items in Books in Print (U.S.) and Canadian Books in Print With Native Content	5,800	530
Proportion of Items in Books in Print (U.S.) and Canadian Books in Print With Native Content	1.0%	1.8%

Approximate Proportion of Videotapes of
 Films Available at Commercial Videotape
 Rental Outlets With Native Content

0.1%

I think it is clear that universities are not the broad minded institutions they pretend to be, but have much of the character of ethnocentric ethnic institutions. The faculty want to teach their own heritage, largely that of the European tradition, and the major orientation of students is to study their own European and Euro-American culture. Even most of my students in my introduction to Native studies courses have only slight interests in Native people outside of Canada. This bias and narrow mindedness is even worse in the general population. The proportions in Native studies of university positions (0.2%), area-oriented history courses (0.4% U.S. sample and 1.1% Canadian sample), and university film library films (2.1%) and videotapes (2.5%) are all very small and all reflect the ethnic biases of professors and students. According to these findings, I predict that areas with high Indian populations, such as Arizona, New Mexico, Alberta, and Saskatchewan, will have (1) higher proportions of Native material in the various media and (2) those proportions will reflect the proportion of Natives in the regional population, on the grounds that media interest is a direct reflection of ethnic heritage.

Media used by the general public show a similar level of bias in the case of books with Native content (1.0% U.S. sample and 1.8% Canadian sample) and an absolute extreme bias when it comes to home entertainment. The U.S. entertainment industry's current interest in Indians is characterized by "Custer's Revenge," a home video game (sold as a tape used to charge the memory of a computer) in which if the nude Custer can fight his way past arrows and cactuses to an Indian maid he can have sexual intercourse with her. Only about 0.1% or 1:1,000 of the commercial sale and rental films on videotapes in the Toronto area have significant Native content. Again, I would predict higher rates in areas where Native people have a higher proportion of the population than Toronto, where only 1% of the population is Native.

It seems that a small core of Native people and their friends are consuming most of the Native-oriented books, movie videotapes, and university courses to make the Native media scene operate at the level it does. It depends on and reflects to a considerable degree the number of Native people in the population.

Finally, my fourth point is on biases. In all of the media - courses, books, and visuals - we have struggled to encourage others to come into the world of Native studies by emphasizing the romantic and the spectacular. We are discouraged by the apathy of outsiders so we compromise our field by self-interested stereotyping. In private we know of the thousand human frailties of Indian cultures and personalities, but it has become something akin to traitorous to mention such lapses in print or other public communications. We emphasize the attractive, romantic, and heroic and downplay the negative side.

Media produced in the U.S. tends to be nationalistically oriented on just U.S. Indians and we have the same nationalistic narrow-mindedness in Canada.

Nor does either country really face the harsh realities of Indian conditions outside of the U.S. and Canada. Thus we have a lot of academic filmstrips on the highlights of the Aztec, Maya, and Inca civilizations but none on the struggles of peasant Indian populations in Latin America, who in several countries are living under the kind of genocidal conditions that we abhor about mid-Nineteenth Century Indian-White relationships in the U.S. and Canada. In our use of media I think we have to ask ourselves both what are we saying and what are we not saying.

APPENDIX 1

NATIVE RADIO AND TELEVISION

Radio

National Network Programs

1. "Our Native Land," Canadian Broadcasting Corporation, Ottawa, Ontario. An hour long program heard on the C.B.C. network weekly across Canada.
2. "First Person," MIGIZI Communications, 1519 E. Franklin Ave., Minneapolis, Minnesota. A half-hour program heard weekly on 41 U.S. radio stations, emphasizing areas with high Native populations.
3. "The American Indian Hour," P.O. Box 4187, Ingelwood, California. An hour long program of the American Indian Liberation Crusade heard weekly on thirteen radio stations. This tends to be an urban-oriented network with stations in Boston, New York City, Philadelphia, Washington, D.C., Long Beach, and San Diego.

Local Stations With Native Programs in Areas With Heavy Coverage

1. Alaska: KUAC - Fairbanks; KOTZ - Kotzebue; KTOO FM - Juneau; KTKN and KRBD FM - Ketchikan; KCAW - Sitka.
2. Alberta: "Native Voice of Alberta," is heard weekly on four regular stations and several local rebroadcasting stations. In addition, there are local programs from CKTA - Taber; CFAC - Calgary; CJOC - Lethbridge; and CILA FM - Lethbridge.
3. Saskatchewan: "Moccasin Telegraph," produced at 1030 Idylwyld Drive, Saskatoon, Saskatchewan, is a weekly program transmitted province-wide on five stations.

Other Stations and Producers of Native Programs

1. Arizona: KNNB - Whiteriver; KUAT - Tucson.
2. California: KPOO FM - San Francisco; Round Valley Radio - Covelo.
3. Colorado: KGNU - Boulder.

4. Minnesota: Red Lake Chippewa Radio - Red Lake.
5. Montana: KZIN FM and KSEN - Shelby; Blackfeet Media - Browning.
6. Nebraska: Native American Public Broadcasting Consortium- Lincoln.
7. New York: WBAI - New York City; Akwesasne Free Radio - Roosevelt-town.
8. Ontario: CHMO - Moosonee; Kenomadiwin Radio - Long Lake.
9. Oregon: Confederated Tribes Telecommunications - Warm Springs.
10. South Dakota: Lakota Communications - Pine Ridge; Ft. Berthold Communications - New Town.
11. Washington: KRNB- Neah Bay; Quinalt Indian Nation- Taholah.
12. Wyoming: KIEA - Wyoming Indian High School, Ethete.

Television

1. Alaska: ASRC Communications - Barrow.
2. Arizona: "21st Century Native American," KTVK - Phoenix.
3. Manitoba: "Woodsmoke and Sweetgrass," CKY - Winnipeg.
4. Montana: "Indian Country," KFBB - Great Falls.
5. Minnesota: Indian program on KTCA - St. Paul.
6. Ontario: TV Nakina - Nakina.

APPENDIX 2

NATIVE DISCOGRAPHY

- Agency Singers of the Blood Reserve, Vols. 1 & 2; Indian House 4051 & 4052.
- Alaskan Eskimo Songs and Stories, Lorraine D. Koranada; Seattle; University of Washington Press, UWP 902.
- American Indian Ceremonial and War Dances; Everest 3336.
- American Indians of the Southwest; Folkways 8850.
- American Indian Dances; Folkways 6510.
- Authentic Music of the American Indian; Everest 3450.
- Blackfoot A-1 Club Singers, Vols. 1 & 2; Indian House 4001 & 4002.
- Dances of the North American Indians, Ronnie Lipner; Folkways 6510.
- Eskimo Songs From Alaska, Miriam C. Stryker and Charles Hofmann; Folkways 4069.
- Eskimos of Hudson Bay and Alaska, Laura Boulton; Folkways 4444.
- Healing Songs of the American Indians, Frances Densmore; Folkways 4251.
- Hopi Kacina Songs; Folkways 4394.
- Hopi Tales; Folkways 7778.
- Indian Folksongs of Canada; Polydor CP 5002.
- Indian Music of the Canadian Plains, Ken Peacock; Folkways 4464.
- Indian Music of the Pacific Northwest Coast, Ida Halpern; Folkways 4523.
- Indian Music of the Southwest, Laura Boulton; Folkways 8850.

- Kiowa Songs and Dances; Folkways 4393.
 Music of the Algonkians, Owen R. Johnes, Jr.; Folkways 4253.
 Music of the Pawnees; Folkways 4334.
 Music of the Plains Apache, John Bealty; Asch Mankind Series 4552.
 Music of the Sioux and the Navajo, William Rhodes; Folkways 4401.
 My Beautiful Land and Other Navajo Songs; Canyon ARP 6078.
 Natay, Navajo Singer; Canyon C 6160.
 Night and Daylight Yeibichei (Navajo); Indian House 1502.
 North American Indian Songs, Muriel Dawley and Roberta McLaughlin; Bowmar B515.
 The Pueblo Indians In Story, Song, and Dance; Caedmon TC 1527.
 Songs and Dances of Great Lake Indians, Gertrude P. Kurrath; Folkways 4005.
 Songs and Dances of the Flathead Indians, Alan P. Merriam; Folkways 4445.
 The Star Maiden and Other Indian Tales; CMS Records 500.
 Through Arawak Eyes, David Campbell; Development Education Centre IFF 0001.
 War Whoops and Medicine Songs (Acoma, Chippewa, Sioux, Winnebago, and Zuni); Folkways 4381.

APPENDIX 3

*AN ANALYSIS OF MULTI-MEDIA ON INDIANS AND INUIT
 OF NORTH AMERICAN, 1965-1980*

Items Associated with 51 Cultural Groups

Inuit and Arctic	188	Pomo	8	Washo	
Navajo	42	Tsimshian	8	Abenaki	1
Cree	35	Cherokee	7	Cahuilla	1
Sioux	22	Kwakiufl	7	Choctaw	1
Ojibwa	20	Menominee	7	Comanche	1
Blackfoot	20	Haida	5	Fox	1
Iroquois	18	Papago/Pima	5	Havasupai	1
Montagnais	15	Creek	4	Huichol	1
Hopi	14	Seminole	4	Makah	1
Plains	13	Zuni	4	Malecite	1
Salish	12	Algonkian	3	Naskapi	1
Metis	11	Cheyenne	3	Nootka	1
Micmac	11	Crow	3	Pawnee	1
Pueblo	10	Nez Perce	3	Taos	1
Dene (northern)	9	Ottawa	3	Ute	1
Huron	9	Pit	3	Yahi	1
Apache	8	Kiliwa	2	Yaqui	1

Items by Subject

Customs & Traditions	136	Social Problems	17
Culture Contrasts	92	Medicine	17
Myths & Legends	90	Sports & Games	18
Artifacts & Handicrafts	80	Communications & Transport	17
Art	75	Women	16
Religion & Ceremonies	64	Prehistory	15
History, American	60	Music	14
Education	54	Fur Industry	12
Family & Children	54	Housing	12
Economic Development	53	Treaties	12
History, Canadian	49	Language	10
Ecology	33	Law	10
Values	30	Human Rights	9
Hunting & Fishing	29	Policing	9
Land Claims	28	Pow Wows	9
Reserves	28	Alcohol & Drug Abuse	8
Heritage	26	Indian Wars	7
Employment	24	Agriculture	6
Food Supply	24	Safety	6
Government	24	Poetry	5
Archaeology	23	Potlatch	5
Band Councils	21	Community Development	4
Dance	17	Architecture	3

Items by Date, Nationality, and Form

	Canada		U.S.		Joint & British	Total
	Film	Video	Film	Video	Film	
No date	89	40	63		1	193
1920's			1			1
1940's	1					1
1950%	7		2			9
1960-64	12		15			27
1965-69	49	1	89		32	171
1970-74	90	42	161	6	7	306
1975-79	165	14	66	26	5	276
Totals	413	97	397	32	45	984
	510		429			
Proportions	51.8%		43.6%		4.6%	

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