

Neil Livingston of the Atlantic Film Co-op, which many members see as a model in the co-op's efforts to re-group, remarked, "It sounds like you're going to elect a co-ordinator who's going to be with you four years and you'll say, 'Oh,... we'll see what happens in four years.'"

He said that, in contrast, at the Halifax co-op, policy grows directly out of the strong involvement which results from members having to sit on committees that look after funding, scheduling and the like. He suggested a similar system for the Toronto co-op. He also said that in his co-op's experience, the best choice for a co-ordinator is a filmmaker (who isn't allowed to make films while in office) who knows how to handle the books. He also spoke about the Newfoundland co-op, which is even more tightly knit than the co-op in Halifax.

The Canada Council, through the participation of Film and Video Officer Françoise Picard, played a key role toward the end of the meeting. Picard drew attention to the equipment fee (\$25 a day for a Steenbeck) which is on top of the membership fee (\$75) and noted that the equipment is not really a co-op asset — "The equipment was funded by all the grants and there is an alternate owner." She also emphasized that the constitution hasn't changed: "There must be in-house production that is accessible to the members" — and that at the same time, if people get editing jobs in connection with other work, they should pay for the use of the equipment.

Patrick Lee read a letter to the co-op from the Canada Council in which Picard said that the second instalment of a \$20,000 grant — the letter included a first instalment of \$5,000 — was conditional on the prompt election of a new co-ordinator.

The meeting also passed a motion by Jim Murphy which called for a monthly meeting of the executive (with public posting of minutes); monthly financial statements; and the stipulation that a member of the executive who misses more than two consecutive meetings without good cause would be forced to give up the position.

Also passed was a point-of-order motion by George Csaba Koller calling for the election of the new executive by all those present, instead of only by paid-up members.

The old executive — that is, Nelson Smith, Patrick Lee, Mark Irwin, Michelle Moses and Don Haig — earlier made a presentation calling for a production unit for low budget films; the ending of the co-op's role as landlord; getting out of the running of the mixing studio as much as possible; more opportunities for people to get to know each other; a newsletter; new bylaws; and a system of financial controls.

The new executive elected at the meeting includes: Ross McLaren, Patrick Lee, Sally Dundas, Keith Lock, Lacia Kornylo, Jim Murphy, George Csaba Koller, Kalli Paakspuu, Tom Urquhart and Jock Brandis. The executive undertook to choose a new co-ordinator by April 29, based on a job definition decided upon by the general membership.

Jaen Pill

filmpool begins

Aspiring Saskatchewan filmmakers met in Regina last March for a three-day intensive pre-production workshop with resource persons Barbara Green, a producer with the National Film Board in Montreal and Rick Patton, an independent filmmaker and professor of film at Simon Fraser University in Vancouver.

The workshop was held in the National Film Board office on the Easter weekend and included film screenings and discussions about film marketing, scripting, budgeting and production management. About 22 people attended the sessions.

The workshop was sponsored, with the NFB, by Saskatchewan Filmpool, a co-operative of Saskatchewan filmmakers and film production personnel formed one year ago.

"We formed Filmpool as a mutual support organization for Saskatchewan film people, both to work towards goals common to the membership and to put on educational programs for the community like the Easter weekend workshop," said Ian Preston, president of the six-member co-op.

Filmpool was set up mainly as an equipment co-op, Mr. Preston said. 16mm production equipment was purchased with Canada Council seed money

and some programs were begun which, hopefully, will make it possible for the co-op's members to learn filmmaking skills and to practice them on productions of their own.

Aside from the equipment pool and education programs, Filmpool will be creating a file of Saskatchewan film production talent and making it accessible to existing producers.

The co-op began shortly after the shooting of Allan King's film **Who Has Seen the Wind** south of Regina. Most of the people who started Filmpool had worked on that production and have subsequently been doing freelance film work in and around Regina.



Rick Patten at Filmpool.

The main objective of Filmpool is to promote film production. The group hopes to do this, first by creating an awareness of film in the community, and secondly, by developing its member's skills so that the film needs of the community can be met. Ultimately the group hopes to produce films that reflect something about this region and of the creativity of its members.

The Easter weekend workshop was the first in a series of programs planned by the group. Others include workshops, film screenings and discussions and, of course, continued involvement in the Saskatchewan art community.

Jerry Horne

Those interested in learning more about Filmpool and its activities should contact the Filmpool office at 527-8818 during office hours on Tuesdays, Wednesdays and Thursdays, visit the office in room 210, 1821 Scarth Street (Northern Crown Building), Regina, Saskatchewan or write to Box 3927, Regina S4P 3R8.