

A -

Monday

There will be some
Canadian's visiting us
on Tuesday.

Ann Michaels says they
have been extremely
cooperative & helpful
in connection with the
project mentioned in
attached material - with
which you may be vaguely
familiar. See note
attached!

I told Ann that - if you
were free at time of their
arrival - you would meet
with them briefly as courtesy.

b.

THOSE COMING FROM CANADA FROM THE NATIONAL FILM BOARD

9-24-68
H met with
these people
briefly on
9/24 at
12:15

Julian Biggs - One of the senior producers at the Film Board, until last year Director of Production of the Board, ranks after the Commissioner of the NFB. (They rotate their directorship) The originator of the Challenge for a Change Program.

John Kemmeney - Director of Challenge for a Change, also a senior producer at the Board. Third-ranking on administrative level.

Colin Low - Senior-Director-Producer, responsible for the Board for execution of the Fogo-Newfoundland experiment on which our project is patterned. He was Director of Graphics at the Board. Amongst his credits, responsible for the design of Labyrinth, the Canadian Pavillion at Expo in Montreal, as well as one of the co-producers of that film. Now designing the Japanese theme pavillion for that Government 1970 "Expo" at Osaka.

He, and possibly Biggs, will be active on our project.

COMING FROM MEMORIAL UNIVERSITY, NEWFOUNDLAND, CANADA

Donald Snowden - Director of Extension, member of the Government's Advisory Council for Rural Development, Executive Member of Canadian Association for Adult Education and Canadian Advisory Council on Cooperative Research. Vice-President of the Atlantic Council for Continuing Education, President, Canadian Association for Adult Education. Snowden was formerly Chief of the Industrial Division of the Northern Affairs for the Government of Canada and as such was responsible for organizing the first coop and other Arctic development.

COMING FROM CANADIAN EMBASSY IN WASHINGTON

Richard O' Hagen - Minister-Counsellor of the Canadian Embassy in Washington, D. C.

Representatives of the Film Board from Montreal, Mr. Snowden of the University and Mr. O' Hagen, will be at OEO on Tuesday, September 24, beginning around 10:00 A.M., for meetings with this office, Herb Kramer, Ken Sparks, with Robert Levine and with appropriate CAP officials concerned with the project. The meetings will formulize a working plan for the project to commence immediately.

Because of the positions of those coming down from Montreal especially for this purpose and the present and potential aspects of joint cooperation which could develop between the University and the NFB as already suggested by both, we would appreciate it if you could spare a few moments on Tuesday morning to greet these gentlemen, tell them how glad you are that they are here, that you hope that this will be the beginning of a mutually beneficial association and that you are sorry you cannot spend more time with them but hope that you will have a chance to see them again in the future, etc.

Attached is a list of those who will be present.

UNITED STATES GOVERNMENT

Memorandum

TO : Bert Harding

DATE: September 20, 1968

FROM : Anne Michaels

SUBJECT: Visit to OEO of Officials of the Canadian Film Board and other
Canadian Officials

As you know, Public Affairs in consultation with CAP and RPP&E, is embarking on a project to study, analyze and evaluate current communications research, techniques and approaches to community action and to design a communications system involving the entire community including the testing of the effectiveness of a system based upon a film technique evolved in Canada. (I am enclosing another set of backup materials, for your information, should you wish to review them.)

Over a period of time there has been sporadic cooperation between this office and the Canadian Government. For example, as in the case of other countries film crews have produced motion pictures on OEO programs for telecast over Canadian broadcasting. The last one produced by a Canadian crew was, for example, made by Romeo LeBlanc who is now Press Secretary to Prime Minister Trudeau. Also we have provided Canadian outlets with our films and have on occasion used their product.

There has, however, never been any in-depth cooperative effort until now although the Film Board, particularly in view of their "Challenge for a Change" program has long sought some kind of liaison. (I am enclosing a copy of the "Challenge for a Change" newsletter, with pertinent paragraphs underlined, to give you some idea of that program.)

Thus, that portion of OEO's project involving the film aspect of the effort has been delayed until the Board resolved, among itself, the direction it would like to take and completed delicate contractual discussions with the Memorial University of Newfoundland, Canada, that jointly designed the program upon which our particular project heavily relies.

The Canadian Embassy in Washington has informally been aware of the project through the relationship between Don Snowden, Director of the Extension Service of Memorial University and the Minister-Counsellor at the Embassy, Richard O' Hagen. The Embassy and the Ministry in Ottawa are enthusiastic about any cooperation and, in fact, have done much (on an unofficial basis) to expedite what now seems to be a start of a happy relationship.



5010-108

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

newsletter challenge for change

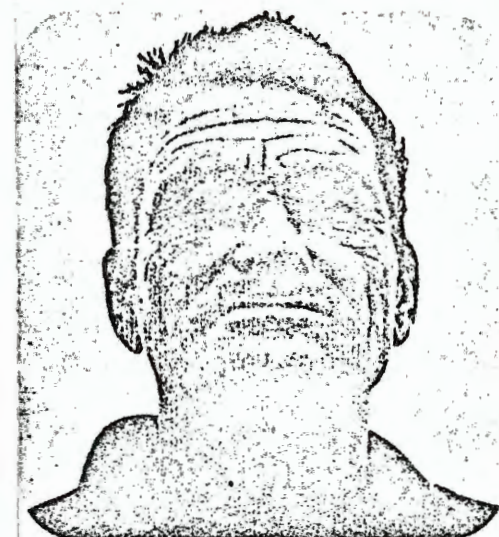
Spring 1968 Vol.1, No.1

Challenge for Change:
A program designed to
improve communications,
create greater understanding,
promote new ideas, and
provoke social change.

National Film Board of Canada



A John Gould sketch from *Pikangikum*



When the National Film Board undertook the Challenge for Change program, eighteen months ago, we declared that its objectives were to help eradicate the causes of poverty by provoking basic social change. In such an ambitious program, we knew that we must expect failures, frustrations, misunderstanding and opposition. Those working in it would have to be pragmatic and unsentimental: no amount of skill, imagination and cleverness will substitute for honesty; the objective must be social change, not a rationalization of things as they are.

Why should such a proposal come from the Film Board? The eradication of poverty demands unorthodox ideas, and radical solutions based on them require new concepts of communication. For these purposes, film – used imaginatively and unequivocally – is the best medium. In the first place, unorthodox ideas are much more likely to be accepted if presented in emotional as well as intellectual terms, and film excels in communicating emotions; second, many members of the audience to be reached are semi-literate, but film communicates to them; third, participation in film activities can generate group action. Participation on local levels is a key element in these proposals. And finally, since its beginnings – through its films and its unique distribution system – the Board has been involved in social issues. Challenge for Change is an outgrowth, adapted to today's conditions, of strongly-rooted Board traditions. The Board, at its best, is attempting to make visible social attitudes that are characteristic of Canadians at their best.

What has Challenge for Change accomplished? Even by the coolest judgments the program has been astonishingly effective. Specific accomplishments are described elsewhere in this issue. Four more general, but equally impressive, achievements are the following:

- 1 Seventeen federal departments and agencies, sometimes accused of inflexibility and parochialism, have joined in Challenge for Change with a generosity of mind and effort that augurs well for other broad interdepartmental projects. We, at the Board, have been refreshed and encouraged by this association.
- 2 Film-makers, sometimes accused of over-concern with personal artistic expression, have shown that this need not be divorced from social awareness of a high order. Moreover, Challenge for Change has encouraged the Board's staff to develop new concepts of both film-making and film utilization for special audiences.
- 3 A model for encouragement of regional, self-sustaining, self-help projects is emerging from the co-operative experiment with Memorial University, Newfoundland.
- 4 In Challenge for Change, the impressive strengths and human resources of the poor (particularly their desire to help solve their own problems) are being revealed to themselves and to their fellow Canadians.

Challenge for Change has posed a fresh question for the Board and the Interdepartmental Committee. How do we maintain this exhilarating pace? What now? The answer lies in the original experimental concept of the program. We must all remain ready to back projects that are boldly conceived and imaginatively carried out. The response of the Board's staff, the Interdepartmental Committee, and the thousands of Canadians who have involved themselves in the program is guarantee that Challenge for Change will continue to be a challenge.

Hugo McPherson
Government Film Commissioner

From the Editor

The first phase of the Challenge for Change program is now complete. The films have been released, as has the informational material, of which this newsletter is a part. Thus begins one of the most exciting projects ever undertaken by the National Film Board of Canada.

Much of the Program is experimental in nature – especially the Lorne School and Newfoundland Regional projects. Due to spatial limitations, descriptions of both had to be somewhat simplified. If any queries arise while reading about them, or indeed about the entire Program, we hope you will direct them to us. They will, in turn, be passed on to the appropriate people and you will receive replies from them. All correspondence should be addressed to: *Challenge for Change Newsletter, National Film Board of Canada, P.O. Box 6100, Montreal 3, Quebec.*

It is our hope that the pages of the newsletter will become a forum of new experiences for people involved in using film to effect social change. We welcome your reactions to the films and projects already underway and would also like to hear of new programs going on in your area.

We anticipate that the newsletter will be published three or four times yearly to report new developments in the Challenge for Change program. If you wish to receive future issues, please return the enclosed reply card or write to the above address.

All editorial material contained in the newsletter may be reprinted in part or entirety. Individual permission to quote or publish is not required.

Gwen Stevenson
Editor

a challenge for collaboration

Challenge for Change could become the first film program to be as well remembered in textbooks of public administration as in festival awards and certificates of merit.

Challenge for Change set out to be a probing in depth of social change in Canada – a probing which would be all the more effective through pooling of the resources and ideas of a lot of government agencies in a common effort. The changes in Canadian society present a challenge to all Canadians, and that is how the title came about.

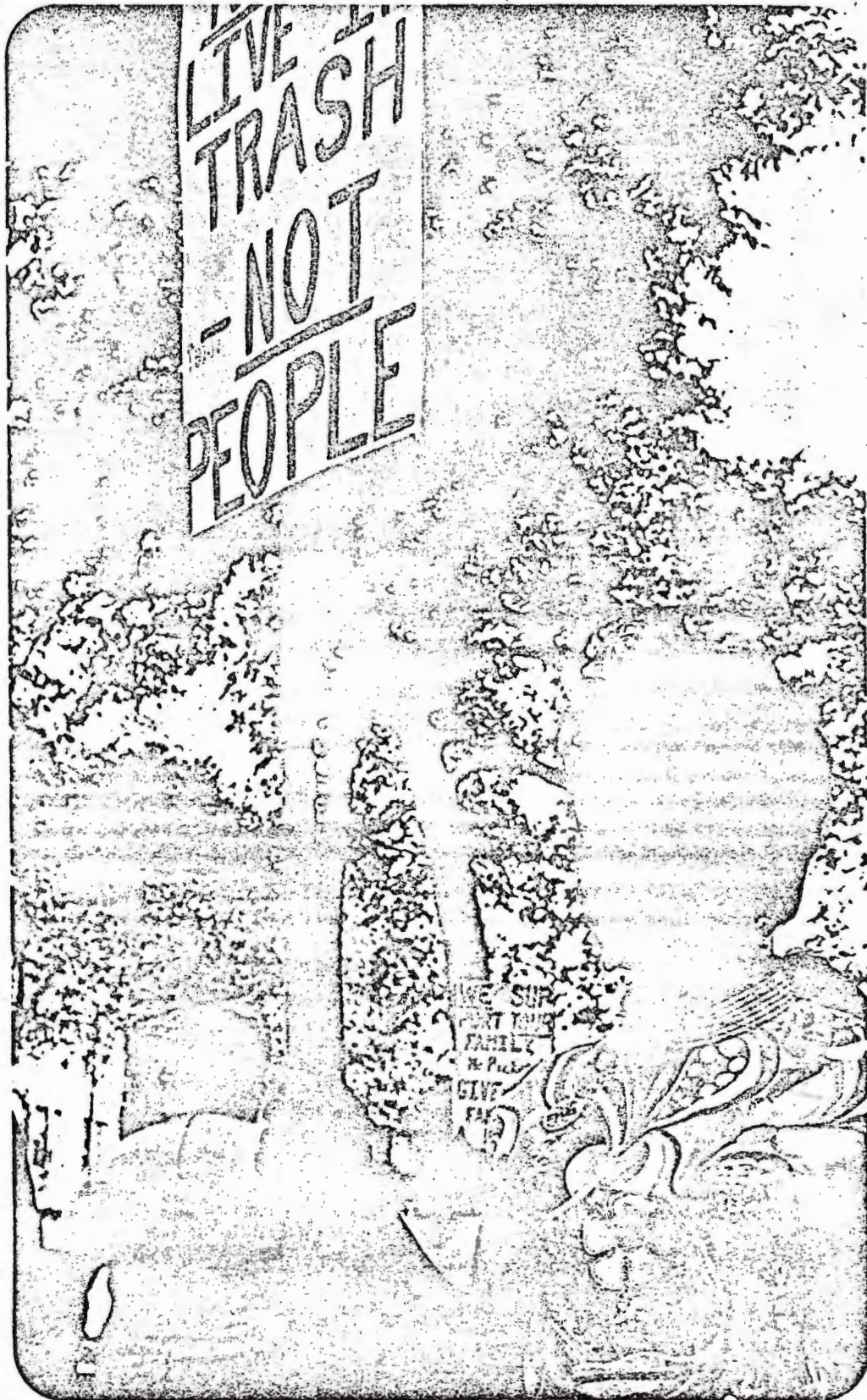
But this project was a challenge in another way – to government departments accustomed to thinking of film as an instrument of their own particular information needs. This new program asked them to accept a wider perspective, to see themselves as part of a broader government effort, or even of a human effort, rather than as the custodians of a certain autonomous preserve in the labyrinth of federal bureaucracy. The willingness to accept the wider view of government and human development had to be expressed by more than lip service and dollars. Departments were asked to contribute a small percentage of their own budgets to make possible a co-operative film examination of social change in Canada.

Conversion, even to the most compelling of Revealed Truth, is rarely universal or immediate. One could not expect that all would quickly see the need for joint planning, for co-operation, for the interdisciplinary approach to film sponsorship. The wonder is that the response of departmental heads was so positive and immediate. The program suffered financially from the need to find immediate money from fully committed budgets, and then to plan contributions for the next year at a time of retrenchment. The burden of the Film Board became all the greater. It was a burden borne with patience, and tolerance for those who see the light slowly or dimly.

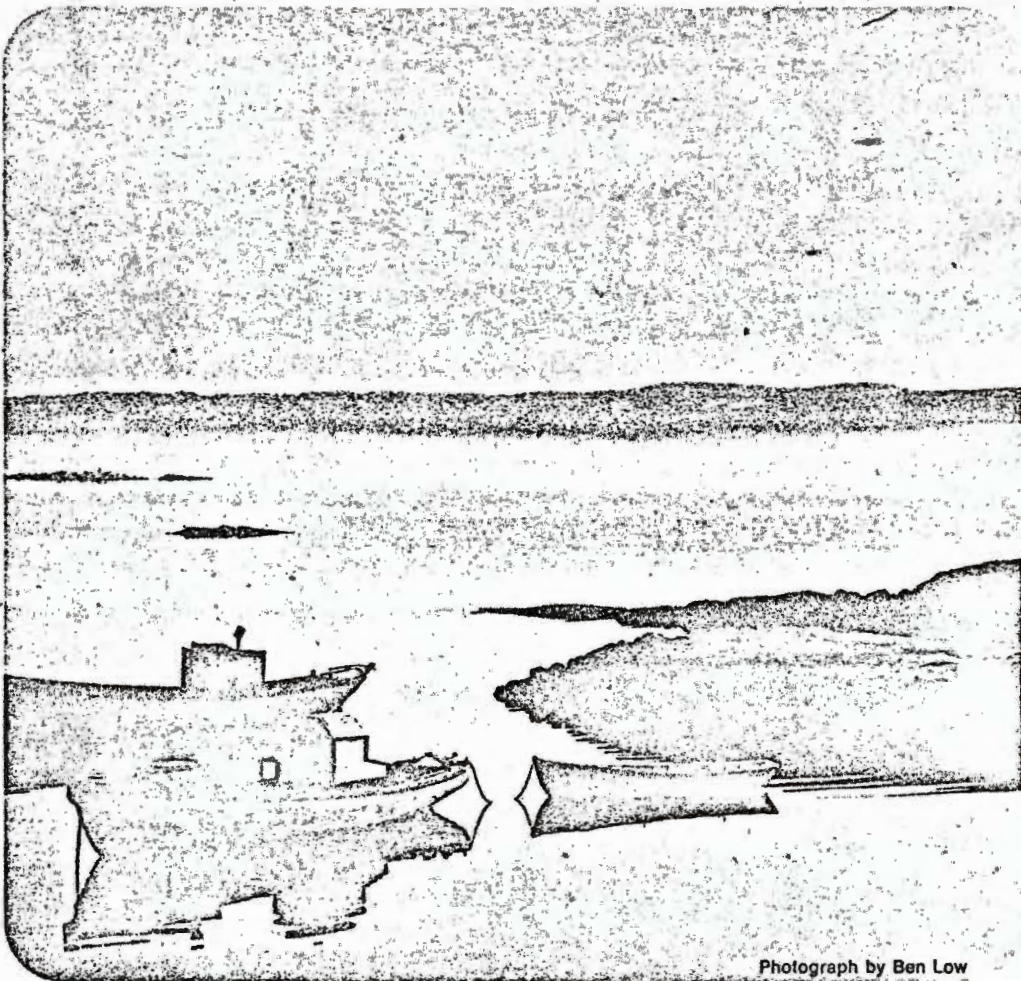
The important results so far are a few miles of top-flight film with important things said well about the new world of Canadians – and an experiment in collaboration for film sponsorship. If, as a wise Canadian once said, "the process is the product", the long planning meetings in Montreal and Ottawa may well be justified because they bring together widely varied interests on common social problems. They exchange ideas and frustrations, they break down bureaucratic walls and open people's doors. Besides, some remarkable film emerges.

And that is why the Special Planning Secretariat thinks that Challenge for Change has a special importance in making better films, a better society, and perhaps even better government.

R. A. J. Phillips
Director
Special Planning Secretariat
Ottawa



OUR PROJECT



Photograph by Ben Low

Communication is a necessary prerequisite for social change: specifically, communication between individuals within a community affected by poverty and social change, and between that community and the outside world. One of the first projects in the Challenge for Change program has been the examination, in depth, of a specific region in Canada to determine how effectively the film medium – both its production and utilization – can be used to improve that communication.

Many factors, primarily geographical and cultural, contributed to the selection of Newfoundland as the first regional project. Foremost among these was the enthusiasm of Memorial University and the particular organization of its Extension Department, under whose auspices Community Development Officers, so essential in this type of experiment, are at work throughout Newfoundland.

It was decided, as part of the Newfoundland Regional project, to examine closely a local area; a small island fishing community off the eastern coast, Fogo Island, was chosen. The aim of this "project within a project" was to generate confidence in the inhabitants so that they could formulate and express their

problems as they see them – the expression of problems being regarded as the first step towards solving them. This would be recorded on film and later, in unfinished form, screened to the Islanders. It was hoped that the playback in an impersonal fashion of differences of opinion and contradictions in attitude would help the Islanders clarify, in their own minds, their position. Divergent opinions could be objectively presented on film without incurring someone's undying enmity.

In the initial stages the filming was handled by the National Film Board, but a film crew is currently being selected at Memorial University to take over this function. The purpose of having a film unit "in residence" is to help stimulate Newfoundlanders to examine the issues facing them as a result of economic, social and cultural changes taking place there. Members will undergo an intensive six-week training course at the National Film Board.

Fogo Island was selected for a variety of reasons. It has many problems: it is isolated; fishing, the main industry, is declining; 60% of the inhabitants are on welfare. The Island, composed of ten communities, was also large enough to offer problems in inter-community

communication. The Community Development Officer affiliated with the film crew was himself a native of Fogo and proved to be indispensable in fostering in the Fogo Islanders the kind of confidence necessary for the project to fulfill its ideals.

The material that was filmed reflected the concerns of the people on a variety of issues. Fishing methods and processing, education, welfare, local government and co-operatives were all dealt with. There was also an attempt to capture the human aspect of the Island. The footage and the issues raised by it were debated in the screenings and later on the streets, in the schools and in the stores.

It is hoped that there are common denominators in communities affected by poverty and that the footage shot on Fogo Island will be useful in other areas. To determine this, the material will be examined by social scientists, Community Development and film personnel at Memorial University. Then the footage will be edited into films and prints will be distributed to Community Development and National Film Board Representatives who will take the films into Newfoundland communities with similar problems.

As another aspect of the Newfoundland Regional Film and Community Development Project, the Extension Department, in collaboration with the NFB, plans to organize a month-long workshop in June on the role of film in community development. It will be attended by approximately 30 community development officers, mostly from across Canada and the United States, with a few representatives from Southeast Asia. If the workshop is found to be beneficial, Memorial will consider seriously the possibility of creating a course as part of next year's academic program. Included in the four-week session are lectures on new techniques in film production and utilization, and film language. The footage taken at Fogo Island will be utilized at a similar nearby community so the Development Officers can actually see the process at work. Divided into teams and assigned to separate communities, they will work with professional film crews to record the community problems in much the same way as on Fogo Island. This they will supplement with their own photographs, 8mm film footage, and tape recordings of interviews. After a few days' theory about the effect of mass communications on community development work, the participants will spend the last week of the course working with and analysing the effectiveness of their own material.

The nature of the Newfoundland Regional Project is purely experimental. The measurable returns will not be in for a long time, if ever. What it is doing, without question, is to force an area, and eventually, several areas, to become more conscious of their needs and problems; and a more conscious community is far better able to anticipate and shape its future.

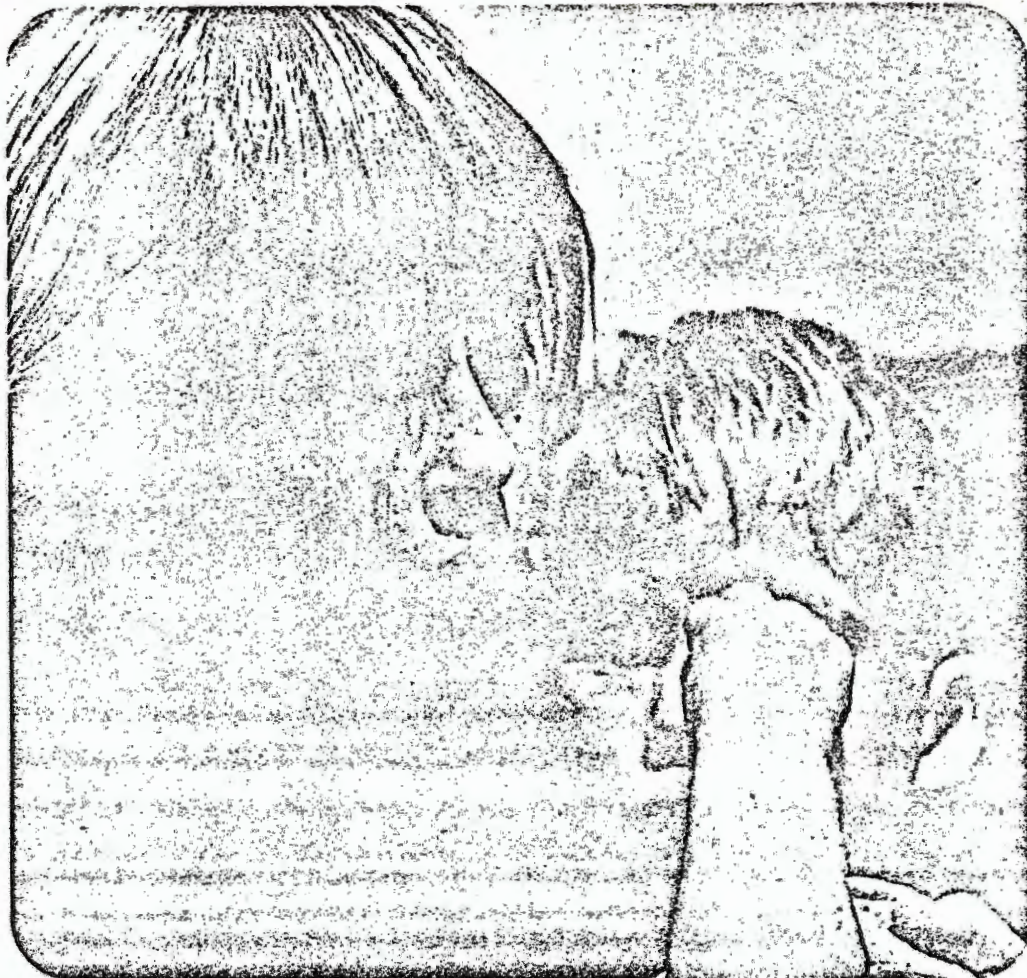
lorne school project

The Protestant School Board of Greater Montreal has approved National Film Board participation in a program designed to provide an enriched environment in a school located in the midst of a large area of poverty. This enrichment program is composed of four phases: a Headstart program for preschoolers, creative utilization of films within the regular school curriculum, a film-making project for the children in the school and, finally, parental involvement in film programs in the evening.

Initiated by the National Council of Jewish Women and the United Church of Canada, the Headstart program is designed to provide children in poverty with a number of experiences which are common to middle-class children before they enter the school system. Of the four groups which compose the program, one group will be using film for enrichment. The others will be control groups, using no film.



Within the school itself, the National Film Board will make available every kind of audio-visual aid—films, filmstrips, slides, 8mm single-concept loops, overhead projectors and NFB still photographs. By doing this, it is hoped to teach the children visually what they cannot understand verbally in the curriculum. It is also hoped that the excitement of the color, sound and movement in the films will help alleviate some of the drabness in their lives. The teachers themselves are being trained in the use of the machinery as well as in the creative implementation of films within the curriculum. Suitable films, for both the classroom programs and enrichment projects outside the classroom, will be housed right in the school so that both teachers and students will have immediate access to what they want. Experimental films will be available for the film clubs and for the film-makers' programs.



The idea of children actually making their own films within the school system is the one that has been given the most notoriety since the onset of the project, perhaps because it is the most radical departure in the project from the usual verbal learning process. The Montreal Star even wrote an editorial praising the constructive thinking behind this aspect of the experiment. The idea originated when the *Mental Hygiene Institute* became interested in what was happening in this area in the United States. Working with children in New York's Harlem district, Roger Larsen Jr., a New York film-maker, found that teen-agers who were nominally illiterate, were able, in their films, to say things they had been unable to communicate verbally. A by-product of the experience of scripting (after a fashion), directing, acting in, and editing their films was that their reading ability improved. Making the films required the youngsters to develop these and other skills, like writing and mathematics, which they were motivated to do because of their enthusiasm for their films. In the Lorne School project, both high and low achievers will work together on the production of the films. The role of the adult film-

maker in the group will be very important because in many cases it will be, as it was in New York, the first meaningful relationship these children have had with an adult.

Film will be used in the evening Adult Education sessions initially to interest the parents in coming to the school. Through these sessions, the parents will be informed about the daytime projects and encouraged to form interest groups of their own at night on whatever subjects they are interested in, with or without the help of the project organizers. It is hoped that the school will become a center, in some degree, for community activity. At the moment, none exists.

Through properly controlled tests applied before and after the project on the children at Lorne School and at another control school within the same area, it is hoped that it will be possible to determine to what degree the experiment has fulfilled its goals. All that has been learned to date is that film and other audio-visual materials seem to be able to help youngsters who need additional motivation. The Pointe St. Charles project may or may not prove this point. We cannot afford not to know.

film and the community

The central problem faced by Community Development workers, social workers and others whose work brings them into direct contact with people, is communication. Any technique that will help the workers to communicate more effectively should be enthusiastically welcomed. We all seem to acknowledge the power of film as a teaching tool; however, for some reason or other, very few of us in Community Development work use this technique effectively. We used to be able to plead that there was a lack of useful film material, that there were no projectors, no screens, nor even at times, electricity. In 1968 one suspects that these excuses are no longer valid and investigation shows the root of the problem to lie in two areas: shortage of relevant film material; lack of facility on the part of the worker.

For a film to be useful it must be relevant in two ways. Firstly, the issues dealt with in the film must be issues of present interest to the audience. Until very recently, there were very few films in general circulation that were useful in this regard, and the few that were meant to be didactic proved to be merely dull.

A second prerequisite for Community Development workers in choosing useful film material is its human relevance. No doubt every worker in the field in Canada has had the experience of showing films from India or Puerto Rico, or Negro ghetto films from the United States, only to have their Canadian audience emotionally reject the message of the film as being irrelevant because "those people aren't like us."

It is important then that we in Canada produce more and more of our own film material so that we can not only deal with essential Canadian issues and problems, but so that we can deal as well with these issues in a distinctively Canadian and relevant way.

A start in this direction has been made. The National Film Board has in the past year begun a program called Challenge for Change. This series deals with the problems of poverty and its attendant causes and effects. My personal assessment of the five or six films from the series which I have seen is that they score high marks in the educational scale, the interest scale, and the relevance scale.

In October 1967, the three prairie provinces held a joint Community Development staff training program at Banff during which we showed four films from the Challenge for Change series. The consensus seemed to be that three out of four of the films viewed (*Indian Relocation: Elliot Lake*; *Encounter with Paul Alinsky - Part II: Rama Indian Reserve*; *PowWow at Duck Lake*) would be useful in the area of adult education.

In the opening paragraphs it was suggested that one major problem area limiting the effective use of film lay with the Community Development worker himself. There is more to presenting a film than threading the projector and flicking the switch.



If a film is to be used as a teaching tool then it must be seen as part of the flow in the total learning situation. I remember, for example, an incident some years ago when a young teacher obtained a film on teaching soccer. First of all he gave a stirring speech to motivate his boys' class to want to play soccer (a completely unnecessary exercise), then took them to the practice field for a short skirmish. Just as the boys reached a peak of excitement he cut short the practice to go back to the classroom to view the soccer training film. It took me a long time to figure out what was wrong with the flow in that lesson and for days I wondered why the boys hadn't enjoyed the film.

A film can be used to motivate, to teach outright, or to reinforce a previous learning experience. Another thing which films can do, but which workers intent upon teaching seem to have forgotten, is to entertain. Perhaps it is not completely amiss to note that entertainment is not necessarily at odds with education.

In summary, then, perhaps we should make the following points:

- 1 Films are a powerful teaching tool which could and should be used more effectively than is presently the case.
- 2 More interesting and more relevant films are urgently needed by workers in the whole field of developing human resources.
- 3 Some agency such as the National Film Board should provide training programs to assist Community Development workers and others to better utilize films in their work.

Finally I would like to suggest a much closer working relationship in film production to include the film producers, the Community Development workers and the people being filmed or for whom the film is intended. The idea of actually filming the specific people with whom the films will be used is being more and more utilized in the Challenge for Change program. We in Community Development feel an urgent need for more and better films to aid us in communicating with our communities and we feel that the communities themselves may have a contribution to make both in the conception and the production of useful films.

James R. Whitford
Provincial Co-ordinator
of Community Development
Alberta

films and social change

Lulled by outward signs of well-being, too often Canadians either overlook or are ignorant of the fact that five million of their number live in deplorable conditions, without dignity, without hope. The programs which have been undertaken by both governments and private organizations to increase the meaningful participation of these individuals in their society have not always been completely effective. This failure is due in part to inadequate communication between the program planners, the administration and the people for whom the programs are intended. We believe that these programs could be greatly enhanced by the use of one of the most vital of the communications media - film.

Film has no stigma attached to it - it is acceptable and understandable to people of all cultural, social and economic backgrounds. It is for this reason that film has been considered to be a potentially powerful catalyst to induce social change. The films in the Challenge for Change program have been produced with that as their basis.

One of the aims of the program has been to document and explore different methods of community organization in various areas. Two films have been completed on the work of Saul Alinsky who has been an outspoken proponent of a controversial approach to social change in America in the last thirty years. His method is an attempt to realize what he calls "participatory democracy" where the poor give to and get from the democratic process as much as any other group. "Power", he says, "just goes to two poles - those who've got money and those who've got people". Since the poor cannot fight with money, Alinsky tells them they must fight with people. This, and other aspects of his philosophy, are illustrated in the films *Encounter with Saul Alinsky, Parts I and II*. *Part I* is a lively confrontation between Alinsky and members of the Company of Young Canadians. *Part II* documents a meeting between Alinsky and several Indians at the Rama Indian Reserve. In this film the Indians question many of the white man's values - values which are assumed by community organizers to provide the Indian with enough incentive to change his life.

Indian expressions of anguish at integration attempts by the white man are exposed in other films in the program. The camera is a spectator in *Indian Dialogue* as a group of Indians discuss their concern for the loss of their Indian culture in the process of adapting to white man's ways. An Indian jamboree sets the stage for *PowWow at Duck Lake* where a lively encounter takes place between a priest who teaches at an Indian residential school and a group of Indians. The discussion exposes vividly some of the limitations of Indian education in Canada today.

An opportunity to expose the Indian to an urban, white environment, is filmed in *Indian Relocation: Elliot Lake*. Twenty Indian families from Ontario Reserves were trained in academic and vocational skills to enable them to



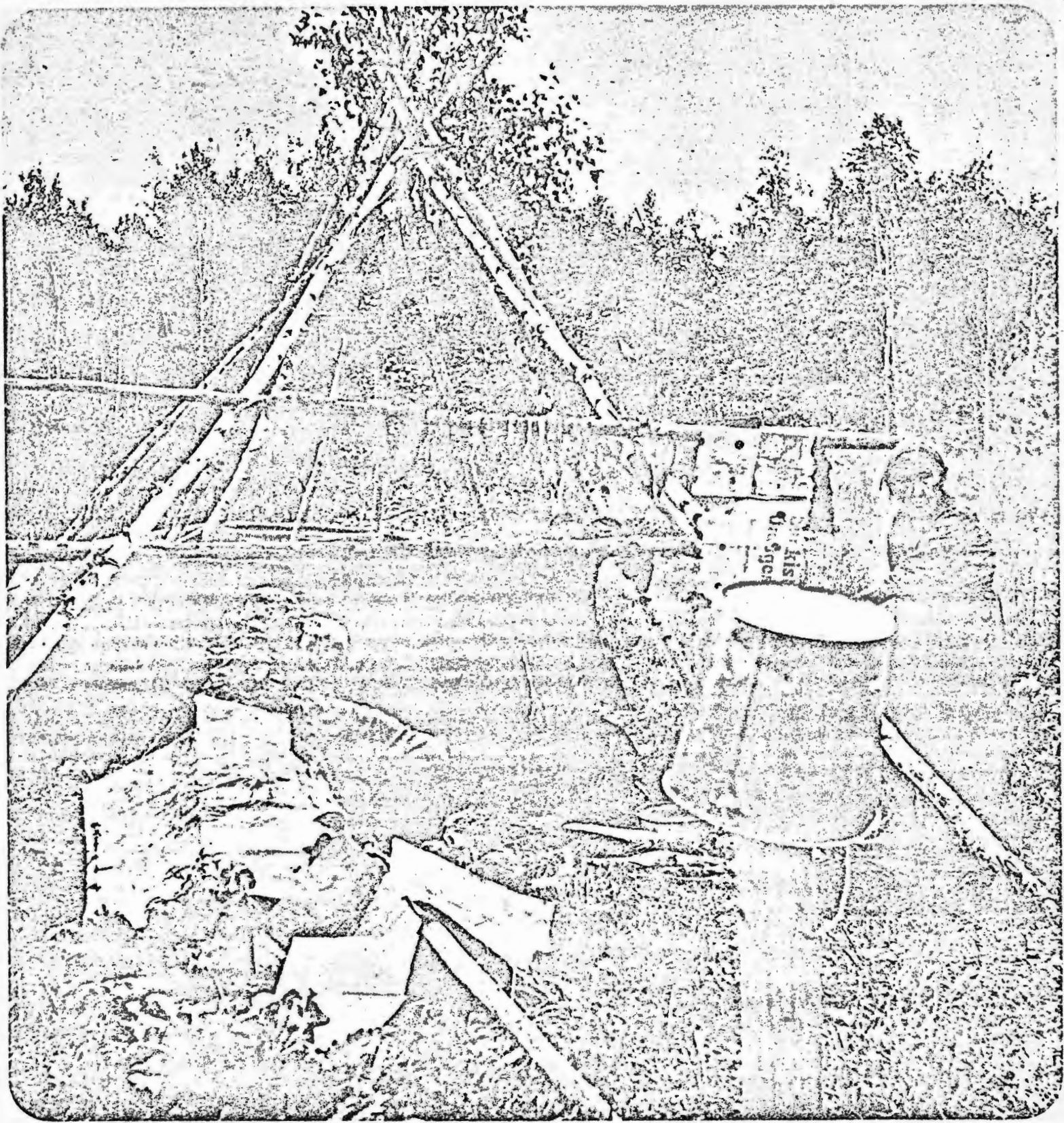
obtain better jobs. Through candid film coverage and recorded interviews, the film explores the problems faced by the participating agencies in implementing the program, as well as the difficulties encountered by the Indians in trying to adjust to a new way of life. The old way of life for the Indian, life on the reserve, is depicted through the sketches of a Toronto artist, John Gould, in a short, sensitive film called *Pikangikum*.

The problem of racial prejudice against the Negro (which is becoming more and more prevalent in Canada today), and an examination of totally inadequate living conditions, are exposed in two films shot in Halifax. Discrimination in both housing and employment are two of the issues of vital concern to the Negro and are discussed in *Encounter at Kwacha House, Halifax*. Through film we become spectators at the lively debate which takes place at Kwacha House - an inter-racial club. Also shot on location in this city, a film

called *Halifax Neighborhood Center Project* examines the efforts being made by a new kind of community action agency to battle poverty and its accompanying ills.

With all the films in the Challenge for Change Program, there is great concern to ensure that the films meet the needs of the people who will be using them. In order to achieve this, the unfinished footage was screened for these audiences, and professional advice solicited before the completion of the film. If, in the course of test screenings, a film is found ineffective, it will either not be released or the film-makers will review the footage to see if it can be re-structured in a more useful way.

These films are the first to be released under the specific auspices of the Challenge for Change Program. The reaction of Canadians across the land to the films will, in large measure, determine the nature and content of future films in the Program.



SCHEDULE

CLAUSE I. STATEMENT OF WORK:

The Contractor shall furnish the necessary qualified personnel, facilities, equipment and services (including travel and subsistence) to conduct a study, analysis, evaluation, demonstration and training program to evaluate current communications research, techniques, and approaches to Community Action; to design communications systems involving the entire community; its fight against rural poverty; to test the effectiveness of these new communications systems, especially films and film production as well as other audio-visual materials as the basis for developing a national program in this area; and to produce a 30-minute 16mm, color, sound film as a training tool on community economic development.

Without limiting the generality of the foregoing, the Contractor shall conduct this work as outlined in Contractor's proposal dated 27 June 1968, more specifically as follows:

PHASE I: RESEARCH (July 15, 1968 - November 15, 1968)

A comprehensive search, collection and review of information materials; the preparation of a balanced summary of these materials, and compilation of a bibliography.

The Contractor shall review reports, studies, articles, training guides, films, speeches, testimonies, statements, and other materials relating to research, experiments and operating programs dealing with communication within rural and urban communities, as it pertains to anti-poverty activities.

PHASE II: PART A -- ON-SITE REVIEWS, SURVEYS (August 1, 1968 - March 15, 1969)

The Contractor shall undertake a concurrent review and communication program implementation: one large urban community, one middle-sized city, one rural area--with appropriate geographical spread.

These communities, to be selected in consultation with the CAA of OEO, are from those studied in 1967 by Daniel Yankelovitch, Inc. These studies measured community awareness of local attitudes towards the anti-poverty program in several cities and rural areas. It shall be the intent of this study to follow-up on this previous research to gauge changes in attitudes and awareness; to measure the utilization and effectiveness of existing communications techniques and media and to detail a program which may be attempted on a pilot basis, utilizing special new methods and techniques in communications.

They will begin in Tulare Co. Calif, perhaps go next to Elk Duck River Area Tenn.

SCHEDULE

Reviews shall be conducted of a sampling of all sources of information-- official and unofficial, organized and random.

Interview techniques shall be employed with a representative sample drawn from the entire spectrum of community life.

In doing so, the Contractor shall attend town meetings, visit neighborhood centers, welfare agencies, health clinics, talk with teachers, local Government and political officials, parents and youth, and, particularly representatives of the target community to ascertain sources of information and channels of communication, and to determine which fail and which succeed-- and why.

Special attention shall be given to identifying the sources and character of word-of-mouth communications and how they can be improved. Special attention shall also be given to language barriers (poverty of vocabulary, illiteracy, dominance of a foreign language). Local organizations and selected individuals within the study group shall be utilized in the study to obtain authentic responses.

In all instances, the contractor shall involve the poor in the planning and implementation of this effort.

PHASE II: PART B - SELF-HELP MINI FILMS (August 1, 1968 - March 15, 1969)

Concurrently with the research activity (Phase I), and as an integrated element of the on-site reviews and surveys (Phase II: Part A) the Self-Help Mini Film project shall be carried out. Concurrent action on research, surveys, and film is considered to be essential because the film design and content will be influenced by the survey findings, and the production and evaluation of films will serve to extend the scope and verify the findings of the survey.

The Contractor in conjunction with the Project Manager and/or his designee and the Director of Media Services - Audio Visual shall undertake one project, including the production of a series of films and the development and activation of systems for their distribution and the planning of a second film in the second community selected and utilization. This Phase shall be based upon the National Film Board of Canada and Memorial University of Newfoundland's Film and Community Development project, adapted for usage in the United States and the needs of the Community Action Program.

The films shall be between three to fifteen minutes duration in edited form and provide visual audience self-analysis, self-appraisal, self-correction. They will provide insights into community problems designed to engage the subject groups in solving community difficulties. Groups to be covered will include all segments of the community including educators, business and health

SCHEDULE

officials, industrialists, media representatives, government and political officials, civic groups and the poor.

In carrying out this function, the Contractor shall produce the series of films utilizing the production and artistic skills of an approved subcontractor and/or consultant and an additional shorter series to be undertaken as part of a training course.

Prior to their completion mini films will be taken back to the communities where they were made for local audience evaluation, and trial use in community problem-solving.

As part of this phase, the Contractor and OEO shall develop a Film and Community Development training course to serve as a pilot for adaptation and use in other communities, taking into consideration the experience of the Newfoundland Film and Community Development project. Such a pilot course to be undertaken on site in one of the communities to be researched will be limited to 20 non-professionals including VISTA volunteers, Community Action staff, Legal Service and Health Program staff, members of the poor community, etc.

PHASE III: MOTION PICTURE ON COMMUNITY DEVELOPMENT
(September 1, 1968 - April 15, 1969)

Contractor, through jointly approved production company, shall produce a 28½ minute, 16mm, color, sound film on rural economic development in rural areas to be designated by the Project Manager, in conjunction with OEO CAA.

PHASE IV: INTERPRETATION (June 30, 1969)

The Contractor shall develop a plan and budget for a comprehensive report of the methodology and results of the on-site reviews and surveys, and all film projects, including detailed interpretations of the findings, with appropriate support materials. It will include an analysis of the successes and failures, not only of the communications processes, but of the actual administration of various programs which in itself is often chiefly responsible for the quality of communications and the degree of understanding among the poor, and will endeavor to pinpoint the reasons for failures and successes and develop constructive recommendations for future action both in communications and program administration.

This document, with the research summary and bibliography shall be the Contractor's comprehensive final report on the project.

SCHEDULE

The Contractor's performance hereunder shall include, but not be limited to, commitments made by the Contractor concerning personnel, materials, transportation for its property and personnel and per diem for the latter, exclusive of that described in Phase IIB which shall be provided by appropriate program areas of the OEO Agency; supplies and related services whether directly or through subcontract.

1. In carrying out the activities described above, the contractor shall be guided by the policies and views of the OEO as set forth by the Project Manager and/or his designee. The Project Manager and/or his designee shall provide the liaison between the Contractor and the various programs of the Agency.
2. Key Personnel. In carrying out Phases I, II Part A, and IV of the above, selection of key personnel shall be submitted to the Project Manager or his designee no later than 15 days following signing of this contract. Such selection shall be done in concert with OEO representatives. OEO reserves the right of approval of all said personnel within five days after submission.
3. In carrying out the activities described in Phase II Part B, and Phase III above, the Contractor shall be guided by the views and policies of the OEO and will work in concert with the Project Manager and/or his designee and with the Director, Media Services - Audio Visual.
 - a) OEO will submit to the Contractor the names of appropriate individuals for the carrying out of this phase of the project as described above in the Work Statement. Such designation shall include representatives of the National Film Board of Canada and of the Director of the Extension Service of the Memorial University of Newfoundland responsible for the original concept of the Film and Community Development project as described herein and in the attached.
 - b) The Contractor, in conjunction with the Project Manager and Project Supervisor shall submit to the OEO no later than ninety (90) days following the signing of this contract a detailed budget for the production of the second mini film and community analysis in the community to be selected. Such a budget to be approved or modified by the Contracting Officer no later than thirty (30) days after receipt.
4. In carrying out the work described under Phase III above, the Contractor shall work in concert with the Project Manager and/or his designee and with the Director, Media Services - Audio Visual.

EXHIBIT "A"

SCHEDULE

CLAUSE 1. STATEMENT OF WORK:A. General:

The Contractor shall furnish the necessary materials and services and shall use its facilities and equipment to produce a 16 mm color film with sound.

B. Contractor's Performance:

The Contractor's performance hereunder shall include, but not be limited to, personnel, on-screen personnel, motion picture and title photography, raw stock, production, editing, writing, narrating, titles and opticals, recording and laboratory services, screening facilities, all necessary equipment, materials, supplies, and related services, exclusive of transportation for its property and personnel and per diem for its latter on location prior to and during photography.

1. Treatment.

The Contractor shall submit its full production treatment to the Project Manager for approval. In developing the theme, the Contractor shall be guided by the views and guidelines of the Project Manager.

2. Shooting Script.

The Contractor shall, if directed by the Project Manager at the time of approval of the production treatment, write a shooting script based upon actual scouting of location and the approved treatment. The visual and aural elements of the script shall be geared to the understanding of the prime audience. Such script shall be submitted for approval of the Project Manager.

No deviations from the approved treatment or script will be permitted without the prior written approval of the Project Manager.

3. Key Personnel.

The Contractor shall provide personnel who are professionally qualified and competent to provide the services required to make the film. The Government reserves the right of approval of key personnel, including director, first cameraman, chief editor, and narrator whose names shall be submitted to the Project Manager within ten (10) days after date of contract. The Contractor shall also submit sample tapes of narrators' voices for approval.

SCHEDULE

4. On-Screen Personnel.

The Contractor shall, in concert with the OEO Project Manager, select and furnish all required on-screen personnel in accordance with its approved treatment at no additional cost to the Government. Said personnel shall be non-professional and shall be subject to approval prior to photography.

5. Photography.

(a) The Contractor shall perform all required motion picture photography in accordance with the approved treatment and/or shooting script.

(b) Photography shall be performed on location.

(c) Photography shall commence upon approval of treatment and/or shooting script.

(d) The Contractor shall deliver to the Contracting Officer signed releases from all persons recognizably photographed or recorded.

(e) The Contractor shall be responsible for all arrangements and shooting schedules regarding photography.

(f) The Contractor shall expose sufficient raw stock with a sufficient number of camera angles of each sequence to provide the material for Class A productions.

(g) Shooting ratio to be no less than 12 to 1.

6. Sound.

Requirements for sound may include off-stage commentary (voice-over narration), synchronous (live) sound (location recording), dubbed sound effects (including wild sound recorded on location), or any combination thereof, and all effects as called for in the script or treatment.

7. Screening Facilities.

The Contractor shall furnish screening facilities for Agency review of dailies, rough cut, fine cut, and interlocks.

8. Rough Cut.

The Contractor shall prepare and present a rough cut for review and approval of the OEO Project Manager.

9. Final Cut.

The Contractor shall then prepare and present for review and approval a final cut, with read narration and sync sound, incorporating all changes ordered as a result of the rough cut screening.

11. Titles and Opticals.

(a) All titles and screen credits shall be approved in advance, in writing, by the Project Manager.

(b) The Contractor shall include optical effects in the picture as required for smooth and significant transitions. The quality of all optical effects shall be subject to approval of the Project Manager.

12. Narration Script.

The Contractor shall write a narration script acceptable to the Project Manager. The final narration script shall be approved prior to recording.

13. Narration Track.

The narration track for the finished picture shall be in strict compliance with the approved narration script, and shall be subject to Agency approval prior to mixing. The Project Manager will attend the narration recording and the Contractor shall notify him accordingly.

14. Interlock.

The Contractor shall provide an interlock of the final cut with narration track and sync sound tracks, incorporating all changes for Agency review.

A second interlock of picture and all sound tracks, including music, shall be provided for Agency review.

15. Answer and Release Prints.

The Contractor shall provide from the elements it has prepared one (1) 16mm color composite answer print for review and approval by the Agency not later than October 15, 1968.

16. Rewrite of Narration Script.

If required to do so, the Contractor agrees to make reasonable rewrites of the narration script, at no additional cost to the Government.

17. Minor Changes.

The Contractor agrees to make minor changes in the visual and aural content of the picture, without additional cost to the Government, if required as determined during reviews of the work elements thereof.

18. Letter of Assignment.

Upon acceptance of the answer print the Contractor shall notify, in writing, any laboratory holding preprint or other materials made pursuant to this film, that these materials are the property of the Government. A copy shall be forwarded concurrently to the Contracting Officer.

CLAUSE II. DELIVERY:

The Contractor shall deliver, all transportation charges paid by the Contractor, one (1) 16mm composite fully-timed answer print on reel and in can, and the items listed below, to the Office of Economic Opportunity, Procurement Division, 1200 - 19th Street, N.W., Washington, D.C. 20506.

Upon answer print approval, all items listed below shall be delivered to the Office of Economic Opportunity, Procurement Division, 1200 - 19th Street, N.W., Washington, D.C. 20506 for both films produced hereunder; except that, certain delivery items to be designated in writing shall be shipped to a film vault address to be furnished to the Contractor.

All items shall be adequately packed in cartons with all film on cores or reels and in cans, legibly labeled on the edges of the cans, and accompanied with a shipping list showing name of film, contract number, and name or producer.

- A. One (1) 16mm cut original EKTA A&B rolls complete with Academy Leaders.
- B. One (1) 16mm synchronized mixed track optical negative.
- C. One (1) 16mm edited workprint with Academy Leaders.
- D. One (1) 1-1/4" protection tape of mixed sound tracks.
- E. All negative and positive out-takes, spliced and placed on cores and in cans.
- F. Sound effects tracks as used in the picture.
- G. All sync-dialogue and narration tracks.
- H. One (1) 16mm magnetic effects track with sync marks.
- I. Three (3) copies of mix cue sheets.
- J. Signed releases obtained from all persons recognizably photographed or recorded.
- K. Any and all other pre-print materials.
- L. Three (3) sets of different stills for promotional use.
- M. Five (5) copies each of treatment, shooting script (if applicable), and narration.

SCHEDULE

OEO will submit to the Contractor names of appropriate production companies to carry through the work described in Phase III above, from whom competitive bids shall be requested for the work involved.

Upon OEO approval of one such company, the Contractor shall enter into a subcontract with such company along the standard contract lines of approved OEO film contracts, sample of which, marked Exhibit "A", is attached.

5. The Contractor shall, for all phases above, establish a schedule of approvals, to be agreed upon by the Contracting Officer, such a schedule to be submitted no later than thirty (30) days following signing of the contract.
6. The Contractor shall submit three (3) quarterly progress reports and the Phase IV interpretive final report. During the period of this contract, the Contractor shall submit, no later than 120 days after signing of this contract, a detailed plan and budget for the carrying out of Phase IV, such a plan to be approved or modified by the Contracting Officer no later than thirty (30) days after receipt.
7. In carrying out all phases of the above, the Contractor, acting in concert with OEO, shall, wherever possible, make use of the personnel and materials of OEO including those of its regional Community Action Training Institutes, and the OEO will, wherever possible and appropriate, make available its personnel and materials, at no additional cost in support of the project.

CLAUSE II. DELIVERY:

Reports required to be submitted under Clause I hereof, ten (10) copies of which shall be required, shall be packaged separately and delivered, all postal charges paid by the Contractor, to the Contracting Officer, Office of Economic Opportunity, Procurement Division, 1200 - 19th Street, N. W., Washington, D.C. 20506, as specified herein.

CLAUSE III. COMPLETION OF WORK:

All work hereunder shall be completed by 15 April 1969.

CLAUSE IV. CONTRACT NUMBER IDENTIFICATION:

The Contractor agrees to utilize the number of this contract on all correspondence, communications, reports, vouchers and such other data concerning the contract or delivered hereunder.

SCHEDULE

CLAUSE V. COLLECTION OF INFORMATION:

In the event that the performance of work hereunder requires the collection of information upon identical items from ten (10) or more persons, the Contractor, prior to such collection, shall submit the form for such collection to the Contracting Officer for approval. Only upon notification from the Contracting Officer that the form has been approved may the Contractor commence the collection of such information.

CLAUSE VI. BUREAU OF BUDGET CLEARANCE:

Wherein required, Contractor agrees to conform with Bureau of Budget Regulations pertaining to the clearance of plans and report forms under the Federal Reports Act, B.O.B. Circular No. A-40, revised and amended.

CLAUSE VII. CONSIDERATION AND PAYMENT:

Pursuant to Clause 7 of the General Provisions hereof, the Contractor shall be paid a fixed price of \$199,998.00 as full consideration for all work performed under Clause I hereof and accepted by the Government, payable as follows:

15 July 1968	-	\$10,000.00
15 August 1968	-	10,000.00
15 September 1968	-	40,000.00
15 October 1968	-	40,000.00
15 November 1968	-	40,000.00
15 December 1968	-	10,000.00
15 January 1969	-	10,000.00
15 February 1969	-	10,000.00
15 March 1969	-	10,000.00
15 April 1969	-	19,998.00

CLAUSE VIII. OEO PROJECT MANAGER:

A representative of the Government, designated by the Contracting Officer, shall act as the Project Manager. He has full authority to represent the Contracting Officer in connection with the operations under this contract, except that he is not authorized to issue orders which change the work to be performed hereunder, the compensation, or the period of performance.

CLAUSE IX. CONTRACTOR PERSONNEL STANDARDS:

The Contractor shall determine that all Contractor personnel of every category shall be personally and professionally qualified for the assignment to be undertaken.

SCHEDULE

CLAUSE X. NONDISCRIMINATION:

In connection with the performance of this contract, the Contractor agrees not to discriminate against any person on the grounds of race, creed, color or national origin.

CLAUSE XI. NOTICE PRIOR TO PUBLICATION:

The Contractor shall give advance notice to the Contracting Officer prior to publishing, permitting to be published, or distributing for public consumption, any information, oral or written, concerning the objectives, results, or conclusions made pursuant to the performance of this contract. The formal written reports required as part of the contract performance are not to be published sooner than sixty (60) days after submission to OEO unless permission is given by the Contracting Officer. Any publication resulting from or related to performance of this contract shall contain the following acknowledgement:

"The work reported herein was performed pursuant to a contract with the Office of Economic Opportunity, Executive Office of the President, Washington, D. C. 20506. The opinions expressed herein are those of the author and should not be construed as representing the opinions or policy of any agency of the United States Government".

CLAUSE XII. INSPECTION AND ACCEPTANCE:

Work hereunder shall be subject to inspection by the Government at all reasonable times. Final acceptance shall be made by the Contracting Officer upon certification by the Project Manager of satisfactory performance and receipt of acceptable reports as required to be submitted hereunder.

CLAUSE XIII. GENERAL PROVISIONS:

The General Provisions of this contract consist of the General Provisions, Standard Form 32, June 1964 Edition, and the following clauses, attached hereto:

Disposition of Material
Copyright
Other Contractors
Interpretation or Modification
Gratuities
Modification to Contract Work Hours Standards
Act - Overtime Compensation
Modification to Equal Opportunity Clause
Federal, State and Local Taxes
Notice to the Government Regarding Late Delivery
Termination for Convenience of the Government

SCHEDULE

CLAUSE XIII. GENERAL PROVISIONS (Continued):

*Rights in Data--Title
Price Reduction for Defective Cost or
Pricing Data
Subcontractor Cost and Pricing Data

*Paragraph (a), line 2 of the attached "Rights in Data--Title" clause is amended to include the word "films".

This contract consists of the Face Page, Schedule, Exhibit "A" and the General Provisions.

SECOND DRAFT

FILM AND COMMUNITY DEVELOPMENT

A REPORT ON A MEANS OF USING FILM TO ESTABLISH IMPORTANT COMMUNICATIONS LINKS BETWEEN THE DEPRIVED AND BETWEEN THE DEPRIVED AND OTHERS. PREPARED FOR THE OFFICE OF ECONOMIC OPPORTUNITY, WASHINGTON, D.C., UNDER CONTRACT.

August, 1968

Donald Snowden
Director of Extension
Service
Memorial University of
Newfoundland
St. John's, Newfoundland

© 1968

TABLE OF CONTENTS

	Page
I. INTRODUCTION	1
Development of Project	1
Evolution of Technique	3
II. THE NEWFOUNDLAND EXPERIMENT	4
Ingredients of Technique (Concept to Dissemination)	5
III. PEOPLE INVOLVED	7
Responsibilities and Qualifications (Project Supervisor, Producer- Director, Social Scientists, Consultants)	8
IV. TRAINING COSTS	10
Providing Cadre of People	
V. DISTRIBUTION	11
Programming	11
Possible Use of Mass Media	12
VI. APPENDIX A - THE FOGO EXPERIMENT	A1
Steps in Development (Selection of site, filming, interview technique)	
Issues Involved	A3
Relationship with Community	A4
Involvement of Educators	A5
Involvement of Political Structure	A5
VII. APPENDIX B - FROM PERSONALITIES TO ISSUES (Evolution and Distribution)	B1
Another Dimension (Follow Through One Year Later)	B2
Cooperative Development (Distribution Links with other Communities, Film used as Problem Solving Aid)	B3
VIII. BIOGRAPHICAL DATA OF AUTHOR	C1

INTRODUCTION

This document is about a technique which may prove to be of significance in the alleviation of some kinds of poverty. It deals with the use of film in establishing vital communication links between the deprived and between the deprived and others. It is, on the surface at least, an amazingly simple technique; yet, as far as we have been able to determine, it is being developed now only in one place - in the Province of Newfoundland in Canada. It is an on-going project there. The author of this document is among those who have been involved in the continuing development of the technique, and who will continue to be.

This document has come into being because of a visit of Miss Anne Michaels of the Public Affairs Office of the Office of Economic Opportunity, Washington, D.C., to a workshop which was carried out in Newfoundland in June, 1968. The workshop on new uses of film in community development was held at Memorial University of Newfoundland as a joint project of that institution and the National Film Board of Canada. Principal tutor at the workshop was Colin Low, who had directed the film in Newfoundland which has become the nucleus of what is now referred to as the Fogo experiment.

Miss Michaels shared the author's conviction that the processes which were being developed with film to help overcome the problems of the deprived and the ignored in Newfoundland might well have application elsewhere. Subsequently, the author visited Washington for a few days in mid-July as a University consultant to the OEO to prepare this document and to hold discussions centered around it with senior officials of the OEO and other interested agencies.

It would, for a number of reasons, be natural to suspect the usefulness of a document prepared on such short notice and in such short time. It should be realized, however, that the techniques described here have occupied much of the time and the attention of the author over the past year and a half, not only in especially close continuing contact with Colin Low, but with many others, both at the National Film Board and at Memorial University, who have been intimately connected with the project during that time. The role of the National Film Board in the Newfoundland project has been described in a National Film Board publication "Fogo Island Film and Community Development". The Board, with its impressive reputation in film making, has no tradition of involvement in the community development process, nor does it have a field staff trained and experienced in the evolution of change. The University does have this expertise and the author has been involved in community development work in several areas of Canada over the past fifteen years as a field worker, planner, policy maker, and teacher. Because the technique described in this document requires expertise in both realms of activity, the University and the National Film Board entered into an agreement in 1968 which would marshal the resources of both.

No claim is made that the technique described in this document has been perfected. Nor is it likely to be soon. The inadequacies of communications technology and the untried permutations of effective distribution of film material of this kind remain as challenges to the greater success of the technique.

The technique is not designed as an exposure only of unease and anger and frustration and hopelessness. Enough people are trying to do that with communications in enough places, in enough ways. This is an attempt to lead the deprived out of some of the shadows of their lives through helping them to self-confidence, by replacing bitterness and apathy with ways for hope. Of equal importance, this technique can, and will, if successful, provide a major communications bridge between the deprived and others, conducive not to traffic in anger and hostility, but to the development of sympathetic involvement. Among other things, the technique is designed to stimulate social creativity and positive action among the deprived and others.

Finally, there is sometimes a tendency in some of us to accept something as always having been complete, as always having been conceived, seen, and understood as an entity. That is not how techniques of this kind reach their final dimension. The Newfoundland experiment is very substantially changed from the original intent and ambition of the project. It is now far more broadly based and going through constant evolution. Those who work elsewhere with this technique can add substantially to the present meagre experience which exists.

THE NEWFOUNDLAND EXPERIMENT

Details of the Newfoundland experiment in film and community development have been recorded in the publication "Fogo Island Film and Community Development Project". That publication documents steps that were taken in the project up to early 1968; it does not outline plans made for the future in Newfoundland, nor could it deal with a continually expanding awareness of how film can be used most effectively in helping to bring about social change. This is because the Newfoundland experiment is on-going, and because the onus for doing on-the ground work in Newfoundland rests largely with the Extension Service of Memorial University. The Extension Service of that University is heavily committed to community action and an understanding of and involvement in the processes of change, yet it occupies a position of respected political neutrality. Its Director serves on the governing board of the University's — Institute for Social and Economic Research, affording a close working relationship with social scientists involved in the experiment. The Extension Service has now an established film unit trained at the National Film Board and almost exclusively concerned with a broadening of the program started just a year ago. Extension field workers, the film unit, sociologists, social psychologists, anthropologists, and other behavioral scientists at the University are beginning to work very closely together in studying, teaching, making and using film with the Fogo approach.

The essential ingredients of the technique as it is now conceived and as it is now being put into reality in Newfoundland are as follows:

1. The area is selected where film will be used as a tool in change. Available to the film maker must be a resident who is involved in community action, who knows the area well, its customs, beliefs and people, and who is respected not only for his concern for but for his accessibility to persons representing many points of view—in short, a good community worker.

2. The film maker and crew gain easy access to the area because of the esteem which is held for the field worker. They maintain that ease of access because of their own personalities. It is important that the crew be easily identifiable within the area as people who are sympathetic to the characteristics of life there.

3. Film is shot around personalities—not around issues. It is the exposure of the personality of the area that is important in this process—not exclusively zones of stress, abrasion, and anger. The values of the area must be apparent on film of this kind. Its people must understand that this total approach to making film about them includes documenting the things they consider to be of value. A good community worker knows these things and has easy access to them—an outsider does not always, and there are frequently things a community hides from a stranger.

4. People filmed are promised they will have first rights to edit for content and this promise is kept.

5. After processing and editing for technical reasons, film is returned to the area as quickly as possible.

6. Local screenings are arranged—well-advertised—in places convenient to the area's deprived people.

7. Screenings are arranged for the area's "power" people—whose planning, policies, or neglect affects the lives of the people already on film. The community workers involved in the project must be available at screenings to explain, substantiate, re-assure, suggest. "Power" people are not only those whose role is recognized as such, but those whose interest, time, and help can be marshalled to alleviate the conditions of poverty, but who are not themselves poor.

8. Filmed response may be made from the "power" people.

9. Such film material is widely distributed within the "problem" zone and may serve as an effective linkage point for mutual discussion and action, where this does not already exist. There must be participation at all screenings by community development workers, social and behavioral scientists involved in the project, and the film-maker.

10. A focussing on issues evolves—film is made leading to solutions of these issues, illustrating solutions already effected by other people. These other people may be those easily identified with the local group through such things as customs, language, ethnic grouping or economic condition. They may, however, be identified because they have obviously been through similar steps in resolving similar problems but they may be further advanced toward solution of particular problems than the local group; they may, occasionally, not be people who are readily recognizable as having a point of identity, but who have experience and suggestions which make obvious sense to the local group.

11. A continuous flow of such filmed materials is established between areas of deprivation.

12. Community development workers are trained in this process.

13. Local film crews are trained.

14. Simultaneously, communications research is carried out directly related to: (a) making filming meaningful in terms of presenting the community in its broad dimension; (b) observing traditional communications patterns; (c) observing change in these patterns which take place because of filming and film distribution.

15. Other techniques and media are used—such as educational television—to provide an exposure to those who are not deprived. The total resource used in each project—community worker, social or behavioral scientist, and film-maker—are involved in these presentations.

The People Involved

The techniques which have been outlined on the previous pages will no doubt require some adjustment to local circumstances; the principles behind those techniques will not. For that reason it is essential that persons involved as the unit which will carry out the project be committed to the principle that positive change can occur through the work in which they are engaged. They must be capable of working together in harmony; personal abrasions are quickly apparent in a community being filmed and can do much to destroy local confidence. Film-making brilliance, for example, is not a sufficient guarantee that a film-maker will succeed in this work. He may not like people, or people who are unlike him. One of the reasons for the continuing success of the Newfoundland project is the trust and close personal relationships that have developed between the film-maker, the community worker, the community development agency, and local people.

The University's film unit is comprised of people who have an extremely easy working relationship. Perhaps equally important they are, themselves, local people who fit easily and quickly into the communities in which they work—communities which have their own means of measuring a man.

Responsibilities and Qualifications

It is recommended that for the first project of this kind undertaken through the OEO that the following persons be employed:

1. Project supervisor.
2. Producer/director.
3. Film unit.
4. Social or behavioral scientists.
5. Special consultants.

1. Project Supervisor - He would have overall responsibility for project planning, for area and personnel selection, for production, and for the development of local, regional, and national distribution; he would have supervisory responsibility for communications research associated with such film projects; he would have overall responsibility for training programs which would provide a cadre of persons to carry out similar work in other areas. Qualifications: He should be experienced in community development work as a field worker as well as in an administrative capacity. He would have used and directed the use of film in community development work; he should be experienced in the development of training programs for professionals and non-professionals; he should be knowledgeable of the important community development programs which are taking place throughout the United States, should have good first-hand knowledge of persons doing notable work in community development, and should have access to interested

and useful academics. He must be prepared to work frequently at the local level, especially in early projects so that he can become personally familiar with the technique as it works at the local level, and so that he can have a constant means of evaluation of the technique.

2. Producer/Director - Has overall responsibility for the film material including decisions affecting who will appear on film, length of on-location time required, etc. He will conduct interviews on film supplementing with other interviewing resources as he deems necessary; he will direct the film crew and will be exclusively responsible for this; he will advise the project director on film content and distribution. During the first project he will train on-the-job a competent film-maker who has the requisite personal interest and personal qualities which suit him to this type of film-making.

3. Social Scientists - Research personnel, concerned with existing communications links and techniques, will be hired to work in the filming area prior to, during, and after filming, and will evaluate the results of the film work in terms of attitudinal and communications changes resulting from the film experience. It is also recommended that social and behavioral scientists involved in communications research around the project should have a teaching commitment related to the training program outlined in the following section. Selection of social and behavioral scientists should be based on interest in and availability for teaching assignments. As far as is known to the author, there is no established methodology for measuring the effectiveness of this sort of experience. For that reason, it may be easier to recruit interested and competent personnel at the post-graduate studies level.

4. Consultants, film crew, and other support personnel - Budget provisions have been made for these positions and it is recommended that selection be left until appropriate senior project officers have been hired.

TRAINING

The purpose of a training program is to provide a cadre of people who will understand how to produce and use film to assist in the process of bringing about change. Ultimately, they will be widely spread, geographically; they first should be trained during and after the three pilot projects which are being proposed. Selection of personnel to attend is critically important. The best community action persons available in the United States, who will be in a position to implement similar programs in many parts of the country, are likely to be the best candidates. Selection criteria should be clearly established well before courses are offered and candidates should be interviewed personally.

Course design should be undertaken by a person familiar with the technique described in this paper and familiar with the community development process. The course should be a combination of theory and practice, designed to acquaint participants with the processes of change, with the language of film, and with the use of film in effecting change. Extensive use should be made of social and behavioral scientists engaged on the pilot project, and of film materials and experiences already developed elsewhere.

Courses should be held at facilities which have not only good film-making facilities and equipment, but good video-taping facilities.

An extended period of practical field work should be part of the course experience.

Distribution

Distribution techniques are by no means yet totally effective, nor will they be until there has been much more experimentation. It is already apparent that who screens the films has an important bearing on local response. A known, trusted community worker, regarded as neutral ground, appears to be the best distribution agent. He is also invaluable in the decisions as to who and what are to be filmed. The community worker can direct local discussion centered around the film, for the local "language", customs, beliefs, and situation are well-known to him.

It is also already apparent that the sequence in which reels are shown can have profound effect on the reactions of the viewers to the film and the personalities, circumstances, issues and environment it depicts. Arbitrarily, reels of the Fogo material have been classified as negative, neutral and positive. Negative reels are those in which issues are raised without suggestion of solution. Positive reels deal with accomplishments. Neutral reels create the total quality of the area as seen by its people. It can be readily understood how carefully distribution must be arranged.

Certain reels, for example, are about strong people, with strong convictions, making strong statements in a powerful way. Programming based exclusively around this kind of reel could precipitate vigorous audience reaction and would not present the community or its personalities as they really are. It seems likely that easy discussion and community action are more possible using this type of film than film which is exclusively angry, abrasive, incomplete in terms of its presentation of an area. As community workers become experienced in the use of film material of this kind they will develop effective techniques for creating discussion and action centered around the film material.

There are natural distribution resources which already exist and which should be put to use. Where there are adequate facilities, such as Neighbourhood Centres, in deprived areas, they will undoubtedly be used for screenings and discussions. Neighbourhood workers, VISTA members, block captains, and many other voluntary and paid workers can assist in effective distribution and in developing meaningful discussion and action. It seems not only desirable, but imperative, however, that traditional means of mass distribution of documentary films be reconsidered. Passive audiences, out to be entertained will not find such film a comfortable experience. These films provoke thought and discussion, and can assist greatly in creating positive and sustained action. They can and should assist in leading to community participation in the process of change, stimulated and guided by community development workers.

Distribution involves more than keeping the deprived in touch with one another; In the long run, the success of any remedial program involving the deprived will relate directly to the number of people who are aware of deprivation and who care about the elimination of its problems. It is, therefore, essential that film material of this kind be exposed as much as possible to as many people as possible. So far, only at such times as elections has television given many people a sense of immediate and very personal participation; their ballots are cast, their returns are tabulated and the thing they have done is flashed back on the screen to them at home. Television is a long way from meeting distribution requirements outlined in this document. It can, however, be of considerable use in exposing those who are not regarded as the deprived to the world of poverty, and to the attempts to eliminate poverty which occupy the attention of so many people.

Film material produced under this project should find ready acceptance on television and programme packages providing for local television discussion should be especially attractive to ETV. Educational television might be expected to play an especially important role in creating and sustaining interest among those who do not directly face the condition of poverty.

THE FOGO EXPERIMENT

The following steps occurred in the evolution of the Fogo Experiment:

1. The film-maker, who was a stranger to Newfoundland, was recommended to certain areas of Newfoundland by the community-development agency (the University's Extension Service). At that time the film project was to be related to an examination of some of the dimensions of resettlement in the Province. It was conceived that the film-maker should be exposed to the spectrum of resettlement problems and possibilities.

He visited Newfoundland communities which had been resettled, which had applied to be resettled, and into which resettlement would take place. He also was taken by the author to an area where government plans related to development were obscure and where there was growing conviction among residents that they were being frozen out of the area by deliberate government neglect. The area is known as Fogo Island. On Fogo Island, in large part because of the active interest of the University's community development worker for the area, an Improvement Committee had been formed and was active. It has been pre-arranged that the visit of the film-maker would coincide with a meeting of the Island's Improvement Committee, a voluntary organization comprised of representatives of most of the Island's ten communities.

The University Extension Service and its area community worker had recently organized important meetings on Fogo Island, at the request of residents, to examine some of the Island's problems and to seek solutions to them. At those meetings, discussion had taken place about some of these issues, including formation of a producer's co-operative for the Island. At one such meeting the film-maker was introduced and some of his documentary films were shown.

It was decided that Fogo Island would be the "community" examined on film. Arrangements were made for the return of the film-maker to Fogo. It was mutually agreed that it would be essential to have the services of the community worker available to the film-maker throughout the whole of the project.

2. The film-maker worked in the area for five weeks. He made extensive use of the community worker, who provided many short cuts because of his intimate knowledge of the area, and its people. The community worker made possible easy access to people who were filmed and undoubtedly contributed substantially to their decisions to allow film to be made with and about them. There was no question, however, that the personal sensitivity of the film-maker was a major factor inducing trust in people being filmed - he obviously cared. Film-making of this kind requires a high degree of personal sensitivity and gentleness. It is highly unlikely that all film-makers would be effective in this technique.

3. The film-maker did much of the off-camera interviewing himself, supplemented on occasion by the community worker and by a Norwegian sociologist working at Memorial University, whose background in fisheries and people's organizations in Norway proved useful in the project. Quite consciously, the film-maker concentrated on the exposure of personalities, rather than issues, on film. It was not to be the kind of angry film which appears much easier to make; rather it was to expose an area's people who faced difficult problems and decisions, with their richness and dignity as well. It was these other dimensions which have helped, through films, to make the people of Fogo Island reach out to others. The issues they raise are clear and strong, to themselves, to others who know them, to others whose judgements and decisions shape their lives, and to strangers.

Even though the technique centered on the exposure of personalities, certain issues began to emerge as people from different communities on the Island who had very inadequate communications between them, were exposed to the filming. A focal point for community self-analysis and future community action was being developed. The main issues appeared to be:

A. The people were not organized adequately to help themselves.

While they could and did express strong criticism of actions taken by "power" agencies, which they considered wrong, they were aware that some of their problems were helped along by their own indifference and lack of knowledge and experience.

B. Their fishery was inefficient and wasteful. Many fishermen had to throw away substantial portions of their catch because there were no processing facilities for those species on the Island.

C. Fishermen were confronted by abrasions caused by the introduction of new technology - trap-skiff (small boat) fishermen were trying to compete against neighbors who had recently built longliner (intermediate-sized) fishing boats. Longliner operators caught more fish and were said by trap-skiff fishermen to be interfering with traditional fishing areas.

D. There was consensus that governments appeared not to care about the wishes of the people; an example was that planning for Fogo Island was said to be done off the Island without local consultation.

E. There was a preponderance of able-bodied relief on an Island whose surrounding waters provide a substantial resource base. (One of the weaknesses of the experiment because evident here, and will be rectified in future; all discussions on relief took place with persons who were not relief recipients. The relief issue, as it exists on film is, therefore, incomplete.

F. A denominational school system throughout the area was creating serious educational problems. There was useless duplication of school facilities, school facilities were increasingly inadequate and teachers increasingly harder to come by. Although denominational education has always been part of the tradition of Newfoundland, some school boards are seriously questioning its continuance. Such is the case on Fogo, but strong local feelings held by some people are preventing action. Yet this same problem has been resolved elsewhere in Newfoundland.

4. The film-maker took special care to film things local people considered as positive values in the way they lived - a wedding, a dance and party, the way that children played, an old local doggerelist and folklorist. No narration, no interviewing, things just as they were.

5. The film-maker promised people who appeared on the film that they would be given the right to view all the film before it was screened publicly, and to edit for context. Some persons made strong statements on film, and might later have believed they would be subject to retribution by those whom they criticized. People put considerable weight to their editing right. The promise was frequently mentioned to the community worker by the Fogo people after the film-maker had left and before the hours of film material had been processed and returned to the Island. The film was returned to Fogo and screened extensively in most communities. (A description of that experience is detailed in the publication "Fogo Island Film and Community Development Project").

6. Virtually all the film material screened on Fogo was approved by its residents as representing their attitudes and beliefs.

7. In addition it was screened at Memorial University at a special showing immediately after screenings on Fogo. The audience was comprised of University Extension personnel, anthropologists, sociologists, political scientists, psychologists, geographers, educators and University administrators. Their comments on the value of the material were filmed at the screening. Earlier some of the film material had been screened in Montreal at a meeting of the senior officials of Memorial University and the National Film Board who were considering a formal agreement between the two agencies. The screenings caused considerable differences of opinion. There was total unanimity on the power of the documents. The President of the University insisted that fairness demanded that "power people" be given the opportunity to respond on film to some of the comments and criticisms directed at them by Fogo Islanders. This became an extension of the project as it had been conceived to that point.

A meeting of Provincial Cabinet members was arranged and was attended also by University and Film Board representatives. There was a suggestion that people of Fogo should attend these screenings. Good sense dictated this not be done for two reasons:

A. This was the first screening in Newfoundland for people in positions of political power. From an applied research point of view, it was essential that their reactions to the material be as "pure" as possible.

B. The involvement of the Fogo people in the Cabinet screening would have been a confrontation, probably abrasive and destructive. Subsequent positive government reaction to the Fogo situation as depicted in the film material has confirmed the wisdom of the decision.

Reels were screened containing the toughest criticisms, as well as others in which the people were suggesting means of self-help and "neutral" reels, which dealt with gentler aspects of living on Fogo. There was considerable discussion between reels and at the end of the day there was unanimous consent among the cabinet ministers present that some would welcome the opportunity to respond on film. They were encouraged by the assurance that the local community worker would show the material widely throughout the area and use it as the basis for further discussion. This is now being done.

FROM PERSONALITIES TO ISSUES

Although filming was initially centered around personalities in the Fogo experiment, it became obvious that at some point it should be used to focus on issues raised by the people of Fogo. The honesty and conviction and dignity of the people had been clearly established on film and it would not be difficult, through film, for the "power" people to respond with equal honesty, a characteristic which is not always apparent when people confront one another directly at political meetings.

One Provincial cabinet minister responded to certain of the issues raised by the Fogo people and did so. His responses are being added to pertinent reels of the film.

It became apparent that there was a need for an introductory reel to explain the people and the area to others who would see the films but who would not be familiar with the local geography, cultural and economic milieu and beliefs. Such a reel was made.

In the meantime, when the first prints became available in Newfoundland in late spring, 1968, they were immediately distributed to other University community development workers in different parts of the Province. The film has served as the basis for considerable discussion throughout other areas of the Province in which it is being shown. There is unanimous conviction that the Fogo Island people are "like us, but not afraid to speak out". Residents in other places quickly and easily identify with the film. They are quick to understand the issues being raised on the Fogo film. In other Newfoundland communities comments and suggestions have been made about ways in which Fogo Island people are pointing the way to positive change in other areas or about ways in which the Fogo people might make changes themselves based on the experience of people elsewhere.

Another Dimension

This summer extensive film work of a similar type is being done in another area of the Province. While it will deal with personalities, too, at this stage, it will also deal with problems which have been solved by people in that area, but which have not yet been resolved by Fogo people. Film related to the solution of these issues—made with and about people in other places whose life patterns are easily identifiable to Fogo residents—will be screened on Fogo next winter, through the community worker and will, it is expected, help to resolve such major Fogo issues as school centralization and fisheries co-operative development.

In one area which is to be filmed this summer, schooling had become so desperate that a large coastal section was faced with an almost complete shut-down of high school facilities. Protestant and Roman Catholic leaders got together and decided that amalgamation, no matter what strongly-rooted traditions it might defy, was the only acceptable local solution. Film will be made with the people who brought about that catalysmic local change, with those who had strong negative views and who still have, with those who opposed amalgamation at first but who now support it, and with those students and teachers who are most intimately involved. The school question is a very sensitive one in the whole of Newfoundland. Politicians are frequently reluctant to espouse change - educators who do so are looked upon, often with suspicion. There is reason to believe that Fogo Island people may react far more quickly to positive changes in their school system when they see and hear about these changes being carried out by others who are "like them".

Co-operative Development

Fogo fishermen, since last summer, have formed a fishermen's co-operative with more than 350 fishermen members. They stand the possibility of making serious mistakes, which have been made in other places by other fishermen. The University's community development film unit will be filming extensively in the Maritime Provinces this autumn, working with fishermen in co-operatives there. Their mistakes, their problems and the ways in which they have developed strong fisheries co-operatives will all be filmed using local people most directly concerned, and most easily identified as sympathetic persons by the Fogo people. At the same time, the National Film Board has undertaken to do similar work on Canada's west coast where there is a powerful fishermen's organization. The film materials will not only be available to fishermen on Fogo and other parts of Newfoundland, but will be distributed extensively throughout other parts of Canada where there is an interest in fisheries co-operatives. Such distribution will best be done through experienced community workers.

Thus filming will continue on two levels, linked together at the point of distribution. At the first level, the point of contact level, film will continue to be made around personalities, whose composite exposure on film will provide the kind of community self-revelation which the technique is designed in part to accomplish. Things which go to make up the local quality of life will continue to be filmed. At the second stage, after local issues have become clearly understood by the community and it has expressed genuine interest in seeking solutions, those solutions, effected by people elsewhere, will be filmed and distributed back through the "problem zones".

BIOGRAPHICAL DATA

Donald Snowden

Age: 40

Journalism graduate, Carleton University, 1949.

1949-1950 Winnipeg Free Press.

1950-1954 Tourist Director, Province of Saskatchewan.

1954-1964 Department of Northern Affairs, Government of Canada.

First Chief of the Industrial Division 1959-1964.

Organized first Arctic area renewable resources studies.

Organized first Arctic Co-operatives.

Organized first student work groups to the Arctic, 1958-1959.

Organized production and marketing of Eskimo arts and crafts.

Organized Northwest Territories Tourist Office.

Organized Arctic specialty food industry.

Work was featured in four New Yorker pieces 1962-65 published by Doubleday, 1966, under title "The New People" - author Edith Iglauer.

Spent four months in Arctic Norway, 1962, studying Norwegian Arctic Development on behalf of Government of Canada.

Selected and directed staff of economists, geographers, area survey officers, co-operative development and projects officers, marketing specialists and designers.

1964-1965 Directed major Federal study into the reasons for failure of the co-operative movement in Newfoundland, published 1965.

Oct. 1965 Director of Extension, Memorial University of Newfoundland.

Programme Involves:

- Directing community development programme - one of only two carried out in Canada by English-speaking universities.
- Making extensive use of communications technology.
- Television, VERB, telelecture, to provide adult education programmes to Newfoundland's population.

- Making "Fogo type" film and continuing the development of process begun there.
- Developing programmes of specialized training for adult students from Africa, Asia and the Caribbean for the Canadian External Aid Office.

Organizations

One of seven individual members of the Federal Government's Advisory Council for Rural Development.

Executive member, Canadian Association for Adult Education.

Executive member, Canadian Association of Directors' of Extension and Summer Schools.

Vice-president, Atlantic Council for Continuing Education.

President, Canadian Association for Adult Education, Newfoundland Division.

Member, Governing Council Institute for Social and Economic Research, Memorial University.

Member, Canadian Advisory Council on Co-operative Research.



NORRISTOWN AREA SCHOOL DISTRICT

ADMINISTRATIVE OFFICE: PINE AND ROBERTS STS.

NORRISTOWN, PENNA. 19401

215 - 277-1000

HOLOGICAL SERVICE CENTER

ARCH AND BASIN STREETS
NORRISTOWN, PENNSYLVANIA 19401

August 7, 1968

Head Start Newsletter
Office of Economic Opportunity
Project Head Start
Washington, D. C. 20506

Dear Sir:

A few comments from one of our volunteers that I thought you would enjoy:

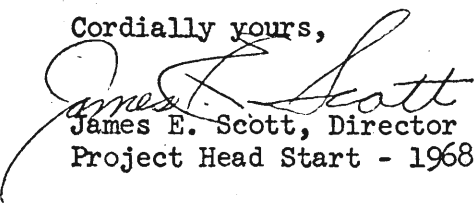
"When someone asks me how I like working with Head Start my answer is always 'great' but when I'm asked why, it's difficult to answer. There are so many things I want to say.

I really enjoy working with all the youngsters as they learn and explore new things each day. There's a great satisfaction in seeing them so thrilled and excited about things we take so much for granted.

Project Head Start has made my summer a most interesting one. I hope to continue working with this worthwhile program next year and in future summers."

Rose Ann Greco, Volunteer
Roosevelt Center, Norristown, Pa.

Cordially yours,


James E. Scott, Director
Project Head Start - 1968

JES/jk

FOGO ISLAND
FILM AND COMMUNITY DEVELOPMENT
PROJECT

National Film Board of Canada

May, 1968

I N D E X

PREFACE

- I APPROACH
- II SELECTION OF FOGO ISLAND
- III FILMING
 - 1. General
 - 2. Remarks by Colin Low
- IV EDITING
- V FILM SHOWINGS
 - 1. General
 - 2. Programming
 - 3. Tactical Problems
 - 4. Reactions
 - 5. Conclusions
- VI OBSERVATIONS
 - 1. Cooperation Between Film making, Utilization
 and Community Development
 - 2. Action
- VII FURTHER CONSIDERATIONS

APPENDIX A

APPENDIX B

PREFACE

Since 1939 the National Film Board (N.F.B.) has been producing and distributing films "in the national interest" throughout Canada. They have been involved in the use of films in all aspects of Canadian life including education, mental health, labour-management relations, adult training, family life education, and community development.

To explore in more depth the role of film and communications in social change, the National Film Board established "Challenge for Change", an experimental program, supported by departments and agencies of the Federal government. The Fogo Island film and Community Development project is one part of this program. In effect it can be stated that this project reflects a logical culmination in the thinking and action of the Extension Service of Memorial University at St. John's, Newfoundland and the Challenge for Change program.

The history of the Extension Service of Memorial University is marked by its intense involvement with the educational, economic and social needs of the Newfoundland people. They have community development officers assigned to all parts of the province who live with the people and help them to help themselves in defining and acting upon their community needs.

Furthermore, the Extension Service has been involved for some time in the role of communications in community development. They have an extensive film library which is constantly being used by the community development officers in their work. Each officer has a projector, tape recorder and 35 mm. still camera for his own use. The Service also produces a weekly T.V. program "Decks Awash", which provides a forum for discussion of the latest advances and issues in the Newfoundland fishing industry.

By the spring of 1967 the National Film Board and Memorial University were in the preliminary stages of negotiating a three-year agreement for collaboration in pioneering a new approach to film in community development. The first stage was undertaken in May, 1967, on Fogo Island. This report is designed to examine this project with the view of examining the communication processes which film initiated, stimulated and encouraged.

I APPROACH

The Fogo Island Project was designed to investigate the reactions of a community when its people and its problems were filmed in depth and the results played back to them for discussion and criticism.

Our role was to facilitate communication between individuals and between communities and to assist in transferring information from one segment of the community to another.

By this simple process we hoped to generate confidence in people to formulate and express their problems as they saw them, for it was felt that the expression of problems is a step towards understanding and solving them. Furthermore, it was believed that the playback of these expressions in the community could reveal the contradictions in individual attitudes and also in group attitudes. It could be a beginning in modifying attitudes, achieved not through dissemination of information or propaganda but through real participation which has the potential of creativity.

Our approach was to involve the entire community in a process of self-analysis and problem solving. This approach affected the way we made the films and also the way they were shown. At all stages the emphasis was to involve the community in the decisions to be made. The people selected the topics and they were involved in editing decisions when the films were played back. They also determined the extent of the distribution of the films, if in fact they decided the films should be seen by others.

We hoped that insights into community problems and the desire to act on these could be gained from this type of discussion. We also hoped that issues common to all the communities would be identified and evoke response.

Besides the fostering of discussion and action on Fogo Island, we also wished to foster community-government relations with the films. By so doing we hoped that the process of making and discussing the films would be an opportunity to involve the people in the planning stages of the development of their community, thereby increasing the possibility of their participation in the execution of future development projects.

As a by-product, we also hoped that when the material was shown in other communities, with problems similar to Fogo, the films would promote greater understanding and a desire for action.

Conscious of Memorial University's interest plus the limited resources of the Challenge for Change Program, it was our concern to use the Fogo Island Experiment as a model for future Community Organization in Newfoundland. With this in mind, we attempted to train a

3.

unit from Memorial University in the process of film making in order that they could form the nucleus of a film making community development unit in the Extension Service.

It was also our intention to record, analyze and evaluate the effect of our efforts.

II SELECTION OF FOGO ISLAND

Fogo Island is a fishing community off the north-east coast of Newfoundland, forty miles north of Gander. It has 5,000 people living in ten communities - Joe Batts Arm, Seldom, Little Seldom, Tilting, Shoal Bay, Fogo, Stag Harbour, Island Harbour, Deep Bay, and Barr'd Islands. It is an old community - 300 years old - with a real sense of history and tradition. Its problems are many, but typical of the problems in outports (isolated fishing communities) all over the Maritimes.

The Island communities do not have local government but six separate School Boards are in existence. Sixty per cent of the people are on welfare. Fishing methods are antiquated and marketing and development organization is lacking.

However, there does seem to be a desire on the part of the people to stay and live on Fogo Island. Fred Earle, the Community Development officer from the Memorial Extension Service, has helped channel the desire into concrete organization. An island development committee has been in existence for some time, and in March 1967 it requested a fisherman's conference to explore Fogo's problems and the establishment of a cooperative marketing and processing organization. The Extension Service sponsored the conference and invited various specialists to address the fishermen. Subsequently a request to the Newfoundland government for financial aid for the establishment of a cooperative under the United Maritime Fisheries was turned down.

Because Fogo had many problems and because the policy of the government was being formulated, we felt we could play a part in its future. Also because of the work that had been done by Fred Earle and the Extension Service, we felt that the community development process had advanced to a degree where we could effect action. Furthermore with its ten villages, Fogo Island was complex enough to offer problems in inter-community communication, in microcosm, not unlike the Newfoundland situation.

III FILMING

1. General

Colin Low was designated as the film director for this project. After initial research in May, he went to Fogo Island in late June to acquaint himself with the Island and at the same time to find subjects to be filmed.

Only on August 1st, were a camera man, soundman, and assistant camera man assigned to Fogo Island. They filmed continuously for five weeks, accumulating over twenty hours of material.

The material covered such issues as fishing methods, welfare, education and cooperatives. It also portrayed everyday events and unique qualities of Fogo Island life. Of the ten communities, eight were in at least one film. One sequence was shot on Change Island, a community close to Fogo.

Another aspect of the footage was the portrayal of local personalities. Hopefully the effect of viewing the successes and failures of members from each community would be to focus on those individuals with possible leadership qualities.

The filming could not have been completed without the assistance of Fred Earle, the local community development officer. As a result of his experience, he knew the people and their problems. Besides he originated from the Fogo area.

The crew was increased by one with the acquisition of Randy Coffin, a native Fogo Islander. He was included in the film making and he aided in the interviewing and the selection of subjects. It was also intended that he acquire camera man's skills in order that he could participate in future projects.

2. Remarks by Colin Low

The following remarks serve best to illustrate the effects of the filming:

"I was surprised how readily people were prepared to speak for the camera - how naturally they speak - without affectation, without posing. I do not think this is a result of naivety or a lack of sophistication. Many of their ideas are anything but naive. I think many have a natural courage, frankness and sincerity.

"I had more trouble eliminating potential candidates than in getting candidates. People seemed to feel there was a certain status in being filmed - they weren't pushy at all, but once they said 'Yes' they would have been disappointed if we did not follow it up.

"Sometimes we laid on our filming with great care - trying to prepare an environment and circumstance that would put people at ease. Sometimes we used a kind of surprise technique. We "dropped in" on people while they were at work. At no time did we film before being given permission. At no time did we use hidden camera techniques. I am very opposed to these techniques, particularly related to this kind of work.

"It is impossible to avoid recording spontaneous and natural kind of political comment. I do not think we could avoid it or should avoid it.

"After a certain amount of experience there filming, I found myself probing very near the bone as far as some contentious issues of the Island were concerned.

"I did not start on the subject of Welfare until about the fourth week of work however. We went first to the interviews that were easy to obtain and not particularly difficult. Events of local pride are good subjects to start on.

"The location and selection of individuals who can represent individual and group attitudes is not easy, for many factors are involved. Some people may be perfectly willing to speak on controversial subjects but because of certain circumstances, their involvement in the film would jeopardize or diminish their position in the community. These must be avoided.

"A person holding a certain job could be in danger of losing that job if he brought up questions connected with the unethical practices, for instance, of the firm he is employed in. Sometimes it is hard to avoid such testimony if it is a vital question in the community. I think it is vital that the interests of the individual be protected, and if it is necessary to bring out the idea that the welfare of the community is being jeopardized by unethical business practices, it should be done by people who will not be damaged by the revelation.

"Religious differences in a community must be treated with extreme sensitivity for mistakes made in this area often cannot be repaired. It is essential that the filmmaker be without prejudice as far as religion is concerned. He must also believe that religion has been, and can be, a positive social force. If he does not, I do not see how he can begin to relate to many people. He does not have to agree with a broad spectrum of religious views, but he must have some respect for religion as a part of the well-spring of human aspiration and hope.

"I believe it is necessary to let the person interviewed take the path he is most concerned with. A delicate rein can be used in the questions to keep him on the path or to alter the path

completely, but "leading" questions should be avoided. Often interviewers ask "leading" questions to save time or film footage.

"A technique to employ is to entertain your subject briefly with a yarn, a joke, or a drink of rum if that is in order, and then step back and be a good listener. A responsive listener. If you enjoy what people (all kinds of people) have to say, you can do this kind of work; if you are not having a good time, an interesting time, your boredom will show and the interview won't go anywhere.

Your motivation cannot be based only on a desire to get the information on the film. You must be patient, happy to spend time in the company of your subject without filming. Only this generosity of time and genuineness of interest can achieve significant results."

IV EDITING

From September 8 to November 17 the footage was edited down to 5 hours by Dennis Sawyer, aided by Colin Low and Randy Coffin. In order to speed up the editing process he had familiarized himself with the project by coming to Fogo for five days in August during the shooting.

The major decision in editing was to cut the material vertically rather than horizontally. In other words, the films were based on personalities discussing a variety of issues, rather than an issue incorporating a variety of personalities. The material was shot in this manner, and to start restructuring would have required more time than was available. More important, it was as valuable to highlight personalities as it was to present issues, since action would require leaders and community support for them. This method also avoids the obvious editorializing that occurs when personalities are juxtaposed by an editor. Furthermore, certain people did embody specific issues and horizontal editing was not needed.

By November 18 we had 23 films with a total length of just over 5 hours.

V. FILM SHOWINGS1. General

It is difficult to assess completely the reactions caused by the screenings since a great deal occurred on the streets, in homes, stores and schools, and some things that did occur cannot be seen as a direct result of the screenings.

Thirty-five separate screenings of selected films were held with a total audience of over 4,500 people. Many attended more than one screening so we have no way of knowing how many of the 5,000 people on Fogo Island were exposed to the films.

2. Programming

In the filming and discussions we stressed to the community that this was their film - we had come to capture the views of the island and they, the residents, were experts on that subject. The reason the film material was incomplete and on two tracks was to make possible their editing of it. We invited them to suggest whether the material should be cut or expanded. We also asked their permission to show it off the island and asked their opinion on the value of doing so. We entertained suggestions to whom it should be shown. Further, we invited discussion on the issues presented so we could become more informed and better able to present the films off the island.

For the same reasons we only filmed people after receiving their permission and we later screened their footage for them before showing it on Fogo Island.

In devising the programme for each screening, we tried to accomplish a number of effects. In order to put the audience at ease we usually started with a light entertaining film. Then we tried to develop an issue for the evening - either fishing, education, cooperatives, etc. We would usually screen two films or issues allowing for discussion after each one. Usually there would be little discussion at the first opportunity, and varying degrees at the second. Many times we endured long silences before discussion started, but once it started, everyone got into it. Because such discussion usually caused tension, we ended the evening with another light film. This also had the effect of making the audience want more, a desire we promised to assuage at the next screening. By and large, we believe this was a successful format, for our crowds did increase as we went along. And when we were patient enough to endure the periods of long silence that inevitably occurred, we found that discussion was still forthcoming.

We strayed from the format on several occasions, with disastrous results. On November 24 in Seldom, we ended the presentation with a critical film on welfare and lost our audience--they walked out. On December 6 in Joe Batts Arm, we presented too many films on too many issues, causing confusion and a resulting lack of discussion. People left with a feeling of frustration.

Because we felt that weather conditions might stop the experiment at any moment, and were thus restricted in terms of time, we were not able to take full advantage of programming possibilities. We thus tried for maximum exposure within the short period available, which placed us at a disadvantage in trying to evoke discussion from unwieldy groups. Public screenings are necessary because they become a community event and create a greater impact than isolated showings, but their effectiveness could have been supplemented by specialized discussions and screenings for specific interest groups.

We rarely screened to small groups or organizations of adults or children - of which there are many on the island - nor did we schedule many informal meetings. I would have liked to have had more films and discussion in the bar, for example, and also to have experimented with buzz groups or seminar techniques, but this was never done.

3. Tactical Problems

- a. The ideal was a centrally located hall with heat, electricity and a seating capacity of at least 300 in the large centres and 150 in the small. Fishermen's halls and schools were usually used. Some halls, though centrally located, had no electricity. Others, like the Pentecostal Hall in Seldom, presented special problems since no smoking was allowed and no films with music, dancing or drinking could be shown.
- b. Posters were distributed to the stores in the town two days before the screening listing the date, time and place. On the day of the screening, notices containing the same information were sent home with the children.
- c. A number of problems arose during the screenings. In one town we seemed to pose a threat to one of the clergy. When we first arrived, he refused to let us use certain chairs to accommodate the overflow crowd since they were supposedly reserved for special occasions. The films were shown and met with loud applause and approving laughter as the audience recognized friends and relatives. At the conclusion, a teacher spoke supporting the use of the films off Fogo Island to communicate its problem to others.

At this time, the clergy man got up and adamantly "forbade" us to show the film for "entertainment" purposes off the Island. He stated that this was his view and he would entertain no question on the matter. He inferred that our function was to hold Fogoites up for ridicule off the Island and he was protecting them.

- d. In one community, because an influential teacher advised parents to keep their children home to study, we had few teenagers at the screenings. This situation came to a head when a delegation of thirty teenagers demanded to be admitted to screening. This brought on a confrontation between the teacher and the children with ourselves in the middle. The outcome was a series of special screenings for teenagers.

It would be a mistake to limit the process that occurred to the screenings. A great deal resulted from the relationships built up between the project personnel and the community. Discussion revolved around our presence as well as the presence of the films.

4. Reactions to the Film Screenings

There were some reactions that were common to every screening.

- a. The reluctance of the people to discuss the issues in public was constant. People naturally hesitated to speak before a crowd of over 200 people, especially when many of them were self-conscious about their lack of education. There was also a tendency to avoid divisive confrontations since the community is small and isolated. There seems to be a consciousness of the fact that any divisions or strains threaten stability to a greater extent than in larger communities. Also because of the traditional role of women there is a reluctance to discuss serious issues in their presence. For instance, there are no women on the Improvement Committee.
- b. Many times discussion occurred informally after the screenings, when people would linger to express their opinions. Many times we would find ourselves staying 30 minutes to an hour after a screening with a small knot of interested people, debating the issues that were presented.
- c. Another general reaction was an overall approval and enjoyment of the films. This was expressed by applause when statements were made on which there seemed to be a consensus such as the need for a fish plant, the arbitrariness of certain government action, and the inherent value of Fogo life. There was also laughter and warm approval for the many human qualities presented in the films. Whether we presented local characters like Mr. Cobb or the McGraths, or special events like a wedding party, everyone expressed their enjoyment. People derived a tremendous enjoyment from just seeing themselves, or their friends and relatives, on film.

- d. The films - Our material tended to fall into various categories, with some covering all categories. 1) Local entertainment 2) Cross-Island entertainment 3) Local issues 4) Cross-Island issues. Some aroused response in every community while others evoked response only in the community where they were shot. Films like BILLY CRANE LEAVES HIS ISLAND, DAN ROBERTS ON FISHING, JIM DECKER BUILDS A LONG LINER, THOUGHTS ON FOGO AND NORWAY, FISHERMEN'S MEETING, ANDREW BRITT AT SHOAL BAY, SPECIAL MEETING I & II, FOGO ISLAND IMPROVEMENT COMMITTEE, SOME PROBLEMS OF FOGO, A WOMAN'S PLACE, and TWO CABINET MINISTERS, applied and were programmed in every village. They, at times, received the most response in their hometown, but some like ANDREW BRITT AT SHOAL BAY, aroused discussion and applause wherever it was shown.
- e. Discussion revolved around the issues presented - fishing methods, the need for a new fish plant, the effectiveness of longliners, welfare, education, the future of Fogo Island, and the possibilities of relocation, the exodus of young people from the island, the need for cooperation and cooperatives, the strengths and weaknesses of the Improvement Committee, all the issues presented in the films.

Discussion also illuminated existing divisions and conflicts in the community. It illustrated the lack of communication between the Improvement Committee and the people and also reflected the differences between old and young fishermen.

This is readily exemplified by the screening on Wednesday, November 29, at Joe Batta Arm North. The films shown were on provocative issues and BILLY CRANE LEAVES HIS ISLAND, shown together with DAN ROBERTS ON FISHING, seemed to be particularly arousing - the one, a story of frustration and failure, and the other a success story. Fishermen spoke against the welfare system, and boat owners complained they couldn't get crews; other fishermen stated that it didn't pay to work since they could make as much by staying home.

A division in views did emerge as some fishermen criticized the wealthier element which "Dan Roberts on Fishing" was seen to represent.

The older fishermen attacked the use of longliners, gill nets and the work of the Improvement Committee. The discussion became so heated that two of the three Joe Batts Arm North representatives on the Improvement Committee offered their resignations to the meeting. The offer was refused by the main protagonists, but a lack of communication between the Improvement Committee and the community became abundantly clear. The former were spoken of as those who meet at the motel and drink beer in secret. This meeting also aroused some resentment in people who were uncomfortable

with public conflict, while others were disturbed that we were wasting their time making them listen to "those people". The latter were generally welfare recipients or older fishermen who believed that gill nets were destroying the fishing grounds, that longliners were no answer to the present problems, and that the Improvement Committee represented views diametrically opposed to theirs. There seemed to be little possibility of communicating points of view of the two factions, much less of any eventual reconciliation. Another of "those People" was the local garage owner, who seemed to cast aspersions on all efforts at improvement. His general attitude seemed to be that Fogo was doomed as a viable unit, and that people should face it. His opinions were met with open opposition and rankling.

Discussion occurred, and at times, very heated discussion. When this happened, it intensified the effect of our presence for people then discussed not only the films but what was said about them. We soon became aware that we were the major topic of conversation on the Island. This was confirmed to us by the storekeepers, teachers, doctors, and through informal talks with a variety of other people. On more than one occasion we were asked about a particular film by people who had not yet seen it.

5. Conclusions

Given a greater length of time, many more opportunities would have presented themselves. Time should have been expressly set aside so that the project personnel could have become more actively engaged in informal sessions. Since they provided a focal point for community discussion, they should also have participated to a greater degree in the social functions of the communities. Taped interviews could also have been carried on informally during the day and in free evenings.

There are variations on the type of participation this process can elicit. We were mainly concerned with a wide general discussion in the community in the hopes of creating consensus on certain issues.

VI. OBSERVATIONS1) Cooperation Between Filmmaking Utilization and Community Development

Community Development is a process and as such it breaks down the traditional approach to filmmaking and film utilization as separate specialized functions. Involvement must be continuous and non segmented i.e. the filmmaker, utilization specialist and the Community Development worker must work hand in hand to the common goal - participation by the people to the process of determining their destiny

2) Action

It is impossible to assess our direct effect on events. We did not create processes we intensified them. When we arrived Fogo was on the verge of action in a number of areas as a result of the activities of the Improvement Committee and the Community Development officer.

By communicating the action trends and by exposing the problems, the consensus for action was enlarged and intensified. For example our segments regarding education particularly angered members of the local school board. However the principal now admits that he has received more assistance and support since the project took place than in the past ten years. He directly attributes this to the fact that the films made education a public issue.

The leaders in the community have been given exposure as well. Jim Decker, Dan Roberts and Don Best were well known through the films. A manority of the people on the island have heard them discussing specific problems about Fogo. These men received the most votes in the election of the executive for the new cooperative.

The project also affected the attitudes and the actions of the Newfoundland Government. They gave more support to the second request to form a cooperative. This interest came about through special previews of the filmed material to a delegation of high government officials after the island screenings had been completed.

VII. FURTHER CONSIDERATIONS

We realized the disability of being able to film during film showings for we rushed to record the reactions to the films and we also rushed to capture any further issues that arose.

Our attempts to record the reactions at screenings were not particularly successful. The presence of camera and equipment had an inhibiting effect on discussion.

It is possible that less obvious techniques such as portable V.T.R. equipment or magnetic tape recorders would prove to be more effective in capturing audience reaction.

We could have used more time to experiment with various programming approaches. It would also have been preferable to have undertaken more research before the project began and while it was underway but again time did not permit this. This may be especially pertinent for future projects where a Fred Earle may not be available to compensate for our lack of familiarity with the area.

Systematic evaluation is essential. Possibly we should have had a skillful social psychologist working alongside the project team. An ever pressing concern, though, was the lack of accurate methods of measuring attitudes and variable determinants of social action.

We would also wish to vary our approach to social animation. The local community action person should conduct the sessions with guidance from the filmmaker and the utilization specialist. His approach should be under constant assessment by the team and a flexible pattern of questions should be devised for each screening.

All the important elements in the community should be included somewhere in the films. We were criticized for not including the clergy and this was valid for religion plays an important role on this Island.

1) Other Approaches

We might also have covered certain issues differently. The most sensitive one was welfare, and although we waited until we had been filming for four weeks before treating it at all, when that time came, we confronted it head-on. Though sixty per cent of Fogo Islanders are on welfare, we have unfortunately shown only those who do not receive welfare discussing its effect upon those who do. As mentioned above, we screened for our first showing at Seldom a local merchant describing the detrimental effect of welfare - and many in the audience walked out.

In order to have established a dialogue where differing views were represented, we should have had on film, for this showing, an interview with a welfare recipient discussing the pressures that welfare assistance can bring. The most successful combination of films shown was the juxtaposition of Dan Roberts and Billy Crane on the subject of longliners, for lively debate almost always resulted. Had we made more use of this approach, opposing views on relocation, amalgamated regional high schools, the role of women, might have aroused more discussion.

However, this brings up an important aspect - the role of conflict and confrontation. It is possible to irreparably divide a community by encouraging them to disagree with their neighbours - especially a small, isolated community. There were some tense moments at our screenings when tempers flared, and for this reason we tried to end presentations with a light film - to ease these tensions. Conflict, when it defines issues and motivates constructive action, can be positive. Because of our role in the community, we could not provide direct channels of action for the emotions that were aroused. Since our purpose was mainly to expand the community's consciousness of problems and issues, we had to ensure that emotions did not cloud this consciousness and impair the ability to work together.

This raises the question of whether we could have provided direct channels for action. We can speculate on how a different relationship with the Improvement Committee could have affected the response. We might have been able to design a situation in which the people participated in forming and acting on a plan of action. If the screenings provided public access to the ear of the committee; and if the questions at the screenings were designed correctly, discussion could have become more action oriented. Problems of strategy could be submitted and emotions directed toward the achievement of popular goals.

This might have had the effect of empowering the Committee to act with increased public support, while insuring the involvement of the Committee in the aspirations of the community.

This type of relationship might involve the community even more in the film making process. The people might participate to a greater extent in deciding what should be filmed and how it should be edited. This could be a valuable exercise for the Committee in designing a plan for community involvement. The film maker would have to be particularly creative in responding to the Committee, and insure that he simultaneously responds to the reality of situations.

An example of a situation where a realistic approach was used was in the presentation of the Fogo material to government members. Memorial University and ourselves wanted the latter to react to the material in an honest, non-political way. We felt that if the material were shown in the presence of a delegation from Fogo, their attitude would become defensive. We had to convince a representation from Fogo that its presence would inhibit reaction to the showing, though I'm not sure we were particularly successful in doing this.

The government did react honestly and constructively. However, we can only speculate on what might have been achieved had a Fogo delegation presented the material as their expression, their brief. If we had been more involved with the Improvement Committee, they might have been more insistent that this occur.

Our attempt to train student film makers to carry on this process in Newfoundland failed. We felt that their youth and inexperience did not allow them to involve themselves and respond to the complexity of problems and the cultural differences of the people. After the filming portion of the project was completed, however, three native Newfoundlanders were recruited and they, with Randy Coffin, will form a community-development film crew in the Extension Service of Memorial University. In April 1968, they came to the N.F.B. for six weeks of technical training.

2) Technology

Recent technological developments suggest that there will soon be cheaper methods of conducting this type of project. Eight-millimetre film and videotape are examples. It is also possible to use still photographs and tape for slide presentations.

3) Conclusions

To insure success in this type of project, the film maker must be free to respond to the expressions of the people. One of the main reasons we were accepted in Fogo was the fidelity the films displayed in reflecting the views of the community. Anti-government feeling, even when based on misinformation, must be allowed expression. This is essential for the community and for the government.

Since the material has passed the scrutiny of the individuals involved and received the general approval of the community, attempts to censor it for future screenings would be a grave disservice to the people - nothing less than a dismissal of their opinions. It also would gravely undermine the confidence of the community in the film maker, and make other such projects impossible.

Because the film material records the opinions of individuals, it is bound to show the bias that all individuals have, that we all have; it also will contain errors of fact. Because the film maker must be passionately concerned with obtaining a balance of viewpoints, he must avoid undermining government programmes and efforts and, at the same time, avoid becoming a mouthpiece for propaganda from either local pressure groups or government departments.

In order that the opinions of the Fogo Islanders receive the respect they deserve, that censorship be prevented, and that any hint of propaganda be avoided, we believe the government departments concerned with questions raised by the film material should be allowed to qualify the material by statements added to the films, but Government departments should not have the power to delete material before release. It may be that the department concerned may ask the University to delay release until an examination is conducted into a situation brought up by the material. A certain length of time may be agreed upon in order to allow time to investigate the situation but the decision to release the material should not be in the hands of the Government. This material should always be represented as the opinions of certain individuals and not the policy of the University or the N.F.B. This kind of work can only be based on the ideal of free speech and debate - only then does the feedback from the individual and community have any significance.

We think this project has the possibility of becoming a unique venture, that it has ramifications of far-reaching significance - both national and international. There is a desperate need for the development of truly effective techniques of communication in difficult social situations throughout North America. The mass media techniques are so far failing to really cope with specific localized problems because they are a one-way street.

The technology is here - it has been for some time. The society which incorporates in the fabric of its institutions a two-way dialogue and debate will counteract the tendency towards dehumanization that seems to go with the ever-increasing size and complexity of our institutions. Democracy is based on participation and debate. The citizen must be brought back to the agora by the very technology that tends to screen him from the centre of that vital discussion involving his survival and fulfillment on this planet.

APPENDIX A

LIST OF FILMS AND DESCRIPTION

FOGO ISLAND IMPROVEMENT COMMITTEE - 15 minutes. Discussion of Fogo Island Improvement Committee on the building of a speaking platform for the anticipated visit of the Newfoundland Premier.

TWO CABINET MINISTERS - 15 minutes. Discussion between Eric Jones (Fogo M.P.P.) and Mr. Crosby (then Minister of Municipal Affairs) on the role of the Improvement Committee and the feasibility of Supra-Island government.

FISHERMEN'S MEETING - 15 minutes. The lack of fish and the inability to market any species but cod are some of the problems discussed in this film.

THE MERCHANT AND THE TEACHER - 12 minutes. Role of merchants and the feasibility of cooperatives.

A. N. ROBERTS ON FISHING - 20 minutes. Description of success of longliner and problems encountered in obtaining and running it.

BILLY CRANE LEAVES HIS ISLAND - 20 minutes. This man tells why he is being forced to leave Change Island and seek employment in Toronto.

JIM DECKER BUILDS A LONG LINER - 20 minutes. Description of how a man with labour lent to him by his friends, built a Longliner and overcame problems of financing, lack of tools and government support.

TOM BENT ON COOPERATIVES - 10 minutes. A discussion on the problems and efficiency of a fishermen's cooperative.

WEDDING AND PARTY - 10 minutes. Two separate occasions: A Catholic wedding in Joe Batts Arm South and a party with music and dancing in Joe Batts Arm North.

WOMEN'S PLACE - 15 minutes. Two women discuss the role and problems of women, education and shopping on Fogo Island.

SOME PROBLEMS OF FOGO - 20 minutes. Deals with fishermen's unions, the fish plant, able bodied welfare, the problems of education and the issue of consolidation of the schools.

THE MCCRAITHS AT HOME AND FISHING - 10 minutes. A discussion on fishing with some criticism of the longliners.

JOE KINSELLA ON EDUCATION - 10 minutes. The problem of young people becoming educated and leaving the island.

CITIZEN DISCUSSIONS - 14 minutes. Discussion on recent efforts to get government support for the United Maritimes Fisheries running of the Seldom Fish Plant and the subsequent decision in favour of the Yellow Fish Company.

THE STORY OF "THE UP TOP" - 10 minutes. How one family with no government aid and little capital brought up an old passenger boat from the bottom where it had been sitting for 4 years and renovated the boat and motor so it could be used for fishing.

ERLON EARLE ON MERCHANTS AND WELFARE - 10 minutes. Relationships of the merchants and fishermen and the demoralizing effect of welfare.

THE SONGS OF CHRIS COBB - 10 minutes. Singing of songs and reciting of poems made up by Mr. Cobb on the old days and new modern change in Fogo Island.

ANDREW BRITT AT SHOAL BAY - 20 minutes. Discussion of fishermen's co-operation, need for a fish plant and adult education.

DISCUSSION ON WELFARE - 7 minutes. Strong discussion on the effects of welfare on Fogo Island residents.

JIM DECKER'S PARTY - 5 minutes. A rollicking Newfoundland party.

THE CHILDREN OF FOGO ISLAND - 20 minutes. Exposition on various play activities of Fogo kids.

THE MERCER FAMILY - 10 minutes. A family discussed pressures forcing kids off the Island and away from family.

THOUGHTS ON FOGO AND NORWAY - 12 minutes. Discussion on methods of fishing, marketing, organization and welfare in Norway.

THE FOUNDING OF THE COOPERATIVE - 20 minutes. This is a record of the founding meeting of the Fogo Island Ship Building and Producer Cooperative.

FOGO'S EXPATRIATES - 15 minutes. Some ex-Fogoites express their opinions on the life and problems of the Island.

WILLIAM WELLS TALKS ABOUT THE ISLAND - 20 minutes. One man's defense of the viability of Fogo Island and his apprehension of the exodus of young people.

THE IMPROVEMENT COMMITTEE AND THE CABINET MINISTER - 15 minutes. A meeting of the Fogo Island Improvement Committee with Mr. Charles Granger, federal Member of Parliament for Fogo, and a Minister Without Portfolio.

FACULTY SCREENING - Reaction to the Fogo films and experience by members of the Social Science Faculty at Memorial University.

Government Reactions by Hon. Aiden Maloney, Minister of Fisheries & Social Development. These were appended to "Citizens Discussion" and "Fishermen's Meeting".

INTRODUCTION FILM TO FOGO - A film that describes the setting and physical environment of Fogo.

APPENDIX B

LIST OF SCREENINGS - PROGRAMME AND ATTENDANCE

Wednesday, Nov. 22	275 people	Joe Batts Arm North	- THE SONGS OF CHRIS COBB WEDDING AND PARTY JIM DECKER'S PARTY
Thursday, Nov. 23	30 people		- FOGO ISLAND IMPROVEMENT COMMITTEE TWO CABINET MINISTERS
Friday, Nov. 24	100 people	Seldom	- THE SONGS OF CHRIS COBB WEDDING AND PARTY JIM DECKER'S PARTY BRIAN EARLE ON MERCHANTS AND WELFARE
Saturday, Nov. 25	150 people	Barr'd Islands	- THE SONGS OF CHRIS COBB WEDDING AND PARTY JIM DECKER'S PARTY
Monday, Nov. 27	250 people	Fogo	- THE SONGS OF CHRIS COBB WEDDING AND PARTY DAN ROBERTS ON FISHING BILLY CRANE LEAVES HIS ISLAND
Tuesday, Nov. 28	150 people	Tilting	- THE MCGRATHS AT HOME AND FISHING THE SONGS OF CHRIS COBB FISHERMEN'S MEETING WEDDING AND PARTY JOE KINSELLA ON EDUCATION
Wednesday, Nov. 29	125 people	Fogo Anglican School	- THE SONGS OF CHRIS COBB DAN ROBERTS ON FISHING
Wednesday, Nov. 29	300 people	Joe Batts Arm North	- DAN ROBERTS ON FISHING A WOMAN'S PLACE BILLY CRANE LEAVES HIS ISLAND HIGH STEEL
Thursday, Nov. 30	95 people	Joe Batts Arm South	- DAN ROBERTS ON FISHING FISHERMEN'S MEETING BILLY CRANE LEAVES HIS ISLAND HIGH STEEL

APPENDIX B

Page 2

Friday, Dec. 1	80 people	Seldom	- HIGH STEEL FISHERMEN'S MEETING BILLY CRANE LEAVES HIS ISLAND THE RIDE I KNOW AN OLD LADY
Saturday, Dec. 2	110 people	Barr's Islands	- HIGH STEEL DAN ROBERTS ON FISHING BILLY CRANE LEAVES HIS ISLAND THE RIDE
Sunday Dec. 3	35 people	Lion's Club Members	- JIM DECKER'S PARTY THE CHILDREN OF FOGO ISLAND THOUGHTS ON FOGO AND NORWAY CITY OF GOLD
Sunday Dec. 4	300 people	Fogo	- THE CHILDREN OF FOGO ISLAND THOUGHTS ON FOGO AND NORWAY TOM BEST ON COOPERATIVES FOGO ISLAND IMPROVEMENT COMMITTEE SOME PROBLEMS OF FOGO
Monday Dec. 5	35 people		- FOGO ISLAND IMPROVEMENT COMMITTEE THOUGHTS ON FOGO AND NORWAY ANDREW BRITT AT SHOAL BAY
Tuesday Dec. 6	200 people	Joe Batts Arm North	- JIM DECKER'S PARTY ANDREW BRITT AT SHOAL BAY SPECIAL MEETING FOGO ISLAND IMPROVEMENT COMMITTEE SOME PROBLEMS OF FOGO THE CHILDREN OF FOGO ISLAND
Friday Dec. 8	40 people	Shoal Bay	- THE SONGS OF CHRIS COBB BILLY CRANE LEAVES HIS ISLAND ANDREW BRITT AT SHOAL BAY THE CHILDREN OF FOGO ISLAND
Saturday Dec. 9	150 people	Deep Bay	- THE SONGS OF CHRIS COBB DAN ROBERTS ON FISHING BILLY CRANE LEAVES HIS ISLAND THE CHILDREN OF FOGO ISLAND

APPENDIX B

Page 3

1 : Saturday Dec. 9		Joe Batts Arm North	- FOR KIDS ONLY JIM DECKER'S PARTY WEDDING AND PARTY THE SONGS OF CHRIS COBB THE RIDE THE CHILDREN OF FOGO ISLAND
Monday Dec. 11	80 people	Tilting School	- THE CHILDREN OF FOGO ISLAND
Tuesday Dec. 12	200 people	Tilting	- THE MERCHANT AND THE TEACHER ANDREW BRITT AT SHOAL BAY BILLY CRANE LEAVES HIS ISLAND THE CHILDREN OF FOGO ISLAND
Wednesday Dec. 12	100 people	Island Harbour	- THE SONGS OF CHRIS COBB DAN ROBERTS ON FISHING BILLY CRANE LEAVES HIS ISLAND THE CHILDREN OF FOGO ISLAND THE RIDE
Thursday Dec. 14	110 people	Joe Batts Arm South	- ANDREW BRITT AT SHOAL BAY CITIZEN DISCUSSIONS THE CHILDREN OF FOGO ISLAND JIM DECKER'S PARTY
Friday Dec. 15	150 people	Seldom	- THE MERCER FAMILY CITIZEN DISCUSSIONS ANDREW BRITT AT SHOAL BAY FOGO ISLAND IMPROVEMENT COMMITTEE
Monday Dec. 18	125 people	Stag Harbour	- THE SONGS OF CHRIS COBB DAN ROBERTS ON FISHING BILLY CRANE LEAVES HIS ISLAND THE CHILDREN OF FOGO ISLAND
Tuesday Dec. 19	no screening		
Wednesday Dec. 20		left for Gander - returned Dec. 24.	
Thursday Dec. 28	110 people	Deep Bay	- WEDDING AND PARTY JIM DECKER BUILDS A LONG LINER ANDREW BRITT AT SHOAL BAY

APPENDIX B

Page 4

50 university students
and teachers

- JIM DECKER BUILDS A LONG
LINER
THOUGHTS ON FOGO AND NORWAY
WEDDING AND PARTY
CITIZEN DISCUSSIONS
JIM DECKER'S PARTY

35 people Shoal Bay

- JIM DECKER BUILDS A LONG
LINER
DAN ROBERTS ON FISHING
THOUGHTS ON FOGO AND NORWAY
CITIZEN DISCUSSIONS
WEDDING AND PARTY

165 people Tilting

- JIM DECKER BUILDS A LONG
LINER
DAN ROBERTS ON FISHING
FOGO ISLAND IMPROVEMENT
COMMITTEE
THOUGHTS ON FOGO AND NORWAY
CITIZEN DISCUSSIONS
SPECIAL MEETING
JIM DECKER'S PARTY

75 people Joe Batts Arm South

- SOME PROBLEMS OF FOGO
THE MERCER FAMILY
THE STORY OF "THE UP TOP"
JOE KINSELLA ON EDUCATION
TOM BEST ON COOPERATIVES
THOUGHTS ON FOGO AND NORWAY
FOGO'S EXPATRIATES
THE MCGRATHS AT HOME AND
FISHING
BILLY CRANE LEAVES HIS
ISLAND (repeat)
FOGO ISLAND IMPROVEMENT
COMMITTEE

30 people Barr'd Islands

- ANDREW BRITT AT SHOAL BAY
SOME PROBLEMS OF FOGO
THOUGHTS ON FOGO AND NORWAY
JIM DECKER'S PARTY
THE STORY OF "THE UP TOP"
THE MCGRATHS AT HOME AND
FISHING
THE MERCER FAMILY
THE CHILDREN OF FOGO ISLAND

APPENDIX B

Page 5

Friday Jan. 19	200 people	Joe Batts Arm North	- TWO CABINET MINISTERS THOUGHTS ON FOGO AND NORWAY THE FOUNDING OF THE CO- OPERATIVE FOGO'S EXPATRIATES FISHERMEN'S MEETING THE MERCER FAMILY
Saturday Jan. 20	125 people	Stag Harbour	- ANDREW BRITT AT SHOAL BAY FOGO ISLAND IMPROVEMENT COMMITTEE FISHERMEN'S MEETING THOUGHTS ON FOGO AND NORWAY THE MERCER FAMILY
Monday Jan. 22	100 people	Island Harbour	- JIM DECKER BUILDS A LONG LINER CITIZEN DISCUSSIONS I & II JIM DECKER'S PARTY FOGO ISLAND IMPROVEMENT COMMITTEE
Tuesday Jan. 23	200 people	Fogo	- FISHERMEN'S MEETING CITIZEN DISCUSSIONS I & II THE FOUNDING OF THE CO- OPERATIVE TWO CABINET MINISTERS
Friday Jan. 26	50 people	at Memorial University for Faculty	- SOME PROBLEMS OF FOGO JIM DECKER BUILDS A LONG LINER FISHERMEN'S MEETING ANDREW BRITT AT SHOAL BAY THOUGHTS ON FOGO AND NORWAY DAN ROBERTS ON FISHING THE CHILDREN OF FOGO ISLAND CITIZEN DISCUSSIONS A WOMAN'S PLACE BILLY CRANE LEAVES HIS ISLAND THE FOUNDING OF THE CO- OPERATIVE TOM BEST ON COOPERATIVES
Saturday Jan. 27	200 people		Same as Memorial Faculty Screening

APPENDIX B

Page 6

ay
ary 29

25 people

at Memorial University for
government officials

- TWO CABINET MINISTERS
FOGO ISLAND IMPROVEMENT
COMMITTEE
DAN ROBERTS ON FISHING
BILLY CRANE LEAVES HIS
ISLAND
JIM DECKER BUILDS A
LONG LINER
FISHERMEN'S MEETING
ANDREW BRITT AT SHOAL BAY
SOME PROBLEMS OF FOGO
THE CHILDREN OF FOGO
ISLAND
THOUGHTS ON FOGO AND
NORWAY
THE FOUNDING OF THE
COOPERATIVE