AN ABSTRACT OF THE THESIS OF

Christina N. Seuser for the degree of Master of Arts in Interdisciplinary Studies in

Speech Communication, Speech Communication, and Anthropology presented on

 June 8, 2009.

Title: Weaving Walt: A rhetorical exploration of narrative techniques within *Walt: The*

Man Behind the Myth

Abstract approved:

Trischa Goodnow

The Disney Company is an inescapable force in American life that is often detached from
the stigma of big business and instead viewed as something particularly valuable, the
United States' foremost storyteller. In addition to the stories that the Disney Company
produces through its animated and live-action productions, there is another story directly
tied to the Disney Company that has the ability to affect audiences, the story of Walt
Disney himself. This study focuses on how the documentary *Walt: The Man Behind the
Myth* moves the audience towards adherence to the Walt Disney life-story presented
within the documentary. In order to achieve this end, a narrative analysis of the
documentary that is influenced by the works of Fisher (1987), Barthes (1966) and
Genette (1980) is conducted. In addition to providing insight into how the Disney
Company presents an acceptable narrative to the audience, the narrative analysis of the
documentary also provides a model for uncovering persuasive techniques through the
lens of narrative rationality. The narrative analysis reveals *Walt: The Man Behind the
Myth* utilizes a variety of techniques throughout the narrative that result in the narrative
reaching a high level of narrative coherence and fidelity, giving the version of the Walt
Disney life-story presented a strong chance at achieving audience adherence. In
exploring the techniques used, the study lends insight into the way other fact narratives
and life-stories may achieve narrative persuasiveness within an audience.

Weaving Walt:
A rhetorical exploration of narrative techniques
within *Walt: The Man Behind the Myth*

by
Christina N. Seuser

A THESIS

submitted to

Oregon State University

in partial fulfillment of
the requirements for the
degree of

Master of Arts in Interdisciplinary Studies

Presented June 8, 2009
Commencement June 2010

ACKNOWLEDGEMENTS

I owe a large thanks to each of my committee members, Dr. Trischa Goodnow, Dr. Judy Bowker, Dr. Deanna Kingston and Dr. Steven Kunert for their dedication to serving on my committee for the past seven years and their continued willingness to give up their time to do so. I especially want to thank Dr. Trischa Goodnow for her support, guidance and constant reminders of the task I had ahead of me, all of which permitted me to complete my thesis. I want to extend my heartfelt gratitude to Dr. Judy Bowker for constantly believing in me, convincing me to attend graduate school and always inspiring me to reach for the stars and beyond. I also wish to thank Dr. Robert Iltis for his affirmations that I will indeed finish and providing me with opportunities that allowed me to do so. Finally, I want to thank Kim Strain and Loril Chandler, who constantly made me smile and consistently assisted me with numerous requests and queries.

Thank you to my parents for instilling in me the importance of education and for pushing me to accomplish the goals I set for myself. Thank you mom for believing that anything I write is greatest thing ever. Thank you Dad and Gerri for all of your advice, support and assurance throughout this long journey. Also, thank you to my friends for always telling me that I need to work on my thesis, even when you were distracting me with activities that were more pleasurable than writing. My friends, your nagging kept me motivated, your company kept me sane.

Finally, thank you to Steve Lowrance, who has been beyond supportive and motivational during the last few months of my thesis work. Steve, thank you for providing me with the environment necessary to finally complete my degree and lending me the constant and loving support I needed to keep moving forward.

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CHAPTER ONE
INTRODUCTION

The Disney Company is an inescapable force in American life. Dow (1996), in

her article "Dazed and Disneyfied," makes the claim that "Disney is everywhere" (251).[1]

Disney remains a dominant player in the entertainment business and has established and

maintained a reputation for family entertainment that is safe and wholesome. Janet

Wasko (2001) in her book *Understanding Disney* states, "Disney holds almost a sacred

place in the lives of many Americans" (2). Most American children perceive Disney

films, products, theme-parks and television programs as a source of pleasure, as do many

adults who join their children and even guide them in this consumption, as they revisit

their own childhood memories (Ayres 2003, Downey 1996, O'Brien 1996).

Decades after the death of its founder, the Disney Company continues to thrive

and is known as a powerful economic and cultural phenomenon throughout the United

States (Ward 2002). The Disney Company is a diversified entertainment company,

operating in four business segments: media networks, parks and resorts, studio

entertainment, and consumer products. The company primarily operates in the US and

employs over 130,000 people (Datamoniter 2007). The Disney Company once again

proved it was one of the giants of American capitalism when it exceeded profit

expectations with a net profit of $733 million in the three months period at the end of

March 2006 and acquired the animation studio Pixar for $7.4 billion (BBC 2006).

However, to the general public, Disney is beyond an every-growing, rich and

powerful corporation. It is something more important, seemingly more innocent and,

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[1] Throughout this and subsequent chapters, I will use the terms Disney Company, the company or Disney
when referring to the Disney Company and the terms Walt or Walt Disney when referring to Walt Disney
the man.

above all, more personal. In public consciousness, Disney often becomes detached from the stigma of big business and is instead viewed as something particularly valuable, the United States' foremost storyteller (Ayres 2003).

The Onset of Research into Disneyfied Stories

Disney is regarded as a storyteller, with its animated features making up the core of its stories. Storytelling is vital to every society as a way of searching for and sharing truth (Fisher 1987). However, the role of storyteller in United States culture has changed, affecting what is told. According to Annalee R. Ward (2002), author of *Mouse Morality: The Rhetoric of Disney Films*, "Today, popular film has become a central storyteller for contemporary culture. It communicates myths and fairy tales, entertains, and educates the audience for better or worse. One company in particular has tremendous audience appeal and enjoys brand-name popularity: Disney" (1).

The prevalence in the recognition of Disney as a influential storyteller in today's society can be demonstrated by the fact that it is hard to think of a fairy tale or a 'classic' children's book which children will not now encounter first (and in most cases only) in its 'Disneyfied' version (Buckingham 1997). Brenda Ayres (2003) expresses similar sentiments in her observation that, "When people hear the name Pinocchio, they hardly remember Carlo Collodi's book. They remember the familiar celluloid image of the lederhosen-clad wooden boy and the lyrical tune: When you wish upon a star/ Makes no difference who you are" (7). Not only does the image of Disney characters and stories take precedence over that of their original sources in the minds of much of society, Disney now legally owns many of these characters.

Like all stories, Disney's stories express certain truths or premises that it wishes its audience to accept. The ability and desire of the Disney Company to communicate these truths have become a focus for many critical researchers. The approach taken by most researchers has been a critical examination of the possible moral messages contained inside Disney's products. Many researchers have concentrated on Disney's animated features, which have been viewed as the center of its ideological hegemony and capitalist expansion (Ayres 2003).

It has taken a long time for academics in media and cultural studies to get around to Disney (Buckingham 1996). Ostman (1996) notes the hesitancy to discuss Disney can be due to a variety of reasons, including the company's power to go after those who they feel are committing slander by portraying the company in a negative light and the reverent place of Disney in the hearts of many Americans. According to Wasko (2001), the most agreed upon hesitancy for the critical examination of Disney is the innate feeling that the "Disney Company is somehow unique and different from other corporations, and its products are innocent and pleasurable. There is a general sense that its product is only entertainment" (237). This feeling was largely derived from Walt Disney himself, who constantly reminded the public that the goal of his films was "purely entertainment" and the he never produced a film that he would not take his family to watch (Watts 1997).

However, once the need to look at Disney critically was realized, the response was immense. In addition to the individual significance of the Disney Company marked by its large recognition and embrace by society, researchers began to see that Disney was important to investigate because it exemplifies the state of popular and corporate culture. Dow (1996) notes that questions that relate to Disney are not just questions about Disney:

rather, they are questions about the late twentieth century United States. In a similar vein, the questions raised by Disney films are applicable to many forms of popular culture. The idea of the importance in considering the Disney phenomena seriously and, as Wasko (2001) put it, "to insist that it is a legitimate focal point for cultural and social analysis," gained popularity (237). Thus, the floodgates opened and the swell of critical research on Disney came crashing onto the scene. Though the quantities of works produced on Disney are immense, we find many similarities between them.

The bulk of cultural and social analysis conducted in regards to Disney's storytelling focuses on the transmission of "moral messages." These studies have concentrated on a qualitative textual analysis of Disney's animated features, and in some cases, the animated and live action programs produced for television. The approach to discovering these moral messages often lies in a general set of steps taken by the researcher. First, the researcher takes a specific animated feature and uses a process of critical analysis that carefully studies messages embedded in the text through a description of what the researcher sees. A variety of theories are then employed to orient the descriptions of the messages. Finally, the researcher provides conclusions and evaluations of the messages discovered. Many researchers assert that these moral messages have the potential to affect the audience in a variety of ways. Most commonly, they work to "create and reinforce" a dominant and traditional "All-American ideology" that is marked by traditional views of white middle-class dominance and traditional gender relations (Downey, 1996; O'Brien, 1996; Roth, 1996; Ward, 2002; Wasko, 2001).

The Story of Walt Disney the Man

In addition to the stories that the Disney Company produces through its animated and live-action productions, there is another story directly tied to the Disney Company that also has the ability to affect audiences, the story of Walt Disney himself. Wasko (2001) refers to the stories of Walt Disney's life that are approved by and perpetuated through the Disney Company as, "The most pervasive myths associated with the Disney Company" (238). We can see evidence of public interest in Walt Disney's life from the amount of public attention he received. The images and stories about Walt Disney permeated every form of media, from print to radio to film. Walt Disney even graced the cover of the prestigious *Time Magazine* in December 1956. Walt Disney also came into the homes of scores of American's through his weekly Disneyland television show, allowing him to become almost part of the viewer's family. In fact, Walt became branded by much of the public as "Uncle Walt" (Boje 1995, Dow 1996, Jackson 1993, Mosley 1985, Wasko 2001).

It is evident that the public's fascination with Walt Disney did not end with his death. Since Walt's death in 1968, a number of biographies have appeared, many of which present Walt Disney in a special, sacred way (Wasko 2001). Most of the biographies produced about Walt Disney have been "touched" by the Disney Company. This is due to the process necessary for gathering the material evidence to provide a "well-supported" evidentiary account of the events in Walt Disney life. The Disney Company would only allow authors access to their archived material if the author agreed to have their manuscript approved by the company before being published.

Due the company's influence over the published biographies of Walt Disney and the commonality of these biographies to employ what Boje (1995) and Wasko (2001) refer to as "the great man approach to history" (which is focused on presenting Walt Disney the man in a special, sacred, and overtly positive way), some critical researchers have attempted to bring to light alternate accounts of the Walt Disney life-story. This line of research has succeeded in demonstrating that these company-sanctioned accounts of Walt Disney's life contain inaccurate facts about his life, misconceptions about his character and lack of attention to specific characteristics and roles. This has been accomplished by providing alternative evidence to that presented in the company-sanctioned biographies, including excluded voices, examining additional events left out of the biographies, and adding previously excluded details to addressed events.

Introduction of the artifact *Walt: The Man Behind the Myth*

Although the Disney Company did retain an amount of control over the majority of biographies published, they did not release an "official" biography of Walt Disney until the year 2001. The documentary *Walt: The Man Behind the Myth* is the first version of the Walt Disney life-story sponsored, compiled, and produced by the company. The documentary was released September 16, 2001 as part of Walt Disney's 100th birthday celebration. The documentary professes to be "the most intimate look yet at the man whose legacy continues to inspire the world," and "a portrait of a legend from those who knew him best" (Pantheon Productions 2001).

Walt: The Man Behind the Myth features a series of interviews from Walt's "friends, family, collaborators and experts," as well as "never-before-seen home movies"

(Pantheon Productions 2001). The documentary also includes other archival footage from film premiers, Disney specials, and news footage from public appearances such as the Disneyland Commemoration ceremony. The documentary is "hosted" by Dick Van Dyke who never actually visually appears in the film in the role of host. Instead, Van Dyke serves as a guiding narrator through voice-over technique.

The documentary is presented by "The Wonderful World of Disney" and "The Walt Disney Family Foundation." "The Wonderful World of Disney" is a Disney anthology television series that began in 1957 and was finally cancelled in 2002. "The Walt Disney Family Foundation" is an organization founded in 1995 by the Walt Disney Corporation. According to the foundation's online "About" page, the foundation is a "non-profit organization…that strives to promote and produce serious discussion, writing and scholarship about the life, work and philosophy of Walt Disney" (1).

Walt: The Man Behind the Myth is not only the company's first official release of the Walt Disney biography, but it is also the only documentary that has been produced about Walt Disney's life. The main reason that no other documentary has been produced by someone outside of the Disney organization is the control the Disney Company maintains over its trademarks. These trademarks prevent filmmakers from access to the visual and audio material necessary to produce a documentary.

One telling example of this control can be seen in the struggles of Leslie Iwerks in her attempts to make the documentary, *The Hand Behind the Mouse* which focused on her grandfather's, Ub Iwerks, contribution to the creation of Mickey Mouse and his other life achievements. Leslie Iwerks began the film as an independent project but ran into trouble with Disney's lawyers due to trademark issues. Eventually, in order to get the

film made, Leslie had to agree to the film becoming a Disney Production. The

consequence of being a Disney Production instead of an independent project was that

aspects of content and utilization of the material required clearance through the company

(Heuchert 2000). Leslie's struggles demonstrate the inability to create a documentary

independent of the company without violating trademark laws, and as such, *Walt: The

Man Behind the Myth* is the only documentary that focuses on Walt Disney's life-story.

Goals and Scope of this Study

The occurrence of expanded public knowledge of the Walt Disney life-story

(thanks to the additional input by critical researchers and alternative biographers) along

with the arrival of an official Walt Disney biography, has made it important to look at

how the official version of the Walt Disney life-story gains audience adherence to the

narrative it presents. This question of how the Disney Company's version of the story

gains audience acceptance of the believability of the information presented has not yet

been tackled by researchers and is even more important to look at in a situation in which

the audience has choices about what account of events to believe. In addition, the

employment of a different medium through which to tell the story, the documentary, also

presents new possibilities for how the company creates a narrative that an audience will

accept. Thus, this study will focus on how the documentary *Walt: The Man Behind the

Myth* moves the audience towards adherence to the story being presented.

In order to see how the documentary seeks to accomplish audience adherence to

the story it presents, a narrative analysis of the documentary will be conducted. This

study will establish that a documentary privileges one view of "reality" through strategic

choices. In addition, it will assert that applying the criteria of a "good" narrative is the way we come to accept a particular version of reality as rational. Based on these premises, the study will examine how the documentary attempts to meet the standards of a "good" narrative in order to have its version of the Walt Disney life-story accepted by an audience.

In addition to providing insight into how the Disney Company presents an acceptable narrative to the audience, a narrative analysis of the documentary will also provide a model for uncovering persuasive techniques through the lens of narrative rationality. There are several varying approaches for the application of narrative theory to an artifact, however, there have been few attempts to apply a narrative analysis to the medium of documentary film. Therefore, this study also has a secondary goal that is two-fold. First, to demonstrate how a narrative analysis can be useful for exploring rhetorical reasons for the acceptance of a documentary's world-view. Second, to provide an example of a narrative analysis that is tailored to the documentary medium.

In addition to the goals that the study seeks to meet, it is also important to note what this study does not attempt to achieve. The study does not aim at seek out content within the documentary that is different from other accounts of the Walt Disney story to the ends of highlighting the differences that exists across varying versions. The study is focused on how acceptance of the content of the Walt Disney story is achieved and as such does not attempt to provide a survey and comparison of what content exists. The study does not seek to judge what aspects of the story presented are true and which are false. The study is focused on the ability of the material to be perceived by an audience as acceptable, not to make definitive judgments about what is true or false in an actuality

outside the documentary. Finally, the study does not attempt to advocate a standardized methodology for the application of narrative theory to the documentary form. The study instead seeks to provide a model for how narrative theory can be utilized to perform an analysis that is applicable to the visual and audio telling of non-fiction stories that comprise the documentary form.

Preview of Thesis Chapters

Chapter Two: Literature Review

In Chapter Two, the review of the literature demonstrates a need for a study to be conducted on the official Walt Disney narrative presented in *Walt: The Man Behind the Myth* that focuses on the techniques used to establish believability within the account. Narrative theory is reviewed in order to create a definition of narrative and a definition of story. The reviewed theory demonstrates the criteria that a narrative must meet to be considered an intelligible/"good" narrative. Components of the literature on documentary theory and the literature on narrative theory are brought together to demonstrate how a narrative analysis can provide insight into the audience's acceptance of the version of the Walt Disney narrative presented in *Walt: The Man Behind the Myth*.

Chapter Three: Methodology

In Chapter Three, a methodology for narrative analysis that is guided by the narrative theory reviewed in Chapter Two is outlined. The methodology presented allows for the exposure and understanding of the narrative logic established in *Walt: The Man Behind the Myth* that moves the audience towards acceptance of its premises. The chapter offers a review of how all the steps presented in the methodology work together

to provide insight into the question of how *Walt: The Man Behind the Myth* functions to gain audience adherence to the story of Walt Disney that the documentary presents through its narrative.

Chapter Four: Findings

In Chapter Four, the findings that result from the methodology outlined in Chapter Three are presented. The chapter presents diagrams and explanations of the elements of narrative discovered through the application of the methodology to the documentary's narrative. The information presented in this chapter allows for the discovery of the degree to which the narrative reaches standards of narrative coherence and narrative fidelity discussed in the next chapter.

Chapter Five: Results

In Chapter Five, the finding presented in Chapter Four are utilized to assert that the narrative presented within the documentary *Walt: The Man Behind the Myth* reaches both standards of narrative coherence and narrative fidelity. Furthermore, due to the level to which narrative coherence and narrative fidelity are achieved, it is likely that the audience will accept the version of the narrative presented as an acceptable version of the Walt Disney life-story. The chapter discusses the devices within the narrative that are utilized in order to achieve the level of narrative coherence and narrative fidelity that results in audience adherence.

Chapter Six: Conclusion

In Chapter Six, a review of how well the study achieved its goals of adding to the existing research on the Walt Disney narrative and creating an example of a methodology that can be applied to the documentary form is given. The assertion is made in the

chapter that the study accomplished both of the goals it set out for itself. However, limitations that the study faced are also presented. Finally, suggestions for further research into the Walt Disney narrative that may result in increased insight into the persuasiveness of the narrative are presented.

CHAPTER TWO
LITERATURE REVIEW

Researchers have recognized the control the Disney Company has maintained over the Walt Disney biography, even in the absence of an "official" version of Walt's biography. The recognition of control the company has asserted over Walt's life-story has spawned researchers to seek out alternate accounts. The bulk of this research concentrates on challenging the company-sanctioned versions of the Disney story by giving previously silenced voices a medium of expression. These alternate accounts of Walt Disney's life call into questions the facts about his life, conception of his character, his abilities, and his role in the company. While giving a voice to previously silenced voices and questioning the versions of Walt's life as portrayed by the Disney company is important, researchers have given little attention to how the Disney Company has attempted to persuade the public that their account of Walt's life is the most faithful.

Much of the current research asserts that company-sanctioned versions perpetuate an overtly positive image of Walt Disney through the marginalization of any counter-versions that may be detrimental to the positive image (Boje 1995, Gomery 1994, Holliss & Sibkey 1988, Wasko 2001). The current research does not address how the company-sanctioned versions of the biography gain authority and acceptance over the counter-versions of the story, other than these voices have not been given a chance to emerge in the public realm. Now that new information has been brought to the attention of the general public through coverage of the research and a published "unauthorized" biography, little has been done to examine why the public may accept one version over the other. In addition, no research has been conducted on the first "official" biography produced by the company, which in addition to being the first to have every aspect

controlled by the company, is the first full version of the Walt Disney story to be told through the medium of film.

The remainder of this chapter will provide the foundation and justification for my rhetorical analysis. First, I will explain the concept of the company-sanctioned Walt Disney biographies and the challenges to existing biographies asserted by critical researchers to demonstrate the need for further research into the Walt Disney Company's construction of the Walt Disney biography. Then, I will explore the definition and function of documentary in order to provide a foundation for the artifact that will be the focus of my analysis. Finally, I will explore the dimensions of narrative theory that allow insight to be gained into the elements/devices used in the Disney narrative to establish perceived authority within the audience and limit the audience reconstruction of the text to a certain privileged reading. The information that comprises this chapter will ground my methodology and demonstrate the application of narrative theory to documentary form as a legitimate facet of rhetorical study.

The Walt Disney Biography

The story of Walt Disney's life has been recorded in print by various authors. As of 2001, the year in which the artifact the study focuses on was produced, the Walt Disney Company had not released an "official" biography of Walt Disney. Even though the company itself had not commissioned a biography to be published about its founder, the collective works of Finch (1973, 1995, 1999), Jackson (1993), Mosley (1985) and Thomas (1976, 1980) have commonly been accepted as representative of the Walt Disney Company's version of the Walt Disney life-narrative. In this section I will first explain why these accounts can be taken as representative of the Disney Company's narrative

about Walt Disney. Then, I will recount the criticisms of these company-sanctioned

versions of the Walt Disney narrative. Finally, I will demonstrate the need for a new

rhetorical approach to the Walt Disney biography.

Company Sanctioned Versions

Finch, Jackson, Mosley and Thomas are the only biographers to date granted

permission to access the Walt Disney Archives, an extensive library of historical

materials located at corporate headquarters in Burbank, California, to conduct research

for their biographies on Walt Disney. According to Wasko (2001), being permitted to

use the archives is equivalent to receiving the Disney Company's "seal of approval."

This is due to the process an author must go through in order to have access to and

reference the materials located in the archives. The Walt Disney Archives is closed to the

public. However, in a 1998 interview with Katie Mason, editorial assistant for *Animation

World Magazine*, Dave Smith, founder and head of the archives, is quoted as saying, "It

is primarily for company use but serious students and writers doing research on Disney

subjects can make an appointment to use the collection as well"[2] (Mason 1998).

Insight to this process can be gained from the Preface and Acknowledgement

sections of the books produced by authors granted and denied access to the Walt Disney

Archives. Elliott (1993), who was ultimately denied access to the Walt Disney Archives,

describes his experience with attempting to gain access:

> My editor was contacted by a public relations representative of the Disney Studio,
> Robyn Tynan, who said she already has a copy of my (research) proposal on her
> desk and was most eager to meet with me to discuss it. Ms. Tynan was put in

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[2] I phoned Dave Smith and asked him about the process that researchers need to go through to gain access
to and use the materials located at the Disney Archives. He responded, "No process or guidelines exist
because the archives are never open to the public, they are for company use only." When I questioned him
about the biographers that have been granted access, he requested that I email him my questions. To this
date, I have received no response.

touch with me directly. During our conversation, she told me, quite candidly, that the studio was not happy that a new biography was being written about its founder… (s)till, because they were aware there was no legal way to prevent it, the studio had decided to work with me. Upon my arrival, I was to call her, so that I could gain access to the Disney Archives.

I was quite pleased with this development and sent a letter to Tynan to confirm our arrangement. Upon receiving it, she turned it over to the legal department, which amended it to say that the studio had to see the completed manuscript prior to publication and reserve the right to approve its contents. I refused to comply with this condition. My initial foray to the studio to meet with the head of the archives ended with my being escorted off the grounds by security. (xii – xiii)

Authors who were granted access to the Walt Disney Archives provide acknowledgements to the archive that help to confirm Elliot's description of the process that researchers must go through to gain access. Jackson (1993) describes her experience with the Walt Disney Archives as "my fondest research memory, bar none." She also thanks Dave Smith and his assistant who were "kind enough to edit my manuscript for accuracy, and I shudder to think of the factual errors that would have remained, were it not for them" (x). Finch (1999) and Thomas (1980) also extend a similar thank you to Dave Smith and others at the Walt Disney Archives.

Mosley (1985) also helps to confirm that the steps of the archive access process consist of submitting a proposal and agreeing to let the Disney Company have access to the manuscript with the right to approve it in order for publication to occur. However, he also notes that he was given an exception to the process. In reference to the Walt Disney Archives Mosley states:

I think I should stress that I am extremely grateful to them (the Disney organization) for allowing me access to their records…They normally decline all cooperation … to 'outside' authors unless they promise to let the Disney organization see what they are writing. After initial opposition, however, they did decide to make a special exception in my case and gave me unsupervised access over several months to the extensive archives in their Burbank studio… I have

also been allowed to draw from Disney's unique collection of copyright photographs though, in this case, Disney officials have seen and corrected the captions to their own pictures. (11)

As a result of the process through which researchers have to go through in order to use the Walt Disney Archives, their narrative accounts are guided and, to a certain extent, regulated by the Disney organization. These books share many of the same "revelations," details and anecdotes, helping to further solidify this assertion. Even in Mosley's case, where he insists that the company did not approve his manuscript and that his is an "unsponsored book," some degree of negotiation and cooperation was necessary to convince the organization to allow an exception (Mosley 1985, 11). In addition, with the exclusion of some personal interpretation/opinion about Walt Disney and a few mentions of additional events in Disney's life, Mosley's book puts forth the same core events of the Walt Disney narrative as the company reviewed accounts. This is most likely the reason that both Boje (1995) and Wasko (2001) identify Mosley's biography as a company endorsed account. Thus, the works of Finch (1999), Jackson (1993), Mosley (1985) and Thomas (1980) are regarded as company-sanctioned versions of the Walt Disney biography and can be taken as the closest thing to an official Walt Disney biography in the time period before the documentary exploring Walt's life was released.

Criticism/Response to Existing Versions

In his article "Stories of the Storytelling Organization: A Postmodern Analysis of Disney as 'Tamara-Land,'" Boje (1995) equates the narratives told about Walt Disney's life to Disney's first animated feature *Snow White*. Boje notes that just as more than one answer results from the Wicked Queen's inquiry into her Magic Mirror ("Mirror Mirror on the wall who is the fairest of them all?"), there is more than one answer that results

from the inquiry, "Who is Walt Disney?" Boje emphasizes that not all of the stories that result from a question about Walt Disney's life and character are compatible with the "artfully constructed and edited...happy stories" that the Disney organization tells about its founder (997). Despite the Disney organization's attempt to perpetuate its own "sacred" version of the Walt Disney story, once excluded voices are beginning to rise to the surface, bringing with them new perspectives regarding "Uncle Walt" (Wasko 2001).

It is not surprising that the Disney Company's sanctioned accounts of the Walt Disney story would focus on a happy and profitable Walt Disney. Francoeur (2004) points out that, "There is no greater priority among organizations than developing, projecting, and maintaining positive images of themselves and their products." This applies heavily to Walt Disney because he can be viewed as the embodiment of the company itself (the company is identified by many as the "Walt Disney Company") and also as a product of the company. Walt Disney recognized his product status early on. Walt was reported to tell his young employees, "I'm not Disney anymore. I use to be Disney, but now Disney is something we've built up in the public mind" (qt. in Watts 1998). Bearing this in mind, it is easy to see how an overtly positive version of Walt Disney's life as recounted in company sanctioned accounts benefits the company and, as such, will continue to be promoted by the organization (Bryman 1995, Dow 1996, Jackson 1993, Wasko 2001).

Wasko (2001) asserts that the Walt Disney Company has created a mythic view of its founder that has been "perpetuated through biographies that accept the Disney legacy without question" (244). As a result, although Walt Disney the man may be gone "the myth he created remains very much alive" (Jackson 1993, 66). Many researchers

attribute the creation of this mythic image of Walt Disney to the tendency of the Disney Company to produce histories for itself (Dow 1996, Elliot 1993, Schinckel 1985, Laderman 2000, Wasko 2001, Willis 1993). Willis (1993) contends that the histories the company creates is "composed of snapshots that ignore the multiplicity of voices" (2). Smoodin (1994) asserts, "Much of the current media discourse about Disney seeks to simplify him in the extreme" (3). As a result, the portrayal of Walt Disney in the company's guided historical narrative is simplistic and uni-dimensional.

The majority of critical research on the Disney biography has concentrated on the biographies' simplistic accounts that accentuate the positive and the ability of the celebratory biographies to deflect attention away from the Disney Company's corporate nature (Boje 1995, Gomery 1994, Smoodin 1994, Wasko 2001).   In her article "Challenging Disney Myths," Janet Wasko (2001) asserts that there are potentially harmful consequences that arise from these overly positive and simplistic accounts. According to Wasko, "Of course, the Disney Company traditionally has relied on myths and fairly tales for its classic animated features. But another set of myths based on widespread assumptions about the company and its founder seem to protect Disney from critical scrutiny by the general public, as well as by scholars who have studied the company's cultural products" (237).

The most talked about and radical assault on the company-sanctioned Walt Disney biographies is Marc Eliot's (1994) book, *Walt Disney: Hollywood's Dark Prince*. The Disney biography composed by Eliot was not sanctioned by the company and paints a very different picture of who Walt Disney was. Eliot's version of the Walt Disney narrative makes claims that are not to be found in the company-sanctioned versions.

Examples of these claims include that Disney was the product of an abusive childhood, that he was a racist, neglected his family, and a heavy drinker. The Disney Company has branded these divergent views as myth and outright slander (Ward 2002).

Though not all cultural critics adopt such a drastic view on Walt's life, they do question the validity of the Disney Company's account of Walt's "perfect" life. The majority of critical studies that deal with the existing company sanctioned biographies attempt to add complexity to the Walt Disney story by identifying and challenging pervasive myths that are present within the recounted narratives of Walt Disney's life (Boje 1995, Gomery 1994, Holliss & Sibkey 1988, Wasko 2001). Douglas Gomery's (1994) article "Disney's Business History: A Reinterpretation" and Hollis Sibkey's (1988) "The Disney Story" attempt to demonstrate that Disney's company history, to which Walt's character and actions are directly tied, was not always positive but has had both ups and downs. Both studies offer up alternative interpretations of Disney's business history by adding information about Walt Disney and the roles he played within his company that are not explored in company-sanctioned biographies. Both of these examinations supplement the existing company-sanctioned Walt Disney story with news and financial documents that allow for a new interpretation of the story rooted in the influence of economic and social changes. For example, Gomery explores the "bitter" strike of 1941 brought about by Walt Disney's refusal to provide his animators with union coverage, an event that is either left out of company-sanctioned versions or given a few lines mention.

The studies of Boje's (1995) "Stories of the Storytelling Organization: A Post-Modern Analysis of Disney as 'Tamara-land'" and Wasko's (2001) "Challenging Disney

Myths," both go beyond the work of Gomery (1994) and Holliss & Sibkey (1988) by supplementing and challenging the current Disney story with insights gained through additional sources and pointing out the dominant assumptions within the biographies. Boje (1995) attempts to study how the Disney studios discipline its storytelling about its founder through a deconstructing of the biographies by looking for the themes that exist across company-sanctioned versions of the story and then supplementing these with accounts that do not fit neatly within the company-sanctioned accounts of Disney's life. Boje takes accounts from animators, scriptwriters, historians, and the unauthorized biography of Eliot to test if it validates or invalidates the stories being told by the Disney organization. Boje's examination of the Disney biography is not to show that the company-sanctioned versions of the biographies are untrue but "that it marginalizes and eliminates many characters with stories worth telling" (1022). Boje concludes:

> "The official Disney story is a commodification as well as a control device. It is a postmodern commodification because Walt is himself one of the characters of Disney, the way that Mickey Mouse is a character of Disney. It is modernist to the extent that it is produced by the micromanaging story machine. Walt's story is also a control device because it embellishes the Disney Philosophy and conveys a code of behavior while obscuring other story constructions" (1995).

Wasko's (2001) research points out that the company-sanctioned versions simplify the information given about Walt Disney's life to clearly demonstrate the thesis that "Walt Disney was a creative genius who was responsible for the company's success" (238). Wasko asserts that the purpose of taking this "great man approach" to the history of the company is to "reinforce individualist assumptions plus deflect attention away from the corporate nature of his enterprise" (239). Wasko's approach is similar to Boje's in that she examines the information given by company-sanctioned versions and demonstrates that some of the information that is included is "simply incorrect or highly

exaggerated" (239). Wasko concludes that it "is possible to dispute some of the Walt Disney myths and thus challenge the glorification of individualism by understanding the context of creativity and technological innovation" (244).

Though Boje's and Wasko's investigations into the Walt Disney biographies demonstrate that alternate voices do exist that are eliminated in company-sanctioned versions of the Walt Disney story and that there are particular themes and values the story seeks to establish, they do not investigate the tools the company uses to gain authority of the account within the audience. We can see that the current work of critical research is to demonstrate that the company-sanctioned biographies are constructed in a way that directly benefits the company. They assert that there is a dominant company version of the Walt Disney story that leaves out details or alternative perspectives that do not fit in the themes the company wishes the story to reflect. The research preformed has been an attempt to challenge and dispel some of the "myths" put forward in company-sanctioned versions of the Walt Disney biography by including previously disregarded knowledge and silenced sources.

The research preformed by cultural critics and Eliot's unauthorized biography has allowed these once silenced voices to make their way to wider audiences. Now that a situation exists in which the company-sanctioned versions of the Walt Disney narrative can be challenged by alternate accounts, it is important to examine the way the company's version gains audience adherence. This is important to examine now that the company has put forth an "official" version of the Walt Disney story in which the company has been able to exert complete control over the telling of the story. Through an examination of how the Disney Company crafts the Walt Disney narrative, we can

discover the devices that make the story so appealing to accept. Recognition of these devices enables us to critically examine why we lend our adherence to a particular version of the story, allowing us to more critically examine if that adherence is truly warranted. Investigating the ways in which the company exerts its control over the story allows us to better understand why the company is telling the story and what values the narrative promotes.

In addition, it is important to look at how the choice of a different medium to convey this story, the documentary, impacts audience adherence/acceptance of the story presented by the company. The change of medium from text to documentary form elicits its own unique audience expectations. In order to get an idea of the influence of this different medium used to convey the Walt Disney narrative, I will next examine the distinctive characteristics of the documentary form.

<u>Documentary Theory</u>

Characteristics of Documentary

The precise definition of documentary has been debated since John Grierson first coined the term. Grierson offered the characterization of the documentary as "the creative treatment of actuality." This characterization of documentary put forth by Grierson suggests that for a work to be considered a documentary it must be of actuality, that is, based in actual material as opposed to the imaginary worlds addressed in fiction. Grierson (1934) notes, "We believe that the original actor, and the original scene, are better guides to the screen interpretation of the modern world [than actors and sets]" (Grierson in Barsam 1976, 22). In addition, some type of dramatization of the actuality must occur.

According to Grierson (1934), documentary moves from natural material "to arrangements, rearrangements, and creative shaping of it" (Grierson in Batsam 1976, 20). Therefore, the documentary director cannot be neutral or else he is merely descriptive and factual, a condition that does not satisfy the requirements for a documentary film.

Paul Rotha (1935) reaffirms Grierson's characterization of documentary in his article, "Some Principles of Documentary." According to Rotha, "The essence of the documentary method lies in its dramatization of actual material" (Rotha in Barsam 1976, 53). Rotha further affirms the difference noted by Grierson between actuality and the "treatment of actuality." Rotha asserts, "The very act of dramatizing causes a film statement to be false actuality. We must remember that most documentary is only truthful in that is represents an attitude of mind… (E)ven a plain statement of fact in documentary demands dramatic interpretation in order that it may be 'brought alive' on screen" (Rotha in Barsam 1976, 53). Thus, Rotha illustrates that the documentary is a representative approach to a subject rather than the subject itself; an approach that Rotha notes can be defined by "the aims behind production, by the director's intentions, and by the forces making production a possibility" (Rotha in Barsam 1976, 54).

Though many theorists accept the principle notions put forth by Grierson's characterization of documentary, they view it as too broad and requiring further development (Bleum 1965, Jacobs 1971, Nichols 1991, Renov 1993). The most common addition to Grierson's characterization has been a greater attentiveness to the aspect of influence. Bill Nichols claims that documentary's function is not only to inform but also to influence. Nichols (1991) notes the documentary offers representation of a historical world. According to Nichols, representation means "the action of placing a fact, etc.,

before another or others by means of discourse; a statement or account especially one intended to convey a particular view or impress on a matter in order to influence opinion or action" (111). Documentary represents the views of individuals and groups whose representations are partnered with rhetoric and persuasion. Due to this, Nichols concludes that documentary creates a window for the viewer in which "we look out from a dimly lit room, hearing and seeing what occurs in the world around us" (112). When peering through this window it is important to realize "(t)he world as we see it though a documentary window is heightened, telescoped, dramatized, reconstructed, fetishized, miniaturized, or otherwise modified" (Nichols 1991, 113).

The work of other theorists compliments Nichol's view of a documentary window. Rosen (1993) notes that despite the fact that our view may seem to yield "a relatively pure instance of documents," in reality the decisions made by the filmmaker "constitute an epistemological instance on integrating the shot into larger narrative structures whereby its meaning could be better controlled and regulated" (73). Michael Renov (1993) further supports the notion of documentary influence obtained through controlled meaning in his claim that "the persuasive or promotional modality is intrinsic to all documentary forms and demands to be considered" (30). The assertions of Nichols, Rosen, and Renov help us to realize that all documentaries (including those that may not be overtly argumentative) attempt to influence audience belief that what is being portrayed is a legitimate view of the world. Thus, documentaries at the very least contain a common and fundamental proposition we are asked to accept, "This is so." Nichols (1991) adequately sums up the influential characteristic of documentary in his statement,

"Documentary asks us to agree that the world itself fits within the frame of its representations, and asks us to plan our agenda for action accordingly" (115).

Social significance is the final aspect of characterization that is often added to that of Grierson's description of the documentary form. Social significance is strongly tied to the aspect of influence. Bleum (1965) asserts that documentary is a form of public communication that "must involve more than a presentation of the record of life. There must be a social purpose in its conception and the use of a technology which permits a significant impact on its dissemination" (Bleum in Barsam, 76). Instead of a mere compilation of data, a central idea must be present. This idea must, as defined by Willard Van Dyke (1971), "represent social or political forces rather than individual ones" (Dyke in Jacobs, 346). Thus, even if the documentary is focused on an individual, the conflicts presented represent ideas that tie into a larger social consciousness.

Rooted in the works of the fore-mentioned theorists, a functional definition of documentary can be produced. For the purposes of this study, I shall view documentary as a cinematic work that grounds itself in evidence from the world around us (rather than the invention of characters and/or places and/or times), seeks to influence its audience through creative representation of this evidence, contains a central idea that guides the dramatization of its evidence, and seeks to satisfy a social purpose. When taking into account the artifact, the creation of a documentary to convey the official version of the Walt Disney life-story imparts these characteristics onto the artifact by the very nature of its medium.

Acceptance of a Documentary's World

Knowing that documentary seeks to influence the audience, one must question on what basis the audience of the documentary invests belief in the representation. The need exists to analyze what aspects of the production help to ensure acceptance among the audience of the documentary's general proposition of validity of the world being presented. In regards to these inquiries, theorists have pointed out the importance of selection and the construction of sequence within the documentary form.

The survey of the work on documentary theory demonstrates that documentary is the result of a process of selection in which the filmmaker chooses images and sound from "real life." The filmmaker then shifts and organizes this material to present to the viewer. This material is often explained with the help of a narrator (Edmonds 1974). Through the choice of events and their ordering, the filmmaker must produce a film that "will explain, demonstrate, illustrate, illuminate, what is to be happening" (Edmonds 1974, 57).

The audience responds to the stylized and sequential arrangement of the selected elements as a valid view of the world if it conforms to their sense of reality. If the dramatic structure presented through the organizing of discrete elements seem to present "a series of actions, natural, logical, linear," then the audience is likely to accept the version of reality being presented (Barthes 1990, 158). Thus, one can examine the criteria through which the audience deems a sequence to be "natural, logical and linear" in order to gain insight into aspects of production that contribute to audience acceptance of the validity of the world presented by the documentary. In other words, how the dramatization of evidence/events within documentary conforms to the viewer's sense of

reality can be determined by investigating the criteria by which people determine if the reality presented "makes sense."

According to Edmonds (1974), "It is a basic human need to organize all of our experiences, no matter what level they may occur, and to conceptualize our relationship to the reality of our experience" (23). In this continual process of organizing experiences people come to accept their sense of reality. People arrive at these meaning and concepts through a process of conceptualization. Edmonds explains, "Once we have developed our conceptualizations of the real world, these conceptualizations, together with all manner of sensory and emotional memories, become our criteria, our measuring rods, by which we judge each confrontation in the world everyday" (24). Thus, one can view something a valid reflection of reality if it fits into the criteria they have established based on these conceptualizations. If a documentary fits within these established criteria then a person will accept its base proposition, that it is a valid reflection of the real.

Walter Fisher holds a similar view to that expressed by Edmonds. According to Fisher (1978), we come to accept a version of reality as rational if the narrative, or story, presented to us meets the standards of "good" narrative/story. While Nichol's (1991) argues that documentaries make an "argument about the historical world" and as such are less reliant on story elements than are fictional works (p.111), Fisher believes that people come to accept a reality not purely on the basis of arguments and rational analysis but more on the basis of how sequence and meaning (a.k.a. narration) makes sense in our world and matches our own beliefs and experiences. Since the need for dramatization is present in the documentary, documentary cinema can be viewed as not being in opposition to a cinema of fiction but instead utilizing the fictionalizing quality of

narrative that is inherent in the dramatic form. Thus, it is possible to explore the criteria

of an acceptable narrative to see how one will accept the world presented by a

documentary. In order to better understand how a narrative analysis of documentary can

yield insight into audience acceptance of the world propositioned by a documentary, I

must first briefly review the literature on narrative theory.

Narrative Theory

Over the past 30 years, narrative has become a topic of inquiry increasingly

undertaken by a number of researchers in a variety of disciplines. Many commentators

on the narrative phenomena point to the ever-developing interest in the study of narrative

as a reflection of the pervasiveness of stories in various aspects of everyday life and their

ability to transmit ideas and shape culture and society (Bal 1985; Berger 1997; Chaptman

1978; Cortazzi 1993; Martin 1986; Prince 1982; White 1980). Peter Brooks (1986)

declares, "Our lives are ceaselessly intertwined in narrative, with the stories we tell, all of

which are reworked in that story of our own lives that we narrate to ourselves" (3). In

other words, we are constantly immersed in narrative and it is central to our cognitive

activities. Polkinghorne (1988) further emphasizes the fundamental importance of

narrative in his description of narrative as "the primary scheme by which human

existence is rendered meaningful" (11).

Due to the pervasiveness of narrative, it is little wonder that the study of narrative

continues to grow in fields as diverse as literary and cultural studies, linguistics, law,

performance studies, history, education, communication, psychology and even

economics. These numerous multidisciplinary efforts at narrative research have resulted

in widely varied perspectives on narrative and narrative analysis, each with its own

distinct focus paired with some underlying commonalities between disciplines. In order to illuminate how narrative theory is important for our purposes of discovery, this section will first focus on the commonly cited definitions of narrative and common components of intelligible narrative that are recognized throughout varied disciplines and approaches. Next, the impact of narrative theory on factual narratives (narratives that comprise history, documentary, autobiography and biography) will be explored. Finally, the insights to be gained from analyzing our artifact from a narrative perspective will be indicated.

Throughout the course of investigation into narratives, the term itself has been defined in a variety of ways. It is important to note that the term narrative and story are regularly linked, which may give the impression that these two terms are interchangeable. Story is commonly defined as an account of a sequence of events in the order in which the events occur to make a point (Berger 1997; Labor and Waletsky 1967; Linde 1993; Ponetta and Lee 2006). In the majority of cases, the definition of story is centered upon its temporal order of events whether linear, circular, or in other configurations, and the information the ordering reveals. This temporal focus in the definition of stories has led to the presence of a temporal component in the definition of narrative. A commonly referenced definition dealing with the temporality of narrative comes from Gerald Price (1982) who defines narrative as, "the representation of at least two real or fictitious events in a time sequence, neither of which presupposes or entails the other" (4).

Although the term story has a large impact on narrative, it would be a mistake to view the terms as completely interchangeable with one another. Walter Fisher (1978) equates narrative not just with stories but instead storytelling. This equivocation provides

insight into the fact that narrative lies not just in story but in its telling as well. Structuralist theory, such as that put forth by French theorist Gerard Genette (1966), argues that each narrative has two points, a story (histoire) and a discourse (discours). Chatman (1978), elaborates upon this distinction noting that story is "the *what* in a narrative that is depicted, discourse is the *how*" (19). Thus, according to Chatman (1978) the story can be defined as the "chain events (actions or happenings), plus the existents (characters, items of setting)" and discourse can be defined as "the expression, the means by which the content is communicated" (19). It is in the combination of the components of story and discourse that makes a narrative.   `

Another important distinction to make when taking into account the use of the term story as a possible synonym for narrative is the definitional distinction that can be made between story and narrative text.   The story is not identical to the narrative text. Some stories are told numerous times and reworked. In these instances the basic story, that is the basic events, are the same or very similar but are told differently in each account. For example, the stories may use different actors and actresses or may emphasize different themes (Berger 1997). In contrast, a text is a particular telling of a story through a particular medium. Bal (1985) defines story as "a finite, structured whole composed of language signs" and narrative text as "a text in which an agent relates a narrative" (5). Since texts are the versions of stories, the terms story and text may not be equated with one another.

In addition, just as defining a narrative as a story would be too simplistic, some theorists have argued that the emphasis on the time sequence of events as the defining feature of a narrative would also be too simplistic as it does not assign importance to

causal relations or connections between events. Many researchers have expressed a need

for emphasis on causal connections because temporal connections within themselves are

too weak (Broadwell 1985; Cobb 1994; Shen 1985). Temporal events can be seen as a

suggestive montage in themselves, it is the causal relation between theses events that

weave them into a narrative (Bal 1997).   Chatman (1978) ascribes to this line of thinking

when he points out that "events in the narrative (as opposed to the chance compilation)

tend to be related or mutually entailing" (21).   A commonly referenced definition in

contemporary research that takes the causal aspect of narrative into account is found in

the work of Dorit Cohn (1999) who states that narrative is "a series of statements that

deal with a causally related series of events that concern human (or human-like) beings"

(12). Marie-Laure Ryan (2004) asserts that causal relations around narrative events

should be taken into consideration because this "implicit network gives coherence and

intelligibility to the physical events and turns them into a plot" (9).

Taking into consideration the varied definitions of narrative that exist throughout

narrative theory and the motivation of the rhetor within the documentary form to gain

audience adherence of a projection of reality in this particular study, the definition of

narrative for our purposes needs to incorporate both sequential order and acknowledge

the influence of causal links. Thus, the definition put forth by Foss (1989) of narrative as

"a way of ordering and presenting a view of the world through a description of a situation

involving characters, actions, and settings… (that) involves a sequence of some kind so

that at least two events or states are organized sequentially" is the definition adopted

here (400). This definition incorporates aspects from both temporal and causal schools of

thought and emphasizes the ability of narratives to construct particular interpretations and persuade differently.

Although there is a wide range of approaches to narrative that are as varied as the disciplines that have approached narrative with a critical eye, certain criteria that are central to the construction of an intelligible narrative have generated common agreement across disciplines. These criteria/characteristics relate to both the story and discourse components of a narrative. However, there is a distinct emphasis on the discourse level of the narrative, as many theorists believe that it is narrative form that provides the most insight. Chatman (1978) explains that the content of the narrative should only be discussed where it seems to facilitate understanding of narrative form.

The first criterion that often appears for the construction of an intelligible narrative is that a valued endpoint must be established (Chatman 1978; Labov 1981; Mink 1970; Martin 1986; Rimmon-Kenan 1983). For a narrative to be acceptable, it must establish a goal or a "point." The selected endpoint is laden with value in that it is understood to be desirable, such as discovery of new knowledge, or undesirable, such as personal loss. Thus, a variety of researchers assert that to understand a story is to grasp its moral implications (Bruner 1991; Labov and Waletsley 1967; Linde 1993; Polanyi 1979; White 1987). The one who is telling the story determines the end point and its value. In addition, the value of the end point and the events that it takes to achieve it are made intelligible by cultural tradition (Barros 1998; Martin 1986; Mink 1970; Scholes & Kellogg 1966). Levi-Strauss (1955) highlight the impact of culture on the endpoint of a narrative and note that depending on the culture and its environment, variables will take on different values through the structuring of the narrative.

The second criterion for the construction of an intelligible narrative is the events within the narrative must be selected in accordance with their relevance to the endpoint (Chatman 1978; Genette 1971; Jackson 1990; Martin 1986; Mink 1986; White 1981; Ryan 2004). Chatman (1978) states, "A narrative, as the product of a fixed number of statements, can never be totally 'complete'… since the number of plausible intermediate actors or properties is virtually infinite" (29). Genette (1971) characterizes narrative as a manner of speaking distinguished "by a certain number of exclusions and restrictive conditions" which does not exist in a more "open" form of discourse (208). The author is assigned the task of selecting events that are necessary to make the endpoint probable and important. This task reduces the pool of events to pick from when forming the narrative.

The third common criterion for the establishment of an intelligible narrative has to do with the order in which the selected events are placed (Bal 1985; Berger 1997; Cohn 1999; Chatman 1978; White 1981). The discussion thus far has shown that within some of the possible definitions of narrative there is a focus on the temporality component of the narrative, and this is in part due to the widely used convention of ordering events in a linear, temporal sequence. However, depending on the purpose of the narrative a linear orientation of events is not always employed, for example, events can also be ordered by spatial relations (Chatman 1978). When the sequence of events is determined, their arrangement must help move the audience to the endpoint in a discernable manner.

A fourth criterion emphasized by the majority of narrative theorists is the ability of the characters in the narrative to possess a coherent identity throughout the course of the narrative. That is, once the narrator defines the individual, he/she/it will retain his/her/its identity or function within the story (Barros 1998; Chatman 1978; Martin

1978; White 1981). If a character is to change throughout the narrative, the story must provide an explanation for the change. In her discussion of autobiography, Carolyn Barros (1998) recognizes the need for the narrative to explain any changes to identity, which is often the function of the autobiography. Barros (1998) states, "(I)n terms of the narrative the dynamics can be understood as the motive force to which the narrative persona attributes the change. It is the construct in the text that provides explanation for the force or forces that transform the persona from was to is" (14).

Finally, as previously mentioned, causal linkages are important to recognize within a narrative. Chatman (1978) asserts, "(O)ne cannot account for events without recognizing the existence of things causing or being affected by those events" (34). Due to an increase in the recognition among theorists of the need to take into account these links, the standard of an ideal narrative as one that provides explanation has become widely accepted in contemporary studies. Noel Carroll (2001) cautions that we must not be too demanding with causation of events when he asserts we should not expect that "in all cases, the narrative connection involves an earlier event that causally necessitates the succeeding state. But though the earlier event need not be the cause, in this sense, of the succeeding states, it is not causally irrelevant either" (28). When events are related in an interdependent fashion, the outcome moves closer to a well-formed story (Chatman 1978; Cobb 1994; Cohn 1999; Ryan 2004; White 1981).

In addition to the above components of intelligible narrative, narrative theorists consistently tackle the concepts of plot and plot structures. The beginnings of a theory of narrative and narrative structures can be dated as far back as Aristotle, who in his *Poetics* addresses what we now consider to be narrative in a variety of passages. An important

concept to come out of the Aristotle's treatment of narratives accentuated in current

research is the emphasis on the "structure of the incidents" or plot (34). While many of

the aspects we discussed earlier relate mostly to the discourse aspect of narrative, plot is

directly tied in with the story component of narrative as highlighted in White's(1986)

statement, "(T)here must be a story since there is surely a plot" (9).

Since story is an important aspect of narrative, plot is present in all narratives.

Due to the presence of plot in all narrative, plot analysis has been referred to as the

"comparative anatomy of narrative theory: it shows us structural features shared by

similar stories" (Martin 1986, 107). Polletta and Lee (2006) describe plots as

"conventional in the sense that they are drawn from a common cultural stock" (703). A

narrator can choose from a variety of plot lines available at any one time, however, the

stories that result never conform completely to these familiar plot lines (Bruner 1991,

Weick and Sibey 2003, Polletta and Lee 2006).

An Aristotelian definition of plot within narrative has been adopted by the

majority of narrative theorists across disciplines and demonstrates that the essence of the

story can remain constant despite changes in medium or manner of representation. In

other words, "plot remains the same regardless of whether it is fleshed out in words or on

celluloid" (Martin 1986: 107). What this means the purposes of this study is that

although a large body of research on narratives and narrative analysis, especially classical

approaches, focus heavily on literary conventions, dramatic structure is carried over into

other media including visual media such as film and television. As Chatman states,

"Narrative translation from one medium to another is possible because roughly the same

set of events and existents can be read out (decoding from surface to deep narrative

structures)" (42). As such, analytic studies of narrativity, such as those proposed by

Chatman (1978) that focus on the logic of hierarchy in narrative events, can be applied to

the narrative nature of nonliterary phenomena.

Another important narrative concept that has its roots in Aristotle's *Poetics,* and is

generally accepted across disciplines, is the ability of a narrative to deal with "what is

possible according to the law of probability or necessity" (37). The implication of this

concept is that readers or audiences of the narrative have a fixed set of standards by

which to judge the acceptability of the narrative because our shared conventions of

probability and necessity provide stability. Gennet (1983) emphasizes that structural

choices within the narrative such as inclusion, order, duration, voice, and mood narrow

the scope of potential readings for the audience. Bennett and Edelman (1985) point out

that audience expectation based on their experience with narrative plots allow the

audience to "make sense of emerging facts" within the narrative (165). For example, the

audience expects a correspondence between what actors do in narrative and what people

do in "real life" demonstrating, according to Berger (1997), "narratives are structured

according to the same logical rules and conventional restrictions that order human

thought and action" (34)

The criterion for intelligible narrative that was previously outlined is directly tied

with the audience's evaluation of the narrative. For example, in a study conducted by

Bennett and Feldman (1981) in which research participants were asked to determine if a

series of testimonies were related to actual events or fictional plots, participants tended to

believe the stories in which the events described were relevant to the endpoint and in

which causal links among the story's elements were numerous. Thus, testimonies that

approached structural standards of a well-formed narrative were consistently found to be more acceptable and believable to the audience. In addition, the witnesses who conformed to the standards of a comprehensible narrative were viewed by participants to be more rational. The work of Walter Fisher (1978) shines additional light upon the phenomenon recorded by Bennett and Feldman. Fisher purports that audiences accept narratives on the basis of how well the narrative holds together (narrative coherence) and how closely the stories match our own beliefs and experiences (narrative fidelity). Fisher's (1978) conception of a "good" narrative as one that reaches the standards of narrative coherence and narrative fidelity is strongly tied to the mentioned criteria of an intelligible narrative as the both are tied to audience evaluation and outline similar criteria on which that evaluation is based. Based on our store of knowledge that we have about how to understand stories, we are able to recognize departure and violation of conventional experience (Martin 1986).

Due to the pervasiveness of the belief among narrative theorists that construction and evaluation of a story is limited by the above-mentioned factors, it can be assumes that the audience of the narrative can be confined to a certain range of evaluations of the narrative. This allows us to gain valuable knowledge about rhetorical strategy and its significance by concentrating on the narrative structure, supplemented with content, in our analysis. Although audience-reception research may add some additional insight to the effect of the devices and techniques utilized within the narrative, a valuable amount of insight into the rhetorical capacity of a narrative can be gained through a structural analysis supplemented with content analysis of the narrative itself. This allows the study to bracket off the problem of each individual audience member's interpretation since the

comprehension of the narrative is tied directly into the ability of the narrative to demonstrate the fore-mentioned components.

Narrative as truth

Although much of the work in narrative theory has traditionally been centered on fictional works, narrative theory has also been applied to forms that are commonly viewed as dealing with cases of "fact." The analysis of the narrative constructed in court testimony, like that examined in the previously mentioned study of Bennett and Feldman, is one example. Narrative theory has also commonly been applied to autobiography, life-stories, and history, all which can be said to be outside the realm of fiction writing.

Upon first glance, one is tempted to view historical and "fact" based narrative as entirely different than fictional narrative. White (1981) points to the ability of a fiction novelist to start with anything imaginable in contrast to the historian confined to a series of temporal events "each of which can possibly be used and one of which can be altered" as the basis for the perceived difference in fictional and historical narrative (72). White however goes on to note that both fictional and historical narratives depend upon the base presuppositions that combine to form an intelligible narrative, that is, both fictional and historic narratives must have a value-laden endpoint that the selection and ordering of events must reach at the end. In addition, any kind of transformation in character throughout the narrative must be explained in both genres. White (1981) states, "(1) the events involved must all be relevant to one subject, such as a person, a region, or a nation; (2) they must also be unified in relation to some issue of human interest, which will explain why (3) the temporal series must begin or end where it does" (qt. in Martin 1986: 72-73). Louis Mink (1978) goes as far to assert that in the present approach to

narrative, there is not a standard that allows fictional narratives to differ from those in history. White (1981) does not ascribe to the same extreme as Mink (1978), but he does acknowledge that the philosophers of history have greatly reduced the ability to make a clear difference between those narratives of fact and those of fiction.

In reference to the creation of "fact" narratives, Martin (1986) suggests that we should be willing to "acknowledge that conventional practices do not separate us from reality but create it" (75). Martin uses autobiography to illustrate his point on the ability of "fact" narrative to create reality. Martin states, " We tend to think of 'truth' as knowledge that is not subject to change…Autobiography exemplifies fundamental features of narration that unite it with history and fiction. In narrative, truth is time-dependant" (76). Martin's approach to autobiography demonstrates the presence of narrative conventions in factual genres and that "we can no longer speak of reality and realism without considering how the world is altered and created when it is put into words" (Martin 1986, 78).

Since there is such a similarity between "fact" narratives and "fiction" narratives, we can subscribe the same evaluations of intelligibility to each. For example, in narratives that are said to recount history we must be aware that, similar to fiction narratives, a narrative that deals in the realistic "is constructed on the basis of a set of events which *might have been included but were left out*" (White 1981, 10). Since the endpoint governs this selection, continuity becomes a kind of notion of reality. Thus, even in factual storytelling there is an impulse to "moralize reality," as in a mere sequence of events there is no inherent endpoint to which the events subscribe. It is in

our desire for real events to have coherence and closure that we narrativize these events creating links that are not inherent to an objective reality (White 1981).

In sum, factual and fictional narratives both concern the past and focus on cause-effect relationships, further, they both share the components of intelligible narrative. Fictional narratives and fact narratives differ chiefly in the respect that fictional accounts deal with an imagined world in which there are an infinite amount of events to choose from, where as the choice of events in factual narratives are confined by a chronological series of transpired events. The reality that is present in factual narratives is derived from the selection and placement of events to create meaning that subscribes to a particular moral order. As White (1981) attests, "It is because the events described conduce to the establishment of social order or fail to do so that they find a place in narrative attesting to their reality" (22). Thus, even narratives we see as recounting facts cannot be considered objective chronicles of what happened, real events do not signal objectivity, for it seems impossible to narrativize without moralizing. Each factual narrative will inevitably select the appropriate events to create comprehension of the story rendering an impartial factual narrative impossible because it is rooted in communal morality and context.

Narrative Analysis and Insight into *Walt The Man Behind the Myth*

Based on the review of literature of both documentary and narrative theory, the documentary can be considered a form of the fact narrative. A documentary meets the criterion for a narrative since it is composed of a series of selected events that are dramatized to influence the audience to accept the filmmaker's position.   In addition, documentaries must contain an endpoint that is value laden since documentary by

definition must seek to satisfy a social purpose. Thus, we can gain valuable insight into how the documentary *Walt: The Man Behind the Myth* operates in an attempt to gain audience adherence to its propositions of a valid representation of the reality of the Walt Disney life-story. The focus on "how" audience adherence is gained by the Disney company's version of the story will compliment the existing research on the Walt Disney narrative which is focused mainly on what content makes up the story and why the company benefits from presenting Walt Disney in a positive way.

In addition, a narrative analysis will also provide an example of how narrative theory can be translated into a methodology that is useful in exploring how a documentary may or may not be successful in establishing a certain view of reality as valid in the minds of the audience. As Chatman (1990) points out, "while aspects of the argument can be used to explicate the narrative, everything in the narrative can be used to illustrate the argument" (69). Due to the amount of fields that that narrative theory has been applied to, a wide variety of approaches to narrative analysis exist. In addition, there is no definitive step-by-step method for narrative research as narrative analysis can be used as a lens into varying phenomena.

To date little work has been produced that investigates decisions and acceptance of an audience based on the narrative rationality presented by a documentary. Most work on the persuasiveness of documentary focuses on rationality determined by logical argumentative structures. However, various approaches to narrative analysis can be found in research that contains similarities to the artifact *Walt: The Man Behind the Myth*, specifically studies that incorporate elements of life-stories, visual media, and the non-fiction form.

Examples of narrative as a method of analysis can be found in the research of life-stories. One example that incorporates an anthropological approach to life-stories can be found in Cortazzi's (1993) study of British Primary teacher narratives. The study concentrated on cultural variations in the realization of narrative structural possibilities. The study analyzed teachers' anecdotes that were relayed during an interview and used them to build a picture of the teacher's world, as portrayed through the teacher's own voices. The study divided analysis according to structure of narrative into categories of abstract, orientation, complication, resolution, coda and evaluation in an attempt to discover shared perspective.

Lieblich, Tuval-Mashiach and Zilber (1998) also used narrative analysis for the study of life-story in order to understand the connection between story and identity and the understanding of meaning in a particular culture. Lieblich, Tuval-Mashiach and Zilber use a method that concentrates on the structure of the narrative but also pays attention to content. They achieve this by integrating a "content analysis" in which separate utterances are extracted and classified into groups, a holistic-form that looks at the plots of complete life-stories, and a categorical-form analysis that focused on discrete stylistic or linguistic characteristics of defined units of narrative such as metaphor and passive voice.

Narrative has also been used as a method for analyzing stories that are presented in the visual media of television and film. An example of a structural method can be observed in Wright's (1997) study of the Western formula in which Wright's analysis focuses on mapping the basic plots of the Western form. Wright focuses on the events that take place in the story and the way they are resolved. Through focusing on conflict

that involves ethical dilemmas and mapping how these events progress within the plot as correlated with moral decisions of characters, Wright demonstrates the importance of looking at how these oppositions are embodied in the narrative. Wright concludes that that the narrative that results from the western formula dramatizes American societies dilemma between individualism/uniqueness and the need to conform/belong to society.

Another example of narrative analysis as applied to visual media can be seen in Collins & Clark's (1992) analysis of the *Nightline* series, "This Week in the Holy Land" as narrated by Ted Koppel. Collins & Clark deconstruct narrative choices within the series to examine how it presents a particular reading of the conflict of Israelis and Palestinians that creates a reality for the audience. The study focuses on identifying linguistic choices, inclusion of particular details from the potential details, development of characters, order and focus evoked by the narrator. In order to identify these elements, Collins & Clark describe local stories the *Nightline* team encounters during research as well as Koppel's deconstruction of the overall story. Collins & Clark conclude that a narrative analysis suggest a weakness in the ability for the television news form to comply to the "objective" standards of "responsible" journalism as narrative "truth" becomes anything but objective.

Although very few studies have used narrative analysis as a method of documentary study, one notable work that incorporates the principles of narrative into documentary analysis is Nichols (1987) article "History, Myth and Narrative in Documentary" in which Nichols examines the film *Roses in December*. Nichols notes that *Roses in December* "operates in the crease between a lived life and a recounted life…*Roses* gives us a life that is also a story … *Roses* confront how to structure or

present the person situated in history with a text structured as narrative and conductive to myth" (10). Nichols' goal in his analysis of *Roses* is to examine the question raised in documentary about how to represent people, or, "how to represent the human body as a cinematic signifier in a manner commensurate with its status in the ensemble of social relations" (9). To this end, Nichols examines how the body can be represented or made slave to the narrative devices used within a documentary by evaluating the way in which the character is or is not made slave to the narrative arc imposed by a filmmaker. The criteria Nichols formed for his conclusions are based in the similarity of certain aspects of the documentary to the devices used in fictional film and the instances in which the documentary refrains from the use of such devices. Although Nichols' work is a good first step in how narrative theory can be applied to the documentary form, more work needs to be done in the locale of how a documentary sets out to form a logic of "good reasons" based on narrative that allow for the audience to accept its proposition(s).

In conclusion, due to the gaps that are present within the existing research on the Walt Disney narrative and the gaps in the formulation of a narrative analysis that is focused on the documentary form, this study will allow an examination of how a documentary filmmaker creates a persuasive view of the world in a new way. Through the choice of artifact and the construction of a narrative methodology that is informed by varying elements of past narrative analysis, the study will look at how a documentary attempts to meet the standards of a "good" narrative (that is how particular choices work to contribute to the principle of a "good" narrative). The study will simultaneously allow for insight into the devices utilized by the Disney Company in response to narrative

competition. The next chapter will function to outline the methodology constructed to achieve these goals.

CHAPTER THREE
METHODOLOGY

Hart (1990) notes that "there is a logic to storytelling, a logic the rhetorical critic must understand" (1). The goal of this chapter is to outline a methodology that allows for the exposure and understanding of the narrative logic (a.k.a. narrative rationality) utilized in the artifact, *Walt: The Man Behind the Myth*. As previously mentioned, various approaches to narrative analysis exist, however, the instances of narrative analysis applied to documentary are few. Therefore, in order to achieve the goal of unearthing and comprehending the narrative logic in our artifact (logic that encourages the audience to accept the world being presented within it) this chapter will build on the reviewed literature on narrative theory to create a methodology for narrative analysis that is appropriate for the documentary form.

The methodology presented will combine the criteria I have laid out for an intelligible narrative with the evaluative concepts of narrative coherence and narrative fidelity as outlined by Walter Fisher (1987). In addition, models of narrative comprehension created by Genette (1980) and Barthes (1966) will be combined and adjusted to provide a way of collecting and organizing the data necessary to form conclusions to the questions that arise from the criteria of coherence and fidelity. The process outlined in this methodology will allow for judgment of the level of narrative rationality that exists within *Walt: The Man Behind the Myth*. Rationality is an indicator of audience acceptance of the world presented by the documentary. The process will also highlight how the level of narrative rationality within the artifact is attained.

Fisher's Narrative Coherence and Narrative Fidelity as Criteria

The criteria of an intelligible narrative I have established demands that the narrative contain a valid endpoint, the events selected to be told coordinate with that endpoint, arrangement of events move audience toward the endpoint, characters possess a coherent identity, and causal linkages can be made between events. In order to establish how well each of these aspects are accomplished within the narrative presented by the artifact, the work of Walter Fisher (1987), specifically his discussion of narrative coherence and narrative fidelity, will form a measure for a "good" narrative based on a series of questions that arise from these concepts.

Fisher's standard of coherence and fidelity provide "a way of interpreting and addressing human communication that leads to critique, to a determination of whether or not a given instance of discourse provides a reliable, trustworthy, and desirable guide to thought and action in the world" (90). The concept of coherence examines how well the elements presented in the story come together. Fisher notes that coherence is the first test that the audience applies to a narrative. Successful narrative coherence is determined by the narrative's "structural coherence," "character coherence," and "material coherence" (47). The coherency of the material presented in the documentary, *Walt: The Man Behind the Myth*, will be evaluated based on the questions outlined below. The questions are adaptations of questions Foss (1996) suggests for understanding various dimensions of narrative. The questions were chosen and formulated based on the focus of the study to look at persuasive appeal of the narrative, the documentary form of the artifact, and their relation to Fisher's emphasis on specific elements the audience applies to narrative.

In order to determine structural coherence the following questions will be addressed:

1) Are there clear temporal and causal links between events that take place in the

narrative?

2) Do the events fit into organizing themes?

In order to determine character coherence the following questions will be addressed:

1) Is Disney portrayed as a character that displays consistent behavior, emotion,

motivations, and response to challenges? If not, are these changes accounted

for in the narrative? How?

In order to determine material coherence the following questions will be addressed:

1) What visual objects are presented that are familiar to the audience's world?

2) Are there happenings presented that tie into the audience's past experiences?

3) Are there reactions to familiar events presented that likely correlate with

the audience's reactions to those events?

Once the audience is satisfied with how the narrative meets the tests of coherence, Fisher claims that they look to see if the narrative "rings true."   If the narrative "rings true" to the audience, it is said to have narrative fidelity. According to Fisher (1987), fidelity "is assessed by applying what I call 'the logic of good reasons'…this logic is a systematic set of concepts, procedures, and criteria for determining truthfulness in human discourse" (27). The criterion of "good reasons" is rooted in the values we sense in the message.   In the logic of good reasons we look to see if the values "argued" for in the narrative are relevant to and consistent with the "outside" world, if the consequences are desirable when the values are enacted, and how the values fit into larger ethical

conceptions or "ideal basis for conduct" (29). Goodman & Jinks (2007) maintain, "Narrative fidelity concerns the extent to which the message accords with fundamental assumptions and ideologies already embedded in the target's social context" (9). Therefore, when we are looking at fidelity we are looking to the values presented and privileged and how they correspond to the best life the audience conceives for itself.

Fisher (1987) points out that when judging the fidelity of narrative the audience looks for values that provide confirmation of "one's life, the lives of those whom one admires, and the best life one can conceive" (89). Fisher also tells us where the audience finds the values that elicit response within the narrative:

> Through the revelation of characters and situations that represent different values orientations in conflict with each other and/or with the environment, the reader or auditor is induced to a fact-belief, a sense of the message that the work is advancing…(This belief) is not based on deliberate thought or reasoned analysis…(but rather) based on an immediate, emotional, intuitive response to a representation of an enclosed world (161).

Therefore, we can see that the evaluation relies both on the retrospective (previously held experience and values) and the prospective (values presented and privileged through conflict resolution that correspond to the best life the audience can conceive for themselves). In addition, the situational context of the narrative limits the audience's interpretation of the values presented.

The narrative fidelity in *Walt: The Man Behind the Myth* will be assessed based on the questions below –

1) What values are privileged in the resolution of conflicts? How are they

relevant to the decisions made and the outcome of the decisions?

2) Does the story fit into larger cultural meta-narratives? If so, which ones and

what values do those narratives advocate? Are the values advocated likely to

be judged as desirable for the audience?

Collection and Organization of Data

To adequately address the questions of narrative coherence and fidelity, I need a method by which to gather and organize the data that is imperative to developing answers to the questions proposed. Thus, the first step in the analysis involves dividing up the events portrayed in *Walt: The Man Behind the Myth* into sequences. Each sequence establishes a new situation in a series linked from beginning to end, or choice to consequences. Film methods that denote changes in sequence, such as fade in and out, will be utilized to aid in the determination of when a new sequence begins and ends. These sequences will be recorded in the order they occur in the documentary as opposed to which actually took place first in time outside of the documentary.

Once the sequences are identified, Barthes' (1966) aspects of narrative structure will be utilized to identify units of narrative that occur within each sequence. Barthes notes that within a narrative sequence or episode two types of actions occur, actions that are imperative to creating questions or providing resolution and actions that only serve to support other imperative action. Barthes refers to related actions that open or close uncertainty as cardinal functions (a.k.a. kernels, nuclei). Actions that fill in space between cardinal functions are known as functional catalyzers (a.k.a. satellites). The cardinal functions and functional catalyzers in each sequence will be identified and diagramed to illustrate their relationships. In addition, the units that surround the cardinal functions and functional catalyzers such as indices (character traits, reflections) and informants (indicators that demonstrate setting and time) will also be recorded for each

sequence. This method will help organize the content of the story. The content will assist in the formulation of insights to the questions of coherence and fidelity.

Next, the narrative components of time, mood and voice as outlined by Genette (1980) will be indicated for each sequence. Elements of time, mood and voice highlight how story (the events that occurred) and discourse (the events as recounted) combine to form narration within each sequence. Each of these elements will be explored parallel to the individual sequences and their components previously identified within the documentary.

Time

The time dimension will allow information to be gathered about the order, duration, and frequency of the events contained within the sequences. In the category of order, it will be recorded if a difference exists between the order of the sequence presented in the documentary and the order of the sequence in the world outside of the documentary. If a difference is present, it will be marked as either an analepis (flashback or an expository return to earlier period in time) or prolepsis (flash-forward or foreshadowing of a later event). Chatman (1978) notes that film narratives have a unique set of ways that it can achieve these shifts in time, such as montage, ellipsis (spatially removed event), cuts and dissolves, off-screen narration and voice-over.   These techniques will be considered when examining possible analepis and prolepsis.

Duration will be recorded based on the ratio of story time to discourse time present in a sequence. Within duration, it will be indicated if a summary is present (pace accelerated by allowing only concise description of an event) or if a scene is present (story and discourse given equal time). In addition, the duration time of the overall

sequence will be indicated. It will also be indicated if sections of chronological time have been omitted from the content of the documentary.

Frequency will be recorded based on how often an event is mentioned in the narrative discourse. It shall be indicated whether an event portrayed within a sequence is to be considered singular, repeated, interative, or pseudo-iterative. A singular event occurs once and is mentioned once. A repeated event is mentioned several times and receives evaluative emphasis through repetition. An interative event occurs many times but is mentioned only once. A pseudo-iterative event occurs when the narrative tells of an event having happened repeatedly but only one particular instance of the event is given, making it seem singular.

Recoding time aspects will allow us to determine what events, or string of events, are afforded a privileged importance. Cortazz (1993) asserts, "Narrators exploit instance and duration to highlight important events by devoting more time to telling them" (95). Therefore, recording these aspects of time will provide data that will be useful to determining themes and privileged values. It will also allow for an examination of the structure imposed on events. Each of theses aspects is essential to our questions of coherence and fidelity.

Mood

Genette (1980) explains that the concept of mood is focused on the narrative point of view or perspective that is achieved. Point of view is achieved through focalization and distance. When looking at focalization in the documentary, it will be indicated whether an event is being told by an observer focusing on the character of Walt Disney

(external focalization) or if the narrative is being focused through the consciousness of Walt Disney (internal focalization).

When examining distance it will be indicated whether, in Platonic terms, diegesis or mimesis is taking place. Diegesis will be indicated when an event is only testified to or described by someone in the documentary. Mimesis will be indicated if there is a showing or direct representation of events. Booth (1987) describes this idea of "showing" as illusory. The previous focus on literary narratives leads to a conclusion that a narrative can show only through the precise detailed language in its telling. However, when taking this aspect and applying it to the documentary form, mimesis can be evaluated based on the production of the images within the documentary as they replace the heavy descriptions found in literary forms.

Gathering the data related to the aspect of mood is crucial to answering the questions of material coherence in that it provides an outline of possible visual identification to the audience's world through mimesis and emotional identification through diegesis. In addition, taking into account the perspective from which the narrative is being recounted allows for a way to decipher how the link between events is established through the perception of various tellers. This data is necessary to answer the questions set forth regarding narrative coherence.

Voice

If external focalization is present for an event, it becomes important to look at the level of intrusiveness that exists. Genette's (1980) category of voice allows one to look at the narrators of the events (in the case of our artifact both the guiding narrator and those who provide narration through interview testimony) and decipher what level of

intrusiveness is taking place. Chatman (1978) identifies different levels of intrusiveness in which the first level involves a description of events, the second provides definition of character, the third provides reports of speech and thoughts of the character, and the fourth provides commentary that gives an interpretation and judgment of events. In each sequence containing instances of external focalization, the level of intrusiveness within the focalization will be indicated. Indicating the level of intrusiveness will provide information that is necessary to make judgments regarding values within the narrative as it highlights the process of moralizing events, how this is accomplished and to what degree. This data is crucial to answering the questions the surround narrative fidelity.

Bringing it all Together

Edward Hume, the critically acclaimed author of non-fiction novel *Mean Justice*, professed, "Like a novel, narrative nonfiction imposes structure, theme and subtext to events, place and character. Unlike novelists, authors of narrative nonfiction must live with the fact that real people and real facts seldom conform very tidy to these conventions." It is the way in which the assembly of various components creates structure that, according to White (1981), "imposes meaning on events" (14). By collecting and organizing our data based on the contributions of Genette (1980) and Barthes (1966) I will demonstrate how components function to create the overall structure of the narrative. In addition, insight will be gained into questions of character, causality, theme and value that are crucial to answering our questions inspired by Fisher's (1987) criteria of narrative coherence and fidelity.

In sum, the following method will be employed in order to assess the ability of the documentary to convey narrative rationality, that is, meet the definition of a "good narrative:"

1) Sequences and their cardinal functions, functional catalyzers, indices and informants will be identified and mapped out.

2) Narrative components of time, mood and voice will be evaluated within each defined sequence.

3) The collected data will be used to form conclusions to the questions directed at evaluating narrative coherence and fidelity within the documentary; these conclusions make up the discussion in the analysis chapter.

The method outlined will allow for an examination of how narrative rationality is achieved and also allow for judgment of the degree of narrative rationality. In other words, the method will allow for the discovery how the documentary attempts to meet the standards of a "good narrative," especially in a context where competing narratives are known to exist. The next chapter will present the data that is necessary to making these determinations.

CHAPTER FOUR
FINDINGS

The following chapter provides a summary of all the data collected as outlined in the methodology chapter. First, the narrative sequences that occur within *Walt: The Man Behind the Myth* are identified in the order that each occurs. Then, the aspects of Barthes' (1966) narrative structure (cardinal functions, functional catalyzers, informants and indices) are identified within each sequence number. Next, a summary list of character traits for Walt Disney based on the information in the indices is presented. Following the information gathered in lines with the concepts outlined by Barthes, information on narrative elements of time, mood and voice as described by Genette (1980) are diagrammed for the previously identified sequences. Each of these elements and their components are diagrammed and explained in turn.

Barthes' Components of Narrative Structure

Narrative Sequences within Walt: The Man Behind the Myth

Each narrative sequence contains a series of events that are that are focused on choices and consequences in relation to a particular subject. The title given to the sequence represents the summary of the contents. In other words, all events that take place in the sequence revolve around the theme illustrated by the title. Some sequences, in particular S7, S8, S9, S10, and S21, are interrupted by other sequences and then later continued. Overlap and continuation are most common while moving back and forth between stories of private/home life and stories of public/work related events. The continuation sequences are marked with corresponding sequence numbers followed by "b, c, d" to represent continuation in the documentary.

All sequences are indicated not only by a change in subject but also by a change in the visual and audio aspects of the documentary. These changes include a change in music, a shift from color to black and white, a fade to black screen, a cut to a blank screen, momentary silence, switch in footage style (ex. clear visuals to grainy home movie visuals), and a shift back to guiding narrator after a string of interview segments. Most sequence changes employ more than one of these visual and audio elements to denote the change. *The only exception to this is the change between S16 and S17; the only clear mark here for a change in narrative sequence is the drastic subject change.

Identified Narrative Sequences
Sequence 1: Opening (S1)
Sequence 2: Walt's Childhood (S2)
Sequence 3: Walt's War Involvement (S3)
Sequence 4: Walt's Journey to Become an Artist (S4)
Sequence 5: Walt as Entrepreneur (S5)
Sequence 6: Walt Makes His Own Way – Return to Animation (S6)
Sequence 7: Walt & Lilly = Family (S7)
Sequence 6b: Cont. Walt Makes His Own Way – Return to Animation (S6b)
Sequence 7b: Cont. Walt & Lilly = Family (S7b)
Sequence 8: New Creations & Technology = Success (S8)
Sequence 9: The Road to Children (S9)
Sequence 8b: Cont. New Creations & Technology = Success (S8b)

Sequence 9b: Cont. The Road to Children (S9b)
Sequence 10: Walt Breaks Out of Shorts – Snow White (S10)
Sequence 9c: Cont. The Road to Children (S9c)
Sequence 10b: Cont. Walt Breaks Our of Shorts – Snow White (S10b)
Sequence 11: Public Success Marked with Personal Tragedy (S11)
Sequence 12: Further Creations – Pinocchio, Fantasia & Bambi (S12)
Sequence 13: Trouble at the Studio (S13)
Sequence 14: Walt's Goodwill Tour (S14)
Sequence 15: Walt and WWII (S15)
Sequence 16: Walt Puts in Family Time – Children (S16)*
Sequence 17: HUAC (S17) *
Sequence 18: Adventures in Live-Action (S18)
Sequence 19: Walt Loves His Trains (S19)
Sequence 20: Walt Ponders Amusement Park (S20)
Sequence 21: Making Disneyland a Reality (S21)
Sequence 22: Walt Enters the Realm of Television (S22)
Sequence 21b: Cont. Making Disneyland a Reality (S21b)
Sequence 23: Adventures in US Feature Length Live Action (S23)
Sequence 24: Family Celebrations (S24)
Sequence 21c: Cont. Making Disneyland a Reality (S21c)
Sequence 25: The Family Continues to Grow (S25)
Sequence 26: The World's Fair = Innovation (S26)

| Sequence 27: Marry Poppins (S27) |
| Sequence 28: Walt Puts in Family Time – Grandchildren (S28) |
| Sequence 29: Dreaming of the Future – EPCOT & CalArts (S29) |
| Sequence 30: Making Plans Even in Failing Health (S30) |
| Sequence 31: Walt's Death – The Reaction (S31) |
| Sequence 32: End notes (S32) |

Sequence Contents -
Identifying Cardinal Functions, Functional Catalyzes, Indices and Informants

Appendix A contains the content of the documentary broken down into cardinal functions, functional catalyzers, indices and informants. This sub-section will give an overview of what was considered in the creation each of the divisions of content as well as identify the meaning of symbols used within the sequence content portion of Appendix A.

Cardinal Functions and Functional Catalyzers

In addition to analyzing if the event creates or answers questions, visual and narrative aspects were taking into account to help assist with the task of distinguishing cardinal functions and functional catalyzers. For example, if an event was given emphasis by shift in music volume, accompanied by a string of visual "evidence," or taken past the summary level to discourse level by the addition of reflection on or a detailed description of the event, it helped mark the event as a cardinal function. The only sequences that are not broken down into cardinal functions, functional catalyzers, indices and informants are the "opening" and "end note" sequences as they provide more of an

orientation for the audience then a string of narrative events. In these sequences, the functions of the orientation information are identified with their illustrating content.

Indices

It is indicated whose character traits/nature is being stated or reflected upon. Character traits for others besides Walt are important to note as they simultaneously provide characterization for Walt himself. For example, noting Roy's tendency to never question if Walt's idea was a good one or not tells us that Roy was accommodating & accepting but it also implies that Walt always had good ideas. Also, we often believe that a person can be judged by the kind of company they keep or what kind of background/family they come from, therefore the qualities of these individuals are also glimpses into Walt's qualities or character. Quotation marks are used in this section to identify direct statements from the narrator or an interview subject. Paraphrasing of the narrator or an interview subject is denoted by the lack of quotation marks.

Informants

It is indicated whether the informants provided within the narrative are communicated by the narrator (N), an interview subject (IS), or established by visual means (V). Any footage of Walt Disney's shorts, animated features, live-action films and television shows are separated into their own subcategory under informants labeled "creations." The reason for this is that these creations, often shown with segments of their dialogue audible, give a sense of the time and setting in which the narrative events take place (thus provide orientation) and simultaneously transcend that time and place, as most adept artistic creations do.

Barthes' Indices:
Establishing a Summary of Characteristic of Walt Disney Across Narrative Sequences

Based on the data collected under the category of indices, a summary of adjectives that describe the character of Walt Disney can be composed. The adjectives listed are formulated both from direct use of the adjective in the documentary (either by the narrator, interview subject, or Walt himself) to describe Walt Disney and the implication of the adjectives from more lengthy refection on Walt's behaviors, thoughts and actions. Character descriptions of those whom Walt was close to and those that opposed or challenged Walt are considered in the formulation of adjectives if they seem to help bring to light a piece of Walt's character.

In view of the fact that the documentary asserts that "the face Walt showed his family was different from the face he showed to the studio" and because the documentary presents narrative sequences that focus just on family or just on career, the characteristics have been divided up into descriptions of Walt in the family realm and descriptions of Walt in the career realm. Characteristics derived from reflections that were not specific to career or family involvements or characteristics that appear in both realms are listed in the category of "both/non-distinguished." The character summary data will assist in making judgments in the next chapter about how character consistency lends to the establishment of narrative coherence.

Words/Phrases that Describe Walt Disney		
<u>Family Realm</u>	<u>Career Realm</u>	<u>Both/Non-Distinguished</u>
1. Warm	1. Hard working	1. Simple tastes
2. Family-man	2. Nostalgic	2. Humble
3. Respectful	3. Non-traditional	3. Fun
4. Giving but non-spoiling	4. Internalizes/ non-forgetting	4. Vice-less (except smoking)
5. Romantic	5. Artistic	5. Virtuous
6. Protective	6. Not much of an artist	6. Idealistic
7. Attentive	7. Creative	7. Kind
8. Caring	8. Poor student	8. Loves children
	9. Values learning	9. Emphasizes family togetherness
	10. Intelligent	10. Proud
	11. Persuasive	11. Child-like
	12. Self-starter	12. Enthusiastic
	13. Patriotic	
	14. Innovative	
	15. Curious	
	16. Head-strong	
	17. Driven	
	18. Confident	

Career Realm Cont.

19. Not afraid of Risk   20. Values quality   21. Loves technology

22. Varied talent   23. Expansive   24. Visionary

25. Spontaneous   26. Pondering   27. Involved/hands-on

28. Perfectionist   29. Grumpy   30. Even-minded

31. Even-disposition   32. Charismatic   33. Story-man

34. Entertainment-minded 33. Natural actor   34. Taskmaster

35. Leader/guiding force 36. Destined   37. Supportive

38. Bold   39. Genius

The chart makes it clear that much of the character description from the narrative sequences focused on Walt's character as defined by how he conducted himself in the career/public realm. However, there are a number of characteristics that are attributed to Walt in the family/private realm only. In addition, there are characteristics that are reflected on about Walt Disney that appear in both public and private realms.

The chart also demonstrates that character qualities that seem to oppose each other occur only within the career realm. For example, nostalgic vs. innovative/non-traditional/technology-driven, grumpy vs. kind or even-disposition, supportive vs. taskmaster, poor student vs. values learning, artistic vs. not much of an artist, spontaneous vs. pondering, and leader vs. involved or hands-on. In contrast, both the personal realm and non-distinguished realm suggest character traits that are easily acknowledged as compatible with one another by the audience.

Genette's Narrative Components of Time, Mood & Voice

In the following charts, Genette's narrative elements of time, mood and voice are outlined. Each element is recorded in turn through its corresponding components. The element of time is first identified in terms of order, duration and frequency of the events contained within each narrative sequence. Next, the element of mood is identified in terms of external and internal focalization. Finally, the element of voice is identified in terms of the level of intrusiveness of the external focalizations identified within the mood section.

Symbolism consistent with the diagrams in Appendix A is used throughout the charts in this section. Within each of the charts presented in this section, the sequence number is identified to indicate from which sequence the content information is pulled from (S#). Cardinal functions (CF) are indicated within the particular sequence number along with the number indicating in which order the event occurred within the sequence. For example, when referring to the content that is derived from sequence 3, cardinal function number 2. in the Appendix A diagram, the symbol S3CF2 is used. Functional catalyzers (FC) are also indicated within a particular sequence number along with the letter indicating the order in which the functional catalyzer was mentioned in the sequence. For example, when referring to the content that is derived from sequence 6b, functional catalyzer E. in the Appendix A chart, the symbol S6bFCE is used.

Components of Time: Order, Duration & Frequency

<u>*Order*</u>

The following chart demonstrates the occurrence of either an analepis (return to an earlier period in time) or a prolepsis (forward move in time).   There are two major ways in which the documentary introduced shifts in time within the content presented in a particular narrative sequence. The first is from narrator interference in which the narrator provides informants that take the form of specific dates, or indicator phrases like "years earlier," "previously," "eventually," or "many years later." In addition, visual informants such as a shift to earlier photographs or home-movies clearly showing a Walt or his children at a younger age then their actual age in the narrative sequence as a whole also denotes a shift in time. If an entire sequence is presented in a different order within the documentary as compared to the order of the sequence in the world outside the documentary, the entire sequence is listed as either an analepis or prolepsis.

Analepis	**Prolepsis**
S7a-CF3, S6b-CF6, S19-FCA, S20-CF1, S25-CF1, S27-FCA, S30-FCC	S1, S8a-FCD, S22-FCB, S25-CF2, S26-CF1

The chart shows that an analepis occurs a number of times within the documentary. Each of theses occurrences can be attributed to one of three functions. The first is to describe someone's past history before meeting up with Walt (S7a-CF3). For example, key events of Lilly's life that give insight into her character and demonstrate how she came to work for Walt (S7a-CF3) are reflected upon to provide context and insight into the events of their meeting and eventual marriage within the narrative

sequence. The second instance in which an analepis is utilized is when an earlier event is mentioned to show how it had impacted the more current event discussed within the sequence (S19-FCA, S20-CF1, S23-FCA, S27-FCA, S30-FCC). For example, the event of Walt meeting his uncle at the train station when he was a little boy is connected to the current event of his indulgence in trains as an adult (S19-FCA). Another example that demonstrates this function is when Walt's previous experience with his girls at the park is connected to his formulation of ideas for an amusement park (S20-CF1). The third is to show the correspondence in time to the events in Walt's personal life and the events in his career life while keeping these events separated into a narrative sequence that focuses on personal life only or a narrative sequence that focuses on career life only(S6b-CF6, S25-CF1). For example, the narrator lets us know that Walt's venture into the purchase of a new studio happened a week prior to his marriage (S6b-CF6) although in the space of the documentary his new studio venture is explored after the event of his marriage.

Prolepsis of events within a narrative sequence occurs when addressing the eventual action of someone other than Walt Disney (S8a-FCD & S25-CF2). For example, even though within the current time of the narrative sequence Ub Iwerks is lured away from the company by Mintz, it is noted that Ub would return years later and become a special effects expert (S8a-FCD). The other time a prolepsis occurs is when the documentary asserts that Walt "foresees" the result of an investment (S22-FCB, S26-CF1). For example, Walt predicts the result of spending money on corporate pavilions at the World's Fair (S26-CF1). Prolepsis of an entire narrative sequence within the documentary as compared to time outside of the documentary only occurs at the

documentary's beginning when it starts with "the height of Walt's success" (S1) instead of at his birth.

Duration

The following chart demonstrates the amount of time that was spent in the documentary on each of the identified narrative sequences. In addition, it also demonstrates if an event that took place in the sequence occurred at a summary or discourse level within the documentary. The opening and closing sequences are listed with their time only as they do not consist of a recognized set of events.

Sequence 1	1:15

Sequence 2		4:33
Summary	**Discourse**	
FCB, FCC, FCE, FCF, FCE	CF1, CF2, CF3, FCA, FCD	

Sequence 3		1:33
Summary	**Discourse**	
CF2, CF3, CF4, FCC	CF1, FCA, FCB	

Sequence 4		2:32
Summary	**Discourse**	
CF2, FCB, FCC	CF1, CF3, CF4, FCA	

Sequence 5	5:48
Summary	**Discourse**
CF3, CF4, FCC, FCD	CF1, CF2, FCA, FCB

Sequence 6	3:35
Summary	**Discourse**
CF3, CF5, CF6, CF7, FCB, FCD, FCF	CF1, CF2, CF4, FCA, FCC, FCE

Sequence 7	3:52
Summary	**Discourse**
FCA, FCB. FCC	CF1, CF2, CF3, CF4, FCD, FCE

Sequence 8	8:20
Summary	**Discourse**
CF2, CF6, CF10, FCA, FCB, FCC, FCD, FCE	CF1, CF3, CF4, CF5, CF7, CF8, CF9

Sequence 9	5:34
Summary	**Discourse**
CF1, FCA, FCE, FCF	CF2, CF3, CF4, CF5, CF6, CF7, FCB, FCC

Sequence 10	7:28
Summary	**Discourse**
FCA, FCC	CF1, CF2, CF3, CF4, FCB

Sequence 11	2:23
Summary	**Discourse**
FCA	CF1, CF2, FCC, FCB

Sequence 12	6:55
Summary	**Discourse**
FCA, FCB	CF1, CF2, CF3, CF4, CF5, CF6, FCC

Sequence 13	3:20
Summary	**Discourse**
FCA, FCB	CF1, CF2, CF3

Sequence 14	1:27
Summary	**Discourse**
CF1, FCA, FCB	CF2, CF3

Sequence 15	1:36
Summary	**Discourse**
CF1, FCA	CF2, CF3, FCB

Sequence 16	1:41
Summary	**Discourse**
	CF1, CF2

Sequence 17	1:59
Summary	**Discourse**
	CF1, CF2

Sequence 18	3:27
Summary	**Discourse**
CF1, FCA, FCC	CF2, CF3, CF4, CF5, FCB

Sequence 19	4:12
Summary	**Discourse**
CF1, CF5, FCA, FCC, FCE	CF2, CF3, CF4, FCB, FCD

Sequence 20	3:15
Summary	**Discourse**
CF2, FCA, FCB, FCC	CF1, CF3, CF4

Sequence 21	7:39
Summary	**Discourse**
CF3, CF7, FCA, FCB, FCC	CF1, CF2, CF4, CF5, CF6, FCD, FCE

Sequence 22	5:04
Summary	**Discourse**
FCA, FCB, FCC	CF1, CF2, CF3, CF4

Sequence 23	3:19
Summary	**Discourse**
FCB, FCC	CF1, CF2, FCA

Sequence 24	2:08
Summary	**Discourse**
FCA, FCC	CF1, CF2, FCB

Sequence 25	**0:53**
Summary	**Discourse**
CF2, FCA, FCB, FCC	CF1

Sequence 26	**3:19**
Summary	**Discourse**
FCB, FCC, FCD	CF1, CF2, CF3, CF4, FCA

Sequence 27	**3:43**
Summary	**Discourse**
CF5, FCA, FCB, FCC	CF1, CF2, CF3, CF4

Sequence 28	**3:07**
Summary	**Discourse**
FCA	CF1, CF2, CF3

Sequence 29	**2:21**
Summary	**Discourse**
CF3, FCA	CF1, CF2

Sequence 30	6:14
Summary	**Discourse**
CF2, CF4, FCA, FCB, FCC, FCD	CF1, CF3, CF5, CF6, FCE, FCF

Sequence 31	2:53
Summary	**Discourse**
CF1	CF2, CF3

Sequence 32	1:02

Even though the amount of reflection attached to an event was utilized to help determine if an event was a cardinal function or a functional catalyzer, ultimately the event needed to hold up to the criteria of creating or answering questions to be labeled as a cardinal function. It is evident from the chart that there are many instances in which a supporting function is given contemplation or explanation time through the inclusion of interview reflection, thus becoming discourse. In addition, there are also instances in which an essential function is given mention without elaboration and thus takes place on the summary level only.

The duration of sequences in the documentary demonstrates a high amount of variation. In total, twenty-three minutes and thirty-two seconds are spent on personal life only related sequences. In contrast, one hour sixteen minutes and thirty-one seconds are spent on career or public life only related sequences. Ten minutes and forty-seven seconds are spent on sequences that focus on both personal and professional life, such as

Walt's childhood and last moments. In total, two minutes and seventeen seconds are given to sequences that function as orientation instead of a string of narrative events.

The longest sequence overall is S8: "New Creations and Technology = Success" (8:20). The shortest sequence overall is S25: "The Family Continues to Grow" (0:53). The longest sequences that relate to Walt's personal life are S9: "The Road to Children" (5:34) and S19: "Walt and His Trains" (4:12). The shortest sequences that relate to Walt's personal life are S25: "The Family Continues to Grow" (0:53) and S16: "Walt Puts in Family Time - Children" (1:41). The longest sequences related to Walt's career life are S8: "New Creations and Technology = Success" (8:20), S21: "Making Disneyland a Reality" (7:39) and S10: "Walt Breaks Out of Shorts - Snow White" (7:28). The shortest sequences that relate to Walt's career life are S14: "Walt's Goodwill Tour" (1:27), S3: "Walt Joins Red Cross" (1:33), S15: "Disney & WWII" (1:36) and S17: "HUAC" (1:59).

Frequency

The following charts demonstrate any events in the documentary that occur several times and thus are given emphasis through repetition, such events are marked as repeated events. An interative event is indicated if an event is only mentioned once in the documentary but is know to take place many times in the world outside the documentary. A pseudo-interative event is indicated if the narrative within the documentary mentions that an event happens repeatedly but then only provides one particular instance of the event. All events are listed in alphabetical order; repeated events are addressed first, then interative and finally pseudo-interative.

Chart A – Repeated Events:

Event Type	*Repeated Events*
Adopts New Technology	S8aCF3, S8bCF8, S12CF1, S12CF4, S22FCA, S23FCB, S26CF2, S27CF4
Attends Family Celebration	S11FCB, S24CF1, S24CF2, S25FCC, S30FCA
Defies Critics & Intimidators	S4CF1, S6aCF4, S10aCF1, S10bCF3, S13CF2, S18CF3, S18FCA, S20FCB
Executes Something Others Have Not	S5CF2, S8aCF7, S8bCF9, S10aFCB, S12CF5, S18CF5, S19CF5, S21bCF5, S22FCB, S26CF3, S29FCA
Experiences Rejection/Failure	S5CF3, S6aCF2, S11CF2, S30CF7
Finds Land for Projects	S12FCA, S21CF2, S29CF2, S30FCD
Gives Christmas Presents	S7bFCE, S16CF2, S28CF2
Has High Success (box office/award)	S8aCF6, S8bCF10, S10bCF4, S11CF1, S18CF3, S22CF3, S22FCC, S23FCC, S26CF4, S27CF5, S27FCB, S27FCC
Hires the "Best" People	S18FCB, S23CF1, S27CF2, S27CF3
Incorporates Trains into Life	S19CF1, S19CF4, S19CF5, S19FCB, S19FCD, S20CF3

Event Type Cont.	Repeated Events Cont.
Influences Story Development	S5FCC, S8aCF4, S10aCF1, S10bCF2, S10aFCA, S18CF2, S23CF1, S23CF2
Initiates a New/Unique Project	S5CF2, S8aCF2, S10aCF1, S11FCA, S12CF2, S12CF3, S18CF1, S18CF4, S21aCF1, S22CF1, S22CF4, S23CF1, S26CF1, S26CF3, S26FCA, S27CF1, S29CF1, S29CF3, S30CF2
Invests Personal Money in Project	S6CF6, S10bCF3, S21aFCB
Looks After Children	S9cCF7, S16CF1, S22CF4, S27CF2, S28CF1, S28CF3, S28FCA, S30CF1
Moves in w/ Family other than Parents	S2FCE, S4FCA, S6FCA, S7aFCA, S7bFCD
Personally Draws	S2CF3, S3CF3, S3FCA, S3FCC
Starts a Company	S4CF2, S5CF1, S6aCF5, S21aCF1
Takes "Patriotic" Action	S3CF1, S3CF2, S3FCA, S3FCB, S12CF2, S15CF2, S15FCB, S17CF2

Chart B – Interative:

Event Type	Interative
Lays-off Employees	S15CF3

Chart C – Pseudo-Interative:

Event Type	Pseudo-Interative
Personally Draws in Commercial Setting	S5FCB
Privileges Story over Technology	S27CF4

Repeated events are far more prevalent in the documentary than either interative or pseudo-interative events. A total of eighteen general events are given evaluative emphasis through repetition of event instances. The most common repeated event is Walt initiating a new or unique project; this event takes place nineteen different times during the course of the documentary. Other events that have a very high amount of repetition are Walt experiences high success (twelve instances) and Walt executes something others have not (eleven instances). Numerous events have a repetition count of eight instances in which the event occurs; these events are Walt adopts new technology, Walt defies critics and intimidators, Walt influences story development, Walt looks after children, and Walt takes "patriotic" action. The least amount of times an event is repeated is three instances; both Walt gives Christmas presents and Walt invests personal money in a project had only three instances.

Walt lays-off employees is the only interative event marked in the documentary. While it is known by the majority of the public and reflected in outside documents that there were lay-offs that occurred during the time Walt ran the studio, especially during the time of the strike, only one instance of lay-offs is mentioned in the documentary. The one mention takes place during the time the army resides in the studio. Within the documentary the event is described as a forced decision due to "army ambition."

There are two pseudo-interative events that take place within the documentary. The first is Walt draws for commercial purposes. While only one instance is given of Walt drawing commercially (the first Laugh-O-Gram) it is indicated by both the narrator and interview participants that there was a span of time in which Walt personally produced drawings for commercial purposes, though none of these instances are identified or explored. The second pseudo-interative event within the documentary is Walt privileging story over technology. It is indicated in an interview segment that Walt "always" did this, yet only the instance of the creation of Mary Poppins is given to demonstrate the common event.

Components of Mood: Focalization and Distance

The following chart indicates whether an event is presented to the audience through the point of view of an observer, Walt Disney himself, or both. Sequence number and discourse-level events are placed in the category of external focalization if told by an observer. Sequence numbers and discourse-level events are placed in the category of internal focalization if addressed by Walt Disney himself through past interview or news footage. Some sequence events will appear in both categories to indicate that the event is told through both the consciousness of Walt Disney and outside

observers. If an event is marked as one of external focalization, it is indicated if that

focalization is taking place through the narrator (N), an interview subject (I), or both

(NI). In addition to presenting focalization, the chart also indicates whether diegesis (D)

or mimesis (M) takes place within the event. Mimesis is indicated when there is a direct

representation of the event included. Therefore, mimesis is not indicated if modern shots

of places, stock footage of a time period, or photos and video have a thematic relation to

the event but no direct connection to the event itself.

S#	External Focalization	Internal Focalization
S2	CF1(NI)(D), CF2(NI)(M), CF3(IS)(D), FCA(NI)(M), FCD(NI)(D)	CF2(M), FCD(D)
S3	CF1(N)(D), FCA(NI)(M), FCB (NI)(M)	
S4	CF1(IS)(D), FCA(NI)(M), FCB(NI)(D)	
S5	CF1(N)(M), CF2(IS)(D), FCA(NI)(M), FCB(IS)(M)	
S6	CF2(N)(D), CF4(NI)(M), FCA(N)(M), FCC(IS)(D), FCE(NI)(D)	CF1(D), CF2(D)

S# Cont.	External Focalization Cont.	Internal Focalization Cont.
S7	CF1(IS)(M), CF2(IS)(M), CF3(IS)(D), FCD(N)(M), FCE(IS)(D)	
S8	CF1(IS)(D), CF3(NI)(M), CF4(IS)(M), CF5(IS)(D), CF7(IS)(M), CF8(IS)(D), CF9(NI)(M)	CF3(M), CF5(D), CF7(M)
S9	CF2(N)(D), CF3(IS)(M), CF4(IS)(M), CF5(NI)(D), CF6(NI)(D), CF7(NI)(D), FCB(NI)(D), FCC(N)(M)	CF2(D)
S10	CF1(NI)(M), CF2(IS)(D), CF3(IS)(D), FCB(NI)(M)	CF3(D), CF4(M)
S11	CF1(N)(M), CF2(NI)(D), FCB(NI)(M), FCC(NI)(D)	
S12	CF1(NI)(M), CF2(IS)(D), CF3(IS)(M), CF4(N)(D), CF5(IS)(M), CF6(IS)(D), FCC(NI)(D)	CF3(M)
S13	CF1(NI)(D), CF2(NI)(M), CF3(IS)(M)	CF2(D)

S# Cont.	External Focalization Cont.	Internal Focalization Cont.
S14	CF2(N)(D), CF3(IS)(M)	CF2(D)
S15	CF3(IS)(D)	CF2(M)
S16	CF1(IS)(M), CF2(NI)(M)	
S17	CF1(N)(D), CF2(NI)(M)	CF1(M)
S18	CF2(N)(D), CF3(N)(D), CF4(IS)(M), CF5(IS)(D), FCB(NI)(M)	
S19	CF2(NI)(D), CF3(IS)(M), CF4(NI)(M), FCB(IS)(D), FCD(IS)(M)	
S20	CF1(IS)(D), CF3(IS)(M), CF4(NI)(D)	CF1(D)
S21	CF(NI)(M), CF2(IS)(M), CF4(N)(M), CF5(IS)(D), CF6(NI)(M), FCD(IS)(D), FCE(IS)(D)	FCD(M)
S22	CF2(NI)(M), CF3(NI)(D), CF4(IS)(M)	CF1(M)
S23	CF1(NI)(D), CF2(NI)(D), FCA(NI)(M)	
S24	CF1(NI)(M), CF2(NI)(M), FCB(IS)(D)	

S# Cont.	External Focalization Cont.	Internal Focalization Cont.
S25	CF1(NI)(D)	
S26	CF1(NI)(D), CF2(IS)(M), CF3(NI)(D), CF4(IS)(D), FCA(IS)(D)	CF2(M)
S27	CF1(NI)(D), CF2(IS)(D), CF3(IS)(M), CF4(NI)(M)	
S28	CF1(NI)(D), CF2(IS)(M), CF3(IS)(D)	
S29	CF1(NI)(M), CF2(IS)(M)	CF1(D)
S30	CF1(NI)(M), CF3(N)(M), CF5(IS)(D), CF6(IS)(D), FCE(NI)(D), FCF(IS)(D)	
S31	CF2(IS)(D), CF3(NI)(M)	

Throughout the documentary there is a mix of external focalization and internal focalization, however, external focalization is more prevalent than internal. External focalization through the narrator takes place in only fourteen of one hundred and seventeen discourse-level events. Thus, most discourse-level events involving external focalization are presented through interview subjects that recount the event. Half of the focalization through interview subjects is introduced or added to by the narrator. Of the one hundred and three discourse-level events that involve interview subjects, fifty-one are

introduced and discussed solely by interview subjects and fifty-two of the discourse-level events pair narrator influence with the discussion by interview subjects.

Internal focalization takes place in fifteen of the thirty-one sequences, for a total of twenty internally focalized events. Many sequences that include internal focalization usually only have internal focalization for one event. However sequences 2, 6, and 10, each have two events that are discussed/ reflected upon by Walt himself and sequence 8 has the most with three. Most internal focalization of an event is paired with additional external focalization. Only the events S6CF1, S10CF4, S15CF2 and S22CF1 are told only through the internal focalization of Walt by way of interview footage from a CBS interview in 1963. All sequences that involve internal focalization pertain to career aspects.

Diegesis is utilized in sixty-one of the discourse-level events. While some diegesis occurs because only interview footage is shown during the telling of an event, this is true for all diegesis instances of internal focalization and nine instances of external focalization, most events are accompanied with imagery. The imagery that accompanies diegesis events can be placed into three categories: representation of place, representation of result, representation of theme.

The first type of imagery that occurs in a diegesis marked event is a representation of the place in which the event occurred. This takes the form of either stock footage from a particular place and era or modern footage shot for the documentary depicting the location in which the event originally occurred. For example, when the event of Walt arriving in Hollywood is discussed (S6CF1), the imagery consists of period black and white footage of people walking down a shopping district in Hollywood.

The second type of imagery that occurs in a diegesis marked event is imagery that depicts the results of the event being described. This is very common when an event focuses on Walt's influence on a project. Instead of a depiction of Walt taking actions that influence the project, the result of his work is shown. For example, when describing how Walt influenced the story direction for the scene in Bambi when he discovers his mother is dead (S12CF6), that particular scene from Bambi is shown instead of photos or footage of Walt directing a storyboard meeting pertaining to that scene.

Finally, the third category of imagery for a diegesis marked event involves imagery from a different time than the event that carries the same theme of the event. For example, when the story of the event of Walt giving Lilly a puppy in a hatbox is told (S7FCE), home movie footage of Walt and Lilly playing with a full grown dog is shown. Another example of this technique occurs during the event of Walt having to let go of employees due to army aspirations (S15CF3) as it is accompanied by a series of photographs of uniformed officers in storyboard meetings instead of imagery of the letting go of studio employees.

Mimesis is utilized in fifty-six of the discourse-level events. Mimesis that occurs in events appears as either photographs, stills of documentation or video footage that captures the event. Much of the mimesis that occurs in the discussion of personal life events takes the form of home movies and still photographs. Mimesis that occurs in relation to public life events takes the form of footage shot for television, photographs, archival documents and home movie footage. In some instances in which mimesis is paired with an event, one of the visual categories described in diegesis accompany the representation of the actual event.

Voice: Level of Intrusiveness

Guided by Chatman's (1978) categories of intrusiveness levels, the following

chart demonstrates the level of intrusiveness the narrator or interview subject places on

the telling of an event. Thus, all events that are identified as containing external

focalization are represented in the chart. Events are deemed as first level intrusions if the

event only involves description of actions and place. Events are identified as second

level intrusions if assertions about Walt's character or the character of those he is

involved with in an event accompany the event description. Events are identified as third

level intrusions if the words or thoughts of Walt are re-told through the narrator or

interview subject ("Walt said," "Walt knew," "Walt felt," etc.). Finally, events are

identified as fourth level intrusions if commentary is provided that gives an interpretation

of why an event took place or states a value judgment of the event ("good," "bad,"

"revolutionary," "necessary," "sweet," etc.). If more than one person provides a

reflection of an event or if a person's recount has multiple levels of intrusiveness, the

highest level of intrusiveness that the event reaches determines its placement.

External Focalization's Level of Intrusiveness			
1st	**2nd**	**3rd**	**4th**
S3FCB, S4CF4, S6CF2, S6CF4, S10FCB, S11CF1, S12CF1, S12CF4, S15FCB, S18CF2	S2CF1, S2CF2, S3FCA, S4FCA, S5FCA, S6CF2, S6FCA, S6FCE, S7CF2, S7FCD	S2FCA, S4CF1, S7CF3, S8CF1, S8CF4, S8CF8, S9CF2, S9CF6, S10CF2, S11FCC	S2CF3, S2FCD, S3CF1, S4CF3, S5CF1, S5CF2, S5FCB, S6FCC, S7CF1, S8CF5

External Focalization's Level of Intrusiveness Cont.			
1st	**2nd**	**3rd**	**4th**
S18CF3, S20CF1, S20CF3, S21CF2, S21CF4, S21CF5, S22CF1, S28CF3	S7FCE, S8CF3, S9CF5, S9FCC, S10CF1, S11FCB, S12CF2, S14CF3, S16CF1, S16CF2, S17CF1, S19CF3, S19CF4, S21CF6, S23FCA, S24CF2, S24FCB, S26CF2, S27CF1, S28CF1	S12CF5, S12CF6, S13CF3, S18FCB, S18CF4, S19CF2, S19FCB, S19FCD, S21CF1, S21FCD, S22CF3, S22CF4, S23CF2, S25CF1, S26CF3, S27CF3, S30CF6, S30FCE	S8CF7, S8CF9, S9CF3, S9CF4, S9CF7, S9FCB, S10CF4, S11CF2, S12CF3, S12FCC, S13CF1, S15CF3, S17CF2, S18CF5, S20CF4, S21FCE, S22CF2, S23CF1, S24CF1, S26CF1, S26FCA, S26CF4, S27CF2, S27CF4, S28CF2, S29CF1, S29CF2, S30CF1, S30CF3, S30CF5, S30FCF, S31CF2, S31CF3

The chart illustrates that the majority of externally focalized events move beyond the realm of mere description by the narrator and participants of setting and action related to an event. Of the one hundred and seventeen externally focalized events, only eighteen

events stay within the first level of intrusion. The fourth level of intrusion is the most common as forty-one externally focalized events reach fourth level intrusion. The description of these events by participants in the documentary contain interpretations of the context that caused an event, interpretations of the significance or meaning of an event, and interpretations of how the event should be evaluated by outside observers. Instances of second and third level events are close to equal, with thirty instances of an event reaching only to the second level and twenty-eight instances of an event reaching to only the third-level of intrusion.

When looking at the instances of the level of intrusiveness in an externally focalized event, it is important to note that the majority of events that contain a higher level of intrusiveness also include the levels of intrusiveness below it. For example, in the majority of events that reach fourth level intrusiveness, event description, recounts of Walt's words, thoughts, or feelings and expressions of Walt's character are also present. Likewise, when third level intrusiveness occurs, often first and second level intrusiveness occur as well. Character descriptions on the second level of intrusiveness are always tied to an event.

<u>Summary</u>

Through the identification of sequences present in the Walt Disney narrative that occurs within *Walt: The Man Behind the Myth* and the identification of Bathes' (1966) aspects of narrative structure and Genette's (1980) narrative elements, the information to necessary make an informed judgment on the achievement of the standards of a "good" narrative has been gathered. This information will be used to answer the questions

outlined in Chapter Three that help determine the Walt Disney narrative's possible

achievement of narrative coherence and narrative fidelity. The information in this chapter

will serve as evidence in the next chapter for claims of how the narrative presented in

documentary functions to achieve narrative coherence and fidelity.

CHAPTER FIVE
ANALYSIS

In the Literature Review chapter, the potential for a narrative to persuade an

audience was established. This chapter takes the findings discovered through the

narrative analysis preformed and explores how these aspects lend to the persuasiveness of

the narrative presented within *Walt: The Man Behind the Myth.* First, the aspects of

narrative coherence are reviewed (including structural coherence, character coherence

and material coherence) to examine how the documentary's narrative achieves audience

acceptance of its version of the Walt Disney life-story through meeting the standards of

coherence. Next, the aspects of narrative fidelity are examined to illustrate how the

documentary succeeds in audience persuasion through meeting the standards for narrative

fidelity. The questions for examining coherence and fidelity outlined in the Methodology

chapter guide the analysis presented.

Narrative Coherence

Structural Coherence

Structural coherence, as previously identified in Chapter Two and Chapter Three,

is the third common criterion for the establishment of an intelligible narrative and one of

the standards of narrative coherence as identified by Fisher (1987). In order to determine

structural coherence of the documentary the questions of, "Are there are clear temporal

and causal links between events that take place in the narrative?" and, "Do the events

presented fit into organizing themes?" must be addressed. First, I will discuss the

temporal and causal links identified in the documentary and their contribution to the

audience's perception of structural coherence. Then, I will discuss the organization of

events into discernable themes and its contribution to the audience's perception of structural coherence within the documentary.

As noted in chapter two, many documentary theorists point out the importance of the selection of events and the construction of sequence to the audience's perception of the validity of the documentary. In particular Barthes, (1990) asserts that audience acceptance of the world presented within the documentary results in part from the organizing of elements within the documentary that can be deemed as "a series of actions, natural, logical, linear" (158). Similarly, a "good" narrative must help move the audience through the story in a discernable manner (Chatman 1978, Fisher 1987). *Walt: The Man Behind the Myth* accomplishes this criterion through the presentation of an overall linear and natural sequence from birth to death and also through the demonstration of causal links between events for the audience.

The documentary is primarily structured in a clear temporal sequence from the beginning of Walt's life to his death and subsequent reactions. The informants used throughout the documentary (identified in Appendix A) make the audience aware of this temporal sequence. Each identified narrative sequence presented within the documentary contains a series of informants that demonstrate the setting and time an event takes place. In particular, assertions by the narrator of the date of the event or the age of participants guide the audience through the movement in time. For example, statements from the narrator such as "Walt goes to France in 1908," "In July 1923 Walt sold his movie camera" and "Walt was now sixty-two years of age" orally mark the progression forward in time for the audience and prevent them from having to guess at what point in time the events they are witnessing take place. These interjections by the narrator are specific and

frequent enough to prevent the audience from falling into an uncomfortable feeling of uncertainty.

In addition, visual informants that take the form of photographs, footage of Walt himself or footage of the setting surrounding Walt allow the audience to clearly witness the linear progression forward in time. The photos and footage that show Walt himself contain a visible increase in physical age as the documentary progresses, reassuring the audience that the documentary and its story are moving forward. The footage of the settings also demonstrates a forward movement in time throughout the documentary. The change in fashion overtime is evident in the photos and footage of those shown besides Walt Disney. Also, there is a change in black and white home video and stock footage to color video footage as the documentary progresses, signaling the move forward in technology and thus time itself.

The constant time orientation provided for the audience both orally and visually throughout the documentary allows the linear flow of events to be easily recognizable by the audience. The audience feels comfortable in the linear sequencing of the documentary because the progression of events in a linear order from birth to death is a very natural and logical sequence for life-stories.

Although the documentary takes place in an overall linear form from birth to death, there are instances in which this linear flow is interrupted to recount a past or future event. These instances are marked in Chapter Four as the analepis and prolepsis that occur within the documentary. While these instances temporarily disrupt the linear sequence of events, they assist in providing the audience with insight into the causal links between certain events.   As described in Chapter Two, the audience's insight into the

causal link between events is important because when the events within the narrative are related in an interdependent fashion the audience is more likely to judge the narrative as containing a well-formed story. In other words, audience recognition as to how an earlier event necessitates a later event provides explanation for the audience as to why an event occurred, increasing their perception of structural coherence.

The majority of analepis that occur within the documentary provide overt explanations for the audience of the causal linkage that exists between events. For instance, in the move back in time to give an overview of Lilly's life that ends at her eventual pairing with Walt (S7a-CF3), the audience is given insight to how past events in Lilly's life eventually cause her and Walt to meet, fall in love and get married. In addition to demonstrating how someone's past history leads up to a current life event for Walt, the instances of analepis in the documentary focus on how an earlier event in Walt's life has a direct impact of the current event in his life being discussed within the confines of the linear sequence. For example, Walt's trips to the neighborhood park with his girls when they were younger (S20-CF1) are reflected upon in tandem with the event that fits into the linear sequence of the documentary, Walt thinks of an amusement park enterprise (S20-CF2). As a result of this pairing of events in the documentary, the audience can confidently conclude that it was due to the trips with his daughters and the experiences during them that made Walt interested in the creation of an amusement park. This increases perceived coherence within the documentary because it conforms to conventional ordering of cause before effect (Plantinga 1997). Thus, the instances of analepis within the documentary allow the audience to recognize the narrative connection between an earlier event and succeeding event.

The prolepsis of events within the documentary also function to provide causal links between events. The entire opening sequence of the documentary is a prolepsis as it begins with the Mary Poppins premier instead of Walt's birth. In fact, the linear sequencing of the documentary only begins after this opening sequence. While this sequence does not fit the overall linear structure of events, it provides a very important causal link for all sequences that follow it. The narrator marks this sequence as the "the height of Walt's success" connecting all other sequences, in particular those that are career centered, as the sequence of events that eventually cause this success. Thus, this orientation creates an end-point for the linear sequences to eventually reach, forming an implicit network of events that eventually turns into a plot. As a result, the audience is provided with a lens at the very beginning of the documentary through which to view the causal relation between sequences; events either hinder or help lead to this success. Additional instances of prolepsis that occur within the documentary function less to provide causal linkages of events for the audience and more to demonstrate the link between the event and character. This particular function will be discussed in the next sub-section.

In addition to analepis and prolepsis, the documentary provides the audience with a causal connection of events through the assertion of direct cause and effect relations between events by the narrator and interview subjects. Throughout the documentary there are numerous instances in which the narrator or interview subjects participate in what is identified as fourth level intrusions in Chapter Four. Just under half of these fourth level intrusions are comprised of the interpretations of the connection between events. For example, interview subject Paul Anderson asserts that the event of the

"significant decline in revenues that the Disney studios experiences form the loss of the European market due to the war (S12-FCB)" is responsible ("because of that") for the event of "excessive rumors rampant at the Disney studio talking about massive layoffs that most assuredly were coming and the major salary cuts that were on the way (S13-CF1)." Anderson continues to then link the event of rumors at the studio ("so") to the Disney studio being "very ripe for unionization" and the appearance of the union organizer (S13-CF2). In this example, Anderson clearly draws a clear causal link between key events (each of which are addressed at a discourse level in the documentary outside of Anderson's mention of them) for the audience, resulting in the audience's perception of a strong interdependence between the events.

Not only do the events within the narrative presented by the documentary possess strong temporal and causal links, but they also contain organizing themes. The construction of theme within the documentary allows the audience to perceive coherence within the structure of the narrative. The narrative within the documentary provides theme information on three levels: events united by a themed sequence, sequences themed either as personal or career, and finally, overarching themes established through an event type that has numerous specific instances paired with reoccurring interpretations of those events by different interview participants.

The first level of theme information consists of a series of events that can be organized into a narrative sequence. The configuration of a sequence contains a temporal component (as the overall narrative is linear in its construction), however, the events are also grouped together into significant wholes. Thus, the narrative sequences are thematic, made up of a series of events that are united within a specific subject affected by the

choices and consequences explored. These sequences are often visually marked for the audience through fade-outs, as well as musical changes. The ability of these events to produce themes is what allows for each sequence to be attributed a representative title in Chapter Four.

The second level consists of those sequences either being centered on career happenings or family events and ties. Most sequences relate to either family or career events, producing two separate themes throughout the documentary to which the sequences adhere.   The documentary creates two life-stories that make up the Walt Disney narrative, the story of Walt and his family and the story of the career success/achievement of Walt Disney. Even though these stories are woven together in the life narrative, the sequences can easily be separated out into family sequences and career sequences. When you put each back together (all the family sequences in one pile and the career in another), you end up with two complete stories that flow together without important information seeming to be missing from either. Each theme of family and career makes up its own coherent story.

The third level of organizing themes can be seen in the repetition of events through a series of specific instances. In these instances, a similar type of event takes place numerous times allowing the audience to perceive the event as having a general theme. The event themes are further brought to light when the events are paired with interpretation (a.k.a. external focalizations at the fourth level of intrusiveness) by the interview subjects and in some cases the narrator.

 These themes have been identified as event types in Chapter Four and paired with the series of repeated instances that allow for the generalization of event type. For

example, the theme of "achieving the unachievable" is prevalent within the documentary. The general event of Walt executing something others have not has eleven separate specific event instances. Likewise, the theme of "never being content with current success" is extremely prevalent within the documentary narrative, with nineteen specific event instances of Walt taking on a new or unique project. Themes of defiance, optimism, valuing children, patriotism and the importance of quality are also strong unifying themes for event instances based on the identified event type and number of specific instances identified in the previous chapter. The themes established by the repetition of events within the documentary's narrative allows the audience to discern that the events have a greater thematic importance that goes beyond the particular event instance.

Character Coherence

One of the major criteria for an intelligible narrative identified in Chapter Two is the ability of the characters in the narrative to possess a coherent identity throughout the course of the narrative. In order to achieve this end, a character should maintain characteristics that are present throughout the course of the narrative. If any change to character takes place or if characteristics seem to be incompatible with one another, the story must provide an explanation for the phenomena. Fisher's notion of "character coherence" encompasses this criterion. In order for the audience to accept the narrative presented by the documentary, they must recognize consistency in the characterization of Walt Disney. If seemingly inconsistent character information is given, the narrative must remedy these "inconsistencies" to gain audience acceptance.

Walt: The Man Behind the Myth upholds the standard of character consistency for the character of Walt Disney. The documentary achieves this consistency in three key ways. First, all character descriptions that are presented within the family realm and that are not attributed specifically to either family and career realms are easily recognized by the audience as compatible with one another. In addition, these characteristics are overtly positive. Second, characteristics that initially appear to be opposed to one another are resolved through the narrative. These resolutions take place through a reframing of thinking that allows the audience to see the characteristics as complimentary to one another rather then opposed to one another. The seemingly negative characteristics in these dichotomies are transformed into positive attributes through the narrative. Finally, for events in which Walt's actions may be interpreted as contrary to his character description within the narrative, fourth level intrusions attribute the actions/events to external factors rather than internal.

When looking at the indicies identified throughout the narrative, the words used to describe Walt Disney in the sequences that focus on family or that are not really specific to either the family or career realm are positive in nature and seem to fall into the same group or classification. The audience holds certain psychological expectations for a character in that if one characteristic is present, other similar characteristics are likely to follow (Brannigan 1992). The group of characteristics assigned to Walt Disney in relation to his life outside of his career meets these psychological expectations. For example, interviewers assert many character indices during their explanation of how Walt interacted with his family. They categorize him as a "family-man" who "loves children" and "emphasizes family togetherness." We are then given phrases that exemplify

characteristics that would be expected to exist in one described as a "family-man" who loves children, such as "protective, attentive, caring, fun, kind, virtuous, giving but not spoiling, vice-less (except smoking), and warm."

The audience also expects that these characteristics will be consistent with the actions and judgments of the actions expressed by fourth level intrusiveness. For example, the narrator Dick Van Dyke asserts that "Her (Lilly's) life with Walt was romantic and exciting and they were enjoying every minute of it" (S9FCB). This assertion is accompanied by a series of photos and footage of Walt and Lilly spending time together. These actions and judgments of actions are then consistent with characteristics described by interviewers such as "romantic, attentive, child-like, enthusiastic, and fun." The act described by Diane Disney of Walt inviting employees and their families over to swim in the Disney's family pool and her judgment that it was a "wonderful home" full of "fun and games" (S9FCD), corresponds with the Walt's character traits of "loving children" and "emphasizing family togetherness." Thus, the audience can see character traits put forth in second level intrusiveness as consistent with the actions and judgment of actions that exist in the fourth level of intrusiveness, allowing the connection between character and action to be viewed as logical and acceptable.

Characteristics in the family and non-distinguished realms are positive characteristics. Concentrating on only the positive caters to the human tendency to see individuals in only roughly good or bad terms, rather then mixed complex identities (Jones & Nisbett, 1972). By keeping all family character descriptions positive, the audience is likely to see coherence within Walt Disney's traits and accept the assertions

put forth in fourth level intrusions that these identified characteristics enabled Walt to

assume the role of "loving father" (S9, S13, S16, S20), "loving grandfather" (S24, S25,

S28) and "dedicated husband" (S7, S19, S24).

There are a large number of character descriptions from the narrative sequences

that focus specifically on Walt's character in the career/public realm. In this realm, there

are character qualities that superficially seem to oppose each other. For example,

interviewees describe Walt Disney as being both a "taskmaster" and a "supportive" boss.

The narrative reframes these seemingly opposite character qualities to show that they are

actually complimentary to each other.

In the example of the "taskmaster" and "supportive" boss descriptions, the

audience is given these indices as external focalizations at the second level of intrusion.

In the documentary Bob Thomas notes, "Walt had many faces and the face he showed his

family was entirely different from the face he showed his animators and artists. There he

was a taskmaster, and a very stern one" (S10). However, in his narration Van Dyke

describes Walt in a "supportive" mentor role in which he "guided his creative staff,

focusing on story development" (S10).

The seemingly inconsistent descriptions given by Thomas and Van Dyke are then

paired with fourth level intrusions that provide an interpretation of how these

characteristics help to reinforce and support one another; the result of which ultimately

renders both characteristics positive. The meaning of "taskmaster" that arises from the

fourth level intrusions that surround Thomas's comment is one of "non-traditional

techniques" that allowed "something creative to come out of that" (Peri, S10).

Interviewees who worked at the studio as animators or other creative staff provide these

fourth level intrusions, creating the impression that these intrusions are comprised of insider information as opposed to the outsider observations of Thomas and Van Dyke. It is noted by Joe Grant that, "He was not denying anybody praise" there was just an "alternative way" of doing it. Grant goes on to explain, "He would tell other people about you. You never heard it first-hand. It was always second-hand." (S10). Alice Davis proclaims, "He had a marvelous way of making you want to please him. And when you pleased him, you didn't touch ground for a day or two" (S10). After Davis's statement, Frank Thomas is appears on screen exclaiming, " And you'd feel yourself rise up out of the chair" (S10). These interpretations presented within the same sequence allow the audience to see that the way in which Walt's was a "taskmaster" actually helped him be more "supportive" in that it drove his animators to do their best and allowed them to take even more joy in Walt's positive responses to their work.

The narrative also reinforces these interpretations by revisiting them throughout the course of the narrative. For example, when talking about the work done on the animated film *Bambi,* one of the animators explains, "Some days he would apparently be like a wounded bear growling and scowling, and yet if he saw something on the storyboard that caught his fancy he would jump up and become the character and make everybody laugh" (S20). Fond recounts like this interspersed throughout the narrative help reinforce for the audience the assertions of Walt being a "taskmaster" in a "supportive" and positive way by giving the audience the same interpretation in varied instances.

The narrative overcomes the potential negative connotation of "taskmaster." In this case, being a taskmaster does not mean one is unreasonably demanding, uncaring or

non-personable. Instead, "taskmaster" as it relates to Walt Disney is bringing out the best in people through an alternative supportive and effective approach that ultimately brought more joy to his animators. Therefore, there is a resolution of both the indices "taskmaster" and "supportive" which allows the maintenance of character coherence in the minds of the audience. In addition, though the audience may judge the characteristic of "taskmaster" as negative and "supportive" as positive outside the world of the documentary, the audience can judge both these characteristics as positive within the documentary's world due to their presentation within the narrative. This example is representative of the narrative's treatment of the career related seemingly opposed characteristics identified in Chapter Four.

Another challenge to character coherence within the documentary (again only found in the career realm) is events/actions that involve Walt Disney which have negative outcomes. These undesirable events/actions can be a challenge to the positive characteristics Walt is said to possess. In other words, we would not expect these actions or outcomes based on the assertions we are presented about Walt's character. The narrative overcomes this challenge to character coherence by maintaining internal attribution for actions and outcomes that can be judged as positive by the audience and external attribution for actions and outcomes that may be judged as negative.

When actions taken by Walt Disney can potentially be seen as negative or when the audience can judge outcomes of Walt's actions as negative, the audience will ask themselves, "What is the explanation for these events?" The narrative answers this question by locating the cause of the behavior and outcomes of the behavior in the situations, rather than within Walt Disney himself. Weiner (1989) notes that internal

attribution locates the cause of a particular behavior within the social actor, and an external attribution locates the cause of the behavior in the situation. Though external attributions in the narrative, undesirable actions and outcomes have no relation to Walt Disney's character, instead they are a product of the situation. This maintains character coherence for the audience when particular actions and outcomes of Walt's behavior seem contrary to the character descriptions given throughout the narrative because the narrative shifts responsibility for these phenomena to external sources. This allows the audience to see Walt Disney's characteristics as coherent and believable even in the presence of "negative" behaviors and outcomes.

An example of internal versus external attribution that takes place in the documentary to maintain character descriptions of Walt Disney can be seen in the treatment of animated features successful at the box office versus animated features that failed at the box office. Throughout the narrative presented in the documentary, Walt's actions and characteristics are strongly tied to the animated features the company produced. Animated features that win awards and do well at the box office have this success internally attributed; they are tied to the actions of Walt Disney and judgments of his "innovation," "creativity," "varied talents," and other favorable character descriptions asserted within the career realm of the narrative. Animated features that do not reach success at the box office have that failure attributed to forces outside of Walt's efforts. Evidence of this can be seen in the treatment of the box-office success of *Snow White* compared to the treatment of the treatment of the box-office failure *Pinocchio*.

When discussing the first animated feature put out by the company, *Snow White*, Walt is described as an "innovator," "natural actor" and a "great story man" (S10). These

character assertions take place within individual stories given by Frank Thomas, Ollie

Johnston, and Ward Kimball about Walt's contributions to the film. This is also paired

with photos of Walt with storyboards and looking at film from canisters and interview

footage of Walt himself talking about creating animation and his choice to create *Snow*

White. The box-office success of Snow White is then attributed strongly to Walt's

actions. Charles Solomon asserts, "If Steamboat Willie was the first time Walt risked

everything he had on a film, Snow White was the second" (S10CF3). This is shortly

followed by a sound clip from Walt Disney played over the footage of him at the *Snow*

White premier in which he states, "All of Hollywood's brass turned out for a cartoon…

The darn thing went out and grossed $8 million around the world" (S10CF4).

When addressing the box-office failure *Pinocchio* there is a similar treatment of

Walt's contributions to the films. Walt is described as "full of new ideas," "technological

innovator," "great for spontaneous ideas," and "bold." His status as a great story man is

reinforced in Ward's story about Walt coming up with the idea for adding gesundheit

after Pinocchio and Geppetto were sneezed out of the whale, which Ward concludes, "Is

one of the biggest laughs that picture ever got" (S12CF2).

However, the audience is also faced with the information that Pinocchio did not

do well at the box office. The box office failure is externally attributed to World War II,

rather then Walt's actions and contributions. Charles Solomon asserts that that the "big"

reason for the financial failure of Pinocchio was "that the war had cut off about 40% of

his (Walt's) revenues from overseas markets" (S12FCB). This is accompanied by visuals

of people selling newspapers with war headlines. The audience can then conclude that

the war caused the lack of revenue from Pinocchio and since the war is beyond Walt

Disney's influence, the financial failure of the film has no impact on the characterization of Walt himself.

Even though the films were box office failures, Walt's artistic involvement in these films adds strongly to the positive character indices asserted. Thus, it is stressed in the narrative that *Pinocchio* is an artistic success. Charles Solomon proclaims, "I think you could find among animators and animation historians that Pinocchio is as perfect as an animated feature has ever gotten in terms of art direction, its animation, its layout, and its special effects. It's a gorgeous film and with a fraction of the technology that's available to artists today" (S12). Thus, when determining the reason for box office success or box office failure, the narrative uses internal and external attribution to help maintain the character consistency of Walt Disney.

One large event that provides a major challenge to the positive characterization of Walt Disney outside of the realm of the documentary is the issue of the Studio Strike of 1941 and the layoffs that followed (Wasko 2001). The documentary only dedicates three minutes and 20 seconds of running time to the event of the studio strike and 35 seconds of its time to the layoffs. However, it is in the way the world of the documentary frames theses events that the strongest example of reconciling positive characteristics with negative events and actions is found.

Right at the introduction to the event of studio strike and layoffs, the uncontrollable external event of the war is established as the climate in which all other actions are to happen. At the beginning of the sequence Van Dyke claims that the studio was "4.5 million in debt" due to the previous established fact that there were a string of box office failures. Van Dyke also notes that though Walt and Roy took measures to fix

the financial situation, "a crisis was looming" (S13FCA). The audience is shown a

panning shot of the studio animation building in soft focus during this claim which helps

to reinforce that the reason for the studio debt was due to the failure at the box office, an

event already established as one Walt Disney had no control over. Anderson then adds

that because of the "significant decline in revenues" due to the "loss of the European

market due to the war" there were "excessive rumors" or "massive layoffs" that became

"rampant at the Disney Studio" (S13CF1).   Due to this set up, the events about to unfold

for the audience become framed in a situation already established as uncontrollable by

Walt himself, World War II.

In addition to the emphasis on the uncontrollable situations that accompany the

event of the studio strike and company layoffs, the documentary also sets up a dichotomy

of good and evil in regards to the main characters through the description of the events.

The characterization of Walt Disney is maintained as positive by framing Walt as good

going up against other bad/evil characters. This allows Walt's positive characteristics to

be maintained even in a situation that is perceived as negative.

The first two main characters that are addressed are Walt Disney (good) and

union organizer Herbert Sorrell (evil). External focalization at the fourth level of

intrusiveness is utilized to establish the character of Mr. Sorrell before any details of the

event or unfolding action occurs. Anderson, accompanied by a swell in the background

orchestral music, introduces Mr. Sorrell as a "very tough, hard-fisted, left-wing, union

organizer" whose "mere mention of his name would bring many a studio boss to their

knees" (S13CF2). The characterization of Mr. Sorrell is set up as a string of negative

characteristics that juxtapose to the positive characteristics of Walt Disney established

earlier in the documentary. The juxtaposition in character encourages the audience to follow the human tendency mentioned previously in the chapter to see things in terms of good and evil. Since positive characteristics are attributed to "good" people and negative characteristics are attributed to "bad" people, and because positive characteristics have already been established for Walt and only negative characteristics listed for Sorrell, the audience can view Walt as "good/hero" while Sorrell becomes "evil/villain."

 After the dichotomy of the characters is set up, the actions that happen within the event are introduced through internal focalization. Walt explains:

> *And I told Mr. Sorrell that there's only one way for me to go*
> *and that's an election and that's what the law had set up and*
> *he laughed at me and told me that I was naïve, I was foolish.*
> *He said "You can't stand a strike. I'll smear you and I'll make*
> *a dustbowl out of your place if I choose to" (S13CF2).*

The description of the action that occurs within the event further reinforces the good/evil of the dichotomy perceived by the audience. Introducing the actions comprising the event with motivations consistent to the characteristics already attached to the two main characters in the event solidifies the good and evil character dichotomy for the audience. Walt's intent in his actions is to obey the law. This positive motivation is viewed as consistent with the established positive characterization of Walt. Sorrell's intent in his actions is to smear and destroy. This negative motivation is viewed as consistent with negative characterization provided for Sorrell.

In addition, the good and evil dichotomy is carried over to Walt versus the third major characters in the strike event, the strikers themselves. In contrast to the dichotomy of character established between Walt and Sorrell that relies on motivations, the dichotomy of character between Walt and the strikers relies on behaviors. Bill Littlejohn

describes Walt as acting like "a father" for the studio employees and the actions of the strikers were "the children turning against him" (S13CF3). Bob Thomas describes the striker's behavior as, "people out there on the picked line yelling names at him (Walt Disney) as he passed through with his daughters" to which Walt's behavior in response was acting "astonished" (S13CF3).

The behaviors of the strikers are the only clue for the audience to their character as none is specifically outlined for them through third or fourth level intrusions. All the behaviors of the strikers presented in the documentary are likely to be judged as negative by the audience. It is unlikely for the audience to approve of a child turning against a parent or calling of people shouting bad names at a parent in front of their young children. In contrast, it is likely that the audience will approve of being parental and of being non-confrontational in front of his young children. Since negative behavior is associated with negative characteristics and positive behavior with positive characteristics, the audience perceives the strikers as having negative characteristics that once again are in direct opposition to the positive characteristics of Walt. This results in the audience perception of strikers as bad/evil and Walt as good.

In sum, the narrative upholds the standard of character consistency. Walt Disney is presented in the narrative as a character that has positive characteristics. Character consistency is then achieved through reconciling potentially negative characteristics with the positive ones through a transformation of a characteristic that might be viewed as negative outside the realm of the documentary to one that will be viewed as positive within the realm of the documentary. In addition, events with negative outcomes that could challenge Walt's positive characteristics are externally attributed rather than

internally attributed. Finally, clear dichotomies of good and evil are drawn within the narrative that maintains Walt's classification as the good character acting in a particular event.

Material Coherence

Within the documentary, representations of events are given that facilitate identification with the audience's world. These representations result in the establishment of material coherence for the audience. Material coherence is established through both visual identification to the audience's world and emotional identification to the audience's world. Representations of particular times in history and products that the audience is familiar with establishes a visual identification with the audience's world. Representations of situations that the audience may have also experienced in their own lives create an emotional identification for the audience. Examples of how the documentary accomplishes both types of identification will be discussed.

Visual representations are provided within the documentary that helps connect the world of the documentary to the world of the audience. These representations appeal to the audience's familiarity with history and particular products that they or someone they know have likely consumed. Representations of important times in history are presented that allow the audience to see the world of the documentary as corresponding to their own world. For example, many oral references and many visual representations are presented of World War II, an important time in history that it is likely the audience is familiar with. These representations include newspaper headlines, photos of soldiers and stock footage of the war. These pieces of history presented present visual artifacts that exist outside the documentary that the audience can visually identify with. In addition,

stories presented about that time in history, such as negative economic impacts of World War II, are consistent with other stories about that time in history. Due to these factors, the audience is likely to judge information surrounding the depictions as coherent.

Disney products that audiences are likely to be familiar with produced by the Walt Disney Company are presented within the documentary. Audience members have likely engaged with these artifacts in their own lives, creating a tie to the world of the documentary and their own world/experience. In addition to the visual artifacts, the stories of others enjoying the products are likely to correspond with their own product experience. For example, in the discussion of the *Skeleton Dance*, accompanied by part of the cartoon playing, Ray Bradbury recalls that he was young he stayed at the theater to see the *Skeleton Dance* so many times that his father had to come and drag him out of the theater. This story would likely correspond with many of the audience's own stories of experience with Disney entertainment. For example, it is a common occurrence for a child to want to re-watch Disney cartoons or animated features over and over, often to the irritation of the parent who likely remembers that they use to do the same thing when they were that age.

Other stories presented in the documentary are likely to correspond to emotional experiences the audience has had in their own lives. For example, the story of Walt courting Lilly and the subsequent falling in love and marriage could correspond to stories of the heterosexual relational cycle that audience is familiar with. The story of Walt and Lilly contains a sequence of events that would parallel other relationship stories that the audience is familiar with: meeting at work, going out on dates, meeting each other's parents, doing more activities together, Walt (the male) proposing and the eventual

marriage with family and friends present. This creates not only coherence with other stories that exist within the audience's world but it may also create situational empathy as the audience member may have experienced similar situations and similar emotional responses to that situation themselves.

Hogan (2003) notes that the audience prefers works with which they identify. By referencing objects and knowledge of history present within the audience's world and also stories of events they are familiar with and empathize with, the documentary provides visual and emotional identification for the audience. It is these identifications to the narrative's material presented within the documentary that satisfies the standards of material coherence.

Narrative Fidelity

As examined in the Literature Review chapter and Method chapter, narrative fidelity is measured in terms of a narrative's persuasiveness by virtue of resonance with lived experience. Fisher (1987) insists that one need not be taught narrative fidelity but rather, "culturally acquires [fidelity] through universal faculty and experience" (8). In order for a narrative to resonate with lived experience, it must privilege favorable values that the audience would deem as relevant to their lives. In addition, the narrative should fit into larger cultural meta-narratives the audience recognizes and possibly identifies with.

This section provides the answers to the questions of narrative fidelity put forth in the Methods chapter. The section first addresses the question, "What values are privileged in the events that comprise the narrative?" This question is answered by

identifying the values present within the narrative through an examination of frequency and intensity of events. During this discussion each of the values are scrutinized by how they relate to possible values held by the audience and why the audience would judge these values as favorable or something to be emulated. Next, the question , "Does the story fit into larger cultural meta-narratives?" is explored. To answer this question, I assert that the Walt Disney narrative serves as an example of three larger cultural narratives (meta-narrative of American Family, meta-narrative of masculinity and meta-narrative of the American Dream) based on the Walt narrative reinforcing the main components of these larger cultural narratives.

Values Privileged in the Events that Comprise the Narrative

Through an examination of the amount of times an event (or a conflict and its resolution) is given emphasis throughout the narrative, the values present in the narrative start to rise to the surface. To determine what values were emphasized in these repeated events, I identified adjectives that were used throughout the course of the events to describe the actions and resolutions that occur within the event. An emphasized value was determined if the same term (or a synonym of the term) was repeated within each individual instance of the repeated event.

I am offering a comparison of these values to the values held by middle class Americans. When using the term "middle class Americans," I am referring to the vernacular middle class in which the members occupy neither extreme of the socio-economic strata. The reason for choosing middle class values as the values likely to be held by the audience of the documentary is that the majority of American citizens identify with it. In addition, according to Gilbert (1998), the middle class sets the majority of

social trends and also has record consumption among classes. The members of the

middle class as consumers is particularly relevant as the Walt Disney Company sells a

product that is meant to be consumed by the same audience who would watch a

documentary about their founder.

As noted in the findings chapter, the most commonly addressed event in the

narrative, with twelve instances, is "Walt experiences high success."   The documentary

even starts out as the "height of Walt's success," creating success and achievement as an

end point for the narrative. In these events, the terms "success," "individual" and

"recognition" appear in each instance. The value of personal achievement is thus the

most stressed within the documentary.

Personal success is a value the audience will find favorable and something they

wish to strive for in their own lives. Gilbert (1998) identifies independence and

independent success as one of the main values of the middle class. The desire for

achieving personal success can be seen in the numerous self-help books that line

bookstore shelves, promising the reader they can help them achieve such success. There

is even an online "Library of Personal Success" that boasts over 61 eBooks on the subject

of achieving personal success, many that deal with increasing monetary rewards and

recognition (http://thepdi.com/roadmaplibrary.htm).   Personal success coaching is

offered by many businesses and many a motivational speaker has built their careers on

the topic.

The next most common event in the narrative is, "Walt executes something others

have not," occurring 11 times throughout the narrative. As noted in chapter four, these

events focus on being a frontier in the field of animation, of putting together elements no

one else has combined and coming up with ideas that are new and untested by others. The frequency of these events and the frequency of the terms "new," "better" and "innovative" in the fourth level intrusions that occur in the events put an emphasis on the value of innovation.

Innovation is another value the audience will judge as favorable and something they value outside the world of the documentary. Gilbert (1998) identifies innovation as one of the most emphasized values among the middle class. Businesses especially stress the value of innovation to their employees. For example, a study published in the *Harvard Business Review* found that 80 percent of their survey respondents rated "being more innovative" among their top three business priorities. Another testament to the value the audience puts on innovation can be seen in one of the main headlines for the April 5th 2001 San Diego Union Tribune , "Supporting Innovation in America, Key to Prosperity." The value we put on innovation can also be seen in the common advertising phrase of "new and improved."

Strongly tied to the events that demonstrate the importance of innovation is another frequently occurring event in the documentary, "Walt adopts new technology." Walt adopting or creating a new technological advance occurs eight times within the documentary, pointing to the value placed on technological progress. In his guide for students traveling abroad to America entitled "Why do Americans Act Like That?," Director of International Programs at San Francisco state University, Robert Kohls, points to some common values held by Americans. One of the values he discusses as length is the value of change as an indisputably good condition as it denotes progress and improvement. One of the largest areas of change in our society is the change in

technology. Middle class Americans tend to emphasize the future over the past and the present, and with constant advances in technology it is a large part of our future. In addition, Thomas (2003) points out that Americans have a culture of "activism." He asserts that, "Americans seek to control their environment and, relative to many other societies, appear almost frantic in their attempt to control their situation" (60). One of the main ways we try to assert our control over our environment is through technology. Therefore, technological progress is highly valued because it brings us closer to that goal of control.

Another event that occurs frequently within the narrative is, "Walt defies critics." This event, like technological progress, occurs eight times in the narrative. In these events, non-conformity is the value that is privileged as highlighted by the reoccurring use of the terms "different," "defies" and "not conform" throughout the event instances. For example, Walt "not conforming" due merely to threats from a union organizer (S13) or Walt "defies" the standard running length for animated entertainment (S8). Gilbert (1998) asserts one of the common traits of the American middle class is respecting non-conformity. Kohls also addresses respect for non-conformity in terms of individualism. Kohls asserts, "Americans view themselves as highly individualistic in their thoughts and actions. They resist being thought of as any homogeneous group." Thus, non-conformity is valued and respected as it allows the individual to be in control of his/her thoughts and actions.

"Walt takes patriotic action" is another event that occurs in eight separate instances in the narrative. The numerous examinations of actions Walt took for "his country out" of "love for" and "responsibility to" (S3,S15) puts emphasis on the value of

patriotism. Patriotism has always been an important value for Americans as demonstrated by controversies over flag burning and, in more recent years, the debate over and physical signs of support for troops deployed overseas. The charge of being non-patriotic has become synonymous for some with not being a "true American." Thus, the audience is likely to view the value of patriotism as a positive one that they respect and wish to incorporate into their own lives.

Finally, "Walt looks after children" is an event that occurs eight times within the narrative. Common terms in these events include "watched/looked out" and "cared for." These events put emphasis on the value of protecting children. Thomas (2003) notes "Americans value human life to an extent not found in other societies and place emphasis on humanitarianism" (60). Thomas (2003) notes that the protection of youth is among the top priorities in this humanitarian effort. The value Americans put on protecting children is evident also in the number of organizations that exist for the sole purpose of protecting children from abuse, hunger, homelessness and so on. Good parenting is often judge on how "safe" one can keep their child. Protecting children is high on the value hierarchy for Americans and thus, it something that is viewed as highly desirable.

Values guide the actions of individuals and, inversely, actions taken demonstrate the values of those performing them. The actions taken by Walt Disney in a series of repeated events throughout the narrative correspond with values that the audience will consider of worth. The values of achievement, innovation, technological progress, non-conformity, patriotism and child protection are representative of values that make up part of the underlying belief system of the audience. Since Walt Disney's behaviors are guided by socially relevant values that are considered to have positive outcomes, the

audience is likely to be persuaded by the narrative due to the resonance with their own belief systems. In other words, the values presented in the narrative align with an ideal basis for conduct for a general segment of the audience, resulting in increased persuasiveness of the narrative.

Walt Disney's Life Narrative as Example of Cultural Meta-Narratives

The narrative presented about the life of Walt Disney can be viewed as an example of three larger cultural narratives that exist in the United States. These three meta-narratives are the meta-narrative of the American family, the meta-narrative of masculinity, and finally, the meta-narrative of the "American dream."   I choose these three meta-narratives due to the similarities of key elements in the meta-narratives and the Walt Disney narrative presented within the documentary. The remainder of this section will examine how the events and values presented in the Walt Disney life narrative parallel the events and values presented in each of the larger cultural narratives.

Meta-Narrative of the American Family

Thrnstrom, Orlov and Handilin (1980) assert that despite major changes in American family behavior over the past centuries, there are some important continuities that exist in the narrative of the ideal American family. One of the most prevalent components of the ideal American family is the prevalence of the nuclear family. Thronstrom, Orlov and Handilin (1980) note that the nuclear family in this cultural narrative is defined as a self contained, economic unit, comprised of parents and their children. The ideal suburban nuclear family often has at least one pet, usually a dog. Within the nuclear family relations with extended family are encouraged but voluntary, where the relation and commitment those members of the nuclear family are legally

defined. This narrative is often retold in popular culture. Loeb (1990) contends that

certainly the television family-drama has championed the traditional ideal of a father-

mother based family.

In the Findings chapter it was noted that there are a number of sequences that

revolve only around events within the family sphere. The story of the ideal nuclear

family is enacted within the recount of Walt's family life. Sequence seven of the

narrative revolves around Walt falling in love with and marrying Lilly Bounds. It

recounts the courtship and marriage proposal. The sequence also addresses how this

event led to Walt's brother Roy getting married as well. When the two brothers get

married they decide that it is time to have their own households and purchase homes to

start their family in. The purchase of one's own house corresponds with the narrative of a

nuclear family in which each household is autonomous. In addition, the sequence notes

that the voluntary relationship between extended family is maintained through Walt and

Roy buying adjoining lots for their houses that were also close to their uncle's house.

This sequence also contains footage of Walt and Lilly playing with the dog that Walt

gave Lilly for Christmas after they were married. This event further supports the

characteristics of the nuclear family found in the American family narrative.

The documentary also presents the need for Walt and Lilly to have children, the

close relationship with their first daughter and then Walt's desire for more children. As

the narrator, Van Dyke notes that "Walt was happy with his little family, in fact, he

wanted more children. Lilly's doctor didn't agree." This prefaces the decision for Walt

and Lilly to adopt a second child. Medical reasons are given for the adoption as to

explain why this non-traditional step in building a nuclear family was taken. No

justifications were given for the natural conception of their first child, implying that a biological child is a more natural element of the nuclear family. This justification allows Walt's family to still be viewed in the context of the narrative of the ideal nuclear family: a single household made up of a man and a woman, two children and a dog.

In addition to the nuclear family, the meta-narrative of the American family also focuses on privacy. The documentary repeatedly states that Walt wanted to keep his family life private, as discussed in the Introduction chapter, it even markets itself as a new insight into his private life. This insight comes from exploring Walt's family relations.

According to Thernstom, Orlov and Handilin (2003) the domestic sphere is a private retreat from the daily rigors of the outside world. For men it is a place for them to retreat to after their work outside the home. The narrative in the documentary provides an example of the focus of privacy in the larger cultural narrative. Van Dyke asserts during his narration, "Walt's family was his sanctuary." He also takes into consideration the agreed upon need for the man to work outside the home with the statement, "But the family knew they had to share Walt with the studio." The majority of narrative sequences within the documentary either focuses on family life or work life, further reinforcing the disconnection between private and public spheres that is typical in the cultural narrative of the American family.

Meta-narrative of Masculinity

Within the cultural narrative of what it means to be an American man, important characteristics of masculinity are highlighted. According to Trujillo (1991), defining characteristics of masculinity in American society are the individual goals of

"occupational achievement" and "frontiermanship" (291). Rocklin (1980) identifies

similar characteristics that make up the American narrative of masculinity. Rocklin

(1980) claims, "it is prowess, later translated into further performance, achievement and

self-esteem, that are the central, permanent ingredients of masculinity" (25).

As discussed earlier in this section, many of the events covered in the narrative of

Walt Disney's life revolve around the characteristics of achievement and

frontiermanship. Occupational achievement is the main focus in the Walt life narrative

presented in the documentary. All events presented either add to or challenge the success

of the company that Walt was building and maintaining. Frontiermanship is also

addressed in the many accounts given of examples of the innovation and creativity Walt

displayed.

Fejes (1992) asserts, "Men are powerful and successful, occupy high status

positions, initiate action….and organize their lives around problem solving" (12). The

events covered in the Walt Disney narrative and the characteristics of Walt Disney

asserted throughout the documentary fall in line with Fejes assertion of the societal

definition of men. As demonstrated in earlier discussions of the sequences that deal with

Walt in the public realm, the narrative focuses on Walt's succession and recognition by

peers, the power he had over his company, and his ability to overcome challenges that

arose on his road to success. All of these characteristics fall in line with the social

definition of men given by Fejes.

Fejes (1992) also notes that in the social narrative that defines what an American

man is, men are found more often in the world of things as opposed to family and

relationships. The amount of time spent on Walt's personal life versus his public/career

life demonstrates further adherence of the narrative presented in the documentary to the meta-narrative of American masculinity . As identified in the Findings chapter, only twenty-three minutes and thirty-two seconds are spent on personal life only related sequences. In contrast, one hour sixteen minutes and thirty-one seconds are spent on career or public life only related sequences. The majority of the Walt's life narrative focusing on public life supports the social notion of men existing more in the world of things than relationships.

Meta-Narrative of the American Dream

Another meta-narrative that the Walt Disney narrative presented in the documentary provides an example for is the meta-narrative of the American Dream. James Trunslow Adams first articulated the "American Dream" in 1931. Adams defined the American Dream as "not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest structure of which they are innately capable, and be recognized by others for what they are, regardless, of fortuitous circumstances of birth or position" (404). Cullen (2003) asserts that today, the American Dream stems from Adams' definition but now focuses on the belief that Americans can rise from humble beginnings to achieve public success, success that is often measured in material goods and the amount of public power/influence one possesses. Thus, the dream of individually achieved economic success and recognition has become central to American ideology.

Grunsky & Manwai (2008) note that living the myth of the American Dream requires individuals to negotiate their inability to transcend socioeconomic class. They stress that this personal transformation is not hampered by class structure, instead, it is an

individual problem with an individual solution. The way Walt solves problems for himself (demonstrating innovation and creativity), and his success in doing so, is the soul of the Walt Disney narrative. As a result, the beginning, middle and end of the Walt Disney narrative in the documentary parallels the beginning, middle and end of the narrative of the American Dream.

The American Dream, as asserted by Grunsky & Manwai (2008), revolves around the notion that irrespective of family background one can move from being an unskilled blue-collar worker to becoming a CEO of a multi-multimillion dollar corporation. This is the exact beginning place and ending of the Walt Disney narrative. The documentary starts by establishing the hardworking family that Walt came from. It explores his blue-collar background and the jobs he held on his way to establishing his own company. The end of the narrative focuses on Walt's success on building a company and the eternal imprint his actions have and will leave on the mortal world.

The middle of the Walt Disney narrative focuses on how he achieves his intra-generational mobility (social mobility within a single generation.) The narrative explores the shifts in his career , the obstacles and successes, resulting in an overall upward mobility due to individual merit based largely in determination and creativity. The documentary features many testaments to the individual work Walt did to reach the top. For example, there are a number of sequences that focus on the hands-on work Walt had in the company (from coming up with story ideas to drawing plans for Disneyland or hiring actors for his films) throughout the documentary. The focus on establishing the positive characteristics that Walt possess further reinforces the individual success and merit inherent in the American Dream mythology.

The Walt Disney life narrative presented in the documentary follows the typical pattern for the meta-narrative of the American Dream. The American Dreams begins with a person in a non-privileged socio-economic class. The beginning of the Walt Disney narrative focuses on Walt's blue-collar background and his struggle for money. The next prerequisite of the American Dream is that personal transformation takes place, a transformation not hampered by class structure or situation but instead based in individual merit. The majority of the events presented in the Walt Disney narrative resolve around how Walt's actions and personality traits allow him to achieve status in society based in his personal achievements. Finally, the narrative concludes that Walt reaches a high point of success and will leave an everlasting impression on the mortal world. The meta-narrative of the American Dream ends with high status, personal power and material wealth. Thus, Walt Disney has become an example of the American Dream through the way his life narrative is structured within the documentary.

Conclusions of Narrative Fidelity within the Documentary

Sturken (1997) contends, "The camera image is a technology of memory, a mechanism through which one can construct the past and situate it in the preset" (20). The construction of the Walt Disney narrative presented in the visual medium of the documentary meets the standard of narrative fidelity. Though the audience already knows the outcome of the Walt Disney story, they can be persuaded of how that outcome came to be. The discourse presented within the narrative parallels shared cultural truths held by audience about the way the world works, allowing the audience to accept the explanation given by the documentary narrative of how the outcome came to be. Thus, the audience is recreating a time for which they already know the outcome. For the

audience, the struggles presented in the narrative expose the values the Walt Disney Company is built on and provide insight to how its founder achieved success. The audience accepts this reconstruction because it privileges values they themselves privilege and because it parallels dominant cultural narratives of family, masculinity and the American Dream.

Result of Coherence & Fidelity within the Narrative

Within *Walt: The Man Behind the Myth* a narrative is presented that establishes perceived authority within the audience and adherence to the particular version of the Walt Disney life-story presented within the documentary. This feat is accomplished through meeting the standards of narrative coherence and fidelity. Strurken (1997) points out that history and memory are eternally intertwined in a process involving individual and cultural forgetting and remembering, change and evolution, struggle and transformation. Due to the multiple ways in which the narrative achieves coherence and fidelity, the narrative has a good chance of allowing the audience to change and transform the way they view the Walt Disney narrative. The narrative presented in the documentary my overcome previous versions of the Walt Disney narrative in the minds of the audience due to its ability to meet the standards of coherence and fidelity.

Now that the presence of coherence and fidelity have been establish within the narrative, the final chapter will provide a summary of the impact of the adherence of the narrative to the standards of a "good narrative." The issue of the ability of the methodology to provide insight into how a documentary attempts to meet the standards of a "good narrative" is also discussed. In addition, the next chapter will focus on suggestions for further research into the Walt Disney narrative.

CHAPTER 6
CONCLUSION

A narrative methodology has been created and applied to the documentary *Walt: The Man Behind the Myth* to determine how the narrative of the Walt Disney life-story presented within the documentary utilizes narrative devices to meet the standards of a "good" narrative and gains audience adherence to that narrative. This chapter will focus on how the study met its goals of adding to the existing research on the Walt Disney narrative and creating an example of a narrative methodology that can be applied to the documentary form. In addition, limitations of the study and suggestions for future research will be addressed.

Adding to Research on the Walt Disney Narrative by Addressing the "How"

One goal of this study was to complement existing research about the Walt Disney narrative in order to add to the understanding of why the audience may accept this particular version of the narrative. In Chapter Two, the extent of research into the Walt Disney narrative was reviewed demonstrating the concentration of past research has been mainly on what content makes up the various stories and why the company benefits from presenting Walt Disney in a positive way. This study has added to existing research on the narrative by investigating how the version of the Walt Disney narrative as presented by the Walt Disney Company in the documentary *Walt: The Man Behind the Myth* may function to gain audience adherence. Through the narrative analysis conducted, I concluded that the version of the narrative presented in the documentary meets the standards of a "good" narrative by achieving sufficient levels of narrative coherence and narrative fidelity through a variety of methods.

The narrative meets the standard of narrative coherence by achieving structural, character and material coherence. Structural coherence is achieved through clearly established temporal and causal links, as well as the division of content into organizing themes. Character coherence is achieved in the narrative by maintaining positive characteristics for Walt throughout the narrative and employing methods such as reframing, attribution and the creation of clear dichotomies to reconcile any potentially negative characteristics with the overall positive characterization of Walt.   Finally, material coherence is achieved within the narrative through the use of visual artifacts that the audience recognizes and identifies with in the world outside the documentary, as well as appeals to common experience and similar emotional responses to those experiences.

The narrative presented also meets the standards of narrative fidelity. Narrative fidelity is achieved by privileging values that the audience is likely to find favorable and worthy for incorporation into their own lives. Also, narrative fidelity is achieved by tying the narrative into larger cultural narratives that exist for the American middle class, such as the narrative of the American Family, the narrative of American Masculinity and the narrative of the American Dream.

The ability of the narrative to achieve coherence and fidelity allows for the narrative presented through the documentary to be successful in establishing its view of reality as valid in the minds of the audience. In a world where the audience may have been exposed to competing versions of the narrative or may at some time encounter a competing narrative, the ability for the narrative to achieve coherence and fidelity for the audience is extremely important. In its documentary, the Walt Disney Company has successfully achieved coherence and fidelity through the utilization of a variety of

methods, giving their version of the story a good chance as being accepted as the "truest" version by their audience.

In addition to answering how the Disney Company constructs a narrative that is likely to be accepted by the audience, discovering the methods used in the narrative presented within the documentary also provides a reference of possible techniques that can be employed in other narratives that one may investigate.   For example, the discovery of internal and external attribution as a tool for reconciling positive and negative characteristics can be examined in other narratives to determine the prevalence and/or success of the techniques as a tool for establishing character coherence within a story.   Thus, the methods identified within the narrative to gain adherence can be examined within many other narratives to gain insight into the extent that particular method has on audience adherence or its prevalence within certain types of narratives.

Example of Method of Narrative Analysis Suited to the Documentary Form

In addition to adding to the literature about the rhetorical impact of the Walt Disney Company, this study also aimed to demonstrate a model for narrative analysis that can applied to the documentary form. In Chapter Two, it was noted that many approaches to narrative analysis exist but little of the work produced investigates decisions and acceptance by an audience based on the narrative rationality presented by a documentary. In order to answer questions of narrative coherence and fidelity as described by Fisher (1987), a combination of Barthes' (1966) aspects of narrative structure and Genette's (1980) narrative components were used to see how the various components of the narrative function to create the overall structure of the narrative,

ultimately providing the data necessary to answer the questions of coherence and fidelity inspired by Fisher's criteria.

This method of narrative analysis was successful in yielding data that was beneficial to answering the questions of how narrative coherence and fidelity are achieved. The method allowed many various components of the narrative to be collected and organized into measurable parts. It was then possible to look at the role the various narrative components play in establishing coherence and fidelity for the audience. Thus, a view of how the narrative functioned was achieved through the method applied to the documentary's narrative.

Though the method provided many valuable insights into how the narrative functioned to gain audience adherence to the reality it presented, there were some shortcomings that resulted from the method as well. One of the main aspirations in creating a method of narrative analysis for this study was to discern a method that was highly beneficial to investigating the impact of the documentary form on the narrative. Unfortunately, the method used ended up putting a large emphasis on the spoken content of the documentary and only some emphasis on other important components of the documentary form, such as the visual aspects presented and the musical choices. Thus, this method would be just as suited to oral narratives at it would to the narrative presented by the documentary. While this study provides a model of narrative analysis that does bring a lot of insight to how the narrative functions to achieve the goal of adherence, additional insight could surely be gained by also investigating more visual and auditory functions that are distinctive to a visual medium like a documentary. I believe the method used is one that gains partial insight into how the narrative functions to achieve

coherence and fidelity in a visual medium. In the future methods applied to the documentary form, more attention needs to be given to the visual and musical aspects that make up the narrative.

Suggestions for Future Research

While much insight into how the documentary functions to gain audience adherence to its version of the narrative has been achieved there is more insight that may still be gained as to how the Walt Disney Company constructs the Walt Disney story in a fashion that is likely to be acceptable to the audience as the correct version. My suggestions for future research involves giving more attention to the aspect of character coherence, looking at the argumentative structure that accompanies the narrative and conducting a comparison of varying versions of the Walt Disney narrative.

I believe that more insight into the persuasiveness of the narrative can be gained by further examining the aspects of character coherence and the values privileged in the narrative. Since this study's intent was to give a broad view of how the narrative functions to achieve narrative coherence and fidelity in order to gain audience adherence, I was unable to go into great detail of the particular narrative techniques utilized. Character coherence ended up being very important to the Walt Disney narrative as a main goal of the narrative is to answer the question "Who was Walt Disney?". There were so many instances of establishing characteristics within the narrative that I was unable to delve into all of them due to the large scope of the project. I am confident that an entire thesis can easily be written on the establishment of character coherence alone within the documentary's narrative.   More insight can be gained using Genette's (1980) narrative components as a method of gathering data as in this study or additional insights

might come to light by using an alternate method of organizing narrative data. Either way, the techniques through which positive characteristics are established and maintained is a subject that should be given additional treatment when analyzing the Walt Disney narrative.

In addition to a further exploring the treatment of character within the narrative, narrative analysis will benefit from being paired with an analysis of argumentative structure, with a particular focus on the way evidence is presented. If I were to do a follow up study on this subject, I would look at what kind of visual and testimonial evidence is given and how it is placed within the arguments asserted. Throughout this study, I have claimed that the audience is likely to adhere to the narrative presented within *Walt: The Man Behind the Myth* because it meets standards of narrative coherence and fidelity. However, it is very likely that not everyone will accept the version presented as the "true" version of the Walt Disney story. Examining how evidence is constructed and the role it plays within the documentary can help provide insight into why this may be. Rowland (1989) noted that it should be obvious that a story may ring true but still be false. He asserted that a narrative must not only ring true but also be faithful to hard data. In a situation where there are multiple versions of the Walt Disney narrative, each privileging different "hard data" and providing different interpretations of that data, insight to persuasiveness can be gained by looking at how the documentary manufactures and treats evidence within the arguments it presents.

Finally, the ability of other versions of the Walt Disney narrative to achieve narrative coherence and fidelity can be examined. This would allow for a comparison as to how the narratives stack up to one another. It can also allow for some assertions to be

made on why a particular version may have more appeal to the audience over another version. This can provide insight into how audiences deal with narrative competition in general.

Summary

Overall, the goals set out at the beginning of this study were accomplished. A method of narrative analysis was created that yielded data beneficial to lending insight to how narrative coherence and narrative fidelity may be achieved within the Walt Disney narrative. The methods through which the Walt Disney narrative satisfies the criteria of both coherence and fidelity lends some insight into the way other fact narratives and life-stories may achieve their narrative persuasiveness within an audience. In addition, an example of a method of narrative analysis that can be applied to the documentary form to yield a high amount of data pertaining to the establishment of narrative coherence and narrative fidelity was constructed and successfully implemented.

While this study had success in achieving the goals that were laid out for it, there were also some obstacles that emerged creating opportunities for further study. The scope of trying to look at every aspect lending to narrative coherence and narrative fidelity only allowed for a broad investigation into each. Additional investigation into these aspects can be achieved through focusing in on just one particular aspect. Looking more deeply into each of the individual aspects of narrative coherence and fidelity would allow for further discovery and increased understanding of what narrative techniques are use to meet that particular standard of coherence or fidelity. Also, while the method constructed yielded data that was essential in determining narrative coherence and fidelity, a method that takes into account more of the unique visual and musical

components of the documentary form would prove useful in gaining further understanding of how the narrative functions to achieve persuasion.

The Disney Company is one of the largest media and entertainment corporations in the world. Investigating a narrative constructed by a company who specializes and thrives in telling stories has allowed for insights to emerge on narrative techniques that may be utilized to achieve standards of narrative coherence and fidelity. This study has highlighted the deliberately manufactured and carefully controlled components of a narrative that can move an audience to acceptance of a particular worldview. Looking to see if these techniques are utilized in and/or successful in other narratives will allow for a greater understanding and awareness of prevalent and/or effective narrative techniques, as well as a greater understanding of narrative's persuasive role in society.

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APPENDIX A

<table>
<tr><td colspan="2">

Sequence 1: Opening

Exposition that provides audience orientation more then narrative of events

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<tr><td colspan="2">

<u>Functions</u>

1) Marks height of career success as Mary Poppins premier

2) Sets question, "Who was Walt Disney?" – Narrator

3) Marks previous answers of to this question as myth – "Walt was dead and the enigma began to pass into myth." –Narrator

4) Defines Walt's success – "The Man who had arrived in Hollywood forty years earlier with half-a-cartoon in his suitcase had become one of the leading figures in entertainment." – Narrator

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<u>Informants</u>

- Visual: Caption over footage reads "Mary Poppins Opening 1964"

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Sequence 2: Walt's Childhood

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<tr><td>

<u>Cardinal Functions</u>

1. Birth

2. Walt discovers Vaudeville & embraces/imitates

3. Walt focuses on his drawing

</td><td>

<u>Functional Catalyzers</u>

A. Move to Marceline

B. Move to Kansas City

C. Walt meets Walt Fisher

D. Walt gets job as newspaper deliverer

E. Parents move to Chicago but Walt stays in KC

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	Functional Catalyzers Cont. F. Walt gets summer job as newsbutch G. Walt joins parents in Chicago
Indices − *Walt's Mother*: "warm," "hardworking," "wonderful," "fun," "loved kids kinda like the way Walt did" − *Walt's Father*: "a lot more aloof," "constructed home with his own hands," "built a church," "not too out of style for patriarch of his day," "sounds tough – did it for the love of his family," "wanted to keep family safe… good…out of trouble," "arranged for art lessons" − *Walt*: "fond memories of family farm," get up at 4:30am "tough job too," "not a great student,"	Informants - N: Walt graduates 7th grade - V: photos of Walt at different ages, footage of Walt at different ages - V: Soft focus shots of homes - V: Soft focus shots of school house - V: b&w shots of Chicago at the time

"had an art talent"	

Sequence 3: Walt's War Involvement

Cardinal Functions	Functional Catalyzers
1. Walt joins Red Cross at 17	A. Walt develops patriotic interest in his drawings
2. Walt goes to France	B. Walt forges passport birth date
3. Walt sends cartoons home to magazines which are rejected	C. Walt begins to paints trucks with cartoons
4. Walt returns home a "man"	
Indices	**Informants**
- *Walt*: "patriotic," "want to help out country," "smoking… life-long addiction"	- V: footage of army - N: "Walt goes to France in 1908" - V: Walt in front of ambulance - V: footage of soldiers returning home

Sequence 4: Walt's Journey to Become an Artist

Cardinal Functions	Functional Catalyzers
1. Walt announces intent to become an artist	A. Walt moves in with brothers
	B. Walt gets job at Pesmen Studio
2. Walt and Ub start their own company.	C. Walt meets Ub Iwerks

Cardinal Functions Cont.	
3. Walt & Ub go to work for Kansas City Films 4. Walt introduced to creation of animation film	
Indices	Informants
- *Walt*: When father says can't make a living as artist Walt responds "I'm going to try," "spoiled" his niece, "put cut-outs under the camera and make things"	- V: footage of Kansas City house with brothers, movie of eating dinner with family - V: pic of KCF - V: pic of Walt at KCF holding paper

Sequence 5: Walt as Entrepreneur	
Cardinal Functions	Functional Catalyzers
1. Walt Starts Laugh-O-Grams 2. Walt takes on ambitious Alice film 3. Laugh-O-Grams fails 4. Walt leaves for Hollywood	A. Walt seeks out more info about animation B. Walt animates Laugh-O-Grams cartoons C. Walt hires others to take over animation, focuses on story D. Roy goes to sanitarium for TB

Indices	Informants
- *Walt*: "took camera to shed behind his house to make cartoons on his own," "segment fully animated by Walt Disney," "saw animation was laborious…not for one person," "expert at modernizing…parody," "did things by trial and error," "impromptu…a lot of fun," reaction to leaving family for Hollywood - "very upset he realized he was going to be alone then," Walt explains "I think it is important to have a good failure to drive you" - *Laugh-O-Grams Company*: "These are just a bunch of kids, they don't have a worldwide organization behind them."	- IS: "This is Walt at the beginning of his journey." - IS: Discussion of where the evolution of animation is at at that particular time - V: footage of teenagers fooling around including a young Walt - V: Footage of young Walt animating Laugh-O-Gram - V: soft focus shot of empty home in KC - V: soft focus shot of empty train station - N: "In July 1923 Walt sold his movie camera…buy ticket to head for Hollywood"

Sequence 6: Walt Makes His Own Way – Return to Animation

Cardinal Functions	Functional Catalyzers
S6a	**S6a**
1. Walt arrives in Hollywood	A. Walt moves in with Uncle
2. Walt gets turned down by "all" the studios in Hollywood	B. Walt sets up a make-shift studio in Uncle's garage
3. Walt makes decision to return to animation	C. Walt recruits Roy out of hospital
4. Walt sends Alice cartoon to distributor and gets deal	D. Walt recruits Ub Iwerks
5. Walt sets up Disney Brothers Studios in small store	**S6b**
S6b	E. Mintz takes over distribution of Alice Series
6. Put down payment for new studio	F. Mintz asks for new animated series
7. Oswald the Lucky Rabbit is created and distributed to major theaters	

Indices	Informants
S6a	**S6a**
- *Walt:* " willing to get in anywhere, even if only sweeping	- V: b&w shots of Studio City and aerial shots of studios

the floor," "Walt can persuade… his gruff uncle," Walt's enthusiasm leads to Roy leaving the hospital and "never went back, never had a recurrence" - *Roy*: "could have been the president of the bank in K.C.," "older," "babysitter"	- V: footage of Uncle Roberts family and house - V: footage of young Walt, Roy and Ub - V: b&w photo of Disney Bros. Studio - V: date on telegram still frame August 25, 1933
S6b - *Mintz*: "drove a much harder bargain," "not easily impressed"	**S6b** - N: "At the end of 1926, even Walt acknowledge they (Alice Comedies) had run their course." - V: b&w photo of old Theater with Oswald listed on marquee.

Sequence 7: Walt & Lilly = Family	
Cardinal Functions	Functional Catalyzers
S7a 1. Walt meets and falls for Lilly Bounds 2. Walt and Lilly get married	**S7a** A. Walt moves across the street form uncle with Roy **B.** Roy proposes to "sweetheart"

Cardinal Functions Cont.	Functional Catalyzers Cont.
3. Lilly's life leads her to Disney Brothers Studio **S7b** 4. Walt and Roy buy adjoining lots for homes	**S7a** C. Roy gets married **S7b** D. Members of Lilly's family move into Walt & Lilly's for awhile E. Walt gives Lilly a dog for Christmas
Indices	Informants
S7a - *Roy*: proposes after "a steady income now secure" - *Lilly*: "proud of Walt's interest," "loving," background growing up given, her family "large," father "good-time Charlie," "made dress herself" - *Walt*: "used any excuse to hug her," took other girl home first from studio even though closer, "beaming"	**S7a** - V: home movies of young Walt talking to some young women and laughing - N: "On April 11, 1925 Roy and Edna were married at Uncle Robert's house" - V: home footage of both weddings. **S7b** - V: soft focus shots of house - V: home movie of Lilly's

Indices Cont.	Informants Cont.
S7b	family gathered on porch of house
- *Walt*: "treated Lilly's mother like a queen," "finest home that anyone in their family had ever had," visual – Walt doing cartwheels on lawn, visual – Walt petting dog & kissing wife	- V: home movie footage of Walt and Lilly with dog

Sequence 8: New Creations & Technology = Success	
Cardinal Functions	Functional Catalyzers
S8a	**S8a**
1. Walt "brainstorms" Mickey and Lilly names	A. Walt wires Roy about taking a trip
2. Walt creates Plane Crazy in secrecy, but no distributor	B. Iwerks refines Mickey
3. Walt incorporates sound into Mickey cartoon	C. Powers withholds royalties & lures away Iwerks
4. Walt gives Mickey his voice	D. Iwerks returns to studio "years later"
5. Steamboat Willie created & success	
6. Walt becomes famous for Mickey	**S8b**
7. Walt starts Silly Symphonies w/	E. Flowers and Tress started in black and white

Cardinal Functions Cont.	

creation of Skeleton Dance.
 	
S8b
 	
  8. Walt discovers Technicolor and signs deal for exclusive use
 	
  9. Walt has Flowers and Trees repainted and re-shot in color
 	
  10. Flowers and trees wins the first academy award given to a cartoon	

Indices
 	
S8a
 	
  − *Walt*: demonstrates great knowledge of sound process, "can do it better and more effectively then anyone else had," audience "never seen anything like this before," "Mickey was really kind of an alter ego for Walt," "guy thought in terms of entertainment…made us all so loyal to him," he was "always looking for something different,"
	Informants
	
	S8a
	
	  − V: shots of sound equipment used at the time
	
	  − IS: "Colony Theater in New York 1928"
	
	  − N: "In late 1930 Roy began to suspect Powers"
	
	  − V: Young Walt holding early Mickey doll
	
	Creations:
	
	  Plane Crazy, Steamboat Willie, Skeleton Dance

Indices Cont.	Informants Cont.
"way out in front of what anyone else was doing," "he had a sense of destiny…he knew where he wanted to go and he wanted to get on with it always," "cared enough to make it absolutely perfect"	**S8b**
	– V: Young Walt at awards holding Oscar certificate
	– V: b&w footage of men drawing at animation desks
S8b	*Creations*:
– *Roy*: questions about money/finances not "Is that a good idea or not," recognized power of his "little brother's ideas"	Color release of Flowers and Trees

Sequence 9: The Road to Children	
Cardinal Functions	Functional Catalyzers
S9a	**S9a**
1. Lilly suffers two miscarriages	A. Roy and Edna have a baby
2. Walt has an emotional breakdown	B. Walt and Lilly decide the time has come for children
3. Walt and Lilly decided to "get away" and go on a long trip	C. Walt begins to exercise to improve emotional state
4. Walt takes up Polo	
5. Walt gets injured playing Polo	

Cardinal Functions Cont.	Functional Catalyzers Cont.

and insurance company makes him quit.
 	
S9b
 	
   6. Lilly becomes pregnant and has baby girl
 	
S9c
 	
   7. Walt and Lilly adopt another daughter
	S9b
	
	   D. Walt's house becomes family gathering spot for animators.
	
	S9c
	
	   E. Walt and Lilly decide they want another child
	
	   F. Lilly's doctor advises against pregnancy due to another miscarriage

Indices
 	
S9a
 	
   – *Walt*: loves children " for some time had been ready to start a family," "physically and emotionally drained," "irritable," loved by entire family "everyone went to see them off," "romantic," proactive – took up exercise to "work out tension in his life," athletic "polo is a very, very difficult game"
	Informants
	
	S9a
	
	   – N: "On January 10, 1930 Edna gave birth…"
	
	   – V: various home move footage of young Walt and Lilly
	
	   – V: b&w photo of Walt and Lilly holding a giant 30s era Mickey doll
	
	   – V: home footage of Walt and Lilly at train station and on trip locations

Indices Cont.	Informants Cont.
– *Lilly*: "her life with Walt was romantic and exciting and enjoyed every minute of it"	– V: footage on a young Walt participating in polo matches
S9b	**S9b**
– *Walt*: "dad cried he was so excited," "wonderful home…people that worked with him bring families…fun and games"	– V: nice large house in soft focus – V: footage of young Walt with toddler age daughter
S9c	**S9c**
– *Walt*: "happy with his little family," "wanted more children"	– V: b&w photo of daughter's sixth birthday – V: footage of Walt playing with young daughter in pool – V: footage of daughter holding new baby girl

Sequence 10: Walt Breaks Out of Shorts – Snow White	
Cardinal Functions	Functional Catalyzers
S10a	**S10a**
1. Walt chooses Snow White project and guides animators through story	A. Walt hires additional animators and focused on story development B. Walt send artists to art classes

Cardinal Functions Cont.	Functional Catalyzers Cont.
S10b	**S10b**
2. Walt makes story decisions on Snow White	C. Production costs soar
3. Walt ties up all company and personal money in Snow White despite heavy criticism of the idea	
4. Snow White premiers and goes on to gross $8 million around the world.	
Indices	Informants
S10a	**S10a**
– *Walt:* "guided his creative staff," "many faces.. showed family different face from animators," "stern taskmaster," "tough, and he would never praise," "used non-traditional techniques," would break up teams if they liked each other too much, "strange habit" not to say beautiful job, "would tell other people about you"	– V: b&w footage of animators and ink and paint girls at studio – V: various b&w footage and pictures of a young Walt going over storyboards – V: footage from 1920s live action version of Snow White
	S10b
	– V: animators working on rough drawings for Snow White

Indices Cont.	Informants Cont.
evasive compliments, "not denying anyone praise…he though it was the best way to do it," make you "defend what you believed in," "marvelous way of making you want to please him," "if you pleased him, you didn't touch the ground for a day or two," "outspoken about anything he didn't like," Walt's nonverbal use "animated eyebrow...tapping his fingers," "he'd scowl because he was concentrating so hard," "experiment," Snow White product of childhood experience, "he went through and told the story," "terrific actor but couldn't do it by…anything rehearsed," "natural actor," "able to give his animators, directors and script people an essence of what these characters should be doing and how story should flow," "he just acts out	− V: b&w Interview footage of Walt announcing feature length cartoon − IS: "Not the first animated feature…couple made in Argentine and Europe… but first fully-animated, Technicolor, spectacular film in animation" − N: "On December 21, 1937 Snow White and the Seven Dwarfs had its premiere at the Carthay Circle Theater. − V: b&w footage of celebrities of the time at Snow White premier − V: b&w footage and photos of Walt at Snow White premier *Creations:* Snow White (three different scenes shown with audio at various times)

<u>Indices Cont.</u>
 	
every part of it spontaneously"
 	
S10b
 	
  – *Walt*: "family was his sanctuary,"
"focused on every detail,"
constantly adds and subtracts
gags no matter how much work
had gone into them… "process
that Walt called plussing," "If
Steamboat Willie was the first
time Walt risked everything he
had…Snow White was the
second," confident in his vision
"banker was losing more sleep
then I was," "extraordinary bold
stroke and yet very logical"
 	
  – *Walt's Family*: "knew they had to
share him with the studio"	

Sequence 11: Public Success Marked W/ Personal Tragedy	
<u>Cardinal Functions</u>	<u>Functional Catalyzers</u>

1. Snow White leads to paying off
 	
     debt, publicity, and Oscar wins
	A. Walt refuses to make a sequel
	
	     to Snow White and sets up

Cardinal Functions Cont.	Functional Catalyzers Cont.
2. Walt's mother dies from gas fumes from broken furnace	future projects – Pinocchio, Fantasia and Bambi B. Walt celebrates parent's 50th wedding anniversary with them C. Walt and Roy move parents down to Los Angels to be close to them
Indices	Informants
− *Walt*: in response to receiving special Oscar Walt says "I'm so proud, I think I'll burst," looking to the "future," "this beautiful talent of the gift that Walt had been given was just like a ray of light coming into our lives," "Walt sent studio repair men to fix parents furnace," mother's death was "devastating…one of the great tragedies in his life" − *Walt's Parents & Family*: "had worked themselves to the bone"	− V: color footage of *Time* with Walt on the front and additional periodicals of the time − V: b&w footage of Walt with Shirley Temple talking about award − V: home movie of party with Walt and parents − N: "On New Years Day, 1938, the whole family came together to celebrate Flora & Elias's wedding anniversary" − V: footage of parents at house

Sequence 12: Pinocchio, Fantasia & Bambi

<u>Cardinal Functions</u>

1. Walt acquires multi-plane camera

2. Pinocchio created w/ Walt's ideas

3. Fantasia dreamed up and created by Disney

4. Disney employs early stereophonic sound system

5. Walt has real animals brought in for Bambi artist

6. Walt influences Bambi story and scenes

<u>Functional Catalyzers</u>

A. Walt builds Burbank Studio

B. Hitler invades Poland causing studio loss of overseas distribution

C. Temporary hold on very experimental ideas because of Pinocchio and Fantasia not as financially successful

<u>Indices</u>

– *Walt*: "relished the opportunity to create a state-of-the-art studio full of new ideas and technology," "he was great for spontaneous ideas," came up with gesundheit line in Pinocchio which is "one of the

<u>Informants</u>

– V: speed up b&w footage of studio construction

– V: footage of men working the multi-plane camera

– V: color photo of Walt holding Fantasia backgrounds

– N: "(I)n September of 1939

biggest laughs that picture ever got," "bold," in response to hesitancy from animators Walt replies "We shouldn't keep thinking of this as a cartoon. We have worlds to conquer here," "Walt wanted deer to be believable," "he was the best story man in the studio, the best story man in Hollywood, really" – *Pinocchio film* : "as perfect as an animated feature has ever gotten," "gorgeous film and with a fraction of the technology available today" – *Fantasia film*: "original and most unusual project"	German dictator Adolph Hitler invaded Poland…" – V: WWII footage of planes and armies – V: various footage of artist in studio sketching live animals *Creations:* Pinocchio (two different scenes, not back-to-back), Fantasia (two different scenes, not back-to-back), Bambi (two different scenes, not back-to-back) *all with segments of dialogue audible

Sequence 13: Trouble at the Studio

Cardinal Functions	Functional Catalyzers
1. Due to a variety of factors, "excessive rumors" of "massive" layoffs become "rampant" at Disney Studios	A. Walt & Roy issue stock due to studio debt B. Walt turns union negotiation over to studio lawyer

<u>Cardinal Functions Cont.</u> 2. Union organizer threatens Walt with potential strike & follows through on threat 3. Walt becomes "deeply disturbed," "astonished" by actions of employees	
<u>Indices</u> – *Walt*: "pay level set by how much Walt…thought you were worth," "Walt thought of everybody as friends working together," "astonished to see the ingratitude," "He thought he was a father for these people an the children were turning against him," "deeply disturbed," Walt gives reason for not unionizing as a "matter of principle…couldn't go on working with my boys feeling I had sold them down the river to him (Sorrell) on his say-so"	<u>Informants</u> – N: "By 1941 the studio was 4.5 million in debt." – V: color soft focus studio sign listing different studio departments – V: Testimony footage of Walt from House Un-American Activities Committee with title caption and date of 1947 – V: multiple home footage of employees striking with visible content on signs

Indices	
− *Herbert Sorrell*: "very tough, hard-fisted, left-wing, union organizer," "mere mention of his name would bring many a studio boss to their knees," pompous "he laughed at me and told me I was naïve and foolish" − *Striking Employees*: fearful due to "rumors," "ungrateful," "yelling names at him (Walt) as he passed through with his daughters"	

Sequence 14: Walt's Goodwill Tour	
Cardinal Functions	Functional Catalyzers
1. Walt invited to do "goodwill tour" of Latin America 2. Walt accepts invitation after making it about films instead of "handshaking" 3. Walt demonstrates excellent skills at public relations	A. Strike solved while Walt is in Latin America B. Walt receives a cable indicating his father has died while he has been away

Indices	Informants
− *Walt*: "welcomed a chance to jump into something new," initially "doubted ability as a public-relations man…but doubts erased….mobbed everywhere he went"	− N: "The timing was great. It was a break from some of the tensions that were going on at the studio" − V: b&w footage of PamAm flight leaving and arriving − V: various b&w footage of Walt mingling in South America

Sequence 15: Disney and WWII

Cardinal Functions	Functional Catalyzers
1. Studio begins work on Dumbo 2. Army moves into studio 3. Walt has to let go of employees due to army aspirations	A. Pearl Harbor bombed and US enters WWII B. Studio begins producing training and propaganda films

Indices	Informants
– *Walt*: "couldn't maintain the amount of people that he was taking on and training for all the films he was hoping to make," "lost control in a sense," "became kind of a puzzling time for him"	– N: "scheduled to appear on the cover of *Time Magazine* in early December 1941 but was overtaken by an entirely different story" – V: sepia cover footage of devastation at Pearl Harbor along with Roosevelt quote "A date which will live in infamy" – V: footage of army marching through studio and guarding gates – V: b&w pic of man in army uniforms at story board meeting *Creations*: Dumbo (flying scene with audio)

Sequence 16: Walt Puts in Family Time - Children	
Cardinal Functions	Functional Catalyzers
1. Walt spends time with children at studio 2. Walt gives children playhouse	*none*

for Christmas Indices – *Walt*: allowed the Burbank studio to be children's "playground," would join children in activities, "did everything a normal father would do for his children," "drove us to school everyday of our lives," "did not want to spoil his daughters but on occasion he did have a special surprise for them," drops camera immediately when daughter gets hurt	Informants – V: home movie footage of Walt riding bikes with his young daughters around studio – V: home movie footage of girls exploring cottage at Christmas

Sequence 17: HUAC	
Cardinal Functions	Functional Catalyzers
1. Walt believe Strike inspired by communists 2. Walt testifies for HUAC	* none *

Indices	Informants
– *Walt*: "has been described as politically conservative but….voted for democrats," "people who knew him well	– V: b&w film of Walt testifying at HUAC
	– IS: "Hollywood was a natural target for the politicians...could
Indices Cont.	**Informants Cont.**
thought that in politics he was somewhat naïve," Walt's reasoning for testifying "so that all the good free causes in this country all the liberalism that really are American can go out without this taint of communism," "myth that Walt was anti-Semitic…quite untrue," "Walt was the most even-disposition, even-minded human being I have every met," "he didn't have any prejudice," when asked if Walt was anti-black I "would respectfully disagree. That was not the man I knew"	make headlines…would bring people before HUAC"
	– N: "On October 24, 1947 Walt followed Gary Cooper and Ronald Regan in testifying for the congressional hearings"

Sequence 18: Adventures in Live-Action

Cardinal Functions	Functional Catalyzers
1. Walt turns to live-action films	A. Walt and Roy argue over studios direction (financial conservative vs. creative)
2. Walt creates story-line from Alaska footage to form Seal Island	B. Walt hires top people for live-action projects to ensure quality
3. Walt runs Seal Island in local	
Cardinal Functions Cont.	**Functional Catalyzers Cont.**
theater when turned down by distributors, wins Oscar and sparks series	C. Great Britain and some other countries stop showing movies made in other countries
4. Walt decides to make Treasure Island in England	
5. Walt becomes first to use storyboard process in live action films	
Indices	**Informants**
− *Roy*: "wanted to be financially conservative"	− IS: "After WWII…"
− *Walt*: "Walt yearned for new adventures," wanted "quality," "personally crafted story lines," "perfected" the storyboard process, brought daughters with	− V: color footage of British police and dressed guards on horse back
	− V: various photos of Walt on Treasure Island set with his daughters and the actors
	Creations:

him to Europe, Walt never questioned the budget more interested in quality result, liked to be called Walt instead of Mr. Disney by director & crew	Seal Island, True-life Adventures deer footage, Treasure Island (two different scenes with audio not back-to-back)

Sequence 19: Walt and His Trains

Cardinal Functions	Functional Catalyzers
1. Walt increases his hobbies especially model trains	A. As a child Walt often races to wave to uncle in locomotive
2. Walt sees Ward's locomotive at a party	B. Walt invites Ward to Chicago railroad fair
3. Walt and Ward ride in cab at Chicago Railroad Fair	C. Walt decides to have live steam layout
4. Walt lays track for live steam locomotive in backyard	D. Walt approaches man to build miniature live steam train
5. Walt achieves train in yard, calls it Carolwood Pacific Railroad	E. Walt builds barn for machine shop to work on his trains

Indices	Informants
– *Walt*: when little "Walt would race down the street when he heard the train whistle," "When Walt was little, he had few toys," in regards to running locomotive "I can remember how his mouth dropped open," he got a kick out of blowing the whistle," "Walt laid the track in such a way that it wouldn't	– V: color home footage of backyard construction – V: photos of Walt with his miniatures – V: various footage of Walt riding train at fair – V: film of Walt riding on his miniature train – V: soft focus footage of barn behind railroad track
Indices Cont.	Informants Cont.
interfere with her (wife's) flowerbed," "if Walt says can you do it you say yes," "no one had a backyard like this anywhere in the country," worked on trains and miniatures until late in the night," "tastes stayed plain and simple," would take "chili and beans in cans" with him when he traveled	– V: multiple picture of Walt working in and in front of barn

Sequence 20: Walt Ponders Amusement Park

Cardinal Functions	Functional Catalyzers
1. Walt always sits on bench and watches daughters on carousel 2. Walt thinks of amusement park enterprise 3. Walt designs little Hollywood train ride 4. Walt visits Tivoli gardens and makes notes about park	A. Walt takes daughters to park when they are small B. Roy announces hesitancy about Walt's amusement park dream C. Studio releases Cinderella, Alice and Wonderland, and Peter Pan
Indices	Informants
− *Walt*: "Saturday was always daddy's day," wants "parents and children to have fun together," Walt's desire for amusement park as "something I always dreamed about and that is someday having a great, great, center playgrounds for the children and the families of America," director "would say 'Hey everybody, Man's in the forest' and that meant Walt was coming," "If it looked like he	− V: home movie footage of Walt with girls in pool as toddlers − V: soft focus footage of park and carousel − N: "Diane and Sharon were teenagers no but Walt had another big idea that had been growing since his daughters were small" − V: various footage of Tivoli park − V: b&w footage of Walt in front of Alice and Wonderland storyboards

| was in a bad mood the guard would say 'bear suit' and we all knew that is was not a good day," "one day he would be…scowling, and yet if he saw something on the storyboard that caught his fancy he would…become the character and make everyone laugh" | |

Sequence 21: Making Disneyland a Reality	
Cardinal Functions	Functional Catalyzers
S21a	**S21a**
1. Walt forms WED enterprises which becomes design center behind early plans for Disneyland	A. Walt negotiates contract for royalties of merchandise
2. Walt scouts site for Disneyland and picks Harbor site	B. Walt hawks life insurance to get Disneyland project started
3. Walt finds himself short on the money needed to build Disneyland	C. Roy convinced Disneyland is a "viable venture"
4. Walt signs deal with ABC president for investment in	**S21b**
	D. Walt makes it clear that Disneyland can always be improved and will never be "finished"

Disneyland
 	
S21b
 	
  5. Walt applies film techniques to actual construction of Disneyland
 	
S21c
 	
  6. Disneyland opens with big ceremony that includes Walt's speech
 	
Cardinal Functions Cont.
 	
  7. "True to his word, Walt kept adding to his park"
	S21c
	
	  E. Initial reviews not great because "it was a hot day, there was a certain amount of disorganization"

Indices
 	
S21a
 	
  – *Walt*: Walt's reason for starting WED was "studio had become increasingly bureaucratic less open to spontaneous ideas," Walt thought of WED as "his sandbox" where he "comes to have fun," "We had nothing but fun with Walt…he was a riot," "he would almost want to
	Informants
	
	S21a
	
	  – V: photos of Walt in casting/mold studio
	
	  – V: photo of Walt holding plans with early Disneyland map behind him
	
	  – V: map of Los Angeles area accompanied by aerial footage of land and freeway
	
	  – V: b&w photo of Walt pointing to

solder it himself"

S21b

- *Walt*: "built Disneyland because he wanted one…wanted a place for all his toys," Walt would go to the park before it opened and ride around in the fire truck "people would think he was crazy, but

Indices Cont.

what he was doing was playing with his toy"

S21c

- *Walt*: In regards to Disneyland opening "you could see the lump in his throat and he had a tear in his eye," he "made history,"

- *Disneyland*: dedicated to "fond memories…ideals, the dreams and the hard facts that have created America…source of joy and inspiration"

storyboard renderings of Disneyland

- N: "In 1952 ABC president…and Walt…announce their partnership..."

S21b

- V: color footage of Walt surveying land

- V: b&w sped up construction

Informants Cont.

footage of Main Street

- V: soft focus modern footage of the Jungle Cruise & Mainstreet

S21c

- V: a lot of original television footage from Disneyland's Opening Ceremonies broadcast

- V: soft focus footage of Disneyland at time documentary was made with people walking through different parts, enjoying the park

- V: Walt's speech footage

	– V: string of footage of initiation by Walt of new rides (Mattahorn mountain, submarines, monorail)

Sequence 22: Walt Enters the Realm of Television

Cardinal Functions	Functional Catalyzers
1. Walt commits to development of weekly Disneyland show	A. Walt decides to shoot Disneyland episodes in color (even though color television not yet a reality)
2. Walt designated as host of the series	
Cardinal Functions Cont.	Functional Catalyzers Cont.
3. Davy Crockett becomes a hit TV show	B. Walt decides to shoot Davy Crockett on location
4. Walt creates and casts Mickey Mouse Club	C. Davy Crockett merchandise is sold in record numbers

Indices	Informants
– *Walt*: "did not want to host a TV series," "shooting his lead-ins was a challenge…would get hung up on certain words," in regards to shooting in color "smart enough to recognize that it was a good investment," Walt shows sense of humor "winked and said…," "had a magic touch with television," "sketched original ideas," "about eighty percent of what he had fleshed out in his own handwriting for the show was what we saw on the air,"	– V: b&w footage of Walt doing various lead ins for Disneyland show – V: footage of cameras shooting scenes for Davy Crockett – V: b&w picture of Walt blowing out birthday candles with four of the Mouseketeers *Creations*: Disneyland TV series (scene of Walt talking about Disneyland), Davy Crockett (various scenes with dialogue audible, three segments of film not back-to-back), Mickey Mouse Club (part of opening with its music)
Indices Cont.	
"groundbreaking," "wanted us to refer to him as Uncle Walt…we all admired him and respected him so much we called him Mr.	

Disney," made sure children were not "taken advantage of," "had an uncanny ability to analyze people and to see talents that they didn't even know that they had," "he'd come out with the most brilliant suggestion"	

Sequence 23: Adventures in US Feature Length Live Action	
<u>Cardinal Functions</u>	<u>Functional Catalyzers</u>
1. Walt creates 20,000 leagues under the sea (chooses director, A-list actors and influences key scenes) 2. Walt participates in the creation of Swiss Family Robinson	A. Studio expands as revenues increase B. Walt makes decision to do films in cinemascope (still new to audience) C. Walt's films become "synonymous with family entertainment"

Indices	Informants
– *Walt*: "was able to nurture ideas for years, even decades," "he never forgot anything," "made surprising choice of director…son of...an early competitor of Walt's," "wanted the best," sense of humor demonstrated by story of good natured teasing	– N: "studio witnessed a massive expansion in 1950s…" – N: "Gross revenues zoomed from $6 million in 1950 to $70 million at end of the decade." – V: still scenes from Peter Pan and Lady & the Tramp – V: pic. Of 20,000 leagues being filmed with cameras *Creations:* 20,000 Leagues Under the Sea (three different scenes, none back-to-back), Swiss Family Robinson (one scene) *audio heard at some point for every scene

Sequence 24: Family Celebrations	
Cardinal Functions	Functional Catalyses
1. Diane and Ron married 2. Walt & Lilly celebrate 13th anniversary at Disneyland just before its opening	A. Walt's daughter Diane meets & dates Ron Miller B. Walt meets and "sizes-up" Ron C. Walt gets a grandson

Indices	Informants
– *Walt*: "overjoyed to have a grandson," he "was like a kid at the best birthday party in the world," Walt acting young "climbed over the balcony and down to the stage…standing on the stage just beaming at people," was in the back of the car "asleep with a roll of plans…like a little kid, a little boy"	– N: "By the mid 1950s Walt had become familiar to television viewers" – V: b&w photos of Walt and Ron and Diane and Ron's wedding – V: soft focus shot of Golden Horseshoe at Disneyland – V: footage of Walt and Lilly's anniversary party – V: b&w photo of Walt standing in Golden Horseshoe balcony

Sequence 25: The Family Continues to Grow

Cardinal Functions	Functional Catalyzers
1. Diane has a son who is named after Walt 2. Walt offer's Bob a company job that he eventually accepts	A. Walt waits for a grandson to "bare his name" B. Diane has three daughters C. Sharon marries Robert Brown
Indices	Informants
– *Walt*: passed out cigars that said "Walter Elias Disney Miller," "he was beaming, and	– V: family portrait of all of Diane's children – V: b&w photo of Sharon and Bob

he was very proud of that"	cutting wedding cake

Sequence 26: The World's Fair = Innovation	
<u>Cardinal Functions</u> 1. Walt "foresees" that spending money on corporate pavilions will result in "WED having resources to develop new technology" 2. Animatronics are introduced 3. Walt conceptualizes and helps to design Small World Attraction (against skepticism of WED developers) 4. Walt gets what he wanted when the attractions move to Disneyland	<u>Functional Catalyzers</u> A. Walt has plans to do something in the eastern part of the country, World's Fair B. WED's staff grows C. WED commissioned to build attractions for Ford, General Electric and eventually Pepsi Cola D. Companies are pleased with the results
<u>Indices</u> − *Walt*: "perfectionist…mike it as human-like as possible," produced quality results,	<u>Informants</u> − V: footage from 1960's TV special that announces World's Fair project

rallied employees to finish in just "nine months," Walt happy to acquire "great new <u>Indices Cont.</u> entertainment for Disneyland," always wanted "new technology," "companies got …goodwill from the Disney name"	– V: color photo of Walt in front of World's Fair posters – V: footage of men working with machines and animatronics figures – V: sepia footage of pavilion construction – V: photos of Abe animatronics and footage of Lincoln moving – V: soft focus of 2000 front of Small World at Disneyland *Creations*: Great Moments with Mr. Lincoln (footage of more recent presentation at Disneyland with some audio), Small World (modern footage looking out from boat as going through part of ride with audio), Primeval World (modern Disneyland footage looking from train)

Segment 27: Mary Poppins	
<u>Cardinal Functions</u>	<u>Functional Catalyzers</u>
1. Walt visits Mary Poppins'	A. When girls small, Walt

author and obtains film rights	introduced to Mary Poppins book
2. Walt personally hires cast for Mary Poppins	B. Mary Poppins gains thirteen academy award nominations
<u>Cardinal Functions Cont.</u>	<u>Functional Catalyzers Cont.</u>
3. Walt challenged song writers to "new heights and got the very best they had to give"	C. Mary Poppins wins 5 Oscars and grosses forty-million dollars around the world
4. Walt employees new and advanced technology similar to "blue-screen"	
5. Mary Poppins is an instant success with audiences	
<u>Indices</u>	<u>Informants</u>
– *Walt*: "got along really well" with Poppins author, hired Julie Andrews although "not conventional wisdom" at the time, "was like a kid…so excited about it…he had me sold," "inspired" the Sherman Brothers, Walt would request song to be played for him at times and he would "Stare out	– V: b&w photo of Walt looking through movie camera – V: soft modern footage of double decker bus passing a pub – V: b&w photo of author holding her book – V: footage of Julie Andrews and Dick Van Dyke recording songs in studio – V: photos and footage of Walt at

the window," told child actors advice they kept with them "don't have to pretend to be	piano with Sherman Bros. composing
<u>Indices Cont.</u> grown-up," working for Walt was "magic…all the time it was magic," doing things "way ahead of his time…none had ever done before," "Never did he allow a movie to have new technology or some look without it being in the service of the story…story was everything," could "sweep people into the world of fantasy…that what he always did so well"	<u>Informants Cont.</u> – V: soft focus modern footage of room with a piano – N: "The film produced forty-for million dollars…and astounding amount in the mid-sixties and more than any Disney feature had ever made" *Creations:* Feed the Birds song (large amount of song sung by composer at the piano), Mary Poppins (three different scenes with audio, not back-to-back)

Sequence 28: Walt Puts in Family Time – Grandchildren	
<u>Cardinal Functions</u> 1. Walt watched grandchildren in his office 2. Walt buys toy car as Christmas present for grandchildren to drive around studio	<u>Functional Catalyzers</u> A. Walt takes time to play with grandchildren

3. Walt takes grandchildren to Disneyland Apt. to spent the night	
Indices	Informants
– *Walt*: "winner of an unprecedented thirty-one academy awards…but gave no signs of thinking about retirement," "greatest reward…able to build wonderful organization…have the public appreciate and accept what I've done all these years," "often babysat grandchildren," made sure grandchildren would "finish their homework," "he be reading or sitting out on the patio," provided an atmosphere of "love and laughter" – *Grandchildren*: loved grandfather, "had a wonderful	– N: "Walt was now sixty-two years of age…" – V: color picture of Walt's office full of awards – V: footage of Walt playing with grandchildren and kids riding in toy car – V: modern soft focus footage of Firehouse at Disneyland – V: modern soft footage of Walt's apartment above Firehouse in Disneyland

time," "nothing that we couldn't do there," "felt the whole house was always open to us," felt staying with <u>Indices Cont.</u> grandpa was a "unique experience…like waking up in the morning and having your dream come true"	

Sequence 29: Dreaming of the Future – EPCOT & CalArts	
<u>Cardinal Functions</u> 1. Walt sketches ideas of an urban experiment called EPCOT 2. Walt personally selects Florida location 3. Walt takes on task of combining Chouinard with the Los Angeles Conservatory of music to create CalArts	<u>Functional Catalyzers</u> A. Walt decides the would like to go beyond the "park-experience"

Indices	Informants
– *Walt*: would "think about world grandchildren would have to grow up in," wanted to create a "community of tomorrow…always introducing and testing and demonstrating new material and new systems," wanted to create a "really nice place for people to go live," "creative," wanted to bring music, art, film, dance ant theater together to "inspire each other…which he called cross-pollination"	– V: early sketches of EPCOT with caption "Walt's first sketch of EPCOT" – V: Color television footage of Walt explaining EPCOT map – V: modern computer renderings of what EPCOT would have looked like from Walt's concepts – V: b&w photos of Walt surveying Florida site – N: "since the mid-fifties Walt had been supporting the school" – V: modern soft focus footage of front of CalArts with sign visible

Sequence 30: Making Plans Even in Failing Health	
Cardinal Functions	Functional Catalyzers
1. Walt takes entire family on a cruise 2. WED designing ski resort called Mineral King near Sequoia National Park	A. Family celebrates birthday and Walt and Lilly's anniversary B. Walt announces to Ron the he is going to focus on EPCOT and CalArts

3. Walt holds press conference to <u>Cardinal Functions Cont.</u> talk about resort plans 4. Walt diagnosed with metastasized tumor and given "six months to two years" to live 5. Walt visits studio and says goodbye 6. While in hospital, Walt "sees" map of EPCOT on ceiling and excitedly describes project	C. Walt participates in Winter <u>Functional Catalyzers Cont.</u> Olympic opening ceremonies D. Walt purchases lease on park property E. A lump is found in Walt's lung, doctors recommend immediate surgery F. Walt's family visit him in hospital
<u>Indices</u> – *Walt*: "wonderful" to include entire family," want "families to come her and have access to this great, wonderful wilderness area," in terms of smoking answered "a guy's gotta have a few vices," worried about going into the hospital, "just looking at the place he had built, these people	<u>Informants</u> – N: "In the summer of 1966 Walt organized a vacation for the entire family…on 140 foot yacht…from Vancouver" – V: home movies of Walt and family on boat during vacation – N: "In 1965 the U.S. Forest Service accepted Disney's bid for a thirty year lease" – V: press conference footage

Indices Cont.	Informants Cont.
that he had brought along,	– N: "In September 1966 Walt
doing these amazing things and knowing that he had to leave it all behind," "thought: about and was "excited" about his projects about until the end	joined Gov. Edmond G. Brown for a press conference on the project
- *Roy*: afraid to "lose his brother," "massaging one of Walt's feet as he died, just kind of caressing it and talking to him," "great love for his brother"	– N: "At press conference…Walt looked gaunt and drawn, but no one suspected there was something far more serious ahead"
	– V: photos of older Walt looking tired but smiling
	– V: soft focus modern footage of outside of Burbank Studio
	– V: modern soft focus footage of Providence Saint Joseph Medical Center
	– V: computer generated footage of EPCOT superimposed on popcorn ceiling
	– V: soft focus shot of hospital corridor/hallway

Sequence 31: Walt's Death – The Reaction

Cardinal Functions	Functional Catalyzers
1. Walt is declared dead	*none*

2. Walt's co-workers, family and <u>Cardinal Functions Cont.</u> friends morn their loss 3. Newspapers all over the world run stories that "reflected on his immense role in the shaping of twentieth century entertainment"	
<u>Indices</u> – *Walt*: loved dearly by friends and co-workers, death "put an end to marvelous era," "just an ordinary man with an extraordinary talent of making you feel that you were important, where, in actual fact, he was the one," "had one foot in the past…and one foot in the future," "you drop him in a glass of water and like a Japanese flower, he expands in all directions….moved out in the world in so many different	<u>Informants</u> – N: "It was 9:30 am on December 15th, ten days after his 65th birthday" – V: b&w photo of Disneyland flag at half-mast – V: various newspaper editorial drawings of Mickey crying – V: old b&w footage of young to older Walt at different points in his "journey" – V: home color footage of an older Walt raising his hat up in the air, freeze frames with his hat up in the air (as if to say goodbye)

directions…done nothing but <u>Indices Cont.</u> good," "scant education with parents who were not exceptional people, except in their character. He was not much of an artist but somewhere came this amazing factor of knowing what drama and comedy was. And so… Walt Disney – genius. Period"	

Sequence 32: End notes

<u>Functions</u>

1. To answer questions of what happened to Walt after he died, to dispel death myths: "cremated following private funeral service in a chapel in Glendale, California"

2. To show what has happened to Walt's family: coverage of their lives shows Walt's life was also about their lives (family tie), Roy dies just two months after finishing a version of Walt's Florida Dream (Walt Disney World), Walt's wife also dies on December 15th 31 years later

3. To establish enduring presence of Walt through his creations: part of Disneyland Opening Ceremony speech plays over a soft focus view of train going around Disneyland, ends with soft back shot of train entering tunnel