

The purpose of the project was to elicit information on attitudes and knowledge of the success and failures, the requirements and desires of previous programs in relation to proposed Administration programs by taking a multi-faceted look at the complex subject of hunger.

The adaptation was to break away from film and use television equipment in the interest of speed and versatility. Discussions, interviews, and some equipment were handled by community trained people. Mr. Low was overall producer, and Mr. Snowden directed American and Canadian crews familiar with the process, but the community people were "up front."

However, no attempt was made to hold the discussion simply to hunger and consequently a great deal of in-depth information on other concerns emerged—economic, social, political and educational. To Dr. John Wilson, O.E.O.'s Director of Planning, Research and Evaluation, this use of the Fogo technique suggested the process might provide a dimension now lacking for the policy planner in devising strategies for development.

Anne Michaels of O.E.O. Public Affairs, who was responsible for bringing the experiment to the United States after having seen the project in Newfoundland, said it was the first time to her knowledge that experts of another country had been used by the United States in combatting its own problem of domestic poverty.

O.E.O. engaged Mr. Low and Mr. Snowden to act as consultants for the Farmersville and Hartford projects. Mr. Low, together with Julian Biggs, also of the National Film Board, served as co-producers of the initial California project.

In Farmersville the Fogo technique was sharpened and applied to a community split between "anglos" (white Anglo-Saxons), and "chicanos" (Mexican-Americans): It was a community divided by language, heritage and suspicion.

One mass screening of film gave the town its first meeting at which anglos and chicanos attended together in large numbers. There they discussed their mutual problems in an air of cooperation and the anglos professed a new understanding of what it meant to be a chicano.

There was also the feeling that heavy mistrust of the Mexican-Ameri-

can youth by the town's anglos may have begun to be dissipated as a result of the experiment. A local crew, trained in the technique, is continuing the effort.

O.E.O. officials say it is too early yet to judge the results of Farmersville but research reports indicate improvement in relations between the anglos and chicanos.

The Hartford experiment was not completed last summer and requires another month of filming. It is taking place in the city's black and Puerto Rican ghetto, and in its middle class and more affluent areas.

Film-makers using the Fogo method remain scrupulously neutral, never seeking to sway an issue or a personality, striving only to present people and groups as they truly are. It is thought that a breach of this ground rule could aggravate existing problems and lead to serious division within a community.

Another ground rule is that individuals are allowed first viewing of film made of them after it is developed. They are granted full editing rights; they can delete what they want or add what they think is missing.

In practice, very little editing is done. The material is cut vertically, rather than horizontally. In other words, the films are based on events of value to the community or institution, on a personality discussing a variety of issues, rather than an issue incorporating a variety of personalities. The material is filmed or taped in this manner, and avoids the obvious editorializing that occurs almost always in television and motion pictures when personalities are juxtaposed by an editor. Thus, while a person may hold a point of view on three or four subjects which are antagonistic to, or viewed as foolish by, some elements of the community, his opinion on another subject may seem valuable or wise. And so a link, or basis for cooperation normally unknown is uncovered.

The films or tapes run anywhere from seven minutes to an hour. With individual approval the films are programmed, three or four at a time, and shown to the community in a number of screenings at convenient sites and times. The audience, which can range from three or four to several hundred, is comprised of those who participated in the filming, and others from the community with a direct interest.

Finally, if the people permit, the films are taken outside of the community. Where there is no government presence in a community, they are shown to officials outside. But in places where there are officials or a local government resident in the community, the films may be shown outside to state or federal officials. Significantly, representatives of local government as well as those representing business, the "middle class," the church and other community elements participate in both interviews and screenings in the same way as the disadvantaged.

It is regarded as important in the process to set up communication between groups that are often highly polarized and hostile to one another, and also to ensure that officials get a first hand look at the people whose lives are affected by the decisions they make. While there is sometimes criticism, there is at the same time a highlighting of the positive features of the various constituencies that bind the community together.

Where there is criticism, those to whom criticism is directed are allowed to reply on film to explain *their* problems and to try to make themselves better understood as individuals. The responses, wherever made, become part of the community film package that is shown in mass screenings throughout the area concerned. But the process does not end there. Since the technique demands continuity if lasting effects are to be achieved, local people are trained in film or video production, in the particular application of the Fogo technique, and are then left to carry on indefinitely.

"There is one thing," says Mr. Snowden, "which the technique does not involve. It 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."

Rather, he contends, it is designed to stimulate social creativity, by removing from individuals the clichés of position or designation of "deprived" or "establishment"; and to replace bitterness, apathy, and hostility with ways for hope and positive action.

The Fogo technique presents people and communities in their entirety and not as one-dimensional, achieves maximum confrontation with a minimum of hostility, and develops sympathetic involvement between the deprived and