

FOGO ISLAND  
FILM AND COMMUNITY DEVELOPMENT  
PROJECT

National Film Board of Canada

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by Bill Neuman

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## 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

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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 Batts 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 aspersion 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 majority 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.

DAN 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 BEST ON COOPERATIVES - 10 minutes. A discussion on the problems and efficacy 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.

A WOMAN'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 MCGRATHS 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.

BRIAN 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

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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
Monday 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
Tuesday Dec. 5	35 people		- FOGO ISLAND IMPROVEMENT COMMITTEE THOUGHTS ON FOGO AND NORWAY ANDREW BRITT AT SHOAL BAY
Wednesday 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

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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 JIM DECKER'S PARTY

Tuesday Jan. 2	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
Wednesday Jan. 3	35 people	Shoal Bay	- JIM DECKER BUILDS A LONG LINER DAN ROBERTS ON FISHING THOUGHTS ON FOGO AND NORWAY CITIZEN DISCUSSIONS WEDDING AND PARTY
Thursday Jan. 11	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
Monday Jan. 15	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
Tuesday Jan. 16	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

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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

Monday  
January 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