



Centre for the
Study of Co-operatives

Co-op Films in Canada, 1940–2015

A Filmography

George Melnyk

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Creating Knowledge for a Better World

Co-op Films in Canada, 1940–2015

Centre for the Study of Co-operatives

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- to undertake original research into co-operatives
- to publish co-operative research, both that of Centre staff and of other researchers

Our publications are designed to disseminate and encourage the discussion of research conducted at, or under the auspices of, the Centre for the Study of Co-operatives. The views expressed constitute the opinions of the author, to whom any comments should be addressed.

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The ABC's of Co-operative Childcare

Year	1996
Length	21 min.
Language(s)	English
Format	VHS colour
Production company	UC Regents
Genre	Documentary
Co-op sector	Childcare co-ops
Region	U.S. and Canada

PRODUCTION CREW

Executive producer	Leta Mach, National Cooperative Business Association
Producer/writer	Jill Stevenson
Director of photography	Bob Uth, National Productions
Editor	Joe Webster
Camera operations	Bryan Reichhardt, Terry Kamins
Graphics	Chris Wright

SYNOPSIS

This documentary introduces and explains the concept and various forms of co-operative childcare in the US and Canada. It includes a narrative about the history of childcare co-ops and their various forms, background video clips from everyday life in childcare co-ops, and comments from executives and members of childcare co-ops. It is aimed at the general public, particularly at employees and companies who are seeking childcare solutions for their professional environment.

The co-op preschool movement began in the early 1900s and has flourished, evolved, and expanded. Co-operative childcare programs offer an economic means to full-day care for all children, including those with mental problems and disabilities. Members explain that co-op childcare is practical and trustworthy and emphasize the value of democratic participation in running the organization. Families become member-owners and thus the co-op is ideal for those seeking an active role in raising their children. The board of a co-op childcare usually consists of parents who oversee its operations; as a result, it offers high quality education and an affordable program while focusing on families rather than profits.

This documentary presents three co-operative models, with the parent model being the most common. The second, the parent/employee model, is a form of an onsite childcare in which companies provide space and cover some costs, while financing is left to the employ-

ees (an example is the employees of The Co-operators, who established the Co-op Kids Co-operative Daycare Centre). Finally, the consortium model is owned by small and mid-size companies, which offer childcare as an employee benefit. In this model, representatives of employers serve as board members for the childcare co-op.

The educational philosophy of childcare co-ops is developed by elected members of the board. Parenting education is an important component and childcare co-ops often hold regular seminars on child development and parenting. Most of them have a mandatory four hours of training for all parents, and family members are expected to volunteer their time. Parent involvement is thus a key feature of childcare co-ops.

Childcare co-ops offer many advantages not only for the children but also for companies that are interested in maintaining a satisfied workforce, improving morale, and reducing employee absenteeism and stress levels. However, this concept is underutilized, particularly with regard to low-income families.

The following people commented in this documentary: E. Kim Coontz (Center for Cooperatives, University of California–Davis); Lisa Carr (director, Rainbow Daycare Center); Karen Gill (director, Redbud Montessori); Madeline Fried (principal, Fried & Sher Inc.); Debbie Trimble (founder and board member, GeoKids); George Hargrove (management officer, U.S. Geological Survey); Lisa Hinshelwood (executive director, GeoKids); Rev. Thomas Smolich S.J. (Delores Mission Women’s Co-operative); and Sister Judy Callahan (BVM co-ordinator, Hispanic Ministry).

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

Special thanks to: the Center for Co-operatives, University of California; Canadian Co-operative Association; Co-operatives Secretariat, Government of Canada; Pat Fenton; Association of Canadian Childcare Co-operatives; Madeline Fried, Fried & Sher Inc.; Maria Aviles; John Barron; Tom Gohring; Children’s Community Center; Co-operators Communications; Delores Mission Women’s Co-operative; Garden Library; GeoKids; The Menlo Survey Daycare Center; Mary Kelly; Elleen Yamada; Hilltop Nursery School; Hispanic Women’s Co-op; Lakehill Preschool; Manor Road Co-operative Nursery School; Organization for Parent Participation in Childcare Education, Ontario; Parent Co-operative Preschools International; Rainbow Daycare Centre, Inc.; Redbud Montessori; Reston Children’s Center; Senate Employees’ Child Care Center; Tyson 1 Play and Learn Child Care Center; Vancouver Island Co-operative Preschool Association; Victoria Children’s Centre Society; Vivien Kingsland, producer, TVONTARIO; Catherine Clement; John Restakis.

After the Axe

Year	1981
Length	56 min., 13 sec.
Language(s)	English
Format	Colour
Production company	National Film Board of Canada
Genre	Documentary
Co-op	The Forty Plus Club of New York
Region	Toronto, ON; New York, NY

PRODUCTION CREW

Producers	Sturla Gunnarsson, Steve Lucas
Director	Sturla Gunnarsson
Script	Steve Lucas
Cinematographer	Andreas Poulsson
Sound	Bryan Day
Editing	Roger Mattiussi
Sound editing	Roger Mattiussi
Narrator	Roger Mattiussi
Re-recording	Mike Hoogenboom, Jean-Pierre Joutel
Music	Patricia Cullen, Sharon Smith
Cast	James Douglas, Anne Christison, Janine Manatis Randy Solomon

SYNOPSIS

This docudrama enacts the firing of forty-four-year-old Douglas “Biff” Wilson, a marketing executive for “Universal Foods,” a fictitious food corporation in a major Canadian city. The film was made in close consultation with human resources consultants and executives; many scenes are enacted by real-life terminated businessmen, HR lawyers, and relocation counselors. In his scripted search for new employment, Biff is introduced to the Forty Plus Club, a grassroots co-operative established by terminated New York executives. Forty Plus teaches unemployed executives how to find a new job: the self-funded, self-staffed co-operative leases a small office space with public telephones, typewriters, and desks, and counsels its members on resume preparation, interview skills, and marketing strategies. The co-op also boasts a brass ship’s bell that is ceremoniously rung each time a member finds a job. The Forty Plus Club was established in the 1940s to “combat a widespread bias against hiring middle-aged executives.” Despite the efforts of the co-operative, several of the ex-executives featured have not had full-time work for several years.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/after_axe) on the National Film Board of Canada's website.

OTHER COMMENTS

Introduction of the Forty Plus Club arrives approximately halfway through this somewhat grim but ultimately uplifting docudrama. The film compares the American Forty Plus Club — a group of executives who were fired without termination benefits — to the typical Canadian scenario, which bestows a healthy settlement on the rejected businessperson to ensure silence within the business community. Club president Stanley Warshaw suggests he has no better way to find another executive job than through the auspices of Forty Plus. In his capacity as president, he has authority and responsibility, a “reason to get up in the morning and a place to go, things to do — all of which are designed to contribute to my successful job search.”

Agronomy

Year	1956
Length	16 min.
Language(s)	English and French
Format	Black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op	The Agricultural Co-operative of Granby, Québec
Region	Québec

PRODUCTION CREW

Producer	Roger Blais and Raymond Garceau
Director	Jean Palardy
Writers	James A. Anderson, Raymond Garceau
Editing	Pierre Bernard, Victor Jobin
Cinematographer	Jean Roy
Sound	Joseph Champagne
Narrator	Jimmy Tapp

SYNOPSIS

Agronomy visits a novel agricultural movement in Québec's eastern townships, where the Agricultural Co-operative of Granby has brought together 2,400 farmers to work in lucrative co-op enterprises, including poultry production, milk and flour processing, research operations, and a farm implement business. This short film describes the evolution of Granby's innovative co-operative and the general interest it generated throughout other farming communities in Canada.

The Alberta Wheat Pool

Year	1980s
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	On Film Productions
Genre	Documentary
Co-op sector	Agricultural
Region	Alberta

SYNOPSIS

This film is a promotion for the Alberta Wheat Pool, telling the history of its development and introducing the structure of its affiliated enterprises, internal functions, and external networks. It consists of a narrative voice combined with short background videos from landscapes, co-operative facilities, and everyday life, aimed at the general public.

In 1923, the Alberta Wheat Pool opened its first office in Calgary, Alberta. Starting as a farmer-owned grain marketing co-operative, the Alberta Wheat Pool owned its first grain elevator in 1925 and became the largest enterprise in the province with elevators all across Alberta and British Columbia. Its member-owners represent about two-thirds of eligible grain producers in Alberta. The Alberta Wheat Pool controls elevator operations, marine terminal exporting operations, seed cleaning operations, fertilizer manufacturing, and insurance policies for local and foreign markets. It also contributes to international development such as in the current design of grain elevators for Brazil.

The organizational structure of the Alberta Wheat Pool is based on the democratic election of delegates; in a general meeting, seventy-two delegates meet annually and elect nine directors from each district, who serve for a period of three years. The delegates also elect the president and two vice-presidents and set board administration policies. The board then

hires a chief executive officer to whom the staff are responsible. However, due to the democratic principles of co-operation, maintaining a two-way flow of information among administration, delegates, and members is prioritized by its leadership. Board meetings are held on a monthly basis and members decide on the immediate strategies and directions of the Pool.

The core business of the Pool is based on the storage and grading elevator and is related to storing and shipping grain. Managers are knowledgeable and provide technical guidance with regard to a variety of issues related to the grain business, such as choosing fertilizers and chemicals and farm supplies. Technological equipment such as computer terminals facilitate rapid market decisions. Elevator building technology has also evolved and elevators have been built in a variety of designs according to local needs. Seed-cleaning facilities operated by the Pool maintain high standards and thus the Pool is a major exporter of reliable seed.

The Pool owns and operates Terminal 1 in Vancouver, BC, which stores clean grain and facilitates loading for export. Furthermore, the Pool owns and operates 60 percent of the Adjacent Pacific Elevators, 34 percent of Prince Rupert Grain Ltd., 25 percent of Western Co-operative Fertilizers Ltd., and is a 50 percent partner in ABL Engineering, the pioneer constructor of the slow bin concrete elevator. This technology was successfully exported to Brazil. More than half of Canadian grain exports are operated from West Coast facilities.

The Pool has built a Roundup Centre and a Grain Academy in the Calgary Stampede Park as unique educational facilities dedicated to educating the public about the contributions of agriculture to their daily lives.

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Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

There is no information about the production crew.

The Annanacks

Year	1964
Length	29 min., 15 sec.
Language(s)	English
Format	Colour, 16 mm.
Production company	Crawley Films Canada for the National Film Board of Canada
Genre	Documentary

Co-op	George River Eskimo Co-op — fishing, logging, boat-building
Region	Québec

PRODUCTION CREW

Producer	René Bonnière
Director	René Bonnière
Writer	Donald Snowden
Commentator	Lloyd Bochner
Cinematographer	Stanley Brede, Christopher Chapman
Sound	Tony Betts, David Cochrane
Sound editing	John Knight
Music	Larry Crosley
Cast	George Annanack, Stanley Annanack

SYNOPSIS

The Annanacks recounts the evolution of several co-operative projects among the Inuit communities of northern Québec. Told in part by Inuit patriarch George Annanack, the documentary recalls the story of the impoverished people of George River, who in the late 1950s began to trade lumber for meat with neighbouring community Port Burwell. The exchange generates a series of co-operative businesses, including a logging operation and sawmill, a fish processing plant, and a boat-building operation. In the process, George River residents are taught by government representatives to manage their loans and finances and how to hold elections for a co-op executive. The first elected official to run the co-op's businesses is Stanley Annanack, who manages the community's fishing and logging operations; George Annanack is the first elected president of the George River Eskimo Co-op.

ACCESS

A digital version of the original is available through this link (www.nfb.ca/film/the_annanacks/) on the National Film Board of Canada's website.

OTHER COMMENTS

A documentary aired as part of CBC Television's Camera Canada series, *The Annanacks* opens with a story of extreme deprivation, in which an Annanack ancestor is forced to eat his mother's remains during a long trek to Ungava Bay on the Labrador Coast. The documentary suggests that thanks to co-operation between Inuit communities and Canadian

federal representatives, such starvation and desperate measures will never again haunt future generations of the Annanack family and their community of George River.

Antigonish

Year	1964
Length	20 min., 41sec.
Language(s)	English and French
Format	Black and white, 16 mm.
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Coady International Institute
Region	Antigonish, Nova Scotia

PRODUCTION CREW

Executive producer	Tom Daly
Director	Stanley Jackson
Cinematographer	Mogens Gander
Film editor	David Mayerovitch
Sound	Roger Hart
Sound editing	Victor Merrill
Re-recording	Ron Alexander, Roger Lamoureux

SYNOPSIS

This short film explores the work of the Coady International Institute at Nova Scotia's St. Francis Xavier University. Adult students from all over the world come to the peaceful town of Antigonish to investigate co-operative work and to take their newfound skills back to their home countries.

Artists in Montreal

Year	1954
Length	29 min., 33 sec.
Language(s)	English
Format	Black and white, 16 mm.
Production company	National Film Board of Canada for its On the Spot TV series

Genre	Documentary
Co-op	Place des Arts, a Montreal-based co-operative studio for artists
Region	Montreal

PRODUCTION CREW

Producer	Robert Anderson
Director	Jean Palardy
Writer	Jean Palardy
Narrator	Bruce Ruddick
Cinematographer	Walter A. Sutton
Film editor	Gwen Barnhill
Sound	E.C.H. Muir, John Locke
Editing	David Mayerovitch, Gwen Barnhill
Cast	Robert Anderson, Bruce Ruddick

SYNOPSIS

Artists in Montreal portrays a group of young visual artists, *Les Automatistes*, who reclaimed an abandoned two-storey building in Montreal, converting it to a co-operative studio. The effort is led by Montreal sculptor Robert Rousseau; he notes that few artists can afford to maintain a studio alone, but through pooling their resources, the group is able to claim a large space, work comfortably on large sculpture, painting, and photography projects, and introduce themselves to the community. The film also leads viewers to L'Échourie, a local espresso bar where the student artists gather to discuss their work and eat subsidized meals. Interviewer Robert Anderson conducts a final interview with Dr. Robert Hubbard, chief curator of the National Gallery of Canada, who notes that Paul-Émile Borduas and Jean-Paul Riopelle emerged from the Montreal *Automatistes*, and that both of them are represented in New York's Museum of Modern Art and Canada's national gallery.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/artist_in_montreal) on the National Film Board of Canada's website.

OTHER COMMENTS

According to a National Film Board blog, *Artists in Montreal* is part of the On the Spot series, made specifically for television. Small, three-person shoots for the series were com-

mon; most used a portable 16mm Auricon camera that recorded sound synchronously with film. Designed to report on different aspects of Canadian life, the series evolved from a short fifteen-minute format to a full thirty minutes. This second series aired on Sunday nights at 10:00 p.m. After twenty-six episodes of the second season, the series was cancelled — this despite an NFB survey that suggested that three-quarters of the surveyed audience considered it “good” and that 47 percent watched it regularly.

Balancing Profits and Principles: Co-operative Approaches to Agri-Business

Year	2003?
Length	31 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	Agriculture
Region	Nova Scotia, Québec, Saskatchewan

SYNOPSIS

This documentary is about agricultural co-operatives and uses three case studies in Nova Scotia, Québec, and Saskatchewan. It consists of a narrative combined with comments from members, managers, and executives as well as factsheets, charts, and maps. It is aimed at the general public, particularly members of co-operatives across Canada struggling with market challenges.

Agricultural co-ops in Canada include more than two hundred thousand members, thirty-seven thousand employees and CAD\$20 billion worth of goods and services. The most successful are able to combine competitive practices with co-op principles. Three case studies of agricultural co-ops are presented as benchmark co-operative business that have managed to meet the needs of their members and communities.

The first case is about Scotian Gold Co-operative Ltd. formed in 1912 in Kentville, Nova Scotia, for apple marketing; it has gross sales of CAD\$12 million for its fifty-five members and eighty employees. Senior members comment about how this system worked but that the co-op went bankrupt in the 1980s due to lack of commitment from its members. While most apple growers left, twenty stayed to rebuild the organization. Senior members and executives explain their experience with rebuilding Scotian Gold, which is again a major player in the

Nova Scotia apple business, offering various new products, including imported apples. The following people were among interviewees for this case: David Cudmore (president and CEO, Scotian Gold); Larry Kutz (VP agricultural services, Scotian Gold); Allistair Marshall (Applewood Farms); Graham Clampin (Har Worldwide); Waldo Walsh (Birchleigh Farms); Lisa Spurr (Spurr Brothers Farms); Ken Sanford (Ravenswood Farms); Craig Nichols (Nichols Farm).

The second case is about CUMO Côte-du-Sud, founded in 2001 in La Pocatière, Québec, for the organization of farm labour. It has sixty-seven members and eight employees. Faced with a shortage of part-time farm labour, small farms began to dwindle. In partnership with the Québec government, the co-operative model was modified to address the problem of farm labour for small farms. CUMO had a simple rule — eight producers share one employee. CUMO co-ordinates employment issues and handles the administrative process and organization of farm workers on behalf of the producers. Although it took long time to get started, CUMO has provided workers with steady employment of 150 hours a month on an annual basis, thereby allowing farm workers and small farms to stay in business. Currently, CUMO has seventy producer members. CUMO has increased quality of life for farm workers and allowed them to take holidays, form a community, and get involved. CUMO looks forward to reaching a break-even point in two years by increasing the number of its small-farm members to two hundred in two years. CUMO is a benchmark co-operative enterprise that has allowed small farms to stay in business. The following people were among interviewees for this case: Alain Gamache (president, CUMO board of directors); Daniel Lajoie, (manager, CUMO Côte du Sud); Camille Morneau, (consultant, Ministry of Agriculture, Fisheries and Food); Simon Lemieux (CUMO employee); Jason Tremblay (co-ordinator, Armagh Branch, Gaetan Chabot).

The third case is about LeRoy Agra-Pork Co-operative Ltd., formed in 2001 in LeRoy, Saskatchewan, for the business of hog farming. The co-op has gross assets of CAD\$14 million, one hundred members, and eleven employees. As low grain prices put pressure on farmers to keep competitive, many decided to leave. Following a fire, businesses needed to restructure to survive, and residents of LeRoy came together to create a New Generation Co-operative to rebuild and expand. The capital required for rebuilding the business and expanding its operation was raised in the community, while LeRoy Credit Union loaned money to farmers in order to enable them to pay for a membership of CAD\$100 000, with a down payment of \$20,000. Members would repay over ten years and receive premiums for their retirement. Today, Agra-Pork is a major player in the hog-farming business. The opportunity of selling futures and expanding the hog-farming business in LeRoy has provided stability for both the organization and the community. Among interviewees in this section was Ken Crowter (general manager, LeRoy Credit Union).

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

The final credits note that funding was provided by the Canadian Adaptation for Rural Development fund of Agriculture and Agri-Food Canada (AAFC).

A short statement reads: “AAFC is committed to working with industry partners to increase public awareness of the importance of the agri-food industry to Canada.”

Special thanks to Scotian Gold Co-operative Ltd., CUMO Côte du Sud, and LeRoy Agra-Pork Co-operative Ltd. for their participation.

Bring Joy: The South African Credit Union League

Year	1991
Length	18 min.
Language(s)	English
Format	VHS colour
Production company	George Mully Audio-Visual Ltd. for the Canadian Co-operative Association
Genre	Documentary
Co-op sector	Credit unions
Region	South Africa

PRODUCTION CREW

Directed and edited by	George Mully
Camera	Neil Cole
Sound	Emily Mokoena
Writer/narrator	George Mully
On-line editing	Jeff Smith, Post Plus
Executive producer	John Julian

SYNOPSIS

This documentary is about the credit union movement in South Africa. It tells the story of various credit unions, the Credit Union League of South Africa, and the support of the Canadian credit union movement. It includes original scenes from meetings and gatherings of credit union members and board members as well interviews and comments from credit

union managers, board members, and executives from South African credit unions and the Credit Union League of South Africa.

In light of the recent abolishment of apartheid, South Africa is facing deep-rooted problems such as unequal distribution of wealth, rural poverty, urban slums, unemployment, malnutrition, illiteracy, and violence. Such problems cannot simply be banished by decree and need many years of planning and collective efforts. Credit unions can be a critical part of the solution. Field workers from various South African credit unions relate their experiences of how intergenerational co-operation and education helped bring communities together to find immediate solutions by pooling local resources. Original footage shows credit union members meeting in urban slums.

Canadian co-operatives are among the strongest supporters of South African credit unions. In Canada, the co-operative movement is ninety years old and has more than 9 million members, who control over CAD\$30 billion worth of assets. Worldwide, there are more than 170 million co-op members. Executives and members of the Credit Union League of South Africa comment about the history of the credit union movement and how it became a national movement, the persistent problems facing the growth of credit unions in their country, and how the isolation of the movement in South Africa has prevented it from utilizing international experience in order to cope with these problems.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

The final credits note that this documentary is produced “in co-operation with and with funding from the Canadian International Development Agency.” Thanks are extended to the staff of the South African Credit Union League, Community Video Education Trust, and Cape Town.

Canadian Credit Union Environmental Scan, 1990–1991

Year	1990
Length	42 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Credit Society
Genre	Documentary

Co-op sector	Credit unions
Region	N/A

PRODUCTION CREW

Producer	Corporate Communications Inc.
Project co-ordinators	Beverley A. Dales, Corporate Communications Inc.
Video consultant	Jennifer J. Stratton, Ralph Beslin

SYNOPSIS

This short documentary is an executive report about the challenging uncertainty of the economic and legislative environment facing credit unions in the 1990s and strategies to deal with it. Everett Banning, the main host, narrates and interviews experts, explaining that the film highlights key issues from the published report for discussion among credit union directors, managers, and employees.

In the first section, electronic technologies are explained as “key weapons” for banks. Credit unions are becoming niche players according to their core competency. Instead of competing with banks in terms of profits and prices, credit unions should focus on their ability to establish strong relationships with customers, which can endure minor variation in profitability.

The second section focuses on electronic technologies and the emergence of the PC. Customers increasingly have technology at home and expect credit unions to provide services at a lower price. Credit unions may use technologies to reduce internal costs, process and store data, and expand services.

The third section discusses human resources issues. The main challenges of credit unions are related to attracting skilled workers and dealing with the consequences of immigration. Strategies for developing loyalty to the credit union system as a whole as well as putting employees on the right track are emphasized as increasingly important goals for retaining skilled workers.

The fourth section examines the economic outlook, identifying inflation as a national trend. Credit unions are encouraged to engage in grassroots lobbying to push the government to support legislation and also to become more competitive in new product areas such as mutual funds and insurance products.

The fifth and final section emphasizes the need for credit unions to minimize GST taxes. The film concludes that in light of rapid transformation, the traditional appeal of credit unions is not enough; credit unions need to explore new technologies, increase productivity, expand services, and employ new strategies to train and motivate people.

ACCESS

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OTHER COMMENTS

This is a corporate video paid for by the Canadian Co-operative Credit Society and produced by a professional agency as a training and discussion tool.

Canadian Credit Union Environmental Scan, 1993–1994

Year	1993
Length	20 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Canada
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

PRODUCTION CREW

Audio visual production	Everett Banning Communications
Project co-ordinators	Beverley A. Dales, Corporate Communications Inc.
Video consultants	Jennifer J. Stratton, Ralph Beslin
Scripting/project support	Beslin Strategic Communications
Special appreciation	Avestel Credit Union, Hamilton Teachers' Credit Union, The Co-operators

SYNOPSIS

This short documentary is an executive report about the challenging uncertainties in the economic and legislative environment with which credit union are and will be faced in the 1990s, as well as strategies to deal with it. Under the motto “the future is now,” Everett Banning and Kathrin Bruce seek to set a “signpost for planning exercise” for credit union executives. The Canadian marketplace is changing; there are no longer what can be referred to as average consumers and communities; hence, sophisticated techniques have become essential for successful marketing. Urbanization trends require financial institutions to “react” through “distinct marketing and service strategies” and “new consumer-service technologies.” In such an environment, the traditional services offered by credit unions will not be enough to allow them to remain competitive. What sets credit unions apart is their

image; they should be associated with key slogans such as “flexibility,” “socially responsible,” or “funds used locally.”

The most lucrative target audiences in the 1990s are teens, socially responsible boomers, seniors, small towns and rural families, and small businesses. While the future of financial institutions depends on teens, small businesses as a traditionally secure customer base for credit unions are becoming increasingly attractive to banks, particularly due to recent revisions to the federal Small Business Act. Information management services will be decisive factors in attracting teens and small businesses.

The concluding remarks encourage viewers to participate in shaping the strategy of credit unions as a whole.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This informational/training video is produced by a company belonging to Credit Union Central of Canada and is dedicated to “The Credit Union System.” It consists of monologues by the hosts combined with short video clips, simple charts, and background music.

Canadian Credit Union Environmental Scan, 1995–1996

Year	1995
Length	30 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Canada
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

PRODUCTION CREW

Audio visual production	Everett Banning Communications
Scripting and project management	Beslin Strategic Communications

SYNOPSIS

This documentary is part of a series of executive reports about the challenging uncertainties

in the economic and legislative environment in the 1990s, as well as strategies to deal with it. Everett Banning and Kathrin Bruce host this documentary about the main challenges lying ahead for credit unions, which include increasingly complex economic situations, a highly competitive environment, changing consumer needs, and administrative challenges. One component is a music video titled “I Feel Good,” which features sequences of customers dancing and expressing happiness and ends with the phrase, “feeling good at credit unions, where we know your name.”

The second section is about new technology. Canada has become the world leader in ATM transactions and remote banking is the future trend; TV and PCs are becoming standard household items; UBI technology is becoming widespread; Microsoft Windows will pave the way for online services; electronic payments and plastic cards are increasingly used; and chip cards, prepaid cards, and electronic wallets are on the horizon. In light of these technological developments, credit unions already have a system-wide email service and have established a “Smart Card Task Force” to ensure that credit unions take part in new technology. Credit unions should make more effort to get on “the Internet highway.” Several commercials are inserted at this stage.

The third section is about the financial services marketplace. Credit unions are introduced as the only alternative to the monopoly of the banking system. Members and customer loyalty are key to winning future market competition. The main term in this context is “social marketing,” which implies the recognition of decision makers rather than simply consumers.

In an interview, Brian Downey, CEO at Credit Union Central of Canada, refers to the need for credit unions to progress in areas such as wealth management products and services, auto leasing, home banking, smart cards, and Internet services. He emphasizes that credit unions need to keep up with banks in the area of customer loyalty through a variety of products and services. For instance, members are mainly aging baby boomers and need products and services to provide them with the financial stability for retirement.

The fourth section is about the future of the Canadian government and focuses on changes in the government’s vision, downsizing, reducing the number of public employees, and privatization. Credit unions need to develop new lending and business-development strategies for their members. The film concludes that “the federal government is in retreat in its social policy front and in attack on the small business front.”

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This video is produced by Credit Union Central of Canada, with local and provincial centrals providing commercials and footage. The target audience for this documentary is credit union management.

A Case for Good Business

Year	1987
Length	12 min.
Language(s)	English
Format	VHS
Production company	The Co-operators Communications
Genre	Documentary
Co-op sector	Insurance
Region	N/A

SYNOPSIS

This short documentary, aimed at the general public, is a promotion for the work of The Co-operators and its multistakeholder approach. The film explains its history, structure, objectives and services, and is hosted and presented by two staff members.

The Co-operators is a co-operative business providing services in the areas of finance, property management, investment counseling, computer and data services, and insurance. The company employs more than five thousand people. The film provides a brief history of Canadian co-operatives, beginning with dairy farmers creating distribution and producer co-ops in the late 1800s in Ontario, and wheat farmers creating grain-marketing associations and wheat pools in the West. In the East, at the same time, co-operatives began to form in mining and fishing communities.

In the mid-1930s, the credit union movement came to life in Québec and by 1946, The Co-operators was founded as a co-operative insurance company. By the mid-1970s, it had become the largest Canadian-owned insurance organization, providing insurance for millions of cars and homes, special coverage for farms and other facilities, as well as risk management and credit bonding services.

The Co-operators Group is owned by thirty-five organizations, mainly credit union centrals, as well as agricultural and consumer co-ops. Its multistakeholder approach involves shareholders, users, customers, clients, and staff alike, and all stakeholders have the opportunity to be involved. The Co-operators is dedicated to creating and maintaining a democratic and people-oriented system that makes good business sense.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

There is no information about the production crew. Special thanks are given at the end of this film to Susan McCune, Co-operators Life, Regina, and Mike LeFeuvre, Co-operators Data Services, Meadowvale, who hosted the film.

CDF — A Risk Worth Taking

Year	N/A
Length	5 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operative Development Foundation of Canada
Genre	Documentary
Co-op sector	International development
Region	N/A (international)

SYNOPSIS

This short documentary is a promotional advertisement for the work of the Co-operative Development Foundation of Canada, asking for donations and support from the general public. It emphasizes that “investing in people is a risk worth taking.”

The film includes footage from urban slums in Bucaramanga, Colombia, where garbage pickers, the poorest of the poor, founded a co-operative to achieve better sales to recycling companies, thereby creating jobs and better working conditions for themselves and their families. Their children can now go to daycare instead of playing in dumps. It also includes footage from farmers in Zimbabwe.

The film notes that the Canadian Co-operative Association is co-operating with the recycling co-op to facilitate this project, with funding from the Co-operative Development Foundation of Canada.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

There is no information about the production crew.

The Challenge of Change: New Deal at Work

Year	1985
Length	30 min.
Language(s)	English
Format	VHS colour
Production company	B.C. Research
Genre	Documentary
Co-op sector	Production co-operatives
Region	British Columbia

PRODUCTION CREW

Produced by Bert Painter

SYNOPSIS

This documentary is a promotion for worker involvement in the lumber, woodworking, and mining industries. It includes comments from members, managers, and executives and is aimed at the general public, particularly co-operative leaders.

The film discusses the opportunities for co-operative working by involving workers in job design, which would lead to more efficient productivity, increase workers' sense of commitment, and put them on a track towards building a career. Further, job rotation would allow employees to develop skills beyond their limited routines.

Improved links between management and labour would allow for more flexible shifts, more efficient use of machines, and less equipment downtime, thereby transforming the challenges of changing times to opportunities for worker-led co-ops.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This VHS has poor visual quality, including blackouts starting in the sixth minute. As a result, the ending credits cannot provide any further information about the production crew.

The Changing Face of Agriculture

Year	1986
Length	20 min.
Language(s)	English

Format	VHS colour
Production company	Credit Union Central of Saskatchewan
Genre	Documentary
Co-op sector	Agriculture
Region	Saskatchewan

SYNOPSIS

This documentary is produced by Credit Union Central of Saskatchewan in order to encourage a discussion about co-operative issues and the future direction for agriculture, particularly in Saskatchewan. It was used in an experimental live program with a similar title (*The Changing Face of Agriculture: Part One*) on 14 October 1986 organized by the University of Saskatchewan and presented by the Co-operative College of Canada, Federated Co-operatives Limited, and the Saskatchewan Wheat Pool. It includes a narrative combined with background videos from everyday life, particularly in agriculture.

Agriculture is emphasized as important to the local economy and particularly for credit unions. Trends from 1961–1981 in Saskatchewan demonstrate an increase in the size of farms, the capital required for farming, and the cost of debt. At the same time, there has been a decline in the number people in farming and operating margins. As a result, there is a wide variation between the conditions of farmers who bought land earlier and entry-level farmers. Long-term strategies to cope with these problems need to involve program and support policies, leadership, and an appeal to the attitudes of people.

People's attitudes towards and interpretations of insecurities in the agricultural industries often lead to a fundamental conflict between the concern for revenue and social justice; productivity seems to be the main concern. For instance, there are more than eighty consumer advocacy groups in Saskatchewan that are interested mainly in price rather than the state of the industry itself.

The film examines four interrelated critical issues facing agriculture at the local and national level. First, there is the prospect of agriculture moving towards an “agribusiness” model that will force people to give up farming as a lifestyle as agricultural products become purely commodities. Motivated by short-term profits, agribusiness will cause long-term soil damage. How can family farms survive the economic consequences? Second, farm transfer will be difficult given the increasing cost of capital. Lower interest rates for capital lending could facilitate farm transfer, but the risks associated with agriculture mean interest rates remain high.

Another key issue will be sorting out responsibility for change in the industry; while government intervention through policy plays an important role, agriculture needs to be more

independent and financial institutions need to share losses with producers. With the increasing complexity of the issues, however, that of responsibility is becoming increasingly vague. Nevertheless, responsibility means living with consequences, and agriculture thus needs to find a way to define its own future.

Finally, future change needs to be based on an industry-wide initiative to take responsibility and be less dependent on government actions. The changes need to focus on national strengths in the context of national and international conditions, national education programs, and long-term solutions for facilitating innovation.

This presentation ends with the following questions: What is your vision of the future of agriculture? What obstacles stand in the way? What new directions will be required to deal with the obstacles? What new direction are necessary to pursue the decisions you desire?

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

At the end of the film, Credit Union Central thanks “the many people who helped make this presentation possible.” There is no information about the production crew.

This presentation has also been used in the Uplink '86 policy forums series as the basis for discussion. For more information, see *Co-operatives in the Year 2004: Issues and Directions*, also available in this library.

The Changing Face of Agriculture: Part One

Year	1986
Length	100 min.
Language(s)	English
Format	VHS colour
Production company	Saskatchewan Tele-Learning Association
Genre	Documentary/panel discussion
Co-op sector	Agriculture
Region	Saskatchewan

PRODUCTION CREW

Program co-ordination	Co-operative College of Canada
Resource assistance	Murray Fulton, Centre for the Study of Co-operatives;

	Hartley Furtan, University of Saskatchewan; Bob Stirling, University of Regina
Program planning	Don O'Neil, Murray Gardiner, Skip Kutz
Slide/tape program	Credit Union Central of Saskatchewan
Production facilities	Audio Visual Services, University of Saskatchewan
Special thanks	CFQC Television Network, Telesat Canada Department of Communications, Government of Canada, Saskatchewan Department of Co-operation, Saskatchewan Department of Health, SED Systems Saskatoon

SYNOPSIS

This is a recording of an experimental live program that took place on 14 October 1986 organized by the University of Saskatchewan for a discussion about co-op issues and the possible future directions for agriculture, particularly in Saskatchewan. It is presented by the Co-operative College of Canada, Federated Co-operatives Limited, and the Saskatchewan Wheat Pool in order to prepare for the second part of the program, which took place 13 November 1986. It is also aimed to help co-op members and executives understand satellite technology.

The film includes a short introductory section and a slide/tape video clip about the challenges of agriculture in Saskatchewan, followed by a panel discussion and then participants joining the discussion with questions for the panel. The panelists are Hartley Furtan (College of Agriculture, University of Saskatchewan), Murray Fulton (Centre for the Study of Co-operatives, U of S), and Bob Sterling (professor of sociology and social studies, University of Regina).

Carol Bentley, the host of the program, explains that life cannot be considered in a local context anymore, particularly considering the situation of agricultural industries. Agriculture is emphasized as important to the local economy and particularly for credit unions. Because of fundamental economic, technological, and social change, long-term strategies rather than short-term solutions are required.

Trends from 1961–1981 in Saskatchewan demonstrate an increase in the size of farms, the capital required for farming, and the cost of debt. At the same time, there has been a decline in the number people in farming and operating margins. As a result, there is a wide variation between the conditions of farmers who bought land earlier and entry-level farmers. In addition, agriculture in Canada faces the uncertainty of world markets. Long-term strategies to cope with these problems need to involve program and support policies, leadership, and an appeal to the attitudes of people.

People's attitudes towards and interpretations of insecurities in the agricultural industries often lead to a fundamental conflict between the concern for revenue and social justice; pro-

ductivity seems to be the main concern. For instance, there are more than eighty consumer advocacy groups in Saskatchewan that are interested mainly in price rather than the state of the industry itself.

The film examines four interrelated critical issues facing agriculture at the local and national level. First, there is the prospect of agriculture moving towards an “agribusiness” model that will force people to give up farming as a lifestyle as agricultural products become purely commodities. Motivated by short-term profits, agribusiness will cause long-term soil damage. How can family farms survive the economic consequences? Second, farm transfer will be difficult given the increasing cost of capital. Lower interest rates for capital lending could facilitate farm transfer, but the risks associated with agriculture mean interest rates remain high.

Another key issue will be sorting out responsibility for change in the industry; while government intervention through policy plays an important role, agriculture needs to be more independent and financial institutions need to share losses with producers. With the increasing complexity of the issues, however, that of responsibility is becoming increasingly vague. Nevertheless, responsibility means living with consequences, and agriculture thus needs to find a way to define its own future.

Finally, future change needs to be based on an industry-wide initiative to take responsibility and be less dependent on government actions. The changes need to focus on national strengths in the context of national and international conditions, national education programs, and long-term solutions for facilitating innovation.

This presentation ends with the following questions: What is your vision of the future of agriculture? What obstacles stand in the way? What new directions will be required to deal with the obstacles? What new direction are necessary to pursue the decisions you desire?

In the panel discussion, Murray Fulton emphasizes the need to invest in developing countries through educational programs in order to create future opportunities for economic co-operation. He also notes that instead of focusing on areas of agreement, agricultural co-ops need to focus on finding and resolving areas of conflict.

Hartley Furtan notes that many problems are the result of inappropriate government policies, and that future policies should thus be crafted cautiously in order not to add to the problems. He also suggests that instead of focusing on the rising cost of farming inputs, agricultural industries need to look at the whole economy and recognize overarching trends such as the rapid development of farming technologies.

Bob Stirling emphasizes the importance of looking for internal reasons for the lack of a common purpose; the internal complexities of agriculture have caused a great reduction in

the number of farmers, which has weakened the common purpose as the community is dissolving into an economic enterprise.

At this point, the broadcast stops for forty-five minutes, after which the representatives from fifteen sites across Saskatchewan are brought into the discussion via telephone and satellite in order to comment and ask questions about the presentation. A number of suggestions are introduced and discussed:

- reducing production
- using trade as a political bargaining tool
- political co-operation with European countries and the US
- a two-price wheat system
- limiting farm size
- compromising between a way of life and a viable business
- the inefficiency of subsidies
- the need for a long-term strategy for management education and insurance liabilities
- reaching consensus among farmers
- government interventions for price control
- institutionalizing local land ownership
- international agreements between importing-exporting countries

The last section proceeds after another forty-five-minute break, after which the representatives are asked to recommend subjects of discussion for the next session (the second part of this program), taking place 13 November 1986. The following subjects were among the recommendations:

- the co-operation of government with communities for building institutional infrastructure
- financial subsidies
- new strategies for balancing trade
- new strategies for economic development
- a proactive rather than reactive co-operative approach
- improving measures for advocacy and government communication
- intergenerational land transfer
- supply and price management
- policies for empowering middle-sized farms
- internal competitions
- farm management education
- cost controls
- interest control

- vertical integration
- farm size and farm transfer
- environmental degradation
- decline of rural communities
- social receptions and interpretations

Representatives from the following regions across Saskatoon were featured in this program: Saskatoon, Yorkton, Swift Current, Meadow Lake, Moose Jaw, Broadview, Regina, North Battleford, Shaunavon, Lloydminster, Prince Albert, and Kindersley.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

At the beginning of the film, special thanks have been given to the following area co-ordinators: John Wasmann, Moose Jaw; Hugh Campbell, Tisdale; Brenda Hackl, Swift Current; Diana Schachtel, Lloydminster; Bruce Probert, Yorkton; Bill Worster, La Ronge; Karen Kiaargard Rawlyk, North Battleford; Chris Cole, Kindersley; Peter Keyln, Prince Albert; Jack Petterson, Weyburn; Gae Jones and Gordon Jackson, Regina; Gary Breckenridge, Estevan; Sharen Hurd-Clark, Meadow Lake.

Uplink '86 was a special educational program produced by the Saskatchewan Tele-Learning Association. Members of this association include the University of Saskatchewan, the University of Regina, Kelsey Institute of Applied Art and Sciences, Saskatchewan Community Colleges, the Co-operative College of Canada and Co-operative Network, and the Saskatchewan Department of Health. Co-ops are invited to ask for further services from the University Saskatchewan.s

The film notes that “The Co-op Network is an informal association of Saskatchewan-based co-operatives created to produce educational programming for Uplink and its sponsoring members: Credit Union Central of Saskatchewan, Federated Co-operatives Limited, Saskatchewan Wheat Pool, and Saskatchewan Co-operation and Co-operative Development.”

The Cheticamp Experience: A Model of Economic Co-operation

Year	1988
Length	20 min.
Language(s)	English (French version also produced)

Format	VHS colour
Production company	Audio Visual Department, University College of Cape Breton in collaboration with the Cheticamp Co-op Council
Genre	Documentary
Co-op sector	Community co-op
Region	Nova Scotia
<u>PRODUCTION CREW</u>	
Producer	Greg MacLeod
French narrator	Bernard Levert
English narrator	Alan MacKillop
Written and directed by	Jane MacNeill
Camera and editing	Lisa Morrison
Translation	Fr. Charles Aucoin
Acknowledgements	Sam Cormier, Jeffrey LeFort, Fr. Charles Aucoin, Luce Marie Boudreau, Alexandre Boudreau, Raymond Doucet, Yvon Deveau, Dr. Greg Macleod
Special thanks to	Daniel Aucoin, Fr. Charles Aucoin, Gerard Boudreau, Annette Bonnell, Don MacGillivray, Harry Boardmore, Rankin MacSween, Bras d'Or Institute, University College of Cape Breton (UCCB), staff of the Beaton Institute, UCCB, Dr. Bob Morgan, Dr. Mary Kay MacLeod, Doug Romeo, Doug MacPhee
Art	Louis Parker's paintings: <i>The Expulsion of the Acadians in 1758</i> , <i>Dyke under Construction</i> , <i>Acadians at Cheticamp</i> , <i>Spring 1754</i> , <i>Irish at Ingonish</i> , <i>Charles Robin at Arichat</i> , <i>Scots at Mabou</i>
Music	Cornelia MacLeod, "La me rest belle," Chris Stone Audio Production Ltd.
Old film footage	Cheticamp — NFB (1962), Cheticamp shots (1930–1940s) by Fr. Sampson
Funding provided by	The Centre for Community Economic Development, Cape Breton Development Corporation, St. Francis Xavier University Extension Department

SYNOPSIS

This documentary is about the community of Cheticamp, an Acadian village on Cape Breton Island, Nova Scotia. It reviews the history of this village with a focus on the role of co-operatives.

People on Cape Breton Island have a strong sense of purpose and identity, accompanied by a strong religious heritage and sense of community and co-operation. These Francophone colonists were expelled in 1755 by English forces and lived like fugitives until fourteen families found their way back to Cheticamp in 1785. There, French-speaking settlers loyal to the British Crown employed them as fishermen. Over time, their economic relationship became abusive and the Acadians became increasingly economically dependent. In 1915, after more than one hundred years of fisher trade monopoly, a group of fishermen organized and founded the first sales co-operative in the Maritimes. Their effort was a far-sighted initiative to change their community's power relations. In this co-op, profits were shared according to catch. It prospered for twenty-five years, when it was dissolved into a larger co-op. In 1933, a second co-op emerged along with the Antigonish Movement in the Maritimes. The first conference of co-operatives provided a general platform for discussion and was followed by study clubs and educational courses for directors, managers, employees, and the public. The key motivation of this movement was to break economic monopolies and strengthen the Acadian community's position.

In 1936, the first credit union was created; in 1937, two co-op stores opened; in 1944, retail and fishermen co-ops combined into one but later split, although both remained successful. In the early 1960s, a group of women from the study clubs founded a co-op for selling crafts. In the 1980s, seven co-ops gave birth to the Acadian Co-operative Council, which provided opportunities for discussion and shared decision making.

By 1987, the council employed full-time staff funded by member co-ops; the council's mission is to empower the community, and it has had good results. That year, the retail co-op conducted \$6.6 million worth of business, while another retail in a neighbouring community made \$1.1 million. The Cheticamp Fish Co-operative, which employed 90 fishermen and had 131 working members, had sales worth \$8 million. The Cheticamp Credit Union had assets of \$6 million with 2,800 members (most of the village population of 3,500). Le Moynes Credit Union had 920 members and \$2.5 million in assets. The Co-op Artisanale Restaurant Musée sold crafts and had its own museum and restaurant with 27 members, 21 employees, and \$200,000 in sales. Other co-ops in agriculture, environmental management, and youth employment have further contributed to the prosperity of this community.

Senior members tell their experience with early study clubs and co-operative entrepreneurship, emphasizing that good leaders are also teachers. Today, education is a central element in their philosophy. As a result, the Acadian community in Cheticamp today is more aware of its cultural identity and as a minority, has learned to co-operate diligently to create a complex structure that supports the community's economic and political position. Cheticamp can be considered a model of community economic development.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This documentary is produced as part of the Community Business Series by the Centre for Community Economic Development at the University College of Cape Breton. At the very end of the film, it is noted that the Government of Canada has provided funding through the Canadian Studies Directorate, Department of the Secretary of State of Canada, in Ottawa.

A Choice of Futures

Year	1980
Length	29 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative Futures Directions project
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Produced by	Serge Lareau
Research and script	Jack Craig, project manager; John Jordan, research director
Directed by	Jim Poole
In collaboration with	Co-operative College of Canada, Faculty of Environmental Studies, York University
Special thanks to	H. Tadman, Jim Wright, Pat Bell, Norm Bromberger, Paul Rivière, Harold Chapman, Alex Laidlaw, Janice Cannon, Julian Smith, Susan Raschdorf
Assistance from	Sandra Bergen, Rosemary Thompson, Frank Kwan, Larry Hunter
Co-op song composed by	Jim Pool
Performed by	Four to the Bar
Produced in the facilities of	York University Television, Department of Instructional Aid Resources

SYNOPSIS

This documentary is about the changing environment of co-ops and deals with the question of how co-ops can focus their energy and thoughts to shape a desirable future. It has been produced as a follow-up to the first and second conference of co-ops at the Co-operative College of Canada, themed “Co-op Futures.” A host narrator introduces the documentary and also interviews some co-op members and executives; here are also scenes comprising the speeches of a number of co-op executives at the Co-op Futures conferences. The film is for co-op members and executives and aims to provide them with options for dealing with future trends and to help them make the critical decisions ahead.

The new decade is one of risk, choice, and considerable promise, with opportunities to advance in material and spiritual ways. With this prospect, co-ops have to come to grips with questions of changes in their own structure and in their surrounding world. The main challenge is the changing nature of population, or demographics. Various people on the podium as well as those interviewed by the host provide their perspectives on this as well as other related issues.

Comments include the following themes and trends:

- relatively high rates of unemployment will be replaced by shortages in labour
- there will be no compulsory retirement at sixty-five
- the rise of two- income families
- urbanization
- relatively faster aging of the rural population
- slowdown in housing prices by the mid-1980s and decreasing average living space
- inflation
- credit unions facing increased competition
- farming business changing from family farm to modern industrial production
- increasing significance of part-time labour for smaller farms
- declining retail co-ops in rural areas as the population is declining
- the unhealthy situation of consumer co-ops worldwide and the need for radical ideas (such as integrating all co-ops into one association, as in Austria)
- lack of energy resources for co-ops
- the problem of reputation for service co-ops, increasing the need to employ highly skilled people
- increasing levels of education and expectations
- the importance of members assuming responsibility
- getting young people committed as demographics moves towards a younger population

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

Circle of Co-operation

Year	1994
Length	24 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association (CCA)
Genre	Documentary
Co-op sector	General
Region	Ontario

PRODUCTION CREW

Script	John Julian, Carol Hunter
Executive producer	Carol Hunter, CCA
Production	The Co-operators Communications

SYNOPSIS

This short documentary is a promotion for the upcoming Youth Congress of Co-operatives in Toronto. Participants from previous years explain their experience with co-operative involvement, participating in discussions, reaching consensus, finding better ways to get involved, and contributing to the co-op movement. The documentary also includes some scenes of various activities from the previous Congress.

Participating delegates are:

- Philippines: Julette Botor, Orlie Panes, Catalino Rodel Nazarro, Ruel Mugot, Jovelyn Espayos, Arturo Cangrenjo
- Alberta: Brian Hastie, Sean MacGrath, Jennifer Eagle, Sharifa Riddett
- Atlantic Canada: Tammy Chenard, Colette Doiron, Monique Daigle, Shannon Best
- Ontario, Noella Cornelis, Kerensa Gozales, Tim Dietrich
- Manitoba: Kimberley Remple, Tammy Robinson, Susan Thordarson, Henry Carriere, Nicole Dyck
- British Columbia: Blair Kennedy, Mark Lee, Andy Yan
- Saskatchewan: Nicole Rivière, Vaughn Bengert, Joanne Hedstorm, Shane Neville

ACCESS

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OTHER COMMENTS

This documentary combines a voice-over narration with pictures of co-operative life and short interviews.

Final credits extend special thanks to the staff of CanAmera Foods; Capital Community Credit Union, Ottawa, Chinatown Branch; Vancity Credit Union; Grain Academy Museum, Calgary; Me-Dian Credit Union, Winnipeg; University of Saskatchewan Audio Visual Department.

Citizen Discussions

Year	1967
Length	28 min., 16 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	United Maritimes Fisheries Co-op
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer	John Kemeny
Director	Colin Low
Cinematographer	Robert Humble
Editing	Dennis Sawyer

SYNOPSIS

This film depicts the frustration of Fogo Island fishermen who in the mid-1960s approached the Newfoundland Department of Fisheries for permission to operate the island's insolvent Seldom Shipyard as a co-operative venture. The fishermen express fears that the business has been sold to the Yellow Fish Company, despite the promises of the government to consider their request to collectively operate the yard under the auspices of United Marine Fisheries (UMF). The men note that UMF's request for a guaranteed bank loan of \$400,000 to launch

the co-op was turned down by the government, as cabinet members believed the venture would not be successful. The Hon. Aiden Maloney, the province's minister of fisheries, suggests in a recorded statement that UMF did not show the proper commitment to understanding the business risks of such a venture.

ACCESS

A digital version of the original is available through this link (<http://onf-nfb.gc.ca/en/our-collection/?idfilm=12540>) on the National Film Board of Canada's website.

OTHER COMMENTS

This film is one in a series of twenty-seven about poverty, unemployment, and the community's desire for a co-operative fisheries operation on Fogo Island, Newfoundland. Known as "The Fogo Island Project," these participatory films were initiated by Donald Snowden (then director of the Extension Department, Memorial University of Newfoundland), who approached National Film Board filmmaker Colin Low to create a number of films about unemployment and the government's resettlement plan for the island. Low found his Fogo Island subjects entirely comfortable explaining their apprehension about the camera; the resulting films were shown both to Fogo Islanders and to members of the government, who then better understood the community's desires for their collective future.

College without Walls

Year	1980
Length	19 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada
Genre	Documentary
Co-op sector	Co-operative education
Region	Saskatchewan

PRODUCTION CREW

Special thanks to	Lewie Lloyd, Denny Thomas, Ole Turnbull, Harold Chapman, Eric Rasmussen, Leona Olsen, Mary Brown Ingrid Larsen
Script, research co-ordinator	Jocelyn Bilodeau
Produced by	Skip Kutz

Photography	Everett Baker, Grant Kernan, Harold Chapman
Titles, sound recording	Studio West
Narration	Dani Eisler

SYNOPSIS

This short documentary promotes the work of the Co-operative College of Canada by telling the history of co-operative education, the creation of the Co-operative College of Canada, and its development and contribution to co-operative education. It includes comments from co-operative pioneers, entrepreneurs, and senior officials about their experience with the co-operative movement and the role of co-operative education.

In the 1940s, as the co-operative movement gained momentum in Canada, the need for an educational system complementing the early experiences of co-operative enterprises was anticipated by a group of pioneer co-op leaders in Manitoba, who in 1951 laid the foundation of an International Co-operative Institute for objective studies of the co-operative movement and co-operative education. The Co-operative Institute was officially founded in 1955 at a meeting of the Co-operative Union of Saskatchewan. Harold Chapman became the first director. In the first year, 175 members participated. In 1959, the Institute became the Western Co-operative College, affiliated with the University of Saskatchewan in Saskatoon. In 1963, more than fifteen hundred students participated in sixty short-term courses about co-operation, adult education, and management.

The role of the college began to change towards training trainers and facilitating regional and local education. In 1964, international co-operatives began participating in the college's programs and during the following eight years, students from thirty developing countries joined the program. In 1973, the college was combined with the Co-operative Youth Program and changed its name to the Co-operative College of Canada.

In 1979, the Co-operative College of Canada decentralized into six regions: British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, and the Atlantic Region, with a provision to include Québec and the Northwest Territories. With regional administrative bodies, the role of the central college focused on policy making, providing educational material, and staff development. This "college without walls" was owned by thirty-five member organizations across Canada in the 1980s when the film was created.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This documentary consists of a narrative voice and comments and background pictures from landscapes and the co-operative environment, members, and elected officials.

The Co-op Alternative

Year	1979
Length	28 min.
Language(s)	English
Format	VHS colour
Production company	Capital Cable TV
Genre	Documentary
Co-op sector	General
Region	Edmonton, Alberta

PRODUCTION CREW

Director	David M. Ryan
Produced by	Skip Kutz, Nancy Gibson
Camera operator	David M. Ryan
Edited by	Skip Kutz, Nancy Gibson, David M. Ryan
With assistance from	Co-operative Insurance Co., Co-operative Trust Co., Co-operative Taxi Co., Edmonton Savings and Credit Union, Stony Plain Co-op, Ponoka Co-op
Original music written and performed by	Paul Hann

SYNOPSIS

This documentary is about co-ops in Edmonton, Alberta, seeking to present and promote their work for the general public and particularly co-op members. A host gives an introductory presentation about co-operative businesses in Edmonton, the diversity of their services, and their contributions to the community. Managers from various Edmonton co-ops comment about the history of co-operatives on the Prairies, the principles of co-operative business, their experiences with co-op enterprises, and the merits and contributions of co-op business.

Bill Green, general manager of the Edmonton Co-operative Association, comments on the idea of co-operation and how it evolved on the Prairies from the early 1900s. The trigger for co-operative business was the dissatisfaction of farmers with elevator companies that controlled and exploited the communities. He also comments about four of the co-operative principles (open membership, democratic control, limited interest and patronage refund) and how they separate co-ops from other types of business. In further comments, he specifies the aspects of democratic control and patronage refunds.

Other managers comment about how co-operatives in general and their own co-op in particular have provided an alternative for the people of Edmonton by adhering to the co-operative principles and orienting themselves towards community values. The managers are: Ken Atterbury, manager of Co-op Taxi in Edmonton; Cec Bradwell, sales manager, Co-op Trust; Susan Zeleny, Co-op Travel; Bill Bleackley, Co-op Home Centre; Brian Cheston, Edmonton Savings and Credit Union; Fred Weisse, The Co-operators; Brian Hay, Westgate Co-op; Bruce Koby, Westgate Co-op; Gerry Kastrukoff, Ponoka Co-op; and Gary Kilosky, Spruce Grove Co-op.

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OTHER COMMENTS

The final credits note that this documentary was produced in co-operation with the Co-operative College of Canada, Saskatoon, and the Edmonton Co-operative Association.

Co-op Carpenters: Home-Made Community

Year	1952
Length	3 min., 6 sec.
Language(s)	English and French
Format	Black and white, 16 mm.
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Housing construction
Region	Ontario

PRODUCTION CREW

Executive producer	Nicholas Balla
Producer	David Bairstow
Cinematographer	Wallie Hewitson
Sound	Clarke Daprato
Editing	John Knight

SYNOPSIS

In this short documentary, unemployed World War II veterans returning home to Ottawa

find they cannot afford to build their own homes and create a housing co-operative to address the problem. Government loans buy material for twenty-nine houses in the project, while the vets and their families agree to construct the homes themselves. In the community of Carleton Heights, skilled tradesmen among the veterans teach the group plumbing, electrical wiring, and carpentry during evenings, while construction continues by day. Former white-collar workers “grow blisters” while learning the craft of home construction. Finally, the houses are assigned through a lottery and family members help move furniture and belongings into the new homes. With a mortgage of \$6,200, or \$50/month, the houses are less expensive than most rented city apartments, and the project prompts several similar initiatives elsewhere in Canada. There is no indication in this film that the Ottawa housing co-operative either disbanded or continued following the project’s completion.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/eye_witness_no_40) on the National Film Board of Canada’s website.

OTHER COMMENTS

Co-op Carpenters: Home-Made Community is a documentary from the *Eye Witness* newsreel series for Odeon Theatres (Canada) Limited; a series focused upon Canadian news stories from the 1940s and 1950s. This segment extols the virtues of co-operative work, particularly among those who may not have been trained in the trades; women and children are occasionally spotted among the filmed workers, all doing their part by sorting nails, moving appliances and furniture, etc.

Co-op Housing: The Best Move We Ever Made

Year	1975
Length	22 min., 25 sec.
Language(s)	English
Format	Colour, 16 mm.
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	Housing co-operatives
Region	Canada

PRODUCTION CREW

Producer	Kathleen Shannon
Executive producer	Len Chatwin
Director	Laura Sky
Script	Laura Sky
Narrator	Laura Sky
Cinematographers	Carol Betts, Nesya Shapiro, John F. Phillips, Joan Hutton
Sound	Aerlyn Weissman
Editing	Ginny Stikeman
Sound editing	Flora Lee Wagner, Jackie Newell
Re-recording	Jean-Pierre Joutel
Music	Laurent Coderre

SYNOPSIS

Co-op Housing: The Best Move We Ever Made is told through the stories of Canadians living in co-operative housing units. The film considers the housing shortages of the mid-1970s, describes the benefits of co-op housing in a crisis period, and defines the ideas of security, tenure, and mutual aid in the words of people who own and operate these dwellings.

OTHER COMMENTS

A guidebook designed to accompany this film and to help interested Canadians start their own housing co-operatives is available at the National Film Board of Canada website at <http://www3.nfb.ca/sg/98024.pdf>. This film also appears with *We're Here to Stay* (1974) in *Co-op* (1991), a National Film Board compilation video.

Co-op Housing: Getting It Together

Year	1975
Length	22 min., 25 sec.
Language(s)	English
Format	Colour, 16 mm.
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	Housing co-operatives
Region	Canada

PRODUCTION CREW

Producer	Kathleen Shannon
Executive producer	Len Chatwin
Director	Laura Sky
Script	Laura Sky
Narrator	Laura Sky
Cinematographers	Carol Betts, Nesya Shapiro, John F. Phillips, Joan Hutton
Sound	Aerlyn Weissman
Editing	Ginny Stikeman
Sound editing	Flora Lee Wagner, Jackie Newell
Music	Laurent Coderre

SYNOPSIS

This short film explores the how-to's of co-operative housing, including locating expertise, gathering financial resources, and the decision-making process around whether to build a new structure or to rehabilitate an existing dwelling. The stories are told by people who have themselves experienced the process.

OTHER COMMENTS

A guidebook to accompany this film and to help interested Canadians to start their own housing co-ops is available at the National Film Board of Canada's website at <http://www3.nfb.ca/sg/98024.pdf>.

Co-op Network

Year	1987
Length	8 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada
Genre	Documentary
Co-op sector	General
Region	Saskatchewan

SYNOPSIS

This film is an introduction to and promotion for the work of the co-operative network,

co-ordinated by the Co-operative College of Canada. The college is a member of a consortium of educational users called the Saskatchewan Tele-Learning Association (STELLA), which broadcast programs under the umbrella Uplink '86 between September 1986 and June 1987 across Saskatchewan using satellite technology. This documentary is aimed at the general public, particularly co-op members across Saskatchewan.

Uplink '86 was an educational program produced by the Saskatchewan Tele-Learning Association, whose members included the University of Saskatchewan, the University of Regina, the Kelsey Institute of Applied Arts and Sciences, Saskatchewan Community Colleges, the Co-operative College of Canada and Co-operative Network, and the Saskatchewan Department of Health. Co-ops are invited to ask for further services from the University Saskatchewan.

The desired outcome is to implement and domesticate technologies for distance education and information sharing and thereby to support the skills necessary to build an efficient co-operative system in the future. This program is sponsored by Credit Union Central of Saskatchewan, Federated Co-operatives Limited, Saskatchewan Wheat Pool, Saskatchewan Co-operation and Co-operative Development, and the Co-operative College Canada.

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OTHER COMMENTS

There is no information available about the production crew. For more information about Uplink '86 and STELLA, please see policy forums series films also available in this library, including the title *Co-operatives in the Year 2004*.

The Co-op Story — Part 1

Year	1984
Length	11 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada
Genre	Documentary/animation
Co-op sector	General
Region	N/A

PRODUCTION CREW

Executive producer	Sandra Leatherdale
Produced and directed by	Andrea Malka
Narrator	Marc Drieschea
Photography	Co-op College Archives
Graphics	Andrea Malka
Audio production	Clarence Deis, Studio West
Music	Howard Roberts, Capitol ST–336
Special thanks to	Fred Chernoll, Lynne Forbes

SYNOPSIS

This short documentary is an introduction to the concept of co-operation and the history of co-operatives. It consists of a narrative and background images (mainly animations) and is aimed at the general public.

The challenges brought about by industrialization such as worker migration, factory work, poverty, hunger and illness, and extreme exploitation provided the context for the creation of co-ops. The first co-op was founded in Rochdale, England, in 1844, and the first Canadian co-op was founded in 1863 by coal miners in Nova Scotia. Later, Alfonse Desjardins created the first *caisse populaire* in Québec and fishery co-ops took over Newfoundland.

Co-ops are formed to meet the economic, social, and cultural needs of a community. They are owned by user/members whose opinions have equal weight. There are a great many types of co-operatives: consumer, producer, housing, and worker co-ops, credit unions, and co-ops offering trust and insurance services and other services such as daycare and recreation.

The co-op principles are: 1. Open and voluntary membership; 2. Democratic member control; 3. Limited interest on capital; 4. Patronage refunds; 5. Co-operative education; and 6. Co-operation among co-operatives.

In co-ops, the board of directors is elected by members; the board, in turn, elects the president of the board and hires the general manager. Due to their interaction with members, staff and employees are the key representatives of co-op values.

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OTHER COMMENTS

An additional copy of this documentary is also available on the same VHS as two following documentaries titled *The Co-op Story — Part 2 (Member Commitment)* and *History of an Idea*, the filmographies of which are also available in this library.

The Co-op Story — Part 2 (Member Commitment)

Year	1984
Length	11 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operative College of Canada
Genre	Animation (educational video)
Co-op sector	General
Region	Atlantic region

SYNOPSIS

This short animation is about the loyalty of co-op members and provides suggestions on how to achieve loyalty in the Atlantic region. It is aimed at co-op managers, executives, and leading members of co-ops in this region.

Loyalty is based on commitment, of which there are three types: utilitarian, organizational, and ideological. Utilitarian commitment can be consolidated by providing good products and services, which leads to a “loyalty to dollars and cents.” In economically difficult situations, however, members with a utilitarian commitment will withdraw their support. Organizational commitment is based on sociability and identification with the co-op in a local context. Members with organizational commitment usually call their local co-op “our co-op,” but may lack a sense of fellowship with other co-ops in and outside of their local context. Ideological or philosophical commitment comes from a personal approach towards pooling efforts and resources for all problems; ideologically committed members are significantly more active in their organizations and communities. Types of commitment evolve and develop, it is the duty of co-ops to develop the commitment of their members in order to ensure their loyalty for bad times.

The 1983 Atlantic co-operatives’ annual meeting addressed some questions about how to strengthen and develop commitment and made some recommendations. In order to strengthen utilitarian commitment, co-ops need efficient operations, competitive pricing, patronage refunds, and low service fees. Organizational commitment will improve if co-ops are pleasant places to visit and have a friendly, helpful, and educated staff, visible and ap-

proachable managers, appropriate informational material, constant member correspondence, and a subscription to *The Atlantic Co-operator*. Co-operatives also need to conduct surveys, organize orientation sessions and cultural events, and must involve members in committees, annual meetings, and in working with other co-ops. In general, co-ops need to build and maintain a good image, keep members well informed, and get as many members as possible involved in the organization in order to create a positive attitude towards the co-op.

Ideological commitment, on the other hand, is a personal matter resulting from an individual intellectual process involving experience, exchange, and contemplation. Co-ops cannot enforce this but can assist in the process by providing the appropriate environment such as offering discussion evenings, facilitating access to books, pamphlets, and records, and encouraging involvement on the board and advisory committees. Building member commitment is a long-term investment requiring extra effort in terms of both time and money.

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OTHER COMMENTS

This film is recorded on the same VHS as the first part, immediately following the credits of part 1. Part 2 is followed by another documentary titled *History of an Idea*. No information is available about the production crew.

Co-op Young Leader Program

Year	1986
Length	5 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operators and the Co-operative College of Canada
Genre	Documentary
Co-op sector	Co-operative education
Region	Ontario

SYNOPSIS

This is a short advertisement for the Co-op Young Leaders Program aimed at the general public, particularly to recruit participants from co-ops. The Co-op Young Leaders Program is a one-week event with a modern learning environment and recreational opportunities held at the Geneva Park Conference Centre in Orillia, Ontario.

This program is organized by the Co-operative College of Canada, Ontario Region, and participants are sponsored by a co-operative or credit union that is a member of the college. It helps participants between seventeen and twenty to develop their leadership potential. Resource staff are appointed by member co-operatives, who use informal learning methods and experiences as educational techniques.

The principal values of the program are embodied in the acronym ROPES: Responsibility, Openness, Participation, Experimentation, and Sensitivity. Participants gain an experience of living with integrity and assuming responsibility for the consequences of their actions. This program is free of political and religious bias. The costs are paid by the sponsors, while transportation is the responsibility of participants. Participants are selected each year in early spring.

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OTHER COMMENTS

There is no information about the production crew.

Co-operation Works: An Overview of Co-operative Enterprises

Year	1988
Length	5 min., 30 sec.
Language(s)	English
Format	VHS colour
Production company	Co-operative Resource Materials Program of the Canadian Co-operative Association, The Co-operators Communications
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Script	Lorna Knudson, Brad Scott
Script consultant	Jean Stevenson

SYNOPSIS

This short documentary is a promotional advertisement for the concept of co-operation and the co-operative system in Canada, recounting a brief history from early developments to the

current co-op network and its capacities in Canada. Aimed at the general public, it consists of a narrative combined with related background pictures related to co-operative life.

Co-operation is learned intuitively throughout early life and formally during the educational process. Canadians have proved that co-operation can successfully be applied to business practices and the foundation of Canada has been facilitated by co-operation as a way of life. Co-operators came together and pooled their resources to provide themselves with goods and services by means of a system that is operated by its members through a democratic process.

The history of co-ops in Canada began with dairy farmers in Ontario in the late nineteenth century. In the West, grain-marketing associations and wheat pools marked the beginnings of the co-op movement, introducing new forms of business and social organization. In the Atlantic region, where fishermen's co-operatives developed in response to the economic feudalism of the cod lords, the co-op movement was encouraged by the provincial government and facilitated by St. Francis Xavier University. In Québec, people pooled their financial resources to create their own banks, creating the *caisse populaire* movement. The co-op movement expanded further to include things such as co-operative insurance services, fruit marketing, honey marketing, and an oil refinery.

Throughout Canadian history, co-ops have played an essential role in the country's development. Today and in the years to come, consumers want to deal with businesses that have principles; they also want to have a say in the design of products and services they use. Co-ops are well placed to remain significant in Canadian economics and society.

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Co-operative Community: Nova Scotia Co-operatives

Year	1985
Length	15 min.
Language(s)	English
Format	VHS colour
Production company	Orville Pulsifer and Associates Ltd.
Genre	Documentary
Co-op sector	General
Region	Nova Scotia

PRODUCTION CREW

Narration	Orville Pulsifer
Script and photography	John Mildon
Production assistant	Marie Brodie
Graphic	Joanne Faulkner

SYNOPSIS

This short documentary is a promotional advertisement for the co-operative system in Nova Scotia, presenting the network of co-operatives operating in Nova Scotia with a brief review of their activities and contributions to the community. It is aimed at the general public and particularly towards co-operative members and leaders in the Atlantic region.

Producer co-operatives in farming, fishing, and forestry; retail co-ops; housing and construction co-ops; credit unions and other leagues; and credit societies and their umbrella groups and organizations comprise a significant portion of Nova Scotia's economy. Education programs provided by the Co-operative College of Canada and Atlantic Co-operative Association also contribute towards a better future for the province and strengthen the spirit of community co-operation.

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OTHER COMMENTS

This documentary combines a narrative voice with pictures of co-op life and short videos.

Co-operative Democracy: Practice and Purpose

Year	1981
Length	19 min.
Language(s)	English
Format	VHS colour
Production company	Co-op Future Directions Committee
Genre	Documentary
Co-op sector	General
Region	N/A

SYNOPSIS

This documentary is about the purpose and practice of democracy, particularly in context of co-operative enterprises. It reviews with a critical eye the history of democratic purpose, principles, and practices and how the co-op movement applied these principles in business practice. It includes archival photographs, pictures from everyday co-op life, and co-op logos, and is aimed at the general public, particularly at co-op members, managers, and executives.

Modern democracy is the result of a three-hundred-year struggle, which began with the 1689 Bill of Rights in England and the subsequent supremacy of Parliament over the king in the following years. In 1776, the American Declaration of Independence became a foundational document for democratic principles. During the French Revolution, three reform bills signed in the late eighteenth and early nineteenth century extended the franchise to male citizens. As a result of the democratic movement, slavery was abolished and women eventually gained the right to vote.

The history of co-ops begins in the nineteenth century in England, where co-operative enterprise was both a product of and a contributor to the democratic movement, applying democracy to business enterprise. The Rochdale Society of Equitable Pioneers was seeking to return fairness and justice to economic dealing in times of massive exploitation. Subsequent decades saw financial co-ops formed in Germany and Italy. Alfonse Desjardins brought the credit union movement to Canada, and Prairie settlers pooled their resources to counter the power of elevator companies and grain traders.

According to democratic principles, a government is responsible to its citizens through the voting process, and each citizen has one vote. Citizens also have freedom of expression and the right to associate freely together to form their opinions. Co-operative enterprise has adopted democratic principles; profit is not the fundamental goal of this type of enterprise but rather a means to an end. The real goals of co-ops are based upon the principles of democracy: to realize a vision of society and human destiny based on democratic values such as life, liberty, and the pursuit of happiness as expressed in the US constitution, equality and brotherhood as in the French Revolution, as well as justice, fairness, and the elimination of the power of the few over many. Democratic principles as adopted by co-ops strive to enable people to influence their own affairs and life conditions.

There have been some problems with the larger co-ops, where members have felt disenfranchised, few people attend meetings, and a small, self-perpetuating group is elected to the board. This situation does not reflect the original democratic approach of the Rochdale Pioneers.

The benefits of a direct democratic approach are clear: liberty, equality, equity, and fraternity. These values have been held up by co-ops in the past and some few co-ops today. However, equity and fraternity have begun to fade as co-op leaders are increasingly motivated by the concerns of outsiders rather than co-op members. Co-op members in Europe, Canada, and the US belong mainly to the middle class, with above-average income and security, and there has been little attempt to bring back the co-op movement to segments of society that could benefit from it most. While great efforts go into development projects abroad, the average Canadian member has become increasingly unaware of and uninvolved with co-ops.

When co-operatives are small and members know each other, it is easy to practice direct democracy. However, the most successful co-ops operate a large organizational structure and need to be economically competitive to remain in business. In order to find a way back to democratic practice, co-ops need to ask themselves some important questions:

- Can large size be squared with an acceptable level of democratic participation?
- Should larger co-ops be fragmented in order to operate on a community level?
- Should co-ops organize on a neighbourhood basis, or on the basis of specific issues?
- Should elections and feedback processes be organized on a local level?
- Should a two-tier system be adopted, such as in the case of the wheat pools?
- Should electronic media such as TV and response terminals be used to establish a vital feedback system?
- Are members provided with sufficient information?
- Is it possible to be a democratic organization without a strong information program for members?
- Are more meaningful relations between members, staff, and management helpful?
- Is education about principles and responsibilities, committees and advisory boards, helpful for creating meaningful relations?
- Is it feasible to involve members in voluntary activity?
- What other measures can boost members' participation?

Effective member participation is a major challenge for both the purpose and practice of democracy. The co-op pioneers faced similar challenges in convincing people to run their own businesses instead of being exploited by corporate interests. Today, co-ops need first to recognize the problem — the divergence from democratic principles and practice — and search for solutions. The questions in this documentary are meant to provide a basis for new approaches.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

Co-operative Enterprise Development for Youth

Year	1996
Length	17 min.
Language(s)	English
Format	VHS colour
Production company	Arc Production Co-operative Ltd.
Genre	Documentary
Co-op sector	Youth
Region	Saskatchewan

PRODUCTION CREW

Produced and directed by	John Thronberg
Executive producer	Torin Stefanson
Director of photography	Torin Stefanson
Sound recording	Jesse Doig
Additional videography	Jesse Doig, John Thronberg, David Doerksen
Writing	John Thornberg, Sharon Francis
Narration	Karla Kadlec
Editing and computer graphics	Wayne Giesbrecht, The Edge Productions
Original music	Wayne Giesbrecht
Thanks for granting interviews	Linda Ellis, Shauna Vick, Lenore Swystun, Steve Russel, Jesse Doig, Deb Chobotuk, Murray Fulton, Brook Dobney
Special thanks	Teri Armitage, Sharon Francis, Brenda Stefanson, Marianne Taillon, The Edge Productions, Saskatoon Human Resource Centre of Canada, The Rt. Hon. John G. Diefenbaker Centre for the Study of Canada

SYNOPSIS

This short documentary is about Co-operative Enterprise Development for Youth (CEDY), which started as a pilot project in Saskatoon funded by the Human Resource Centre of Canada. CEDY offered a fifty-two-week training program for youth co-operative enterprises. Aimed at the general public, the film promotes the activities of the pilot project.

The objective of the pilot program was to provide hands-on training and experience for youth to become co-operative entrepreneurs. Participants and program officials explain how the program helped youth with problems in transitioning from school to work life by

providing training, networking, and mentorship that helped them to create their own co-operative business. Business professionals were hired to instruct participants in practical aspects of business operation.

Participants explain the stages of their business start-up, the challenges they faced in building a self-sufficient business, and the lessons they learned throughout the process. Instructors explain the process from an educator's point of view and remark upon the contributions of this program in helping youth self-employment.

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OTHER COMMENTS

Twelve minutes into this documentary, three members of the production crew present themselves briefly as participants in the pilot project. Ending credits note that the program was sponsored by the Canadian Co-operative Association, Saskatchewan Region, and the Centre for the Study of Co-operatives, University of Saskatchewan. The CEDY was funded by Human Resource Development of Canada.

Co-operatives Helping to Build Saskatchewan

Year	1987
Length	10 min.
Language(s)	English
Format	VHS colour
Production company	Government of Saskatchewan
Genre	Documentary
Co-op sector	General
Region	Saskatchewan

SYNOPSIS

This short documentary is a promotion for the concept of co-operatives in Saskatchewan. It is aimed at the general public and explains the development of co-operatives and their role in fostering the development of communities and the province. Despite having only 4 percent of Canada's population, Saskatchewan accounts for 30 percent of national co-operative revenues. Credit unions have the biggest market share, accounting for the creation of most jobs in the province as well as outside and are estimated to control assets of CAD\$7 billion. The

film explains the structure of provincial and national credit unions, their function, and their services. The film briefly highlights other co-operative organizations, particularly in agriculture, industry, and technology, along with their contributions to the growth of Saskatchewan.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

Co-operatives in Saskatchewan — The Difference We Can Make

Year	1993
Length	10 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association, Saskatchewan Region
Genre	Documentary
Co-op sector	Various
Region	Saskatchewan

PRODUCTION CREW

Production	Live Wire Video
Producer	Susan Risk
Creative consultant and script	Anne Mowat
Camera, direction, editing	Susan Risk
Narrator	Valerie Creighton
Sound	Roxane Fayant
Lighting	Jackie Dzuba, Laurie Hainsworth
Appearing in the introduction	Ron Dunn, Colleen Covert, Ron Blechinger
Special thanks	Sharon Agecoutay, director, Sherwood Credit Union; Brett Fairbairn, associate professor, Centre for the Study of Co-operatives, University of Saskatchewan; Eldon Funk, delegate, Saskatchewan Wheat Pool; Janie Johnson, president, Moose Jaw Co-operative

SYNOPSIS

This short documentary highlights the concept and values of co-operatives and provides economic and social statistics about the contribution of co-operatives to the provincial

economy. Co-op members, leaders, and researchers in Saskatchewan provide comments. The co-operative system is explained with charts and short videos from everyday life. The three main value pillars of credit unions are presented as diversification, community development, and jobs.

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OTHER COMMENTS

The following organizations are acknowledged for their assistance: Community Health Services Association (Regina) Limited and Community Daycare; Saskatchewan Wheat Pool Communications Department; Credit Union Central, Consumers' Co-operative Refineries Limited, and Federated Co-operatives Limited.

Co-operatives in the Year 2004: Issues and Directions

Year	1991
Length	30 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operators Communications
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Executive producer	Douglas Holland
Camera	Glenn Curtis, Patrick Aull, Rob Russel
Writer	Douglas Holland
Editors	William Van Asperen, Brad Scott
Director	Brad Scott

SYNOPSIS

This documentary presents the viewpoints of co-op representatives from across Canada in the policy forum series titled *Co-operatives in the Year 2004*. It includes sixteen regional dialogues, one national forum, and the Canadian Co-operative Association's (CCA) First Triennial Congress in 1991, where an earlier version of this program was presented. The

viewpoints address the following four major issues: globalization, urban and rural restructuring, government relations, and the role of volunteers in co-operatives. According to the host, the primary audience for this documentary is those who were unable to attend the congress and participate in the discussions.

The first section examines the expectations for this program. The second presents the issues that arose during the regional dialogues, followed by comments on each issue. The third outlines the directions that came out of the congress, while the fourth highlights subjects needing special attention. The final section offers a conclusion.

With regard to globalization, co-ops need to focus on their shared vision, maintaining a positive image of co-operatives, increasing co-ordination around capitalization, and responding to community concerns.

Regarding rural and urban restructuring, co-operatives need to respond with appropriate structures at the regional level, focusing on a common approach, increasing mutual support among co-operatives, and communicating with members.

Regarding effective government relations, co-operatives need to maintain an image of a democratic and responsive movement, advocate for fair treatment of co-operatives, act in unison, represent common policy positions, and commit resources to meet needs.

On the matter of maximizing the value of volunteers, co-ops need to plan the recruitment of elected leaders, ensure their meaningful role and the diversity of representation, provide support for participation, and recognize contributions within the community.

The 1991 Triennial Congress reached a consensus on the following key suggestions:

- increase cross-sector linkages
- focus on the development of leadership
- broaden meaningful and balanced representation and participation
- improve capitalization without compromising co-op structure
- increase the efficiency of representation to government
- support and encourage new co-operative development
- increase awareness, understanding, and appreciation of co-operatives in Canada

This section of the film contains some original footage from the congress.

Subjects needing special attention include the following:

- the issue of capital
- shared vision
- clarification of distinct third-sector status
- integration of national and international activities

- meeting community needs
- employee participation

Following this program, officials will introduce a three-year strategic plan for a nationally co-ordinated co-operative approach leading to the next Triennial Congress in 1994.

The following co-op members and leaders made comments in this documentary: Ian MacPherson (past president, CCA); Teresa Freeborn (VP Services and Communications, BC Central Credit Union); Tom Webb (Member Services and Public Relations, Co-op Atlantic); Alf Wagner (delegate, Saskatchewan Wheat Pool); Don Horsman (VP, Sherwood Credit Union); Jo-Anne Ferguson (manager, Research, Credit Union Central of Saskatchewan); Jean-Guy Maillet (general manager, Pêcheries Cap-Lumière Fisheries Ltd.); Richard Allen, (chief economist, BC Central Credit Union); Charles Diemer (past president, Woodlloo Credit Union); Charyl Hyde (service consultant, Credit Union Financial Information Services); Jack Craig (director, Credit Union Central of Ontario); Malcolm McKenzie (general manager, Credit Union Central of New Brunswick); George White (VP Prairie Provinces, Credit Union Insurance Services); Duane Bristow (director, Member Relations Division, Saskatchewan Wheat Pool); Leroy Larsen (president, CCA); Cathy Henry (delegate, United Co-operatives of Ontario); Jack Morneau (director, Credit Union Central of Ontario); Irene McLean (supervisor, Member Information and Development, Saskatchewan Wheat Pool); Reg Cressman (VP Co-operate Services and corporate secretary, United Co-operatives of Ontario); Vern Leland (president, Federated Co-operatives Limited); Bob Bethune (chief executive officer, United Co-operatives of Ontario); Melanie Conn (director, CCEC Credit Union); Peter Hushko (VP Democratic Process and corporate secretary, The Co-operators Group Ltd.); Judy Martin (administrator, Saskatoon Community Clinic); Patrick Moore (CEO, Arctic Co-operatives Ltd.); Joe Martin (CEO, The Co-operators); Mal Anderson (CEO, Credit Union Central of Manitoba); Howard Haney (president, United Farmers of Alberta Co-operative Ltd).

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OTHER COMMENTS

An earlier version of this program was produced prior to the First Triennial Congress in 1991. This version, *Co-operatives in the Year 2004: Regional Dialogues, Perspectives on the Issue*, is also included in this library.

Co-operatives in the Year 2004: Regional Dialogues, Perspectives on the Issue

Year	1991
Length	26 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Communication Association, The Co-operators Communications
Genre	Documentary
Co-op sector	General
Region	N/A

SYNOPSIS

This documentary presents the viewpoints of co-operative representatives from across Canada related to issues addressed in the policy forums series titled “Co-operatives in the Year 2004.” It includes sixteen regional dialogues and one national forum held prior to the Canadian Co-operative Association’s First Triennial Congress in 1991. Participants address the following four major issues: globalization, urban and rural restructuring, government relations, and the role of volunteers in co-operatives.

With regard to globalization, co-ops need to focus on their economic survival in challenging times. While the government is increasingly reluctant to regulate the economy, co-ops can only survive if they stick together rather than compete with each other; they also need to form strategic alliances on an international level.

Regarding rural and urban restructuring, chaotic and largely unpredictable shifts in the structure of our economic system have resulted in increasing pressure on rural and urban services and industries. The changing needs of people and communities present co-ops with new challenges and opportunities. Co-ops close the gaps between urban and rural populations and are especially effective in rural communities.

On the matter of effective government relations, co-operatives have traditionally approached government only in times of crisis and on an organizational or sectoral basis; they have found a lack of understanding of government relations. The co-op history of inactivity rather than neutral activity has resulted from an overly cautious interpretation of nonpartisanship. Co-ops need to maintain the image of a democratic and responsive movement, advocate fair treatment for co-ops, act in unison, represent common policy positions, and commit resources to meet needs.

Regarding the role of volunteers, co-ops need to understand the critical role of their interest and commitment. The under-representation of women and minorities is also a major concern. Barriers to member participation and volunteer activity include the increasing sophistication of today's co-operatives and increased demands on people's time. Co-ops need to include members in decision-making processes, ensure their meaningful role and the diversity of representation, provide support for participation, and recognize contributions within the community.

Don Horsman concludes that all issues come down to the question of balancing the collective needs of the community with economic competitiveness.

The following co-operative members and leaders commented in this documentary: Tom Webb (Member Services and Public Relations, Co-op Atlantic); Alf Wagner (delegate, Saskatchewan Wheat Pool); Don Horsman (VP, Sherwood Credit Union); John van Dongen (VP, board of directors, Fraser Valley Milk Producer Co-op Association); Ian MacPherson (past president, CCA); Jo-Anne Ferguson (manager, Research, Credit Union Central of Saskatchewan); Claire Fanning (service excellence manager, The Co-operators); Jean-Guy Maillet (general manager, Pêcheries Cap-Lumière Fisheries Ltd.); Melanie Conn, (director, CCEC Credit Union); Don Knoerr (past president, Canadian Federation of Agriculture); Allan Earl (CEO, BC Tree Fruits Ltd.); Jack Craig (director, Credit Union Central of Ontario); Richard Allen, (chief economist, BC Central Credit Union); Charles Diemer (past president, Woodsloo Credit Union); Teresa Freeborn (VP, Services and Communications, BC Central Credit Union); Charyl Hyde (service consultant, Credit Union Financial Information Services); Tom Marwick (executive director, Regina Community Clinic); Malcolm McKenzie (general manager, Credit Union Central of New Brunswick); David Lach (director, BC Central Credit Union); Mike Tarr (CEO, Kain Consumers Credit Union); George White (VP, Prairie Provinces Credit Union Insurance Services); Duane Bristow (director, Member Relations Division, Saskatchewan Wheat Pool); Leroy Larsen (president, CCA); Bud Dahlstrom (senior VP, Refining, Consumers' Co-operative Refineries Ltd.); Cathy Henry (delegate, United Co-operatives of Ontario); Jack Morneau (director, Credit Union Central Ontario); Irene McLean (supervisor, Member Information and Development, Saskatchewan Wheat Pool); Stephen Dutcher (former director, Northside Co-op); Dave Kappelle (secretary, Guelph Campus Co-op); Reg Cressman (VP, Co-operate Services, and corporate secretary, United Co-operatives of Ontario); Eugene Lammerding (director, United Co-operatives of Ontario); Tom Clement (Co-operative Housing Federation of Toronto); Maureen Edgett (director, Co-op Centre).

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OTHER COMMENTS

There is no information available about the production crew.

Credit and the Consumer

Year	1975
Length	20 min.
Language(s)	English
Format	VHS colour
Production company	Saskatchewan Co-operative Credit Society (sponsor)
Genre	Documentary
Co-op sector	Credit unions
Region	Saskatchewan

PRODUCTION CREW

Producer	Armadale Productions, Regina
Cinematography	Ted Moynihan, Ken Patterson
Editing	Barry Haddad
Narration	Alex Docking
Written, produced, and directed by	Bill Le Touzel

SYNOPSIS

This documentary is about the history and concept of consumer credit and its implications for the consumer; it is aimed at educating and cautioning the general public about responsible behaviour. It begins with a simple narrative about the concept of credit and emphasizes that credit is often used without knowledge of its implications. The film moves on to a staged act of a couple shopping for household items and a car.

The narrator reviews the history of money lending, which eventually led to the concept of consumer credit, while photographs of advertisements run in the background. Short video advertisements for loans are followed by stories about people who have problems repaying the debt. The narrator introduces the concept of debt consolidation, and brief sequences then show credit union employees helping members.

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OTHER COMMENTS

At the end, text on the screen notes that “the situations depicted in this production are based on actual cases. However, the persons who appear are actors and the situations do not reflect their individual purchasing behaviour.”

The Credit Union System and You

Year	1992
Length	14 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Canada
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

PRODUCTION CREW

Thanks to Pace Savings and Credit Union

SYNOPSIS

This short documentary seeks to educate new employees and new members of the board, particularly on a local level, about the three cornerstones of the credit union system: co-operation, service, and community.

It also explains the credit union system on the local, provincial, and national level and outlines the services and information provided by Credit Union Central as well as its mediating role among the provincial credit unions, the central bank, and the federal government. Co-operative Trust, The Co-operators, and CUMIS are briefly introduced as providers of trust and insurance services.

Service is a particularly distinct characteristic of credit unions, and the film lauds their impressive track record in being the first to provide services such as automated banking machines, electronic payment cards, weekly mortgage payments, daily interest savings accounts, and insurance and trust services.

The goal of credit unions is member and community engagement. The film presents various examples from local businesses and volunteer activities supported by credit unions across Canada. This section of the film invites community members to use the services of credit unions for their enterprises.

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OTHER COMMENTS

This video is intended to assist new credit union executives and board members in ensuring quality of service.

Credit Unions: As Others See Us

Year	1979
Length	10 min.
Language(s)	English
Format	VHS colour
Production company	N/A
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

SYNOPSIS

This short documentary begins with an interview with a founding member of a credit union, who explains how he and his group founded the credit union because banks declined credit for farming. Further interviews with other credit union members and non-members compare credit unions to banks. Members mention several advantages of credit unions, including a better personal relationship, friendlier service, better interest rates, lower charges, and higher principles. At the end of the film, the original founding member suggests that because of the competition, credit unions have pushed banks towards being more considerate and friendlier than they have been in the past.

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OTHER COMMENTS

This is a promotional piece for the general public about the concept of credit unions. There is no information about the producers or the production crew.

The Dream That Just Won't Quit

Year	1984
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative Housing Foundation of Canada
Genre	Documentary
Co-op sector	Housing
Region	N/A

PRODUCTION CREW

Produced and directed by	Sandra Leatherdale, Andrea Walker
Special consultants	Ingrid Larson, Yves Lord
Re-recording	Studio West
Sound engineer	William Butler
Music	"Sometimes Bubba Gets Down by Stuff," Warner Bros.
Photography	Sandra Leatherdale, Andrea Walker, CHF Archives
Graphics	Andrea Walker
Narrator	Dani Eisler

SYNOPSIS

This short documentary promotes the work of the Co-operative Housing Foundation of Canada (CHF) and encourages housing co-operatives and members to support their activities and benefit from their services.

It begins with a member commenting that co-operative housing is about building communities rather than building houses. A narrator explains how the demand for resident-managed housing has increased from the 1960s to the 1980s, and how successful co-operative projects allowed the CHF to convince government to amend the Federal Housing act in 1976, which prepared the ground for a federal housing program in 1978.

CHF supports housing co-operatives through various financial, educational, and development services. The film describes the education and development program and housing co-op members explain their experiences exchanging knowledge and receiving support and assistance from the CHF. The CHF also advocates on behalf of housing co-operatives in order to help develop a policy that meets the needs of housing co-ops and their members across Canada.

The CHF exemplifies the values of the co-operative movement, lobbies for the interests and goals of housing co-ops and their members across Canada, and provides a leadership role that ensures access to material and knowledge resources.

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Dream Tower

Year	1994
Length	46 min., 45 sec.
Language(s)	English
Format	Black and white
Production company	Sphinx Productions
Genre	Documentary
Co-op	Rochdale College
Region	Toronto, Ontario

PRODUCTION CREW

Producers	Ron Mann, Sue Len Quon, Peter Starr
Executive producer	Dennis Murphy
Associate producer	Marc Glassman
Director	Ron Mann
Script	Ron Mann, Len Blum, Bill Schroeder
Sound	Keith Elliott
Editing	Robert Kennedy
Sound editing	Sean Kelly
Re-recording	Daniel Pellerin, Keith Elliott
Animation	Maury Whyte
Music	Nicholas Stirling, Keith Elliott

SYNOPSIS

Considered one of the most daring and controversial co-operative experiments in Canada's history, Rochdale College was a free university and student residence that opened in 1968 and closed in 1975. Taking its name from the town in which England established its first co-operative society, the college was designed to house 840 students. Eventually overrun by

counterculture drug dealers and squatters, the college finally declared insolvency and its last residents were escorted from the tower by police.

The Early Years

Year	1980
Length	16 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada
Genre	Documentary
Co-op sector	Agriculture
Region	Western Canada

SYNOPSIS

This documentary is about the early years of the co-operative movement in the agricultural sector in western Canada, with a particular focus on the history of the Territorial Grain Growers Association. It begins with a musical and proceeds with a narration of historical events as well as readings from the memoirs and correspondence of founding members. It is aimed at the general public, particularly farming co-op members.

Beginning in 1897, immigrants in western Canada experienced many challenges, including catastrophes such as drought and exploitation. After much political pressure, a royal commission in 1900 recommended allowing farmers to deposit their own grain along railways and getting transportation service on a first-come-first-served basis. The Territorial Grain Growers Association was established in 1901 in Winnipeg with the purpose of allowing western farmers to market their grain themselves; ownership of the association was restricted to the members. The association's main challenge was to make co-operative exchange succeed against corporate interests. In 1908, the association established its own educational program through the *Grain Growers Guide*, a publication that became the voice of western farmers. The association also built its own system of elevators.

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OTHER COMMENTS

There is no information about the production crew.

Everyone's Business

Year	1982
Length	20 min., 48 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op	The Churchill Park Greenhouse Co-operative
Region	Moose Jaw, Saskatchewan

PRODUCTION CREW

Producer	Andreas Poulsson, Mary Armstrong
Executive producer	Michael Scott
Director	Mary Armstrong
Writer	Mary Armstrong
Cinematography	Charles Konowal
Sound	Donald List
Editing	Norm Sawchyn
Sound editing	Michael Mirus
Re-recording	Clive Perry, Michael Mirus
Narrator	Leslie Hughes
Music	Richard Condie

SYNOPSIS

Everyone's Business explores the unique potential of a small produce co-operative in Moose Jaw, Saskatchewan, unique because the business is run mainly by individuals with mental or physical handicaps. The film examines the working lives of these people who grow, package, and ship their own vegetables, manage sales and the books as well as their own paycheques, during a time when the co-op is facing an economic downturn and financial difficulties.

Extensions of the Family

Year	1974
Length	14 min., 2 sec.
Language(s)	English

Format	Colour
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Co-operative housing in British Columbia
Region	Vancouver, BC

PRODUCTION CREW

Producer	Kathleen Shannon
Executive producer	Len Chatwin
Director	Kathleen Shannon
Sound	Ted Haley
Editing	Kathleen Shannon
Cinematography	Robert Nicol
Re-recording	Jean-Pierre Joutel

SYNOPSIS

A mid-1970s social experiment comes to life in *Extensions of the Family*, a short film describing the arrangements of a “family of thirteen” sharing a house and a mortgage in Vancouver, BC. The film notes that after the documentary was completed, at least two members of the co-operative left and were replaced by others who wished to share responsibility for the co-operative venture.

The Farming of Fish

Year	1977
Length	57 min., 43 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada, Extension Service Media Unit
Genre	Documentary
Co-op	Fishing co-operatives in Norway
Region	Coastal communities in Norway and Canada

PRODUCTION CREW

Executive producer	Rex Tasker
Director	Paul G. MacLeod

Writer	Paul G. MacLeod
Cinematographer	Kent Nason
Sound	Ted Haley, Randy Coffin
Editing	Joe Vaughan
Music	Sigbjorn Bernhoft

SYNOPSIS

The co-operative (and profitable) fish farming in several Norway communities is compared to less successful business models in Canada. Since World War II, Norwegian fishermen have faced high inflation and depleted fish stocks, as have their Canadian counterparts. However, aquaculture in southern Norway thrives because the country has a progressive social agenda and “a political philosophy that enables the people to determine and set their own priorities at the community level.”

Fogo Island Project, History, Part 1 of 2

Year	1980s
Length	60 min.
Language(s)	English
Format	VHS colour
Production company	Newfoundland Labrador Federation of Co-operatives
Genre	Documentary
Co-op sector	Community co-operatives
Region	Newfoundland and Labrador

SYNOPSIS

This is the first part of a documentary about community co-operatives in Newfoundland and Labrador. The film examines the history of the co-operative movement on Fogo Island from the perspective of various co-operative activists, fishermen, politicians, residents, and Newfoundland executives who describe their experience with community co-operation. The initial focus is on the context of the co-operative movement on Fogo Island. It begins with a narrator explaining the challenges that gave rise to the movement and how early co-ops formed in communities and developed into credit unions and consumer co-ops — mainly related to the fishing industry.

In the section entitled “Education Program,” a senior member and early co-operator explains his experience of how the co-ops empowered the local community and the consumer.

He emphasizes how the co-op model enabled the local economy to “run on its bottom.” At end of the 1960s, the early co-operatives had failed. Senior members explain the failure as the result of a combination of social and economic transformations, mismanagement, and the withdrawal of support from co-op members, the provincial government, and the general public. The film shows scenes from general assemblies, including a speech of a leading member that highlights the challenges of the late sixties.

The next section, titled “The Merchants,” begins with a description of how the Fogo Island fishery faced a challenge as major merchants withdrew and fishery co-ops ceased work in the late 1960s. The section titled “The Fishery” identifies the problem created by exporting unprocessed fish. At one time, fish processing used to employ a considerable amount of the Fogo Island labour force, but the changing fishing economy and the centralization of processing to achieve economies of scale caused increasing unemployment and migration from the island.

In the fourth section, “The Settlement,” various middle-aged fishermen explain how the government of the time encouraged and facilitated the emigration of the young workforce and how they themselves had considered moving to mainland Newfoundland. Between 1965 and 1968, 10 percent of Fogo Island families resettled under the government program. In such a situation, the co-operative solution arose as a viable alternative to keep the people on the island, and the first to take up the challenge was the Fogo Island Improvement Committee.

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OTHER COMMENTS

The narration offers a summary of the accounts provided by the people interviewed in the film, and most of the film consists of people talking about their experiences. Some of this was recorded at assemblies. There is no information about the production crew.

Fogo Island Project, History, Part 2 of 2

Year	1980s
Length	55 min.
Language(s)	English
Format	VHS colour
Production company	Newfoundland Labrador Federation of Co-operatives

Genre	Documentary
Co-op sector	Community co-operatives
Region	Newfoundland and Labrador

SYNOPSIS

This is the second part of a documentary about community co-operatives in Newfoundland and Labrador. It examines the history of the co-op movement on Fogo Island from the perspective of various co-op activists, fishermen, politicians, residents, and co-op members, who describe their experience with community co-operation.

This part continues with a section about the Fogo Island “Improvement Committee,” which originated with the Fogo Island Car Owner Association fighting the resettlement and improving the road systems. Other members of the community and co-operative societies enrolled in the cause, and new alliances of co-op networks formed to support co-operative enterprise. However, the government resisted these efforts by supporting re-settlement rather than regional and community development on the island. The committee developed into a co-operative movement.

The next section begins with a question on screen that asks whether fishermen on Fogo Island can “stand together in other kinds of rough weather.” In a meeting for the establishment of ship building co-operatives, David Garlen, managing director of Newfoundland Co-operative Services, introduces the process of setting up co-operative organizations and informs Fogo Island community members about the benefits of co-operative organization for community development. The constitution is passed unanimously; a written statement notes that it was modified and presented for adoption and that executive members were nominated by a committee. The film shows the inauguration of executive members.

The next sequence demonstrates how everyday life came back to Fogo Island. The development association formed as a co-operative society pushed the government to provide support for co-op development, particularly in the fishing industry. By the early seventies, the first processing plants begin to operate again on Fogo Island, and processed fish is being exported across Canada without significant support from the government. Eventually, the government started to support co-operative businesses.

In the next sequence, new fishery boats are christened with bottles and speakers explain how co-operative businesses have opened new horizons for Fogo Island. Co-op members conclude that the current revival of economic development in Fogo Island is because of co-operative development making the people want to stay.

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OTHER COMMENTS

Some of the speeches shown in this film are recorded at assemblies. The film ends with special thanks to the National Film Board of Canada Challenge for Change project. There is no information about the production crew.

Forbidden Forest

Year	2004
Length	69 min., 44 sec.
Language(s)	English
Format	Colour
Production company	National Film Board of Canada
Genre	Feature-length documentary
Co-op	Community Forest Management Plan of McAdam, NB
Region	New Brunswick crown lands

PRODUCTION CREW

Producer	Kent Martin, Lloyd Salomone
Director	Kevin W. Matthews
Writer	Jonathan Collicott, Kevin W. Matthews
Cinematographer	Jonathan Collicott, Kevin W. Matthews
Picture editors	Jonathan Collicott, Kevin W. Matthews
Editing	Monique Fortier
Archival research	Roberta Nixon
Narration	Kevin W. Matthews
Researchers	Jonathan Collicott, Kevin W. Matthews

SYNOPSIS

Forbidden Forest describes the unsuccessful attempts of two men to install a new community-based forestry policy in New Brunswick, in the face of the environmentally unsustainable practices of the six multinational corporations that are the license owners of New Brunswick crown land. Jean Guy Comeau is a retired Acadian woodlot owner, and Frances Wishart, from Rognes, Frances, is a painter and organic farmer who has spent much of his life in New Brunswick. Together, they relate their frustration with the provincial government's decision to allow the multinationals to practice clear cutting and other irresponsible forestry procedures. The film follows Comeau and Wishart to Finland, where they confront

the board of UPM-Kymmene during the corporation’s annual general meeting. The executives claim they cannot see the connection between Wishart’s accusations and their forestry practices. Comeau visits the community forest of Germany’s Villingen-Schwenningen, then the town of McAdam, New Brunswick. In McAdam, the town’s mayor notes that its proposed Community Forest Management Plan was well received by banks because the region’s foresters had the expertise and knowledge to back the co-operative. The provincial government, however, ignored the community’s desire to manage its own forests, preferring to allow current land/business owners to harvest provincial forests.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/forbidden_forest) on the National Film Board of Canada’s website.

OTHER COMMENTS

This feature-length documentary stages a rousing polemic on the part of two passionate businessmen. Both argue vociferously for a co-operative forestry management plan for the province of New Brunswick, while forest management owners in Finland and Canada counter by insisting that a local co-operative would lack expertise and eventually mismanage the resource. At a public hearing in New Brunswick, Jim Irving of J.D. Irving Limited insists his family company manages its Crown holdings in an environmentally sustainable and socially responsible manner: “I don’t think putting local communities in charge of managing (such a) complex and complicated resource is the right thing to do.” The film concludes in Fredericton, as Wishart and Comeau attend the opening of the New Brunswick legislature, confronting politicians and vowing to continue their fight for community forestry in New Brunswick.

The Founding of the Co-operatives

Year	1967
Length	21 min., 18 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	United Maritimes Fisheries Co-op
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer	John Kemeny
Director	Colin Low
Cinematographer	Robert Humble
Editing	Dennis Sawyer

SYNOPSIS

The Founding of the Co-operatives introduces David Garland, managing director of the Newfoundland Co-operative Services unit, to a gathering of Fogo Island fishermen. Garland describes the process by which a co-operative is formed and answers questions about the rights of individual members of the collective. At this point, a motion is put before the group to establish a ship-building and producers' co-operative; the vote in favour is unanimous.

ACCESS

A digital version of the original is available through this link (<http://onf-nfb.gc.ca/en/our-collection/?idfilm=17902>) on the National Film Board of Canada's website.

OTHER COMMENTS

This film is one in a series of twenty-seven about poverty, unemployment, and the community's desire for a co-operative fisheries operation on Fogo Island, Newfoundland. Known as "The Fogo Island Project," these participatory films were initiated by Donald Snowden (then director of the Extension Department, Memorial University of Newfoundland), who approached National Film Board filmmaker Colin Low to create a number of films about unemployment and the government's resettlement plan for the island. Low found his Fogo Island subjects entirely comfortable explaining their apprehensions to the camera. The resulting films were shown both to Fogo Islanders and to members of government, who then better understood the community's desires for their collective future.

**14th Congress of the Leaders of Desjardins:
To Build a Future in Our Image**

Year	1986
Length	23 min.
Language(s)	English
Format	VHS colour

Production company	La Confédération des caisses populaires et d'économie Desjardins du Québec
Genre	Documentary
Sector	Credit unions
Region	Québec

SYNOPSIS

This short documentary consists of two parts. The first explains the model of the federation and its principal values:

- money serving human development
- personal commitment to the philosophy of co-operation
- democratic action with a focus on members rather than interest groups
- honesty and strictness govern co-operative enterprise
- solidarity with the environment
- community-oriented growth

The second part addresses the question of how the Desjardins movement can be adapted to the new social environment of the 1980s. It explains how Québec lacks political passion after the turmoil of the nationalist era and that value systems have changed towards more individualist and self-serving attitudes in light of denationalization, decentralization, and increase personal responsibility. In such an environment, organizations replace traditional structures such as the state and families. However, these changes have also led to the importance of mutual aid and a sense of belonging and involvement in the workplace. In response to a Québec society in flux, the Desjardins agenda has been summarized as “entrenchment in the environment,” “serving members and community” so they can “build together.”

The film is aimed at the three thousand volunteer leaders expected at the conference referenced in the title above. The film provides an agenda for discussion that the conference is intended to translate into plans of action.

ACCESS

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OTHER COMMENTS

This short documentary consists of narratives, charts explaining concepts, and images of members, employees, and leaders in the Desjardins offices. The federation served about 4 million members at the time this video was made. No specific information is available about the production crew.

The Gaspé Cod Fishermen (La Moisson de la Mer)

Year	1944
Length	11 min.
Language(s)	English and French
Format	Black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op	The Grande Rivière Co-operatives
Region	Gaspé Peninsula

PRODUCTION CREW

Director	Jean Palardy
Cinematographer	Jean Palardy

SYNOPSIS

On the Gaspé Peninsula, members of the Grande Rivière Co-operatives work together not only to catch and sell the cod that comprise their main livelihood, but to extend their influence to their general store and other community functions. Collective decision making and community discussions create a socialized business plan that allows these fishermen and their families to thrive in an otherwise challenging industry.

NO ACCESS

Getting Grain to Market

Year	1980s
Length	11 min.
Language(s)	English
Format	VHS colour
Production company	Saskatchewan Wheat Pool
Genre	Documentary
Co-op sector	Agriculture
Region	Saskatchewan

SYNOPSIS

This documentary is a promotional advertisement for the Saskatchewan Wheat Pool aimed at potential customers interested in acquiring complex grain-handling systems and related services. It includes short videos from grain-handling operations at the Saskatchewan Wheat Pool facilities and administration as well as animation and infographics illustrating grain elevators and export terminals.

Canada is the greatest exporter of grain in the world; grain-growing areas on the prairies produce enough grain to feed 92 million people. Only 20 percent of Canadian grain production is for domestic use, with 80 percent being exported. Due to the distance between the prairies and the Pacific export terminals, grain storage and transport is critical to the viability of agriculture. The Saskatchewan Wheat Pool is Canada's largest marketing producer co-operative, owned by sixty thousand Saskatchewan farmers and consistently ranked among Canada's top one hundred companies. The six members of the board are active farmers who also provide leadership for the Pool.

The Pool invests extensively in research and development for a variety of agricultural processes such as seed production, seed cleaning, fertilizers, and farm-supply distribution networks. The result is a system that operates 60 percent of Saskatchewan's grain handling and has worldwide recognition for its quality of work and staff expertise. Currently operating more than four hundred elevators, the Pool also handles technologically advanced inland terminals for grain export that feature fully automatic operation and remote control and state-of-the-art design and construction.

Grain handling is a complex process that requires a sophisticated system with a variety of operations involving skilled and experienced co-ordination. The Saskatchewan Wheat Pool has an international reputation for top grain products and its staff has the experience and expertise in development, construction, operation, and management of grain-handling systems and related services such as environmental assessments.

The film uses animation to illustrate the process of unloading, cleaning, storing, and shipping grain in an export terminal and in an elevator. Short videos demonstrate the unloading of rail cars with robotic equipment and the cleaning and drying of grains.

ACCESS

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OTHER COMMENTS

There is no information available about the production crew.

He Plants for Victory

Year	1943
Length	1 min., 29 sec.
Language(s)	English
Format	Black-and-white animated film
Production company	National Film Board of Canada
Genre	Animated film in Plugger: A Wartime Short-Short series
Co-op	Fictional wartime victory garden
Region	Not specified

PRODUCTION CREW

Producer	Philip Ragan
Animation	Philip Ragan

SYNOPSIS

This short animated film depicts a married couple, the Pluggers, who argue over her desire to plant vegetables for a Victory Garden (i.e., “war gardens” planted to alleviate pressure on local food supplies during World War II). He tells her tools are hard to get in wartime and that gardening is expensive; she retreats to plant her own garden. Mr. Plugger, in the meantime, calls upon friends in the community to start a co-operative garden in a nearby vacant lot. While Mrs. Plugger’s garden plot languishes due to a lack of gardening tools and know-how, Mr. Plugger’s Community Victory Garden flourishes because the neighbours “chipped in tools, seeds, and experience — no money was spent!” The short film ends as Mrs. Plugger exclaims over the tomatoes planted in her husband’s co-operative garden, pleased she can put them up for the winter in the glass jars she’d saved.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/he_plants_for_victory) on the National Film Board of Canada’s website.

OTHER COMMENTS

He Plants for Victory is a highly stylized animated film that uses black cutout figures against a white background. The result is an ultra-short, modernistic propaganda film that would have been used in the pre-feature line-up of news reels, cartoons, and other short documentaries in World War II-era movie theatres. The film’s message is short and sweet, although

contemporary feminists might argue with the second of those descriptors, as the animation consistently proves Mrs. Plugger wrong as she argues with her better-informed husband.

History of an Idea

Year	1986
Length	11 min.
Language(s)	English
Format	VHS colour
Production company	Co-op Atlantic
Genre	Documentary
Co-op sector	General
Region	Atlantic region

SYNOPSIS

This documentary is about the origins of the co-operative concept and tells the history of co-operation and the creation of co-operatives.

Co-operation dates back to the time of the cavemen, who co-operated in hunting and gathering. For settlers in North America, co-operation was essential for barn raising and organizing important social events. The idea of co-operatives as legal business enterprises came first during the Industrial Revolution in nineteenth-century England. The economy of England at the time was based on cottage industries, but with the invention of the steam engine, the resulting economies of scale changed the basis of the economy and brought extreme hardship — worker displacement, economic inequality, and dangerous working conditions for everyone, including women and children. With housing and food controlled by factory owners, company housing and stores acted as debt traps that ensured the exploitation of workers.

Robert Owen was one of the few resourceful enough to beat the system. By the age of ten, he was working in a factory, and at twenty-three, he owned one. Believing that people are products of their environment, he and his partners in 1785 created a humane infrastructure for the workers in his factory in New Lanark, Scotland. By taking a paternalistic approach towards his workers, he achieved higher productivity, which in turn promoted his concept, which was soon adopted by other industrialists. Another co-op predecessor, Dr. William King, believed in a co-operative commonwealth and that workers needed to help themselves. As a result of his efforts, more than three hundred co-op stores opened between 1820 and 1830, but by 1842, all of them had failed. Disagreements over revenue distribution were the main cause of the collapse.

The model for most contemporary co-ops originated with the Rochdale Society of Equitable Pioneers, created in 1844 in Rochdale, England, by pioneer members pooling their savings of two to three pence a week. By 1860, it had become a conceptual reference for co-ops across Europe. The main principles, still followed by co-ops today, are: open membership, democratic control, limited interest, patronage rebates, cash trading, open records, and education. The key issue was the question of distributing the surplus; patronage rebates reward the loyalty of members with a fair distribution of earnings, encouraging membership in co-ops ever since.

At the same time, co-operative credit societies, or people's banks, arose from an idea by Hermann Schulze-Delitzsch in Germany, who founded a pool of financial resources from middle-class members in order to provide low-interest loans. This also prepared the legal basis for credit unions, the first of which was founded by Friedrich Wilhelm Raiffeisen in Germany. The concept soon spread regionally and nationally. The first credit union in North America was founded by English mining workers in 1861 in Stellarton, Nova Scotia, and the first Canadian farmers' bank was founded in 1864 in Prince Edward Island and operated successfully for thirty years until provincial legislation gave chartered banks special privilege. In 1909, Alfonse Desjardins created the first *caisse populaire* in Lévis, Québec, which spawned a credit union movement. In the 1930s, Moses Coady lobbied intensively for co-op legislation throughout Atlantic Canada.

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OTHER COMMENTS

This documentary is recorded on the same VHS as two other documentaries entitled *The Co-op Story — Part 1* and *The Co-op Story — Part 2 (Member Commitment)*, the filmographies of which are also available in this library. It appears as the last film on this VHS and consists of old pictures and paintings accompanied by a narrative voice. There is no information about the production crew.

The Human Challenge

Year	1982
Length	20 min.
Language(s)	English
Format	VHS colour

Production company	Co-operative Union of Canada
Genre	Documentary
Co-op sector	General
Region	N/A (international)

SYNOPSIS

This documentary is about the international involvement of Canadian co-operatives in developing countries. It maintains a central reference to the first “future conference” of Canadian co-operatives and the work of Alex Laidlaw’s “Co-operatives in the Year 2000,” a paper prepared for the 27th Congress of the International Co-operative Alliance. The film consists of a narrative complemented by comments from co-operative members and is aimed at managers and executives of Canadian co-ops.

Developing countries are becoming increasingly important for the economies of developed countries such as Canada. Canadian co-operatives have been involved in providing co-op support for developing nations, particularly through the Co-operative Development Foundation of Canada. The primary aim of the Canadian co-op movement’s international involvement has been to expand the idea and practice of self-reliance through education and to endow developing countries with the capacity to manage their own affairs, their human and material resources.

International involvement is beneficial not only to the developing countries, which need food, shelter, finance, education, and the tools for survival and success in the years to come, but also gives Canada access to sources of supply, markets, and a new environment for the development of the co-operative ideal. When in 1971 the International Co-operative Alliance took the decision to provide aid for expanding the international co-op movement, Canada was the first country to get involved directly, through substantial funding from the Canadian International Development Agency. By 1979, members of the Co-operative Union of Canada and the Canadian Co-operative Credit Society got involved through the Co-operative Development Foundation of Canada (CDF). As the international development arm of Canadian co-ops and credit unions, CDF is currently managing eighty-three development projects in twenty-eight countries with an annual budget of CAD\$28 million.

Most international co-op development aid is provided for the agricultural sector and credit unions. While credit unions have united the co-op movement in English and French Canada, the Co-operative Council of Québec and the Société de Développement International Desjardins have provided support for the development of agricultural co-ops and credit unions through project design and implementation in co-ordination with the World Council of Credit Unions and its worldwide affiliates. The United Nations has increasingly depended on the co-op model for shaping future world development.

The Canadian co-operative movement must prioritize meaningful assistance to co-ops in other countries to support economic and social development. Strategies to reach this goal include:

- encouraging provincial governments to expand funding
- facilitating direct partnerships and linkages between individual co-op organizations and their members in Canada and their counterparts in developing countries
- ensuring that international development activities are co-ordinated with other national and international organizations
- providing innovative assistance such as promoting trade linkages and development of long-guarantee mechanisms

Canadian co-ops have already established international economic linkages leading to joint ventures in many sectors such as insurance, fertilizers, research farms, and money markets.

However, despite international bodies such as the International Co-operative Alliance and Inter Co-op, there are barriers to inter-co-operative trade, including small co-operatives, lack of information, and lack of awareness of potential synergies. As an example of successful, innovative co-operative aid, a joint Canada-US effort shipped CAD\$12 million of canola oil to India, essentially using food aid as a development tool: the revenue from selling the oil was invested by Indian co-ops to expand production, processing, and marketing of canola oil in India.

There are several strategies for the international development of co-ops:

- encouraging individual co-op organizations to create joint ventures with counterparts in other countries
- expanding inter-co-operative trade through organizations and co-ordinating bodies such as the Co-op Union of Canada, Inter Co-op, and the International Co-operative Alliance
- supporting the continued development of an international co-op financial system with the co-ordination of the World Council of Credit Unions

Lois Parenbaum in an address to the first Co-operatives Future conference in Canada introduced the notion that the human challenge is to build a mutually beneficial relationship with the third world. In this light, the application of co-op principles and the utilization of a worldwide network of co-operative organizations can help solve some of the problems in the relations between developed and developing countries.

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OTHER COMMENTS

A short caption on the VHS cover reads: “This program looks at the growing global interdependence among co-operatives with the Co-operative Development Foundation (now the International Affairs Department of the Canadian Co-operative Association) as the focal point.” There is no information about the production crew.

In Search for Relevance

Year	1986
Length	21 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operators Audio Visual Services
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Produced by	Serge Lareau
Research and script	Jack Craig, project manager; John Jordan, research director
Directed by	Jim Poole
In collaboration with	Co-operative College of Canada; Faculty of Environmental Studies, York University
Special thanks to	H. Tadman, Jim Wright, Pat Bell, Norm Bromberger, Paul Rivière, Harold Chapman, Alex Laidlaw, Janice Cannon, Julian Smith, Susan Raschdorf
Assistance from	Sandra Bergen, Rosemary Thompson, Frank Kwan, Larry Hunter
Co-op song composed by	Jim Pool
Performed by	Four to the Bar
Produced in the facilities of	York University Television, Department of Instructional Aid Resources

SYNOPSIS

This documentary is about the challenging times facing The Co-operators. It tells the history of the co-operative movement in Canada leading up to current challenges, and looks at

trends for the future of co-ops and The Co-operators in particular. It consists of a combination of archival and current photos of co-op facilities, co-op members, and everyday life.

Co-ops as businesses and social movements have life cycles; based on the changing needs of society, they may grow or decline. At the beginning of the 1980s, co-ops are entering a phase of self-examination; their survival depends on their ability to adapt to changes ahead.

Forty-three percent of Canadians — about 8 million people — are co-ops members. The Co-operators is the second largest insurance company in Canada. On the Prairies, the co-op movement has been a means of survival rather than an ideology. In the Maritimes, fishing and agriculture were suffering from depopulation and exploitation, and Acadian communities, encouraged by the Antigonish Movement and adult education, came together to form alternatives. In Ontario, dominated by manufacturing industries, dairy co-ops modeled after examples from Denmark and the US achieved great success.

At the beginning of the co-op movement in the early 1900s, Prairie farmers formed their own marketing co-op — the Saskatchewan Grain Growers' Association. Despite massive opposition, it quickly became successful. The consumer co-op movement in the West was led by immigrants, and the support for co-op retail stores was rooted in strong ethnic and ideological values. In eastern Canada, consumer co-ops were developed by British immigrants. However, the success of co-ops has been cyclical, and when a strong Canadian economy begins capping prices, retail co-ops tend to decline in urban areas and concentrate on farming needs in rural areas.

The second co-op era began with the collapse of international markets in 1930 and the Second World War. In such times of great need, co-ops came to the rescue and a great variety of new co-op enterprises began to spread, particularly in western Canada. The wheat pools provided resources for new co-op development such as the early co-op insurance companies. As traditional insurance companies failed to provide appropriate policies for farmers, Co-operative Insurance Services was founded to provide basic burial costs for a minimal premium. And the growing power of oil companies who were driving up fuel prices caused farmers to pool their resources and create the first co-op oil refinery in the world.

By end of the Depression, the lack of unifying federal legislation and language barriers had created two separate movements in Québec and English Canada. Credit unions had consolidated their positions in the financial markets and established provincial and national credit union centrals. Insurance co-ops were spreading quickly, and mining, fishing, and agricultural co-ops grew as the Canadian economy restructured for the war.

The third co-op era began with many co-ops established across various sectors. By the end of the 1970s, additional provincial and national-level co-operatives (second- and third-tier co-ops) such as the Co-operative Union of Canada and the Co-operative College of

Canada were created to increase co-operation, co-ordination, and dialogue in the co-op movement and among co-ops. The Co-operators is one example, with member owners from the financial, consumer, and agriculture sectors. In 1979, people came together to form the Co-operative Future Directions Project, with the intention of developing a focused shared vision and identifying future trends for co-ops. The three most important trends turned out to be:

- co-ops are most successful in industrial sectors with a strong early groundwork (financial, consumer, agriculture, and insurance)
- areas of co-operative strengths are areas of declining national importance
- co-operatives are isolated from sources of innovation

As a response, officials established a national task force for the improvement of fishing, housing, health services, and worker co-ops.

The 1980s will begin a new era for co-operatives, but there are things they need to keep in mind. While it is recognized that small co-ops and co-op startups are vital to the movement, there has been little communication and co-ordination between emerging and mature co-ops. In addition, larger co-ops have become increasingly similar to their competitors in products and services as well as in organizational structure. As consumers become more sophisticated and demand more influence over what they buy, co-ops can use these changes in attitude to their advantage. Co-ops can utilize the multistakeholder concept — an outcome of the Co-operative Future Directions Project — to strike the right balance among customers, member owners, and staff. And despite their strong record of using innovative technologies, co-ops need to strengthen their ability to innovate.

In order to remain relevant, co-ops need to spot the needs of society that reflect the “human want” that contributes to the social good and is widely felt and recognized. In the years ahead, co-ops, and especially The Co-operators, need to come to grips with a few basic questions:

- Are we doing enough to create employment?
- Are we innovative enough?
- Are we practising what we preach about co-op values?
- Are we reaching out to new immigrants?
- Are we anticipating global needs?

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OTHER COMMENTS

Special thanks to: Federated Co-operatives Limited; United Co-operatives of Ontario; The Coady Institute; the Co-operative College of Canada, Everett Baker Slide Collection; New

Brunswick Provincial Archives; Guelph Civic Museum; Ontario Agricultural Museum, The Sallow Collection; Co-op Atlantic; Shirley Spafford, Saskatoon; Alberta Wheat Pool; Saskatchewan Wheat Pool; Credit Union Central of Ontario; CUNA Mutual Insurance Group; Co-operative Housing Foundation; *The Western Producer*; Co-operative Trust Company of Canada; Dairy Producers' Co-operative Limited; Rt. Hon. John Diefenbaker Centre, University of Saskatchewan.

Interdependence: Co-operative Linkages

Year	1994
Length	24 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association (CCA)
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Script	John Julian, Carol Hunter
Executive producer	Carol Hunter, CCA
Production	The Co-operators Communications

SYNOPSIS

This documentary was produced ahead of the Triennial Congress of Canadian Co-operatives to promote the work of co-ops and credit unions across Canada. It includes interviews with co-op members and executives from across Canada and is aimed at encouraging co-op members to get engaged in the congress and contribute to the discussions.

Titled "Interdependence: Co-operative Linkages," the upcoming congress is aimed at furthering discussions on themes related to dealing creatively with change: renewal, strategic alliance, diversity, and youth. Each of these themes is introduced through a combination of brief comments by co-op members and additional narrative explanations.

Interviewees include: Bonnie Dupont, Michael Kitchen, Teresa MacNeil, Eric Dean, Janet Samuels, Don Loewen, Denis Deters, Nick Orton, Pat Fafard, Robert Virgo, Carl Nicholson, Shirley Chan, Kathy Bardswick, Mal Anderson, Naguib Buendia, Lucassie Arragutainaq, Solomon Allurut, Kathryn Aldous, Jennifer Felker, Matthew Everitt, Sophie Edwards, Jocelyn Peifer, Kerensa Gonzales, Marek Tyler, Sarat Maharaj, and Karun Koernig.

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OTHER COMMENTS

This documentary combines a narrative voice with pictures of co-operative life and short interviews.

At the end, special thanks have been extended to the staff of CanAmera Foods, Capital Community Credit Union Ottawa, Chinatown Branch, VanCity Credit Union, Grain Academy Museum Calgary, Me – Dian Credit Union Winnipeg, University of Saskatchewan, Audio visual Department.

It's Our Future

Year	1994
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Institute of Canada
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

PRODUCTION CREW

Producer Visual Marketing, Winnipeg

SYNOPSIS

This documentary is about the role of the Credit Union Institute of Canada (CUIC) in promoting professional development for the credit union system. It covers the evolution of the new CUIC, provides an overview of its programs, and stresses the uniqueness of its credit-union-specific courses.

The General Studies Program is designed for entry-level personnel, supervisory staff, and middle managers with two years of co-op financial experience. The Management Studies Program is an advanced course designed for middle- and upper-level managers.

The film features leaders such as Don O'Neill, director of CUIC, credit union managers, employees, and CUIC students from across Canada, who speak about the importance of continuous learning. Their personal experience shows how this investment in education is helping careers, individual credit unions, and the system as a whole.

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OTHER COMMENTS

This video introduces the CUIC and encourages credit union members across Canada to participate in CUIC programs for career development by focusing on those who have taken advantage of its courses.

Learning to Co-operate

Year	1989
Length	10 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association, Co-operative Resource Materials project
Genre	Documentary
Co-op sector	General
Region	British Columbia (shooting location)

SYNOPSIS

This short documentary is about the value of co-op teaching methods and promotes the Canadian Co-operative Association's Co-operative Resource Materials Project for co-op education. It includes a narrative beginning with historic metaphors about co-operation.

Teachers from various grades comment about their experiences with competitive and co-operative activities in education. They explain the merits of different strategies for different situations. New guidelines for teachers emphasize the importance of students' self-awareness as well as the need for educational approaches that involve co-operation, which allows students to learn about co-operating in practice.

Co-operative education helps children learn to find solutions themselves; the guidelines for teachers provide instructional information and teaching resources. The film shows a variety of scenes from classes featuring children co-operating and discussing projects.

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OTHER COMMENTS

There is no information about the production crew.

Learning Unlimited: Business and Community Development

Year	1985
Length	90 min.
Language(s)	English
Format	VHS colour
Production company	ATV Colour Production
Genre	Documentary
Co-op sector	Community co-operatives
Region	N/A

PRODUCTION CREW

Producer	Bill MacDonald
Director	Anne Briscoe
Slide design	Jane McKean
Photography	Lee Youngblood
Thanks to	National Congress for Community Economic Development, Institute for New Enterprise Development
Theme	Robert Briscoe

SYNOPSIS

This is an educational video about co-operatives and consists of three parts: the first introduces the co-operative concept and the history of the co-op movement; the second presents four case studies of community co-operatives from the US; and the third provides a self-help guide for community economic development. It is aimed at the general public, particularly people who have lost their jobs or have financial problems living in depressed communities.

Dr. Robert Briscoe, professor of organizational behaviour at the University College of Cape Breton, hosts the first part. He explains that co-operatives are “businesses of last resort” that provide a practical vehicle for people in a community to be self-sufficient rather than economically competitive. Co-operatives were born, among other things, to provide security in an insecure world and the means of safeguarding standards of living. The basic concept can be adapted to many problems. There are four general co-op categories:

- Producer co-ops, such as farmer or fishermen co-ops, are set up to meet the needs of business people and provide them with collective action when it comes to purchasing inputs and marketing, thus helping to cut costs.
- Consumer co-ops such as food stores and credit unions, housing co-ops, and others providing social services are owned and democratically controlled by customers.
- Worker co-ops are established in times of rising unemployment as a self-help method of providing work for members; they are owned and democratically controlled by workers.
- Community co-ops combine the powers of these co-ops to facilitate business start-ups.

The origins of the co-op movement go back to 1844 in Rochdale, England, which marked the beginning of the most successful social movement of the century. Twenty-eight workers opened a food store, which was owned by customers, to increase their buying power. Profits were shared in proportion to purchases and the co-op adopted ethical quality standards for their supplies. Part of the profits also went towards education and were invested in reading rooms and libraries. By 1850, there were six hundred members. In a couple of decades, the concept spread across Britain. By the 1860s, there were more than seventy co-ops in Britain, and British colonists took the concept to other colonies and to Canada.

Over the years, the co-op formula from Rochdale was distilled into co-operative principles: open and voluntary membership; democratic control; limited return on capital; profit distribution according to use and inputs; educational provisions; and co-operation among co-ops. The International Co-operative Alliance, a federation of co-ops worldwide, represents 360 million people who base their economic lives on the co-operative principles.

The credit union movement began in Bavaria, Germany, as a small self-help organization created initially to combat the poverty and indebtedness of the local population. It was brought to Canada by Alfonse Desjardins in the early 1900s to curtail the power of money lenders in Québec; Desjardins founded the first North American *caisse populaire* in Levis in 1901. From there, the co-operative ideal began spreading in the US and resurfaced in Canada in 1930 with the Antigonish Movement based at St. Francis Xavier University in Cape Breton, where Moses Coady and Jimmy Tomkins pioneered producer and consumer co-ops in the Atlantic Provinces.

In the second part of the film, Dr. Robert Briscoe introduces four case studies about how community co-operation has worked in rural and urban communities in the US. Community development corporations (CDCs) are self-help organizations that assist citizens to build their local economy according to local needs and values. The case studies in the film are provided by the National Congress for Community Economic Development in Washington, DC.

The first case tells the story of the Bedford Stuyvesant Restoration Corporation in Brooklyn, NY, an area with socio-economic problems such as poverty and unemployment. The local CDC helped to set up this corporation in 1976 to provide home improvement services and employment for the local population. As a result of its activities, more businesses have been created and people have migrated to the area. The restoration of the community has also helped mobilize special funds for the area that have created some eight thousand jobs and new facilities.

The second case describes the Kentucky Highlands Investment Corporation, which has acted as a venture capital fund for community projects in Kentucky Hills, a region marked by unemployment, depopulation, and service losses. It began in 1968, responding to community needs by providing financial help to local businesses. One of its first projects was a toy manufacturing company that hired twenty-nine people. It later established the Institute for New Enterprise Development. Today, it employs 120 people and holds interest in twenty-seven ventures, preselecting projects in workshops held by its staff and board of directors.

The third case focuses on the Denver Community Development Corporation (DCDC). While the City of Denver is booming, its western areas are deteriorating. The DCDC employs and trains local residents and has helped create jobs and community-owned businesses such as the Mountain High Corporation, Mile High Food Inc., and Shutto's. It also owns United Business Systems, a company that has installed telephone networks across the Rocky Mountain area.

The fourth case outlines how the Central Coast County's Development Corporation in California helped set up an agricultural co-op with thirty-one Chicano families, educating them about co-op farming and the process of democratic decision making. It also helped mobilize funds from the federal government and loans from Wells Fargo Bank to restore housing for workers. It has provided financial, technical, and educational assistance to help migrant farm workers become owners and operators of their own businesses and partners with the corporation.

These examples show how people can succeed by acting together to do things for themselves. However, there is an inherent conflict in the co-op concept, which is addressed in the next section — the conflict of business efficiency with idealism and the concern for viability in the face of social and community ideals.

This section is hosted by Dr. Stewart Perry from the University College of Cape Breton, who presents a six-step conceptual tool to revive community development in any community. Depressed communities often suffer from self-reinforcing problems that can create a vicious circle. There is no quick fix for community economic development; community institutions must be rebuilt and empowered for the long term.

Self-help and community-based economic development through a CDC are the only way

to restore depleted community resources that may range from business and financial to organizational, cultural, and psychological.

Dr. Parry explains the six steps by using the example of a hypothetical community called Newton. The Newton Community Development Corporation would aim to reach a broad consensus through the following process:

1. Defining the problem (such as “money getting out of the community”)
2. Projecting solutions (such as that local circulation needs local resources with a strong multiplier effect)
3. Defining goals (long) and objectives (short), spelled out in order to measure success and involving the people most affected by the chosen goals
4. Developing a plan and a practical guide to reaching goals (such as timetables and schedules)
5. Carrying out the plan by organizing people, reporting progress to track problems, and finding solutions
6. Evaluating results and unintended consequences

This process needs to be repeated over and over to achieve results. Community economic development must use the power of local institutions and local resources to create a prosperous future.

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OTHER COMMENTS

Each part is thirty minutes long.

Maritime Montage

Year	1955
Length	30 min.
Language(s)	English
Format	Black and white, 16 mm.
Production company	National Film Board of Canada
Genre	Documentary
Co-op	St. Francis Xavier Co-op Movement
Region	Antigonish, Nova Scotia

PRODUCTION CREW

Directors	Julian Biggs, Rollo Gamble
Producer	Robert Anderson
Cinematographer	Eugene Boyko
Sound	Chester Beachell
Host	Fred Davis

SYNOPSIS

This short film explores St. Francis Xavier University's co-operative movement in Antigonish, Nova Scotia, against a country fair in Egmont Bay, Prince Edward Island.

NO ACCESS**The Merchant and the Teacher**

Year	1967
Length	13 min., 16 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	United Maritime Fisheries Co-op
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer	John Kemeny
Director	Colin Low
Cinematographer	Robert Humble
Editing	Dennis Sawyer

SYNOPSIS

This short film records an argument between two Fogo Island residents regarding the feasibility of a co-operative shipbuilding venture on the island. One man expresses concern that given the aging population of the island and the steady outflows of young people from the fishing industry, there is little reason to believe a co-op venture would be successful. The other resident argues that with proper education and discussion, Fogo Islanders would welcome a co-operative in place of the old mercantile system.

ACCESS

A digital version of the original is available through this link (<http://onf-nfb.gc.ca/en/our-collection/?idfilm=17899>) on the National Film Board of Canada's website.

OTHER COMMENTS

This film is one in a series of twenty-seven about poverty, unemployment, and the community's desire for a co-op fishery operation on Fogo Island, Newfoundland. Known as "The Fogo Island Project," these participatory films were initiated by Donald Snowden (then director of the Extension Department, Memorial University of Newfoundland), who approached National Film Board filmmaker Colin Low to create a number of films about unemployment and the government's resettlement plan for the island. Low found his Fogo Island subjects entirely comfortable explaining their apprehensions to the camera. The resulting films were shown to both Fogo Islanders and members of the government, who then better understood the community's wishes for their collective future.

**Mid-Island Consumer Services Co-operative —
Thirty Years 1961–1991**

Year	1991
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Zephyrus Production
Genre	Documentary
Co-op sector	Consumer co-operatives
Region	British Columbia

PRODUCTION CREW

Produced by	Peggy Walker, Mark Cameron
Camera	Anthony Cordi
Assistant	Brent MacKenzie
Special thanks	Jack Nixon, Dalton Basky, Peter Ramsay
Post production	Production Magic
Director	Mark Cameron
Animation camera	Pierre Provost

Writing and direction	Kent Martin
Editing	Brian Pollard
Production	Whitman Trecartin
Executive producer	Rex Tasker

SYNOPSIS

This film documents the Mid-Island Consumer Services Co-operative's thirtieth anniversary and reviews the history of its creation. It includes interviews with members, who explain their experience with the co-op, and is aimed at the general public, but particularly the members of this co-op.

Senior members describe their early experiences starting up the co-op, while later members talk about their involvement with its operation. The co-op's original objective was to achieve collective benefits through co-operation. It opened in 1961 and founding members describe their struggles with the government administration of the day. Ever since, it has remained a successful model, despite the challenges of competition from for-profit organizations.

Volunteer work has been a major force and the principal driver of development for the Mid-Island Consumer Services Co-operative, particularly in its set-up phase.

ACCESS

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Mister Mayor

Year	1953
Length	11 min.
Language(s)	English and French
Format	16mm, black and white
Production company	National Film Board of Canada for Canada Carries On series
Genre	Documentary
Co-op	Granby Housing Project
Region	Granby, Québec

PRODUCTION CREW

Producer	Roger Blais
Director	Raymond Garceau

Script	Léonard Forest
Cinematography	Walter A. Sutton
Sound	Joseph Champagne
Editing	Victor Jobin
Sound Editing	Kenneth Heeley-Ray
Music	Robert Fleming

SYNOPSIS

This short film depicts the work of Granby mayor Horace P. Boivin to build a low-cost co-operative housing project in his town.

NO ACCESS

Money Is Funny

Year	1975
Length	9 min.
Language(s)	English
Format	VHS colour
Production company	Ontario Credit Union League
Genre	Animation
Co-op sector	Credit unions
Region	N/A

SYNOPSIS

This short animated film begins as a musical and advertises the value of credit unions in helping members manage their money. The main character, Mr. Gumby, is confused about the concept of money, has lost control of his finances, and can't deal with them responsibly. The movie explains in simple terms how credit unions work and how Mr. Gumby gets to understand money by becoming an active member who eventually makes it onto the board of directors.

ACCESS

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OTHER COMMENTS

This is an entertaining promotional piece about the concept of credit unions and their value.

Because the film is generic without any information about a specific credit union or league, it could be widely used anywhere in the English-speaking world.

Moses Coady

Year	1976
Length	58 min.
Language(s)	English
Format	VHS colour
Production company	National Film Board of Canada
Genre	Documentary, biography
Co-op sector	General
Region	Atlantic region

PRODUCTION CREW

Music	Ken Davidson
Narrator	Joan Orenstein
Coady's voice	Bill Fulton
Cinematography	Kent Nason, Grant Crabtree, Mike Mahoney
Sound Recording	Ted Haley
Re-recording	Michel Descombes
Animation camera	Pierre Provost
Writing and direction	Kent Martin
Editing	Brian Pollard
Production	Whitman Trecartin
Executive producer	Rex Tasker

SYNOPSIS

This documentary provides a biography of Moses Coady, a Roman Catholic priest and key founder of the co-op movement in the Maritimes, who developed techniques for adult education and economic co-operation. Shortly after his death, the Coady International Institute was established in Nova Scotia to carry on his ideals. The film includes scenes from educational programs at the institute, original footage of Coady at various events, interviews with his acquaintances, and scenes from everyday life in co-operatives. It is aimed at the general public and begins with international participants on a bus tour stopping at the birthplace of Dr. Coady in the Margaree Valley of Cape Breton, Nova Scotia.

Dr. Moses Coady has been called a dangerous radical, a prophet, a poet, a philosopher, and the most effective social reformer in Canada. His acquaintances praise his genius and remarkable personality in short interviews. He was born in 1882 into a family with a tradition of rebellion; his grandfather had fought in the Irish rebellion and was executed by British troops. Coady was selected as one of the few St. Francis Xavier University students to study theology and philosophy in Rome. He returned as a priest to the Irish settlements in the Maritimes and was the only educated person in the community with a doctorate. He was genuinely interested in using education as an instrument of reform, initiated marketing co-operatives, and facilitated education for working people by providing material support and encouraging them to read and to participate in their communities.

Some of Dr. Coady's noble ideas disturbed the hierarchy of the church and in the early 1920s he was sent to one of the poorest islands in Nova Scotia, where fishermen lived in miserable conditions while merchant families thrived in luxury. The merchants provided fishing equipment and in return, claimed all summer catches and held exclusive rights to provide the fisher families with basic material support throughout the year. Afraid of food-supply cuts in winter, the fishermen complied with the merchants until Coady's efforts initiated a royal inquiry into the situation in the Maritimes. After the report of the MacLean Commission, Coady was hired by the federal government to organize the fishermen.

Dr. Coady believed in bringing power back to the people. He encouraged fishermen to join forces against the merchants and form their own co-operatives, saying "You are poor enough to want it and smart enough to do it." His direct language and practical approach fired people's hopes for a better life and freedom from corporate control. He taught the fishermen how to reach consensus and practice economic co-operation in order to overcome their problems. Pooling their savings to build their own business system, they found they were able to earn significantly more by offering their products directly to international markets. In 1930, 208 delegates came together at a conference, during which participants formed a central marketing co-operative to bypass the fish dealers. Coady set up a network of field-workers across the Maritime region to create an environment and a platform for the discussion of community problems.

As a result of Coady's efforts, a variety of co-operatives, such as consumer, producer, and central co-op wholesale outlets were established across the Maritimes. And realizing that banking and finance were essential, Coady introduced the idea of credit unions to the study clubs. Individuals soon began to pool their resources to provide independent financial institutions for their communities that would allow money to stay within the local area. The traditional business community opposed this development, confident that the co-operative system would ultimately fail.

Coady insisted that the co-operative system was the only solution to the future problems of humankind — that the modern world destroys human creativity and that corporate capitalism destroys the values of community. He believed that social justice rather than spirituality was the basis of religion; spirituality depends upon basic material security and the only sustainable solution is to provide everyone with an abundant life. He felt that a strong population must not rely on the government for material assistance. He also believed, before his time, that women were fully-fledged citizens and, considering their responsibilities in society, should receive more appropriate education.

Dr. Coady collapsed during a speech to a credit union congress in 1959 and died ten months later. He had hopes during his lifetime for the creation of an international institute for teaching co-operative principles. A few months after his death, the Coady International Institute was established, and today, a thousand people from one hundred countries come to Nova Scotia to study the principles of economic co-operation, learn basic managerial skills for operating co-ops in developing nations, and to talk to Maritimers about their experience with co-operatives. The film shows scenes from training sessions in which international students at the institute describe their experience with co-operation and their understanding of co-operative principles.

ACCESS

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OTHER COMMENTS

The final credits acknowledge the following persons and organizations: Ellen Arsenault, Alexander Laidlaw, Public Archives USA, Coady International Institute, Public Archives Canada, Nova Scotia Credit Union League, United Maritime Fishermen, Peter MacKenzie Campbell, Dr. M. MacDonnell, St. Francis Xavier University.

The Network That Works... Canada's Credit Unions

Year	N/A
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Credit Society
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

SYNOPSIS

This short documentary, aimed at the general public, promotes the concept of credit unions and the credit union system. It consists of the narration of a host and resembles an extended advertisement. Credit union structure is explained using simple charts.

Short background videos from facilities and administrative environments complement the narrative. The film emphasizes the competitiveness of credit unions with banks and their difference in valuing community development. It explains the history and function of local systems and provincial and national networks, referencing Co-operative Trust, The Co-operators, and CUMIS and their ability to meet expanding demands. The film highlights credit union use of up-to-date technology and service offerings.

The film ends by pointing out that no credit union deposit has ever been lost and encourages viewers to join “the network that works” to realize their needs and goals.

ACCESS

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OTHER COMMENTS

There is no information about the producers or the production crew. And because there is no specific reference to regional and local organizations, this film could be used anywhere to recruit members.

A New Way of Living: The Multicultural Experiences in Housing Co-operatives

Year	1992
Length	30 min.
Language(s)	English
Format	VHS colour
Production company	N/A
Genre	Documentary
Co-op sector	Housing
Region	Alberta and British Columbia

PRODUCTION CREW

Concept by	Carrol Duane Burton, Lida Somchynska
Directors	Carrol Duane Burton, Lida Somchynska

Production team	Douglas B. Adamson, Carrol Duane Burton, Wade Coonfer, Dave Cunningham, Rick Gustavsen, Lida Somchynska
Editors	Douglas B. Adamson, Carrol Duane Burton
Narrator	Cori Stent
Original music	John Blerot
Music recorded at	Summit Studio Production
Special assistance	Film and Video Arts Society, National Film Board North West Centre, North West Media Network Guild

SYNOPSIS

This documentary is about housing co-operatives and explains the concept, its history, and the benefit of housing co-ops for the general public. Housing co-op membership in Canada grew from two hundred in 1968 to sixty-five thousand in 1991. A narrative voice and some housing co-operative members explain how co-operative housing revitalized community development and opened ethno-cultural space in urban life. In the early 1980s, a group of second-generation Ukrainians established a housing co-operative in Edmonton based on the idea of living together with a Ukrainian cultural focus.

Members of this housing co-op explain how the concept was a great solution for establishing a multicultural community with an awareness of regional and ethnic identity. The democratic experience of running the co-operative posed a challenge to the community, since leisure time was increasingly sacrificed for operating the co-op but nevertheless allowed growth to include other ethnicities. This multicultural transition represents the value that the housing co-operative has added to the community. Thom Armstrong from the Co-operative Housing Federation of Canada explains the role of the federation on a national level.

The next sequence is about St. Isidore Housing Co-operative, which is in a Francophone community in Alberta. The co-op was founded in the mid-1980s with the government and the Canada Mortgage and Housing Corporation (CMHC) providing little to no support. The business later accommodated Anglophone members and communities. The early Francophone members became concerned that the original purpose of the co-op — i.e., to support their culture and language — was being neglected, but the issue was resolved by recognizing the Francophone identity of the community while supporting a bilingual environment. George Devine from CMHC explains the phenomenon of the rise of housing co-ops.

The next section features the 128-unit Mau Dan Gardens Co-operative Housing Association in Vancouver, BC, established in 1982 in the city's oldest immigrant neighbourhood and accommodating members of Asian background.

Jonathan Lau from the Strathcona Community Centre explains how his community is inspired by Chinese, Spanish, and English concepts of living together and how ethnic groups found a common ground for multicultural living. A member explains how the housing co-op renewed a sense of pride in a community previously considered a problematic neighbourhood; other members explain their experience with co-operation and participating in community activities, sometimes despite problems of communication and culture.

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OTHER COMMENTS

Ending credits extends special thanks to the following: members of Hromada Housing Co-operative in Edmonton: Susan Boychuk, Chrystia Chomiak, Betty Deegan, Roger Deegan, Candace Jane Dorsey, John-Paul Himka, Earl Klein, Myrna Kostash, Frank Lang, Olenka Melnyk, Andrij Nahachewsky, and Heather Redfern; members of St. Isidore Housing Co-operative in Alberta: Jean Marc Beaudoin, Lori Fortin, Evans Lavoie, Michael Lavoie, Pauline Lavoie, Greg LeBlanc, Marthe Robert, and Philippe Robert; members of Mau Dan Gardens Co-operative Housing Association in Vancouver, BC: Victor Beretta, Teresina Beretta, Jean Lo, Peter Miller, Megan Nelson, Tom Otton, Robert Waltz, Doreen Wong, and Francis Wong.

Credits also acknowledge the Co-operative Housing Federation of Canada; City of Vancouver Planning Department; Louise Dumont, Elan Ross Gibson, Le Quartier du Collège Housing Co-operative; Access Network; Alberta Multiculturalism Commission; Alberta Culture and Multiculturalism, Film and Literary Arts; Canadian Mortgage and Housing Corporation.

News Round-Up B: Co-operative Hatchery

Year	1940
Length	8 min.
Language(s)	English
Format	16mm, black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op:	Merrysville Fish Hatchery
Region	Merrysville, Québec

SYNOPSIS

This newsreel segment focuses upon the operation of a co-operative fish hatchery in Merrysville, Québec.

NO ACCESS**Not Just a Place to Live: A Story of Four Co-ops**

Year	1983
Length	25 min.
Language(s)	English
Format	VHS colour
Production company	Iris Media, Vancouver
Genre	Documentary
Co-op sector	Housing
Region	Ontario, British Columbia, Alberta

PRODUCTION CREW

Producer	Colleen Bostwick
Director	Joffre Pomerlaeu
Camera and editor	Moira Simpson
Assistant camera	Deborah Parks
Sound recording	Peter Thompson, Peg Campbell, Dan Power
Sound editor	Shelly Hamer
Narration written by	Susan Leslie
Narrator	Catherine Mead
Recording	Paul Sharpe
Original music by	J. Douglas Dodd
Music recorded by	Goldrush Recording Co.
Additional assistance	Nola Holden, Ruth Witt
Presented by	Columbia Housing Advisory Association, Co-operative Housing Foundation of Canada

SYNOPSIS

This documentary is about the experience of living in a housing co-op and is aimed at recruiting new members. It introduces the concept of housing co-operatives and tells stories of co-op members and their experiences being involved in the community.

Members from Vancouver co-ops such as the Ashley Mar Co-op and Mau Dan Gardens Co-op tell stories of their experience with housing co-ops and how they helped them overcome their housing problems and provided them with the opportunity to be part of and involved in a community. Housing co-ops in Vancouver provide newcomers, mainly of Chinese origin, with a gateway community that facilitates their integration into Canadian society. Schoolteachers in the community comment that in a city like Vancouver, housing co-ops allow members to live in close proximity to their work. They also encourage active involvement in community decision making, particularly through board meetings and membership committees. The housing co-op model is based on joint decision making and active member involvement, resembling a miniature government.

Members with disabilities (MS and hearing disabilities) talk about their experiences living in co-op housing and learning about co-operation and its benefits for themselves and their children. Participating in decision making helps children learn social participation and co-operation. Another member explains how housing co-operatives emphasize the human aspect rather than money and how housing co-ops are about community and culture rather than real estate and property speculation. A senior member explains how the sense of community in a housing co-op sets it apart from life in a seniors' residence. Housing co-ops provide not only housing security but also a sense of social integrity.

The end of the film credits the growth of co-op housing in Canada to government assistance through the Canada Mortgage and Housing Corporation.

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OTHER COMMENTS

The final credits note that this film is dedicated to the memory of Dr. Alexander Laidlaw.

Special thanks are extended to the members of: Ashley Mar Housing Co-op; Brooksford Place Housing Co-op; De Cosmos Village Housing Co-op; Kitsun Housing Co-op; Mau Dan Gardens Housing Co-op; Walnut Grove Housing Co-op; and Columbia Housing Co-op.

The following organizations provided support and financial assistance: British Columbia Central Credit Union; Canada Mortgage and Housing Co-operation; the Canadian Co-operative Credit Society; the Greater Vancouver Catholic Credit Union; the National Film Board of Canada Pacific Production Studio; Vancouver City Savings Credit Union.

Oceans Apart: Working Together

Year	1992
Length	15 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	Agriculture/fishing
Region	Nova Scotia

PRODUCTION CREW

Executive producers	Peter Lockyer, Broadcast for International Understanding; John Julian, Canadian Co-operative Association
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Philippines

Producer/director	George Mully
Camera	Nonoy Regalado
Sound	Mel Cortez

Nova Scotia

Producer/director	David Mowbray
Camera	Fred MacDonald
Sound	Frank Kavanaugh
Research assistant	Jodi Lampointe
Editor	Sarah Lalumière
Online editor	Harry Ferderber
Written and produced by	David Mowbray

SYNOPSIS

This documentary is about co-operatives in Atlantic Canada and the Philippines and how, despite being oceans apart, the co-operative model has provided them with an alternative in their common battle against poverty. It promotes Canadian co-operative assistance for developing countries and includes a narrative combined with comments from co-op member educators in Atlantic Canada and the Philippines. It is aimed at the general public, particularly co-op members in Canada.

On Cape Breton Island, co-operatives such as the Greenhouse Co-op have helped communities tackle their economic and social problems and allowed profits to stay within rural

communities. A member of this co-op and a fishery co-op explain their experiences with co-operative enterprise, getting involved and reaching consensus.

In the Philippines, tricycle taxi drivers started a credit union in the early 1970s with capital worth less than CAD\$20. It was difficult to get people to join and invest their money instead of hiding it away. Today, however, this credit union has more than one thousand members, has facilitated the creation of other co-op enterprises, provided loans for equipment and education for children, and has improved the life of its members and the community.

Today the Philippines faces the challenges of rural decline, mass migration of the rural population, and urban slums. The Coady International Institute at St. Francis Xavier University provides education for co-op members from developing countries. Co-op businesses provides new options and possibilities for starting other enterprises, maintaining income, and keeping community services running, particularly in rural areas. Moreover, co-operative principles underlie the spirit of working together, the most important means of coping with such common challenges.

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OTHER COMMENTS

This documentary was produced with financial assistance from the Canadian International Development Agency. There is no information about the production crew.

Special thanks: Coady International Institute, Antigonish, Nova Scotia; the MacDonald Hotel and Dining Room, St. Peters, Nova Scotia.

Of Dignity and Self-Reliance: International Co-operative Development

Year	1988
Length	13 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	Housing co-ops / credit unions
Region	International

PRODUCTION CREW

Technical assistance	The Co-operators Communications
Narration	Dixie Seatle
Music	Ian Tamblyn

SYNOPSIS

This documentary is about the Canadian Co-operative Association's (CCA) international development program, which promotes the establishment of co-ops in developing countries and taps into local resources to empower economic development. The film depicts the development of local co-ops, particularly housing co-ops, in Sri-Lanka, Kenya, St. Lucia, Belize, and Cameroon, and explains the CCA's contributions. It is aimed at the general public.

The essence of human dignity is self-reliance — the ability to manage one's own affairs. One of the most significant aspects of co-ops is their ability to empower people with the confidence to do just that. The co-operative model is especially suited to locally controlled development, and co-op principles such as democratic member control ensure that no member benefits at the expense of others. In collaboration with international institutions such as the World Council of Credit Unions, CCA nurtures self-reliance across the developing world.

Credit unions in Sri-Lanka encourage saving and provide low-interest loans for development at the village level. With the assistance of credit unions, small farmers are able to access government assistance programs and funding. Credit unions also facilitate social aspects of life by involving members in organizational activities. The CCA has signed a four-year agreement to assist these credit unions by providing funding, staff education, and recruitment assistance.

In Kenya, there has been a long-standing problem around affordable housing and adequate shelter, especially in urban slums in and around Nairobi. These communities are also isolated from information about the success of co-op housing in other parts of the country. In 1981, a task force known as SINAC was formed to tackle the problem with the help of CCA and Rooftops Canada Ltd.

In St. Lucia, the Caribbean, families struggle for existence. Co-op partnerships with the CCA and a group of self-sufficient, small-scale pork and chicken producers have helped many families. Local credit unions have provided loans for breeding stock, and the CCA has sent Canadian co-op managers to educate members of local co-ops, monitoring the process of their integration and providing funding for a chicken-processing plant.

In Belize, the CCA and the Belize Federation of Agricultural Co-operation Groups joined forces in 1980 to help many local farmers become landowners by providing financial and technical assistance for building proper storage facilities and new equipment.

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OTHER COMMENTS

A short synopsis on the VHS cover reads: “This tells the story of co-operative organizations around the world which, with CCA help, are attempting to improve the lives of their member owners. Focus is on the CCA’s partnership approach, which leaves much of the decision making with the local co-operative.”

At the end of the film, it is noted that “The CCA receives funding assistance for development purposes from the Canadian co-operative movement, the Canadian International Development Agency [CIDA], and provincial governments.”

Thanks to: International Development Research Centre; David Barbour, Chris Brown, Dilip Mehta, and Sylvia Spring (CIDA); Barry Pinsky (Rooftops Canada); John Julian and Michael Rosberg (CCA); Eldon Anderson; and Allan Macleod.

Oilseeds for India

Year	1988–1989
Length	10 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	International development
Region	International

SYNOPSIS

This documentary is about how oilseeds helped to forge a partnership between Canadian and Indian co-operatives. It is aimed at the general public, particularly Canadian co-op managers and executives.

Canada is the largest exporter of vegetable oil and India is the largest importer. While Canadians use the most advanced technologies for farming and processing oilseeds and have a modern fleet of crushing and processing plants, Indians rely on traditional techniques and have just recently shifted towards a relatively modern fleet. Considering the systemic problems that lead to power asymmetry and exploitation in the oilseed industry in India, the co-

operative model provides a fair and effective tool for producing, processing, and marketing agricultural products. Co-op development seems a logical solution for the problems of inequality and inefficiency in the oilseed sector in India.

Despite the differences in Indian and Canadian circumstances, Indian agriculturalists have developed ways to apply successful systems from other parts of the world to local conditions. For instance, a unique combination of food aid and co-operative development was first applied to the dairy industry in Nand, Gujarat, and then spread to the rest of India. In “Operation Flood,” an organization now known as the National Dairy Development Board (NDDB) sold donated milk powder and used the revenues to create a farmer-owned dairy co-operative. In a period of two years, thirty-two thousand co-operative societies were formed, operating in virtually every state in India. The most important aspect of the Nand model is the integration of production, processing, and marketing into a central co-op system owned by all producers.

In India, vegetable oils are the most important source of calories after grains. However, oilseeds are mainly imported and as a result, only half the nutritional requirements of the population is currently met in consumption. Merchants keep production prices low and consumer prices high so there is not much incentive for local producers to expand their production. In 1979, the NDDB got into the oilseed business, founding an Oilseeds and Vegetable Oil Wing (OVOW) to help organize oilseed farmers into co-operative societies. OVOW offers subsidized seed, fertilizers, chemicals, and the knowledge required to use them efficiently; it provides education for production techniques and better price margins without increasing consumer prices. It has a two-tier structure: local oilseed-grower societies that facilitate farmers’ purchasing needs, and a state federation that helps with the construction of processing facilities as well as in mobilizing teams for local education.

The OVOW is funded by donated vegetable oil produced on the Canadian prairies, which is then refined, packaged, and sold by consumer co-ops in India. The Canadian International Development Agency (CIDA) provided more than CAD\$75 million for this project in 1988 and a further CAD\$1.7 million for technical assistance, monitoring, and evaluation programs. CIDA also funded a seed-processing facility, including experimental farms in India, which produces refined oil and oil meal. The Co-operative Union of Canada coordinated the programs, which led to the operation of more than two hundred local co-ops with thirty-one thousand oilseed-producing farmers. Peanuts make up more than half of the oilseeds.

In the OVOW oilseed projects, everyone stands to benefit: Indian consumers benefit from price stabilization of an essential dietary staple; farmers benefit from better production and market conditions; and workers benefit from increased employment opportunities.

Western Canadian farmers benefit by being able to sell their products in difficult market conditions. And all Canadians can take pride in seeing their resources being used in a project that improves the lives of so many people.

ACCESS

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OTHER COMMENTS

There is no information about the production crew.

On a Day Off

Year	1959
Length	22 min., 25 sec.
Language(s)	English
Format	16mm, black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Canadian housing project
Region	Canada

PRODUCTION CREW

Producer	Peter Jones
Director	Erik Nielsen
Script	Erik Nielsen
Cinematography	Ray Jones

SYNOPSIS

On their day off, Joe Miller and his friends form a co-operative to build their own homes. The group consults the Canadian government's housing agency to obtain specifications, then build them throughout the summer with the help of a knowledgeable carpenter. This film won the third prize in the 1960s World Planning and Housing Congress in San Juan, Puerto Rico.

NO ACCESS

Ordinary Folks: An Anecdotal History of The Co-operators

Year	2005
Length	38 min.
Language(s)	English/French
Format	DVD video
Production company	Co-op TV
Genre	Docudrama and documentary
Co-op sector	General / insurance
Region	Ontario, Saskatchewan

PRODUCTION CREW

Narration	Dan Duran
Actors	Kevin Baldwin, Ted Bray, Hessel Faber, Mel Green, Harry Legris, Mark Lettenbauer, Dave Leunissen, Adolfo Tonizzo, Laura Tonizzo Odyssey Productions, Prince Albert, Saskatchewan: John Beatty, Amie Campbell, Malcolm Jenkins, Aaron Jensen, Lee Kabel, Wendy Krush, Daryl Lindenbach, Colleen Lindenbach, Lynn Salo, Kijrsten Thoresen, Grant Thurgood, Rory Thurgood
Camera	Glenn Curtis, Melanie Pittet, Christine Zorn
Graphics	Yvonne Rudisuela
Archivist	Jason Ouellette
Production assistants	Helen Kuiken, Dave Leunissen, Kissandra Philbert, Terry Millie
Script/direction/editing	Brad Scott

SYNOPSIS

This documentary is an updated version of an original video produced in 1995 for the fiftieth anniversary of The Co-operator. It tells the history of how ordinary folks came together to found one of the greatest insurance companies in Canada. Intended for the general public, it includes comments from current and retired staff members, executives, and managers, as well as acted scenes from co-op life.

The first section, entitled “Roots,” begins with the difficulties of the Depression era, during which many farmers lost their savings and security, especially in the West. As farm families did not even have enough money to bury their dead, they founded their own co-operative life insurance company. Supported by the Saskatchewan Wheat Pool, Co-op Life

in Regina eventually became Co-operative Insurance Services and spread throughout Saskatchewan. In Ontario, farmers got together to form what was to become the Co-operative Insurance Association.

The section entitled “Volunteers” tells the story of the first volunteers who believed in the concept and created co-operative insurance through voluntary efforts in field sales. Co-operative insurance services expanded into the Atlantic provinces in 1949, and Maritime Co-operative Services increased the sales network of co-operative insurance companies.

“Home Office” is about how this commitment was vital for Co-op Life and its sister company, Co-op Fire and Casualty. Volunteers were mainly under the age of thirty and had to learn on the job. Senior members and sales volunteers explain how their commitment to co-op ideals drove their ambition to “do the right thing” and work for the good of policy holders in difficult times.

The section titled “A Life in Sales” explains how staff agents replaced volunteers in the early fifties. However, the staff agents had the same faith in the co-op concept, common sense, and a sense of adventure. Most of the sales were in rural areas, with cities and urban markets more difficult to access. Early agents explain their experience as salespeople for The Co-operators, and tell stories about their journeys and their encounters with customers such as farmers and their families.

“Capital Crisis” is about how the economic growth of the fifties had a disruptive effect on the co-op movement, especially co-operative insurance. As the government began to withdraw from many social and economic services, new co-op investments were held back and co-ops were faced with a lack of equity. Executive members explain that co-op insurance did not have enough capital reserves to cover premiums, faced license limitations, and eventually became a less-promising business.

In “Concrete Success,” viewers learn about how effort and endurance bore fruit. In the 1960s, Co-op Fire and Casualty and Co-op Life came together to form Co-operative Insurance Services (CIS). Then CIA and CIA Life united in a new location and became CIAG (Co-operators Insurance Association of Guelph). CIAG then relocated to Regina and built a new head office as a symbol of success. Members explain how the staff was longing for symbols and how such signs brought recognition and identity back to the co-op community.

“Growing Pains” illustrates the changes in the 1960–1970 period, which brought new technology and success to CIS and CIAG as well as expansion into urban markets. Co-op insurance became competitive and applications exceeded staff capacity.

The section titled “Merger” details how CIAG and the CIS joined together become The Co-operators. Although the idea of a merger was not new and the boards had been meeting

since the early 1970s, it was difficult to find common ground. Executive members explain how each group had to give up something, while feeling that the other side was taking over. CIAG was stronger in home and auto insurance, while CIS was better in the life and commercial areas. However, both sides were reluctant to either give up, share, or move, with much of the conflict based on the difference in cultural backgrounds.

“Spin Offs” is about the subsequent fifteen years of development for The Co-operators, which has been marked by experimentation and diversification. Departments such as data processing, investments, and communications became independent subsidiaries. Members explain how this era resembled a “renaissance” for The Co-operators, but also during this time, the company was faced with basic but important questions regarding co-op values and business development.

“Back to Insurance” deals with the financial hits of the late 1980s and early 1990s. Profits began to decline rapidly in the late 1980s, and by 1991, The Co-operators had a deficit. Terry Squire joined the company in 1993. He was interested in the insurance business rather than in co-operative ideals. His leadership in uncertain times and his ability to make tough decisions, such as reducing the number of staff and reallocating positions, eventually led to a revival of The Co-operators. Board members talk about his leadership and his positive influence on the company during these difficult times. Squire himself comments on his experience leading The Co-operators. This section also includes scenes from the “Executive Builders 1993; Jasper, Alberta” and short segments of Squire’s speeches.

The section titled “Betting the Company” introduces the Agency Distribution System, which became an effective tool in helping The Co-operators survive the challenging times. While the consolidation of the insurance companies had created powerful national and international competitors, The Co-operators needed a more effective sales force. To achieve this, the company transformed the organizational structure of sales into an independent franchise system. Members and executives explain how The Co-operators teamed up with Group Insurance Management Limited, the Sovereign General Insurance Company, and L’Union Canadienne Compagnie d’Assurance to make it possible, noting that the company would not have survived without this change.

“Telling Our Story,” reveals how advertising helped The Co-operators move beyond the traditional word-of-mouth method for making contacts. This section features an advertisement. Members explain how the shift in population from rural to urban centres made the word-of-mouth technique an outdated strategy, and how Terry Squire played a major role in changing it. They talk about the new focus on branding and advertising and how they feel a sense of pride watching the ad.

In “Full Circle,” members and executives emphasize that the main reason for The Co-

operators success is its noble purpose. Reaching full circle means understanding the role and obligations of the company on a national level and its broader aim of making Canada a better place. Members also conclude that The Co-operators is nevertheless a business and needs to be run as such.

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OTHER COMMENTS

The earlier version of this documentary, titled *Ordinary Folks: Reflecting on our Roots* (1995), is also available in this library. This version has been recorded on a DVD together with another short documentary called “10 Great Things about The Co-operators.” At the beginning, it is noted that “[t]his video was originally produced as part of The Co-operators 50th Anniversary Celebration.” It was re-edited and updated in 2005.”

The following members and executives participated in this documentary: Kathy Bardswick, Bill Belliveau, Ken Berglund, David Bews, Kathy Bradford, Margaret Chambers, Nestor Charuk, Lucille Dobbins, Burt Fulton, Raymond Gionet, Harvey Granatier, Teunis Haalboom, Bill Hartley, Alf Hague, Andrew Hebb, David Lach, Karen Lee, Martin Legère, Gilles Lepage, Winnie Lush, Jim MacConnell, Joe Martin, Lloyd Matheson, Murray Maxwell, Kelvin McGillivray, Carlene McInnes, Margaret Metcalfe, Peter Podovnikoff, George Powers, Blair Roland, Richard Savoie, Terry Squire, Dave Thorne, Tammy Truman, Ralph Ulmer, Al Wagar, Frank Wall, and Roy Waller.

Special thanks to: The 50th Anniversary Committee; Aero Dynamics, Calgary; All Seasons Sports, London; Archival and Special Collections, University of Guelph; Pat Arbuckle; Vic Corbett; Federation of Agriculture; Susan Durnin; Sandra and Al Faber; John Muggeridge; Pauline Curtis; Joanne Giroux; Lynn Graham-Orobono, Hakim Optical, Guelph; Don Moriarity; Ontario Agricultural Museum; St. Mary’s Church, Prince Albert; Saskatchewan Archives Board; Regina Little Theatre; Walkerbrae Farms, Guelph; Western Development Museum; Betty Weinstein.

Ordinary Folks: Reflecting on Our Roots

Year	1995
Length	30 min.
Language(s)	English
Format	VHS colour

Production company	The Co-operators
Genre	Documentary
Co-op sector	General
Region	Ontario, Saskatchewan

PRODUCTION CREW

Narration	Gina Clayton
Actors	Kevin Baldwin, Ted Bray, Hessel Faber, Mel Green, Harry Legris, Mark Lettenbauer, Dave Leunissen, Adolfo Tonizzo, Laura Tonizzo Odyssey Productions, Prince Albert, Saskatchewan: John Beatty, Amie Campbell, Malcolm Jenkins, Aaron Jensen, Lee Kabel, Wendy Krush, Daryl Lindenbach, Colleen Lindenbach, Lynn Salo, Kijrsten Thoresen, Grant Thurgood, Rory Thurgood
Camera	Glenn Curtis, Christine Zorn
Production assistants	Helen Kuiken, Dave Leunissen, Kissandra Philbert, Terry Millie
Script/direction/editing	Brad Scott

SYNOPSIS

This documentary was produced for the fiftieth anniversary of The Co-operators, which was founded in 1945. It tells the history of how ordinary folks came together to found one of the greatest insurance companies in Canada. Intended for the general public, it includes comments from early founding members, current members, executives, and managers, as well as acted scenes from co-op life.

The first section, titled “I Want a Fair Deal,” begins with the Depression era, during which many farmers lost their savings and security. Inadequacies in the traditional insurance business led farmers to found their own company for life insurance. The Saskatchewan Wheat Pool and other co-operatives laid the foundation for Co-operative Insurance Services in Saskatchewan, while people in Ontario founded the Co-operative Insurance Association.

The section titled “Volunteers” tells the story of the first volunteers struggling with field sales. When insurance services moved into the Atlantic Provinces and the Maritimes in 1949, Maritime Co-operative Services formed a partnership with the Co-operative Life Insurance Company to sell co-op insurance through an expanded network. This was due mainly to the efforts of volunteers, most of whom were inexperienced with sales and whose efforts reflected their commitment to co-op ideals rather than any professional expertise.

“Home Office” reveals how this type of commitment was vital for a company that was banking on the efforts of volunteers working from home offices. Most of them were inexperienced young people under the age of thirty who had to learn on the job. Senior members and volunteers explain that they were driven by their commitment to co-op ideals to “do the right thing” and work for the good of policy holders in difficult times.

The section titled “1950” is about staff agents replacing volunteers in the early 1950s. Early agents talk about their experience as salespeople for The Co-operators and tell stories about their trips and encounters with customers such as farmers and their families. Senior members tell viewers that the job has been fulfilling throughout their entire lives.

“Co-op Who?” is about the impact of the energetic salesforce and how the Co-operative Insurance Association became the major auto insurer in Ontario and other provinces. Most sales at this point were in rural markets, with cities and urban centres more difficult to access. Members talk about encountering questions from rural and urban people and their knowledge of co-operatives.

“Capital Crisis” shows how the economic growth of the 1950s had a disruptive effect on the co-op movement, especially the co-op insurance business. As the government began to withdraw from many social and economic areas, new co-op investments were held back and co-ops were faced with a lack of equity. Executives explain that co-op insurance did not have enough capital reserves to cover premiums, were faced with license limitations, became a less-promising business, and got to the point of having to ask for donations.

“Concrete Success” is about how effort and endurance bore fruit. In the 1960s, Co-op Fire and Casualty and Co-op Life came together to form Co-operative Insurance Services (CIS), while CIA and CIA Life united in new location and became CIAG (Co-operators Insurance Association of Guelph). CIAG then relocated to Regina and built a new head office as a symbol of success.

“Growing Pain” details the changes in the 1960s and 1970s that brought new technology and success for CIS and CIAG as well as an expansion into urban markets. Co-op insurance became competitive and applications exceeded staff capacity, putting them two to three months behind. Despite the delays, however, there were rarely any complaints.

“Merger” is about how CIAG and CIS came together to form The Co-operators. Although the idea of a merger was not new, it was difficult to find common ground. Executive members explain how each group had to give up something while feeling that the other was taking over.

The last section, “50 Years,” is about the state of The Co-operators today. Although the company has been through many changes, members feel that the dream of the founders has

been fulfilled and that the future is bright for co-operative business. The values that govern The Co-operators set it apart from other companies, which makes it a distinguished employer. People are its main resource and thus the most important element of the organization. Today, The Co-operators is the largest Canadian insurer in agriculture, a fair and efficient business guided by co-op values.

Executive and prominent members who comment in this documentary include: Lloyd Mateson (first CIS general manager); Andrew Hebb (first CIA general manager); Martin Legère (board member, La Fédération des Caisses Populaires Acadiennes 1964–1976); Al Wagar (CIS general manager, 1974–1977); Teunis Haalboom (first CEO of The Co-operators); Joe Martin (CEO of The Co-operators, 1988–1992); Frank Wall (board member, The Co-operators, 1970–1994); Nestor Charuk (board member, The Co-operators, 1978–1987); Terry Squire (president and CEO, The Co-operators); Jim MacConnell (chair, board of directors, The Co-operators); Raymond Gionet (past president, La Fédération des Caisses Populaires).

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OTHER COMMENTS

An updated version of this documentary titled *Ordinary Folks: An Anecdotal History of The Co-operators* (2005) is also available as a DVD in this library.

The following members and executives participated in this documentary: Bill Belliveau, David Bews, Kathy Bradford, Margaret Chambers, Nestor Charuk, Dennis Deters, Lucille Dobbins, Burt Fulton, Raymond Gionet, Teuniss Haalbook, Bill Hartley, Alf Hauge, Andrew Hebb, Karen Lee, Martin Legère, Gilles Lepage, Winnie Lush, Jim MacConnell, Joe Martin, Lloyd Matheson, Murray Maxwell, Margaret Metcalfe, George Powers, Blair Roland, Richard Savoie, Terry Squire, Dave Thorne, Al Wagar, Frank Wall, Roy Waller.

Special thanks to: Aero Dynamics, Calgary; All Seasons Sports, London; Archival and Special Collections, University of Guelph; Pat Arbuckle, Guelph; Vic Corbett, Cambridge; Bruce Clayton, Federation of Agriculture; Susan Durnin, Regina; Sandra and Al Faber, Rockwood; Farm and Country; John Muggeridge, editor; The 50th Anniversary Steering Committee: Pauline Curtis, Dennis Deters, Claire Fanning, Al Gant, Jessica Gaughan, Ron King, Gary Skogberg, Bob Soveran, Frank Wall; Joanne Giroux, Sault Ste. Marie; Lynn Graham-Orobono, Guelph; Carlene McInnes, Regina; Don Moriarity, Prince Albert; Ontario Agricultural Museum, Milton; Archdeacon Roe, St. Mary's Church, Prince Albert; Tim Novak, Saskatchewan Archives Board, Regina; Bonnie Singer, Regina; Walkerbrae Farms, Guelph; Western Development Museum, Saskatoon; Betty Weinsten, Guelph.

Our Roots Run Deep

Year	1987
Length	34 min.
Language(s)	English
Format	VHS colour
Production company	Saskatchewan credit unions
Genre	Documentary
Co-op sector	Credit unions
Region	Saskatchewan

PRODUCTION CREW

Producer	J and B Associates Production
Written and directed by	Jim Brewer
Producer	Syme Jago
Executive producer	Eldon Anderson
Music	William Martin
Director of photography	Arthur S. Rabin
Narration	Robert Christie
Film editor	Annette Tilden
Sound recordist	Partrick Ramsay
Aerial and scenic photography	Robert Howard
Script supervisor	Deborah L. Young
Camera assistant	Rob Vander Brink
Gaffers	Randy Woolgar, Peter La Rocque
Dolly grip	Gord More
Boom operator	Milt York
Grip/electrician	Rudy Stebih
Re-recording	Terry Cooke
Animation and graphics	Animation Group
Music score recorded by	Round Sound
Transportation	Economy Rent-A-Car

SYNOPSIS

This film consists mainly of staged events combined with a few real-life episodes. It is aimed at encouraging membership in credit unions. The lead story is about a review board trying to decide on an advertisement for credit unions and includes the video clips subject to their discussion.

It begins with a little girl entering a credit union; she has money belonging to her school that she wants to deposit. The employee discovers that there is a hole in the bag and some of the money has fallen out on the way. He encourages the child to mobilize her schoolmates to co-operate to find the money, emphasizing that everything is possible with a little co-operation. The next sequence shows the children and two of their teachers searching for money in a field.

Next we meet a young man, a young woman, and an old man discussing variations on films advertising credit unions. There is a heated discussion over which film works best that includes a review of credit union history, beginning in Germany and spreading to Québec, Boston, and Saskatchewan. The woman argues that the conditions that gave birth to credit unions cannot be ignored and the old man warns that if we don't learn the lessons of history, we are destined to repeat them. The scene moves to a Saskatchewan farm in the 1930s, when farmers decide to form credit unions after the banks fail. Founding and early members outline the principle ideas of credit unions and their goals. Various people tell stories about how credit unions helped them with loans and community support inspired by the spirit of Christianity.

The young man stops the film and wonders how it should proceed. The woman suggests that the film should develop the theme of people helping people. The young man is annoyed by the focus on philosophy, saying that it's the financial services that keep customers and that value is measured by the growth of their money. The woman objects, explaining that it's the social responsibility of credit unions that sets them apart from banks. The old man reminds the young couple of the financial education that credit unions provide.

There are several more sequences that conclude with a narrative voice posing philosophical questions about the concepts of ownership, prosperity, and economic growth, while emphasizing the importance of craft, labour, and the brotherhood of man. "Our roots must run deep" is mentioned as the motto for the guiding vision of credit unions rooted in idealism and hope.

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OTHER COMMENTS

This documentary begins with a written statement that "the people appearing in this film are all members and staff of Saskatchewan credit unions." The main characters are Sharon (Shirley Johnson), Jack (Gordon Johnson), and George (Martin Arndt). The film also acknowledges the participation of credit unions in the following centres: Bethune, Forget,

Nokomis, Stoughton, Weyburn, Yorkton, Sherwood Credit Union in Regina, and Credit Union Central of Saskatchewan. This film had a large crew and a fictional script.

Paper Wheat

Year	1979
Length	57 min., 41 sec.
Language(s)	English
Format	Colour, 16 mm.
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op:	Fictional recounting of the Prairie co-operative movement
Region	Saskatchewan

PRODUCTION CREW

Producer	Adam Symansky
Executive producer	Peter Katadotis
Director	Albert Kish
Cinematographer	Barry Perles
Sound	Claude Delorme
Sound editing	Abbey Jack Neidik
Cast	Sharon Bakker, Michael Fahey, David Francis, Lynne Hostein, Skai Leja, Lubomir Mykytiuk, Bill Prokopchuk

SYNOPSIS

Paper Wheat records the creation and performance of the play of the same name by the 25th Street House Theatre troupe. As one of the last entries in the NFB's Challenge for Change project, the film describes the founding of the Saskatchewan Wheat Pool and, at the same time, tells stories of the immigrants who helped settle the Canadian prairies. The play was written after extensive discussions with members of Saskatchewan's farming community, who recollected their difficulties obtaining a fair price for their wheat and their subsequent work to create a co-operative. *Paper Wheat* was broadcast on CBC numerous times and is considered one of the most widely seen Challenge for Change films.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/paper_wheat) on the National Film Board of Canada's website.

OTHER COMMENTS

This film is one of the last in the National Film Board's Challenge for Change project, a program designed to illustrate issues around poverty, inequity, and the need for social change in Canadian communities.

Participation: The Roots of Community

Year	1995
Length	16 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative Housing Federation of Canada
Genre	Documentary
Co-op sector	Housing co-operatives
Region	N/A

PRODUCTION CREW

Producer Broadcasting for International Understanding

SYNOPSIS

This documentary is about co-operative housing and includes interviews with members from various ethnicities explaining their experience with co-op housing in English and French. It addresses, in particular, the challenge of language barriers in multicultural communities and the efforts of members to overcome these problems. Some members explain how housing co-op, with their sense of community and social involvement, changed their lives. Others make suggestions about how to expand the cause and educate and recruit new members.

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OTHER COMMENTS

Written comments throughout this film encourage viewers to join the co-operative cause. The final credits give special thanks to: Gary Point Co-op, Richmond, BC; Isabel Ramirez,

Dundee Court Co-op, Vancouver, BC; Branca Verde, Kitty Chan, Amos Kambere, Metta Co-op, Toronto, ON; Judith Dipmarine, Shuguang Wang, Richard Kusi, Oak Street Co-op, Toronto, ON; Elisabeth Oak, Black Creek Co-op, Toronto, ON; Silbert Lindsay, Tameka McLaren, Coop Belle-Lyrette, Pierrefonds, PQ; Mme. Fainot; Coop Oasis, Tracadie, NB; Gerald Benoit; Carole Doiron.

This film was funded by the Multiculturalism Program of the Department of Canadian Heritage.

The People's Bank

Year	1943
Length	18 min.
Language(s)	English
Format	Black and white, 16 mm.
Production company	National Film Board of Canada
Genre	Documentary
Co-op:	Credit unions
Region	Canada

PRODUCTION CREW

Director	Gudrun Bjerring
Script	Gudrun Bjerring

SYNOPSIS

The People's Bank describes not only the history of the credit union movement in Canada, but also the necessary steps to organize and run such a co-operative venture.

NO ACCESS

Portrait of Change

Year	1985
Length	20 min.
Language(s)	English
Format	VHS colour
Production company	The Co-operators Audiovisual Services

Genre	Documentary
Co-op sector	Co-operative insurance
Region	Ontario, Saskatchewan

SYNOPSIS

This documentary highlights the issues faced by The Co-operators in light of the company's rapid development in turbulent times. It is aimed mainly at members, staff, and customers and encourages them to contribute to addressing the issues.

The Co-operators emerged at the height of the co-op movement in the late 1940s. Father J.J. MacDonald, a founding member who was the first director, emphasized the need for adult education — a basic co-op principle — to help create a healthy attitude towards community life.

In 1945, in anticipation of the growing need for insurance services, particularly among co-ops, the Co-operative Union of Ontario and the Ontario Credit Union League established The Co-operators Fidelity and Guarantee Association. In 1949, the United Co-operatives of Ontario formed The Co-operators Insurance Association. In western Canada, co-op mutuals came to the aid of farmers during the Depression in the 1930s and the Saskatchewan Wheat Pool provided funding to allow farmers keep their land. Wilf MacCloud is introduced as a founding member who first introduced life insurance policies in this region.

The Co-operators is the largest private insurer of homes and motor vehicles in Canada and also provides a variety of financial and educational services to co-ops across Canada. The company had more than four thousand staff at the time this film was made. In light of such rapid growth, The Co-operators need to ask themselves if they are maintaining adequate awareness of their customer needs and also properly adhering to the co-operative principles. To address these questions and the challenges ahead, The Co-operators need to reconsider the concept of the stakeholder.

The Co-operators is controlled by forty-seven co-op organizations, which determine who is on the board of directors. In addition to member comment and opinion gleaned from the annual meeting, an advisory committee of service users provides feedback to the leadership. The film shows a scene from a board meeting, during which executives discuss the concept of the stakeholder, who can be considered a stakeholder, to what degree, and according to which criteria. It is emphasized that despite the ongoing discussions, The Co-operators staff is dedicated to providing excellent service.

The Co-operators provides custom services to Consumers Co-operative Refinery in Regina, including insurance, safety advice, and education. The film features interviews with leading refinery members, who express their satisfaction with the company. The Co-opera-

tors also provides other services such as data handling, property management, and investment counseling in other major cities across Canada. Board Chair Gordon Sinclair emphasizes that the future is challenging, but that The Co-operators will remain market leaders.

J.J. MacDonald reappears at the end to emphasize the importance of being faithful to the co-operative principals.

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OTHER COMMENTS

There is no information about the production crew.

Presentations from the Youth Forum

Year	1992
Length	32 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	Youth co-ops
Region	N/A

SYNOPSIS

This film documents youth participation at the General Assembly of the International Co-operative Alliance (ICA). Two days prior to the assembly, officials organized a four-day program facilitated by the Canadian Co-operative Association (CCA) involving fifty-five delegates representing young co-op members from seven countries. The youth delegates presented results from the program during the main assembly; presentations included short videos from the sessions, interviews with members, and scenes from youth involvement in international co-operative life. The film is aimed at international, English-speaking co-op members and includes translation to other languages.

The theme of the assembly was “ICA Adding Value to Co-operatives: Youth Involvement in the New Millennium.” Youth is defined as between the ages of fifteen to thirty; the actual delegates were between nineteen and thirty. Chairman Rodrigues introduced the youth presentations by symbolically passing a torch to a young Muslim woman from Indonesia. Pro-

gram results are presented in three thematic sections: membership, marketing, and education. Each theme is presented by multiple delegates who present themselves and their international affiliations.

The youth membership session emphasizes that youth are equal participants in a co-operative and that the co-op movement needs to recognize their contributions and make adjustments to ensure their effective involvement in decision making. Co-ops must invest more in youth and youth members need to be mobilized to create added value for all members. Delegates from the North American Student Cooperative Association (NASCO, a network of housing and retail co-ops owned by students), the Québec Federation of Co-operatives, and the Japanese Student Co-operative Association are introduced briefly.

The marketing session is presented in Spanish. The main issue is how to market co-ops to young people. Concerns include the public perception of an outdated and inefficient co-operative system, the problem of reaching out to youth, and the difficulty keeping up with technology, particularly communication technologies. Recommendations include promoting youth employment and activities such as youth camps, symposia, and exchange programs focusing specifically on youth issues and capitalizing on technologies for youth marketing.

A program officer in youth programming from the Canadian Co-operative Association, Saskatchewan Branch, an employee of a *caisse populaire* in Saskatchewan, a member of the Student Youth Co-operative in Indonesia; a youth delegate from Toronto, and another NASCO member are introduced briefly.

The third session emphasizes the importance of education for the future of co-operatives. Education focused on the co-operative vision, values, and principles will strengthen member commitment and loyalty. This includes formal as well as informal education such as mentoring, peer education, internships, exchanges, and youth camp programs. Investing in education is an investment in the future of co-operatives.

Participants came up with a number of suggestions for encouraging youth involvement:

- promote dialogue with youth members
- collect and share youth data
- share case studies of youth involvement
- invest resources in youth
- challenge youth members to maximize their potential contribution
- facilitate youth employment
- promote youth activities
- concentrate on youth-sensitive issues
- use the right technological medium to reach out to them
- use education as a form of marketing

- plan for direct youth development and create programs for mentoring, peer education, internships and camps

The film notes special thanks to the ICA for allowing full youth participation in the general assembly and also acknowledges Conseil canadien de la coopération, CCA, and Desjardins. Participants include youth members from Québec, Regina, Newfoundland, Ontario, New Brunswick, Indonesia, Malaysia, Colombia, El Salvador, Uruguay, Russia, Brazil, and Germany. Board Chair Rodriguez accepts the formal suggestion to set up a youth commission within the ICA and promises strong support for the proposal in the next board meeting.

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OTHER COMMENTS

There is no information about the year or location of the assembly, or the production crew.

Promise and Challenge

Year	1982
Length	11 min.
Language(s)	English
Format	VHS colour
Production company	N/A
Genre	Documentary
Co-op sector	General
Region	N/A

SYNOPSIS

This short documentary is about the promises and challenges of the co-operative movement. It explains the co-op concept and its history, various forms of co-operatives and their fields of activities, national and international networks of co-operatives, and their future challenges. It is aimed at the general public, but particularly co-op members.

Co-ops began in England and came to Canada through the Maritimes and Québec, spread to western Canada, and gained momentum during the period 1920 to 1940. The challenges of subsequent years led to the decline of many co-ops, but those that survived formed the foundations of today's co-op system. With roots in agriculture, the co-op movement has

a strong rural presence. Currently, there are 9 million co-op members in Canada. Some truly believe in the concept, while others join for convenient service. Co-operative associations have created a provincial, regional, and national system of co-operation. Together, they form an integrated network that had a turnover of more than CAD\$3 billion in 1981.

The film mentions the following organizations and associations as the backbone of the Canadian co-operative system in 1981: Federated Co-operatives Limited; The Co-operators; Co-op Atlantic; various credit unions; various housing co-ops; various manufacturing co-ops; co-operative development foundations; the Co-operative Union of Canada; the International Co-operative Alliance; the Co-operative College of Canada; and various unaffiliated co-ops.

Three strong trends dominate the future development of the co-op movement:

- the influence of existing co-ops in industries is expanding but few new co-op enterprises become significant
- member participation is declining despite significant increases in the number of co-op members
- growth in consumer loans has demonstrated that the co-op system has become stronger at the expense of the co-op movement

And there are further challenges ahead:

- fitting into the new technological landscape
- declining market shares of retail co-ops
- inflation
- the reluctance of new generation members to invest in co-ops
- the difficulty of co-ordinating more than seventy-five hundred autonomous organizations

If they are to thrive, co-ops need to develop a new understanding of the problems, seek commitment, facilitate learning, and assist with co-op enterprises in developing countries. The co-op movement has awakened a general interest in community development and has affected attitudes and fundamental assumptions on a socio-cultural level. Education has brought a desire for a better world, but the co-op system is becoming isolated from social movements and social innovation and is losing its momentum.

It will be difficult for the co-op system to play a role in shaping the future if it concentrates on the economic side of things at the expense of the social. The question to ask in light of such challenges is “Are we what we want to be, or do we need to express new visions and commit ourselves to them?”

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OTHER COMMENTS

This documentary is on the same VHS cassette as another short documentary titled *Visions*, which is also available in this library.

A Reason to Believe in Saskatchewan

Year	1991
Length	20 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Saskatchewan
Genre	Documentary
Co-op sector	Credit unions
Region	Saskatchewan

PRODUCTION CREW

Executive producer	Jo-Anne Ferguson
Producer	Anne Mowat
Director	Linda Epstein
Script	Anne Mowat, Karen Stevens
Narrator	Eva Petryshyn
Camera	Elaine Carlson
Audio	Dianne Hamilton
Titles	Marc Pearce

SYNOPSIS

This documentary highlights the values of credit unions and reviews their contributions towards community development. It was produced for the general public, particularly credit union members, volunteers, and employees. Jack Stabler, an agricultural economist, explains that the key attributes of community survival include size, location, and diversification. Other leading figures highlight credit union contributions towards fostering co-operation and community development. Entrepreneurs briefly introduce and discuss community projects. Commentators emphasize that regional co-operation for community development is critical for community survival.

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OTHER COMMENTS

The closing credits give special thanks to a number of people from different institutions and organizations in Saskatchewan. The documentary was produced in the facilities of the Division of Audio Visual Services at the University of Saskatchewan.

Retail Director Orientation: Federated Co-operatives Limited

Year	1986
Length	20 min.
Language(s)	English
Format	VHS colour
Production company	Federated Co-operatives Limited, Public Relations Division
Genre	Training
Co-op sector	Consumer co-ops
Region	N/A

SYNOPSIS

This is a video-based training program for new retail directors in the co-operative retailing system, to be administrated either at a board meeting immediately following the annual meeting or at a separate meeting of the general manager and new directors. It comes with an additional “leader’s guide” brochure that contains program contents and modules. A host narrator provides an introduction and conclusion for each module, which also features an acted scene showing a discussion between “John,” a hypothetical new director of a retail co-op, and the president and general manager.

The introduction explains the role of the director and the process of electing a board of directors at annual meetings. The program consists of five modules. The first introduces the dynamics of working as a group and how to achieve a win-win situation by using personal skills effectively. The second reviews the duties and responsibilities of board members as well as the unique ownership, representational, and organizational structure co-ops. The third module presents board manuals and calendars as key tools for fulfilling duties and responsibilities; manuals provide a reference for board meetings and help organize information, while the calendars mark important events and dates. The fourth module introduces board meetings as the primary tool for conducting business and explains the process of preparing the agenda for meetings. The final module explains the importance of a board member’s ethical responsibility to maintain good faith, a good image for the co-op, solidarity with

board decisions, and discretion about internal information. The concluding section reviews the topics and notes that further educational material will follow.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

This film was produced at the facilities of the Division of Audio Visual Services of the University of Saskatchewan.

The Rising Tide

Year	1949
Length	29 min., 23 sec.
Language(s)	English and French
Format	16mm, black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op:	Cape Breton co-operative fishing industry
Region	Cape Breton Island, Nova Scotia

PRODUCTION CREW

Producer	James Beveridge
Director	Jean Palardy
Script	Jean Palardy
Cinematography	John Foster
Commentary	Donald Peters, Kathleen McColgan
Editing	Donald Peters, Jean Palardy
Narrators	John Drainie, Alan Maitland
Music	Robert Fleming

SYNOPSIS

The Rising Tide depicts the impoverished fishing families of Cape Breton and the introduction of the co-operative philosophy to their way of life. Voiced in part by fisherman Willie Leblanc, who recollects the desperate, hungry years of the 1920s, this Oscar-nominated documentary describes how co-ops have improved living conditions throughout the Maritimes. This film was awarded a special citation at the 1950 Genie Awards in Ottawa, Ontario.

ACCESS

https://www.nfb.ca/playlists/nfb-oscar-nominations/viewing/rising_tide/?ctu

Rooftops Canada: Building in Co-operation

Year	1985
Length	9 min.
Language(s)	English
Format	VHS colour
Production company	Rooftops Canada Foundation
Genre	Documentary
Co-op sector	Housing
Region	N/A

SYNOPSIS

This short documentary is about the function and contributions of the Rooftops Canada Foundation. It begins with the history of housing co-operatives in the central slums of Nairobi, Kenya, and the history of the housing settlement co-op founded in 1967 by 520 members, who pooled sources to buy the land on which they live. Later, through government support, they built a primary school, houses, and other permanent facilities in the area. These projects were funded by the Kenya National Housing Co-op Union and supported by the National Housing Co-operative Union of Canada. The Rooftops Canada Foundation was created to co-ordinate the contributions of Canadian housing co-ops and assist with providing tools and materials.

The main objectives of the Rooftops Foundation are to inform Canadian housing co-operatives about housing issues overseas, to raise funds to support co-op housing projects in developing countries, and to provide technical assistance to partners abroad. The foundation is a member of the Co-operative Union of Canada (CUC), which is funded by contributions from co-operatives across Canada as well as through government funds from the Canadian International Development Agency. CUC also co-operates with the Settlement Information Network Africa, which connects twenty-three housing co-ops across Africa and provides education and information sessions. In light of the United Nations declaring 1987 as the year of “Shelter for the Homeless,” (IYSH) the Rooftops Foundation partnered with the English IYSH Trust to establish a loan fund for co-op projects, including co-op housing, in Mozambique.

Viewers can contribute by donating to the Rooftops Foundation through their own co-op or through volunteer participation in projects overseas.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

There is no information about the production crew.

Saskatchewan Credit Unions, 1937–1987: Years of Achievement

Year	1987
Length	21 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Saskatchewan
Genre	Documentary
Co-op sector	Credit unions
Region	Saskatchewan

SYNOPSIS

This documentary consists of a historical narrative of the development of the credit union system in Saskatchewan combined with background pictures. At the time of production, there were 350 credit union offices in the province and half a million members out of a population of less than one million. The historic review starts with the origins of the co-operative ideal in Rochdale, England, and the birth of credit unions, beginning with the Raiffeisen Movement in Bavaria, Germany, which was later brought to Québec and North America as the *caisse populaire* (people's bank) by Alfonse Desjardins.

The flow of settlers to Saskatchewan gave rise to co-ops in sectors related to farming and to credit unions, which supported co-operative enterprises. Government legislation officially established credit unions in 1937, towards the end of the Great Depression and drought of the 1930s. By 1938, there were eighteen chartered rural credit unions with small pools of money and simple local organizations. The film briefly presents the history of the first credit unions in the region, along with stories from pioneering members and leaders.

The first decade of credit union growth (1937–1947) was marked by the creation of the Saskatchewan Co-operative Credit Society. Credit union assets reached CAD\$6 million during this period and grew to \$45 million in the next period. By 1967, Saskatchewan credit unions had 280,000 members and assets of \$363 million. Credit unions provided financial support to many community projects, educational endeavours, members' personal projects,

and were also generous with foreign aid. Credit Union Central came into existence in 1969. Membership reached 480,000 by 1977 and assets topped CAD\$1.7 billion. A former president of Credit Union Central of Saskatchewan was elected president of the World Council of Credit Unions for 1973–1976.

During the decade 1977–1987, credit union officials introduced credit cards and electronic transfer systems; they also established the Credit Union Deposit Guarantee Corporation for savings. In 1986, there were 560,000 members and assets of CAD\$4.5 billion. The film concludes with the message that the system’s essential features have remained the same since 1937 and, further, that credit unions remain oriented towards the needs of the community and its members rather than towards financial profit.

ACCESS

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OTHER COMMENTS

This is a promotional piece for the general public about the history of Saskatchewan credit unions. There is no specific information available about the producers or the production crew.

Scenes from *Paper Wheat*

Year	1979
Length	59 min., 53 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op:	Agricultural co-operatives
Region	Saskatchewan

PRODUCTION CREW

Producer	Adam Symansky
Director	Rita Roy
Executive producer	Peter Katadotis
Cinematographer	Barry Perles
Editing	Rita Roy

Sound editing	John Knight
Casting	Sharon Bakker, Michael Fahey, David Francis, Lynne Hostein, Skai Leja, Lubomir Mykytiuk, Bill Prokopchuk

SYNOPSIS

Comprised of outtakes from the play *Paper Wheat*, this videotape depicts the re-creation of Saskatchewan's early settlement of the Prairies and the evolution of the co-operative agricultural movement of the time. Saskatchewan's 25th Street House Theatre troupe performs.

NO ACCESS

Seeds of Renewal: A New Wave of Co-op Development

Year	2007
Length	30 min.
Language(s)	English
Format	DVD (2 disks)
Production company	Canadian Co-operative Association
Genre	Documentary
Co-op sector	Agriculture
Region	Canada

SYNOPSIS

This video shows highlights of the Ag-CDI conference (the Agricultural Co-operative Development Initiative) of March 2007, which focused on the co-op development underway in Canadian agriculture. It includes presentations and a summary of conference proceedings.

ACCESS

To order a free copy, contact CCA at info@coopscanada.coop

OTHER COMMENTS

A report accompanies the video and is available at
http://foodsecurecanada.org/sites/default/files/Seeds_of_Renewal.pdf

Shelter for the Homeless: Building for Change

Year	1987
Length	13 min.
Language(s)	English
Format	VHS colour
Production company	Rooftops Canada Foundation
Genre	Documentary
Co-op sector	Housing
Region	N/A

PRODUCTION CREW

Produced and written by	Felicity Mulgan
Producer for Rooftops Canada Foundation	Barry Pinsky
Narration	Dixie Seadle
Music	Doug Wilde
Graphics	Meta Media
Photography	Lawrence Altrows, Skip McCarthy, Margie Nearing, Sholem Peliowski, Barry Pinsky, Pam Sayne, David Springbett
Produced by	Asterisk Film and Videotape Productions Ltd.

SYNOPSIS

This short documentary is about the international problem of homelessness, particularly acute in developing countries, where the issue is rooted in poverty and migration to overcrowded cities. In light of the United Nations declaring 1987 as the year of “Shelter for the Homeless,” officials established demonstration projects in urban areas in Nairobi, supported by the Shelter for the Homeless Foundation (SHF), which provided financial, technical, and educational resources.

In Chile, SHF supports projects in slums outside of Santiago by upgrading existing facilities and making basic improvements. The program also includes educational components on how to build a house. Self-help projects such as those in Kenya and Chile provide examples of how to help constructively. Three main activities are suggested to mobilize global efforts: publicize and promote the UN’s “right to shelter” cause to end global homelessness; participate and organize events to draw attention to the cause; and raise funds for demonstration projects.

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OTHER COMMENTS

This film was funded by the Canadian Mortgage and Housing Co-operation. The final credits note that the Shelter for the Homeless Foundation projects receive funding from the Canadian International Development Agency and additional assistance from the Co-operative Union of Canada.

Social Audit

Year	1985
Length	12 min.
Language(s)	English voiceover of French original
Format	VHS colour
Production company	Fédération des caisses populaires Desjardins du Québec
Genre	Documentary
Co-op sector	Credit unions
Region	Québec

SYNOPSIS

This short documentary is about the importance of the social audit to credit unions and the contributions of the Fédération des caisses populaires Desjardins du Québec towards social development. It begins with a statement from Alphonse Desjardins, the founder of the movement, and is followed by an executive member stressing the importance of having a social audit in annual reports that confirms the social mission of the federation. The film proceeds with stories of community start-ups supported financially by the federation, including a local tram project for tourism, a residence for physically and mentally challenged people, recreational facilities, and a housing co-operative. The federation has supported about 180 such projects focused on improving the quality of life in communities. In addition to providing financial aid, loans, and mortgages, credit unions also offer services such as budget control and financial management as well as assistance mobilizing federal aid and government subsidies. At the end of the film, the same executive member claims that the federation's concern with quality of life is what makes it different.

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OTHER COMMENTS

This film highlights the fact that contributing to the welfare of communities is an important goal for credit unions. There is no information available about the production crew.

Surviving the Affluent Society

Year	1982
Length	19 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada
Genre	Documentary
Co-op sector	General
Region	N/A

PRODUCTION CREW

Produced for	The Information Delivery Project
Voices	Margaret Eckenfelder, John Saum, Eldon Anderson, Gerry Doucet, Richard Marcotte
Narrator	Andrea Walker
Interviewers	Tom O’Flanagan, Sean Kenney, Skip Kutz, Margaret Eckenfelder
Technical assistance	Paula Lucak
Music	“Workshop,” based on a theme by J.S. Bach
Re-recording	Studio West
Executive producer	Skip Kutz
Produced and directed by	Garry Berteig

SYNOPSIS

This documentary is about the idea of co-operation and the value and contributions of co-operatives in an affluent society. A narrator questions interviewees on the following subjects:

- the 1929 crash and its effects on people’s lives
- co-ops as a solution for desperate times
- the need to assume responsibility and preserve community values
- the value of the spiritual aspects of human life
- the importance of common visions as the principal drives of history and culture

- the paradox that co-ops face in times of a “Me” society and its range of needs that conflict with co-op values

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OTHER COMMENTS

This film was sponsored by the Department of Co-operation and Co-operative Development, Government of Saskatchewan.

Take This Job and Shape It

Year	1983
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada, sponsored by Labour Canada
Genre	Documentary
Co-op sector	Production and service co-ops
Region	N/A

PRODUCTION CREW

Executive producer	Sean Kenny
Producer	Skip Lutz
Directors	Andrea Walker, Wayne Roberts
Audio production	Karen Levine
Audio technicians	Jean Sarrazen, Earmark Sound, Toronto; Wes Storm, Sound Design Studios, Toronto
Photography	Saskatchewan Government Photographic Services, Garry Berteig, Ontario Quality of Working Life Centre
Narrator	Wayne Roberts

SYNOPSIS

This short documentary is about the challenges related to technology, labour, and the quality of working life. It is aimed at co-op members, particularly in management and executive positions. Accompanied by a narrator, members comment on how technology is changing the workplace and job market and also on their anxieties about job security in the future.

During the 1980s, “the quality of working life” emerged as buzzwords in management science and practice, particularly in service industries, but its interpretation has been subject to wide disagreement. “Take this job and shape it” is a response to the angry “take this job and shove it,” and hopes to give employees the opportunity to shape their work life; the concept has been embraced by both management and unions.

While giving workers the autonomy to shape their work life ultimately benefits productivity, co-op members comment on the practical problems of collective bargaining and the difficulties of adopting the concept at a management level, given the tradition of management authority and the pressures they face from the marketplace.

The film concludes that the future prosperity of business will become more entangled with creativity and the way jobs are shaped, and with how employees relate to their jobs.

ACCESS

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OTHER COMMENTS

The expression “take this job and shove it” was sung by a union member at an event briefly shown during the film.

Taking Care of Business

Year	1984
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Co-operative College of Canada, sponsored by Labour Canada
Genre	Documentary
Co-op sector	General
Region	Saskatchewan

PRODUCTION CREW

Produced and directed by	Sandra Leatherdale, Wayne Roberts, Andrea Walker
Executive producers	Sean Kenny, Skip Kutz
Photography	Ben Mark Holzberg, Sandra Leatherdale, Andrea Walker, Saskatchewan Government Photo Services

Graphics	Andrea Walker
Audio production	Wes Storm, Sound Design Studio, Toronto
Narrator	Wayne Roberts
Music	“Taking Care of Business,” Bachman Turner Overdrive, Mercury SRM 1-696; “Overture,” Robert Morse, RCA-LOC 1066

SYNOPSIS

This short documentary highlights opportunities for co-operative enterprise. The context for the film is a conference of co-op managers held at the Co-operative College in Saskatoon. It is aimed at co-op managers and management students and resembles an infomercial for the values of co-operative business, particularly with regard to labour efficiency.

Co-operative managers assess the challenges and opportunities of the 1980s to determine whether “nice guys finish first or last” and whether to work “lean and mean, or lean and keen.” Various participants comment on their experience with the challenges of productivity and efficiency.

The concept of QWL (Quality Work Life) is a central subject of discussion. although the problem of abstract theories related to QWL make it difficult to find applications. QWL requires looking at the overall setups of jobs, teams, and organizations. The key to implementing it is the concept of job design, the theory being that when workers and managers design the job together, it will be done more efficiently.

CSP Foods in Saskatoon taps into the creativity of its workers and supports their skills through education, giving them autonomy and responsibility for their work. Business gets done through co-operation in organizational activities and involving workers in management and planning.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

Ten Great Things about The Co-operators

Year	2005
Length	38 min.
Language(s)	English/French
Format	DVD video
Production company	Co-op TV

Genre	Documentary
Co-op sector	Insurance
Region	N/A

SYNOPSIS

This documentary is an extended promotional advertisement for The Co-operators, consisting mainly of a photo stream of individual members, early leaders, and executives. It features a narrator and concluding comments from Kathy Bardswick, president and CEO, and is aimed at the general public, particularly members and staff of The Co-operators.

The film outlines ten principles that make The Co-operators a unique organization and its members proud:

1. Our clients come first.
2. We have a rich history.
3. We're a good corporate citizen.
4. We're a grassroots organization.
5. We're here when you need us.
6. Our brand is real.
7. We have great leaders.
8. We believe in doing the right thing.
9. It's a great place to work.
10. We're the Canadian champion.

These principles are brought together in a narrative as follows: The Co-operators is connected with its clients over the phone, Internet, and more than six hundred offices. Measures such as service review panels, accident forgiveness, and home assistance programs offer unique services compared to other insurance companies. Since 1945, when getting a fair deal on life insurance in Saskatchewan was almost impossible, The Co-operators has remained rooted in a collective effort among farmers to provide themselves with services that they could not get from profit-seeking organizations. The Co-operators stands for sustainability in economic, social, and environmental terms. Simply put, sustainability means that however the organization lives and breathes, it must have a positive influence on whatever it touches. Among private, public, and co-operative enterprises, co-ops are the least known, although there are more than 10 million co-op members in Canada. The co-op concept is designed for every voice to be heard, and The Co-operators is there for its clients when they need it the most — when they need to make a claim. Since The Co-operators is all about trust, its primary goal is to support its clients in difficult times. Clients have described the company as hardworking, caring, helpful, and honest. Canadians identify with The Co-operators because of its community-based values; it has no need to put a spin on its image. Its

leaders are visionary people with the ability to motivate. They are recognized at government, business, and community levels. A past example of transparency about the loss of client information demonstrates the company's commitment to values; the company took full responsibility and informed clients immediately. Health programs, pension plans, access to education and training, and a real spirit of co-operation make it a great place to work.

Kathy Bardswick, president and CEO of The Co-operators, concludes that because the company is owned by co-ops, its primary focus has always been on serving Canadians, to the extent that it always maintained operations under loss, never left the market during difficult times, and remains committed to making Canadian communities better places to live.

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OTHER COMMENTS

This documentary has been recorded on a DVD together with another documentary called *Ordinary Folks: An Anecdotal History of The Co-operators* made at the same time. There is no information about the production crew.

Thoughts on Fogo and Norway

Year	1967
Length	16 min., 10 sec.
Language(s)	English
Format	Black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op:	Norwegian co-operative fisheries
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer	John Kemeny
Director	Colin Low
Cinematographer	Robert Humble
Editing	Dennis Sawyer

SYNOPSIS

This short film follows a conversation between a Fogo Islander and an unnamed Norwegian visitor, who notes that although the fishing conditions in both regions are similar, the standard of living for Norwegian fishermen and their families is noticeably higher. Ninety-eight percent of Norwegian fish is sold through large co-operatives owned by local fishermen; prices are based not upon markets but upon living indexes established by the government. During lean years, a form of co-operative insurance helps support families whose incomes do not match the Norwegian living standard.

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/thoughts_on_fogo_and_norway) on the National Film Board of Canada's website.

OTHER COMMENTS

This film is one in a series of twenty-seven about poverty, unemployment, and the desire for a co-operative fisheries operation on Fogo Island, Newfoundland. Known as “The Fogo Island Project,” these participatory films were initiated by Donald Snowden (then director of the Extension Department, Memorial University of Newfoundland), who approached National Film Board filmmaker Colin Low to create a number of films about unemployment and the government's resettlement plan for the island. Low found his Fogo Island subjects entirely comfortable explaining their apprehensions to the camera. The resulting films were shown to both Fogo Islanders and to members of the government, who then better understood the community's desires for their collective future.

Tignish Co-operatives

Year	1969
Length	27 min.
Language(s)	English
Format	Black and white, 16 mm.
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Tignish Credit Union and consumer co-operatives
Region	Tignish, Prince Edward Island

PRODUCTION CREW

Producer George C. Stoney

SYNOPSIS

The people of Tignish, Prince Edward Island, testify to the differences their credit union, as well as their various consumer and producer co-operatives, have made to improve their lives.

No ACCESS**Today's Youth — Tomorrow's Leaders**

Year	1993
Length	16 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Association, The Co-operators Communications
Genre	Documentary
Co-op sector	Youth co-ops
Region	N/A

PRODUCTION CREW

Executive producer	Susan Winter, director of education, Canadian Co-operative Association
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SYNOPSIS

This documentary promotes the role of youth as potential leaders of tomorrow. The Canadian Co-operative Association (CCA) identified youth as one of the themes for the 1994 congress. CCA produced this video for a series of regional dialogues; it is aimed mainly at co-op members, particularly leaders. The filmmakers interviewed youth across Canada about their values, concerns, aspirations, and future; the film presents their views thematically, while senior members complement and summarize their comments.

Themes include:

- “what matters” — members mention friends, school and education, and job
- “pressures” — members mention finding money for education, debt, family and children, finding a job, higher marks, all leading to anger, frustration, and violence
- “concerns and issues” — members mention income inequality, affordable housing, global and environmental awareness, job security, violence, and abuse
- “the future” — members mention raising children, completing their education, financial prosperity, career development, interest in political and economic activism and involvement

The main message is the need to recognize youth capabilities and to “walk the talk” if they are to be involved.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

Special thanks to all co-op organizations and members involved:

- Atlantic Council of Co-operatives: Baldur Johnson (region manager), Sheelagh Greek (program manager), Andrea Read, Marney Kennedy, Meghan Stevens, Matt Kennedy
- Ontario Region: Judy Goldie (region manager), Sophie Edwards, (youth program co-ordinator), Roisin Gormley, Mark Baumgartner, Noella Gornelis, Matthew Everitt, Richie Chung
- Maritime Co-operative Council: Jocelyn Peifer (region manager), Khatryn Aldous, Noel Bernier, Lauren Campbell, Jerin Valel, Don Couzens, Stacey Kosmuk, Ogo Okwumabua, Tammy Robinson, Raveena Seeraj
- Saskatchewan Region: Deb Chobotuk (region manager), Roger Herman (program officer), Jennel Roy, Lyneda Schroeder, Darcy Laliberte, Sarat Maharaj, Shauna Vick
- Atlantic Region Rural Education and Development Association: Richard Stringham (region manager), Stacie Shinewald, Dan Riskin, Debbie Peterson, Stan Cardinal, Russell Jackson, Brandi Hubl, Ron Boudreau, Dawn Langford
- British Columbia Region: Dana Weber (region manager), Jennifer Selker, Jeremy Galpin, Margaret Flood, Cassia Kantrow, Karun Koernig
- Stoney McCart, publisher, “Today’s Generation”
- Dr. Aryeh Gitterman, community Education and Outreach Branch, Ontario Ministry of Education and Training

Together, Everything Is Possible

Year	1996
Length	26 min.
Language(s)	English voiceover of French original
Format	VHS colour
Production company	Fédération des caisses populaires acadiennes
Genre	Documentary
Co-op sector	Credit unions
Region	New Brunswick

PRODUCTION CREW

Producer Tel vision, Les createurs d'images, The Image Creators

SYNOPSIS

This short documentary was made in honour of the fiftieth anniversary of the Fédération des caisses populaires acadiennes. It is a promotion piece produced by the federation for its members and the general public. Beginning in 1946, the film covers the history of the federation in New Brunswick and consists mainly of interviews with former executives. Having split from the Anglophone credit union movement as an expression of Francophone identity, the federation is seen as a leader in the Acadian community, where it created an investment fund to support local Acadian businesses and established a co-operative institute to train its personnel. Acadia Financial Holdings provides services such as investments, student loans, and insurance. In 1996, the federation has 185,000 members at eighty-six locations, with links to thirty-eight additional co-ops.

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OTHER COMMENTS

This video was paid for by the federation and made by a professional company. Interviews consist primarily of corporate executives talking about the achievements of the federation. No members were interviewed for the film.

Tom Best on Co-operatives

Year	1967
Length	12 min., 20 sec.
Language(s)	English
Format	16mm, black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op	United Maritimes Fisheries Co-op
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer John Kemeny
Director Colin Low

Cinematographer Robert Humble
Editing Dennis Sawyer

SYNOPSIS

Tom Best on Co-operatives records a conversation with two Fogo Island residents discussing how a fisheries co-operative would be a viable collaborative project for island residents. Best describes how a credit union established earlier in the area failed because younger residents had no interest in it. However, “working for nothing” with the idea that dividends will be enough to live on is a major mistake, says Best: “Pay a man a living wage, and if he’s no good, fire him and get another man.”

ACCESS

A digital version of the original is available through this link (http://www.nfb.ca/film/tom_best_on_co-operatives) on the National Film Board of Canada’s website.

OTHER COMMENTS

This film is one in a series of twenty-seven about poverty, unemployment, and the community’s desire for a co-operative fisheries operation on Fogo Island, Newfoundland. Known as “The Fogo Island Project,” these participatory films were initiated by Donald Snowden (then director of the Extension Department, Memorial University of Newfoundland), who approached National Film Board filmmaker Colin Low to create a number of films about unemployment and the government’s resettlement plan for the island. Low found his Fogo Island subjects entirely comfortable explaining their apprehensions to the camera. The resulting films were shown to both Fogo Islanders and to members of government, who then better understood the community’s desires for their collective future.

The Treadmill

Year	1984
Length	43 min., 2 sec.
Language(s)	English and French
Format	VHS, black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op	Worker
Region	Québec

PRODUCTION CREW

Producer	Susan Huycke
Executive producers	Kathleen Shannon, Jacques Vallée
Director	Dagmar Teufel
Cinematography	Jacques Leduc
Sound	Diane Carrière
Editing	Huguette Laperrière
Sound editing	Diane Le Floc'h
Re-recording	Jean-Pierre Joutel, Adrian Croll
Music	Eric Harry

SYNOPSIS

The Treadmill reveals the plight of female piece workers in Canada, who work long, lonely, often risky and usually non-unionized jobs at home. One group of women in Québec created a co-operative workshop to amend this system. The film depicts how they overcame an exploitative system to receive benefits, better wages, and a more flexible working arrangement.

NO ACCESS**The Turbulent Environment**

Year	1981
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Credit Union Central of Saskatchewan
Genre	Documentary
Co-op sector	Credit unions
Region	Saskatchewan

SYNOPSIS

This short documentary highlights the challenges of changing times in a society based on consumerism. The narrator claims that ancient civilizations failed due to their inability to deal with the consequences of change. The Industrial, Scientific, and the Democratic Revolutions created turbulence that posed challenges but also offered opportunities for the development of human society. Today, science and technology are the main drivers of

change in values, relationships, practices, and institutions. The film concludes that “satisfying the expression of the human spirit” is the core value of co-ops.

ACCESS

Centre for the Study of Co-operatives, University of Saskatchewan

OTHER COMMENTS

The end of the documentary presents a number of questions regarding changes in families, values, pace of change, effects of inflation, work-life changes, and technological possibilities and influence. This seems to be aimed at triggering a group discussion following the movie. There is no information about the production crew.

A Unique System of Business

Year	1980
Length	13 min.
Language(s)	English
Format	VHS colour
Production company	Canadian Co-operative Credit Society Limited
Genre	Documentary
Co-op sector	General
Region	N/A

SYNOPSIS

This short documentary is a promotion for the Canadian Co-operative Credit Society (CCCS) and is aimed at the general public, credit union members, managers, and executive leaders. It introduces the system of more than two thousand credit unions, provincial credit union centrals, financial, producer, marketing, and other co-ops, together with international co-operative organizations.

The film explains in simple terms the concept of credit unions and how the system works on provincial and national levels, and includes the role of financial co-operatives such as CUMIS and The Co-operators that provide trust and insurance services. The film also briefly introduces consumer, producer, and marketing co-operatives from various provinces.

The CCCS was created in 1977 to provide a national pool of liquidity for the credit union system; it is thus essential for the financial needs of the co-operative movement. The society raised more than CAD\$300 million in a 1979 initial public offering, co-operating with inter-

national co-op lenders. National and international pooling of financial resources allows the society to meet the needs of investors and shareholders. This pool is ultimately aimed at supporting its constituency, allowing co-ops to decrease their dependence on external financial resources.

The CCCS's goals are:

- to co-ordinate liquidity for the Canadian credit union movement
- to acquire capital to meet both credit union and co-operative financial needs
- to assist in the development of new financial services and plans to adapt to a changing market
- to co-ordinate activities to improve the utilization of the human and financial resources of the credit union movement

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OTHER COMMENTS

There is no information about the production crew.

Urbain and Arthur Leblanc on Co-operatives

Year	1967
Length	29 min.
Language(s)	English
Format	16mm, black and white
Production company	National Film Board of Canada, Challenge for Change project
Genre	Documentary
Co-op:	The United Maritime Fisheries Co-op
Region	Fogo Island, Newfoundland

PRODUCTION CREW

Producer	George C. Stoney
Interviewers	Harvey L. Best, Fred Earle
Cast	Urbain Leblanc, Arthur Leblanc

SYNOPSIS

This film records a conversation between Urbain and Arthur Leblanc about the history of organized co-operatives in Canada's Maritime Provinces. Urbain Leblanc describes a co-op

as a form of “pension plan” that allows workers to take control of their fishing industry. He notes, however, that that control does not come without a considerable amount of financial contribution and personal sacrifice. United Maritime Fisheries Co-op Manager Arthur Leblanc notes that co-operatives fail because they are often created without plans for growth and increased competition.

No ACCESS

Visions

Year	1982
Length	14 min.
Language(s)	English
Format	VHS colour
Production company	N/A
Genre	Documentary
Co-op sector	General
Region	N/A

SYNOPSIS

This short documentary is about the importance of a common vision for the co-operative movement and how the power of ideas can transform organizations. It features stories and quotations from prominent leaders of the co-op movement such as Father Moses Coady, Alfonse Desjardins, George Keen, Edward Partridge, Aaron Sapiro, and Rod Glenn. It is aimed at the general public, particularly at co-op members.

Social movements depend upon leaders and their ideals, hopes, and visions for the people. Moses Coady from St. Francis Xavier University, together with Jimmy Tompkins, focused on adult education for community development. Featured quotes from Coady are about how co-operation is rooted in a sense of justice and charity and is about rejecting authority and assuming self-responsibility. He created the most famous slogan for the co-operative movement: “Masters of their own destiny.”

Alfonse Desjardins founded the first *caisse populaire* after being fed up with the banking system. The credit union movement spread across Québec to the US and back to English Canada.

George Keen founded the Co-operative Union of Canada, the most utopian and powerful version of the co-op vision. He is quoted as saying that the birth of co-operation would

mean the end of competitive economics and that people need to be converted to a great social religion.

Edward Partridge was among the first members of the Territorial Grain Growers Association. He is quoted on how competition follows models of war and how giant multinational corporations need to be replaced by local structures or co-operative organizations.

Aaron Sapiro was the leader of the western grain farmers' movement against exploitation in 1923–24. He is quoted as saying that the only option for farmers is to organize.

All these leaders transformed ideas into organizations and systems that form a significant part of the Canadian economy. However, despite the successes of co-operative organizations, there is a feeling that something is missing.

Rod Glenn, a printer and lifetime co-operator, addresses some of the problems of the movement. He emphasizes how co-op leaders of tomorrow need academic education and must be better educated than the average person. He also believes that leadership needs to be on professional rather than a volunteer basis.

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OTHER COMMENTS

This documentary is on the same VHS cassette as another documentary entitled *Promise and Challenge*. There is no information about the production crew.

We're Here to Stay

Year	1974
Length	27 min.
Language(s)	English
Format	VHS colour
Production company	National Film Board of Canada
Genre	Documentary
Co-op sector	Agriculture, community co-operative
Region	Saskatchewan (western Canada)

PRODUCTION CREW

Produced and directed by Ian McLaren

Photography	Andreas Poulsson
Camera assistance	Suzanne Gabori
Location sound	Jacques Chevigny, Myrna Kostash
Original songs written by	Jeffery Ursell
Original songs produced by	Bruce Mackay
Sound editor	Bernard Bordeleau
Re-recording	Michael Descombes
Opening animation	Sydney Goldsmith, Pierre L'Amare
Theme music	Bruce Mackay
Titles	Guy Lamontagne, Serge Bouthillier
Unit administrator	Lise Turcot
Production co-ordinator	Claire Stevens
Associate producer	Cynthia Scott
Executive producer	John N. Smith

SYNOPSIS

This documentary is about the experience of co-operation in agricultural industries and consists of an opening animation, scenes of everyday co-operation at Agripool Limited, and comments from its members accompanied by a narrative voice. It is aimed at the general public.

Founding members of Agripool Limited in Saskatchewan explain how seven families came together to form an alternative to selling land to corporations. They explain how Agripool is big enough to take risks and make investments essential for business development, and how pooling resources has allowed more efficient production. Agripool has allowed its members to stay at home, create a community, and have a better way of life — a “socialist” way of living together. Agripool’s senior members provided capital by pooling land and machines, while younger members provided labour.

Business decisions are made at weekly meetings. Female members explain their experience of having an equal share in decision making. Other members explain how disagreements are handled and how decisions can have negative consequences. Still others address problems that may arise in daily business, and we see scenes of workers encountering them in everyday life.

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OTHER COMMENTS

The final credits give special thanks to the members of Agripool Limited, Government of Saskatchewan.

We're the Boss

Year	1990
Length	30 min.
Language(s)	English
Format	VHS colour
Production company	National Film Board of Canada (Atlantic and Acadian Studios)
Genre	Documentary
Co-op sector	Community co-operative
Region	Prince Edward Island

PRODUCTION CREW

Direction and editing	Brian Pollard
Associate director	Marc Paulin
Cinematography	Michael Mahoney
Sound recording and editing	Alex Salter
Assistant camera	Wayne Cormier
Additional photography	Paul Mitcheltree
Narration	David Weale
Titles	Val Teodori
Re-recording	Sound Mix Ltd.
Technical co-ordinators	Wayne Cormier, Richard Michaud, Bryan Innes
Unit administrator	Jane Boyle
Producers	Brian Pollard, Michael Lemieux, Rex Tasker
Executive producer	Germaine Ying G. Wong

SYNOPSIS

This documentary is about community co-ops in the Francophone Evangeline Region on Prince Edward Island. It tells the story of successful local economic development as a result of co-operative enterprise and co-op communities. It includes voice narratives and interviews with members of the community and different co-ops.

The history of the co-operative movement in the region begins with the Acadian fishermen's co-ops in early 1930s, formed in resistance to single buyers who were depriving the communities of the social and economic benefits of employment. The first fish-processing factory was created in 1938 as a co-operative enterprise. The rise of tourism in the 1970s and 1980s led to the establishment of the pioneer village as a symbol of local culture. Mimi, an elderly actor, is interviewed about how she communicates the local culture to tourists. This is followed by short clips of her comic performance as a grandmother who milks a man-puppet cow on stage.

The following sequence shows a worker co-op that processes and packages potato chips; members note that by each investing CAD\$5,000, they became their own boss (owners and board members) for long-term employment. The narrator explains that the local credit union (*caisse populaire*) is the main capital fund for local businesses. The film moves on to a workers' textile co-op founded by a woman; members explain their experience with the enterprise.

In the following sequence, a community member explains that despite every province receiving government funds, PEI is the only place where they were paid off in less than five years due to the involvement and commitment of the local community. Forestry and ship-building co-ops are introduced as prospects for economic diversity and prosperity resulting from co-operative enterprise.

The next sequence shows children standing in line to buy \$5 shares in a student co-op; a teacher explains that it is an effort to teach children about the concept. In a high school, we see scenes of students criticizing co-ops for keeping prices high arguing with the teacher and amongst themselves in French.

The documentary ends with a scene of evangelical celebrations on a boat-church.

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OTHER COMMENTS

Ending credits note that this film has been produced in association with the Prince Edward Island Department of Industry and the Atlantic Canada Opportunities Agency.

We're the Saskatchewan Wheat Pool

Year	1994
Length	15 min.

Language(s)	English
Format	VHS colour
Production company	Saskatchewan Wheat Pool Communications Division
Genre	Documentary
Co-op sector	Agriculture
Region	Saskatchewan

SYNOPSIS

This short documentary is an advertisement for the Saskatchewan Wheat Pool and provides an overview of its diversified organization. According to an accompanying letter from the Pool's Communications Department, it is aimed at "all Pool members, customers, and employees."

The film explains the history of the Pool's establishment, its democratic decision-making process, policy structure, administrative operations, and representational system. Financial restructuring has given the Pool a competitive edge and it has become influential in shaping regional and national legislation and policy. The Pool has a diversified range of businesses, offering products and services that range from grain-handling (elevators and terminal networks) to meeting input needs through biotechnology, research and development, experimental farming, food industries, and telecommunication.

Some of the ventures presented in this documentary are:

- *The Western Producer* (the largest weekly newspaper in Canada)
- Prince Rupert Grain Limited
- Xcan Limited (the largest exporter of canola)
- Northco Foods limited
- CSP Foods
- Mohawk Oil
- Egg Venture Plant

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OTHER COMMENTS

According to the accompanying letter from the Pool's Communications Department, "In January 1995, [this documentary] will also be available in several different languages for visiting foreign delegations." There is no information about the production crew.

Window on Canada No. 3

Year	1953
Length	30 min.
Language(s)	English
Format	16mm, black and white
Production company	National Film Board of Canada
Genre	Documentary
Co-op:	Cape Breton co-operative fishing industry
Region	Cape Breton Island, Nova Scotia

PRODUCTION CREW

Producer	Ian Smith
Host	Clyde Gilmour

SYNOPSIS

Canadian broadcaster and music critic Clyde Gilmour introduces the National Film Board's *The Rising Tide*, a film describing how fishing co-operatives created new business incentives and improved living conditions in the Maritimes during the 1940s.

NO ACCESS

Workable Solutions

Year	1984
Length	12 min.
Language(s)	English
Format	VHS colour
Production company	Turnelle Productions Inc.
Genre	Documentary
Co-op sector	Credit unions
Region	N/A

SYNOPSIS

This documentary is about promoting co-operative engagement in providing aid to the developing world. It is aimed at co-op members, employees, executives, and the general public.

The Co-operative Union of Canada, through its department for international develop-

ment, works with the International Co-operative Alliance and the World Council of Credit Unions to mobilize Canadian support for co-operatives in the developing world, particularly agricultural economies resembling early Canada. The Canadian experience establishing a co-operative system of ownership is particularly suitable for addressing problems related to community development in rural areas and urbanization in developing countries.

Production and service co-ops have been found to be the two most useful types in the developing world, with production co-operatives organizing agricultural activities on a group basis. Canadian co-ops working in the service sector can provide co-operatives in developing countries with material, education, training, and technical assistance.

Co-operatives and credit unions are proposed as “workable solutions” to the problems of rural development in the developing world, with Canadian and third world co-operators working together for positive social change through co-operative action.

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OTHER COMMENTS

There is no information about the production crew.

Worker Co-operatives: An Economic Alternative

Year	1989
Length	15 min.
Language(s)	English
Format	VHS colour
Production company	Innovations Project Extension Department, St. Francis Xavier University
Genre	Documentary
Co-op sector	Worker
Region	N/A

SYNOPSIS

This documentary presents worker co-operatives as an alternative to conventional business and explains how they function. The film has a narrator and makes use of presentation slides; it is aimed at the general public, with the hope of recruiting worker co-op members. It explains the theory and practice of worker ownership, how co-ops differ from other busi-

nesses, as well as their advantages, disadvantages, and potential for community development.

There are five legal ways to set up a business, each different from the others in terms of ownership and decision making: single proprietor, partnership, corporation, Crown corporation, and co-operative. A co-operative business is owned by its members. There are consumer co-ops in retail businesses, producer and marketing co-ops in primary industries, credit unions that provide banking and financial services, and service businesses such as housing and worker co-ops that are managed and owned by their employees.

While worker co-ops are concerned with securing adequate return, there are no conflicts between workers and owners because they are one and the same thing. In worker co-ops, return on investment is limited and the distribution of profits and surplus is based on labour contributed rather than capital invested — the workers' hours of work equal their share of profits. Members make the decisions on hiring, layoffs, and pay. Workers hire managers, who are responsible to the members. Decision making in co-ops is not based on number of shares owned but on the vote of equal members — one member, one vote. The worker co-op is a very productive business model since it provides a shared sense of commitment and members are motivated to produce.

The main objective of a worker co-operative is to provide jobs for its members. Worker co-ops are more viable for regions and businesses with lower profit margins and have also demonstrated better survival rates in economic downturns since members can accept low wages until the business recovers.

Worker co-operatives also have disadvantages. Due to limited return on interest, they are often undercapitalized and there is less incentive for members to invest in their place of work. Second, it is difficult for workers to put long-term business goals ahead of their personal goals. Third, management in co-ops can be difficult since everyone can challenge decisions. Finally, the concept of equal voting rights can be a source of conflict, particularly when it comes to seniority.

Despite the advantages of worker control, reduced conflict, more flexibility, and more productivity, the disadvantages have prevented Canadians from adopting the co-operative model as their most common business model. To remove some of these barriers, rules governing investment in co-ops need to be reconsidered.

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OTHER COMMENTS

The VHS label notes that this film is “a project funded by Employment and Immigration Canada.” There is no information about the production crew.

Workers' Own: A Video about Worker Co-operatives

Year	1988
Length	50 min.
Language(s)	English
Format	VHS colour
Production company	Worker Ownership Development Foundation
Genre	Documentary
Co-op sector	Worker
Region	N/A

SYNOPSIS

This documentary is about the concept of worker co-operatives and includes sections in which worker co-op members comment on questions, beginning with “what is a worker co-op?” The film emphasizes the autonomy and self-governance of the co-op model as alternatives to traditional business models. Members explain different types of co-ops and how they improve the quality of working life through increased responsibility. They also comment on the subject of “women and worker co-ops.” The film aims to promote the concept of worker co-ops for the general public, with a view to encouraging membership.

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OTHER COMMENTS

This film broke down after the first thirteen minutes.

List of Publications — Centre for the Study of Co-operatives

OCCASIONAL PAPER SERIES

(Occasional papers are 8 1/2 x 11 format; most are available free of charge in PDF on our website as well as in hard copy by request)

- 2015 *Youth Involvement in Irish Credit Unions: A Case Study*. Victoria Morris (84pp. \$15)
- 2014 *Co-operatives and Three-Dimensional Sustainability*. Carolin Schröder (38pp. \$15)
- 2014 *Historical Retrospective on the Conversion and Multinationalization of Dakota Growers Pasta Company: A Critical Discourse Analysis*. Thomas Gray, Curt Stofferahn, and Patricia C. Hipple (101pp. \$15)
- 2011 *Models for Effective Credit Union Governance: Maintaining Community Connections following a Merger*. Lou Hammond Ketilson and Kimberly Brown (82pp. \$15)
- 2011 *The Impact of Retail Co-operative Amalgamations in Western Canada*. Lou Hammond Ketilson, Roger Herman, and Dwayne Pattison (100pp. \$15)
- 2009 *Financing Aboriginal Enterprise Development: The Potential of Using Co-operative Models*. Lou Hammond Ketilson and Kimberly Brown (104pp. \$15)
- 2008 *The Agriculture of the Middle Initiative: Premobilizing Considerations and Formal Co-operative Structure*. Thomas W. Gray (54pp. \$12)
- 2007 *Social Cohesion through Market Democratization: Alleviating Legitimation Deficits through Co-operation*. Rob Dobrohoczki (68pp. \$10)
- 2006 *Data Collection in the Co-operative Sector and Other Business Statistics in Canada and the United States*. Angela Wagner and Cristine de Clercy (224pp. \$25)
- 2006 *The Case of the Saint-Camille Care and Services Solidarity Co-operative and Its Impact on Social Cohesion*. Geneviève Langlois, with the collaboration of Patrick De Bortoli and under the guidance of Jean-Pierre Girard and Benoît Lévesque (96pp. \$10)
- 2005 *“Canada’s Co-operative Province”: Individualism and Mutualism in a Settler Society, 1905–2005*. Brett Fairbairn (76pp. \$10)
- 2004 *Negotiating Synergies: A Study in Multiparty Conflict Resolution*. Marj Benson (408pp. \$35)
- 2003 *Co-operatives and Farmers in the New Agriculture*. Murray Fulton and Kim Sanderson (60pp. \$10)
- 2002 *Conflict, Co-operation, and Culture: A Study in Multiparty Negotiations*. Marj Benson (242pp. \$25)

- 2002 *Adult Educators in Co-operative Development: Agents of Change*. Brenda Stefanson (102pp. \$12)
- 2001 *“An Educational Institute of Untold Value”: The Evolution of the Co-operative College of Canada, 1953–1987*. Jodi Crewe (66pp. \$10)
- 1999 *The Components of Online Education: Higher Education on the Internet*. Byron Henderson (78pp. \$12)
- 1998 *Co-operative Organization in Rural Canada and the Agricultural Co-operative Movement in China: A Comparison*. Zhu Shufang and Leonard P. Apedaile (56pp. \$10)
- 1996 *Comparative Financial Performance Analysis of Canadian Co-operatives, Investor-Owned Firms, and Industry Norms*. Andrea Harris and Murray Fulton (152pp. \$12)
- 1994 *Credit Unions and Caisses Populaires: Background, Market Characteristics, and Future Development*. J.T. Zinger (26pp. \$6)
- 1994 *The Meaning of Rochdale: The Rochdale Pioneers and the Co-operative Principles*. Brett Fairbairn (62pp. \$10)
- 1993 *The Co-operative Movement: An International View*. S.K. Saxena (20pp. \$6)
- 1992 *Co-operatives in Principle and Practice*. Anne McGillivray and Daniel Ish (144pp. \$10)
- 1992 *Matador: The Co-operative Farming Tradition*. George Melnyk (26pp. \$6)
- 1992 *Co-operative Development: Towards a Social Movement Perspective*. Patrick Develtere (114pp. \$15)
- 1991 *The Co-operative Sector in Saskatchewan: A Statistical Overview*. Louise Simbandumwe, Murray Fulton, and Lou Hammond Ketilson (54pp. \$6)
- 1991 *Farmers, Capital, and the State in Germany, c 1860–1914*. Brett Fairbairn (36pp. \$6)
- 1990 *Community-Based Models of Health Care: A Bibliography*. Lou Hammond Ketilson and Michael Quennell (66pp. \$8)
- 1989 *Patronage Allocation, Growth, and Member Well-Being in Co-operatives*. Jeff Corman and Murray Fulton (48pp. \$8)
- 1989 *The Future of Worker Co-operatives in Hostile Environments: Some Reflections from Down Under*. Allan Halladay and Colin Peile (94pp. \$6)
- 1988 *Worker Co-operatives and Worker Ownership: Issues Affecting the Development of Worker Co-operatives in Canada*. Christopher Axworthy and David Perry (100pp. \$10)
- 1988 *A History of Saskatchewan Co-operative Law — 1900 to 1960*. Donald Mullord, Christopher Axworthy, and David Liston (66pp. \$8)
- 1988 *Co-operative Organizations in Western Canada*. Murray Fulton (40pp. \$7)
- 1988 *Farm Interest Groups and Canadian Agricultural Policy*. Barry Wilson, David Laycock, and Murray Fulton (42pp. \$8)

- 1987 *Election of Directors in Saskatchewan Co-operatives: Processes and Results*. Lars Apland (72pp. \$6)
- 1987 *The Property of the Common: Justifying Co-operative Activity*. Finn Aage Ekelund (74pp. \$6)
- 1987 *Co-operative/Government Relations in Canada: Lobbying, Public Policy Development and the Changing Co-operative System*. David Laycock (246pp. \$10)
- 1987 *The Management of Co-operatives: A Bibliography*. Lou Hammond Ketilson, Bonnie Korthuis, and Colin Boyd (144pp. \$10)
- 1987 *Labour Relations in Co-operatives*. Kurt Wetzel and Daniel G. Gallagher (30pp. \$6)
- 1987 *Worker Co-operatives: An International Bibliography/ Coopératives de Travailleurs: Une Bibliographie Internationale*. Rolland LeBrasseur, Alain Bridault, David Gallingham, Gérard Lafrenière, and Terence Zinger (76pp. \$6)
- 1986 *Co-operatives and Their Employees: Towards a Harmonious Relationship*. Christopher Axworthy (82pp. \$6)
- 1986 *Co-operatives and Social Democracy: Elements of the Norwegian Case*. Finn Aage Ekelund (42pp. \$6)
- 1986 *Encouraging Democracy in Consumer and Producer Co-operatives*. Stuart Bailey (124pp. \$10)
- 1986 *A New Model for Producer Co-operatives in Israel*. Abraham Daniel (54pp. \$6)
- 1985 *Worker Co-operatives in Mondragon, the U.K., and France: Some Reflections*. Christopher Axworthy (48pp. \$10)
- 1985 *Employment Co-operatives: An Investment in Innovation: Proceedings of the Saskatoon Worker Co-operative Conference*. Skip McCarthy, ed. (288pp. \$23)
- 1985 *Prairie Populists and the Idea of Co-operation, 1910–1945*. David Laycock (48pp. \$6)

BOOKS, RESEARCH REPORTS, AND OTHER PUBLICATIONS

Note: Research reports and booklets are available without charge on our website.

- 2016 *Co-op Films in Canada, 1940–2015: A Filmography*. George Melnyk (8 1/2 x 11, 178 pp., Research Report)
- 2016 *Co-operatives and Universities: Some Reflections*. Brett Fairbairn (6 x 9, 40pp., booklet)
- 2016 *The Fifth Co-operative Principle in Action: Mapping the Co-operative Educational Initiatives of Canadian Co-operatives*. Erin Hancock and Annabelle Brault (8 1/2 x 11, 72 pp., Research Report)
- 2015 *When Big Co-ops Fail*. Peter Couchman and Murray Fulton (6 x 9, 20pp., booklet)
- 2015 *Governance as a Determinant of Success or Failure: What Other Co-ops Can Learn from Co-op Atlantic*. Brett Fairbairn, Murray Fulton, and Dionne Pohler (6 x 9, 22pp., booklet)

- 2015 *The Limits of Co-operation*. Ian MacPherson (6 x 9, 22pp., booklet)
- 2015 *Co-operatives for Sustainable Communities: Tools to Measure Co-operative Impact and Performance*. Ed. L. Brown, C. Carini, J. Gordon Nembhard, L. Hammond Ketilson, E. Hicks, J. Mcnamara, S. Novkovic, D. Rixon, and R. Simmons (6 x 9, 388pp., co-published with Co-operatives and Mutuals Canada; available from CMC)
- 2014 *Co-operative Canada: Empowering Communities and Sustainable Businesses*. ed. Brett Fairbairn and Nora Russell (6 x 9, 314pp., available from UBC Press)
- 2014 *“Together We Can Do So Much”: A Case Study in Building Respectful Relations in the Social Economy of Sioux Lookout*. Sean Meades, Astrid Johnston, and Gayle Broad (8 1/2 x 11, 100pp., Research Report)
- 2014 *Labour Market Study: A Community-Based Research Report*. Prepared for Mamasweswen: The North Shore Tribal Council, Naadmaadwiuk, Saulteaux Enterprises, and the Aboriginal Human Resources Development Agreement. Christine Sy, Gayle Broad, Natalie Waboose, and Heather Schmidt (8 1/2 x 11, 120pp., Research Report)
- 2014 *Engaging Youth in Community Futures: The Rural Youth Research Internship Project*. David Thompson and Ashleigh Sauvé (8 1/2 x 11, 58pp., Research Report)
- 2014 *A Profile of Community Economic Development in Manitoba*. Janielle Brooks-Smith and Brendan Reimer (8 1/2 x 11, 46pp., Research Report)
- 2014 *Subverting the Local Food Economy Status Quo: The Intrinsic Relationship of Regionalized Ethics to the Practice and Discourse of Food Sovereignty*. Maximilian Aulinger (8 1/2 x 11, 56pp., Research Report)
- 2014 *International Students in Saskatchewan: Policies, Programs, and Perspectives*. Joe Garcea and Neil Hibbert (8 1/2 x 11, 92pp., Research Report)
- 2014 *Awareness of and Support for the Social Economy in Saskatoon: Opinion Leader Views*. Emily Hurd and Louise Clarke (8 1/2 x 11, Research Report)
- 2014 *Worker Co-operative Development in Saskatchewan: The Promise, the Problems, and the Prospects*. Mitch Diamantopoulos and April Bourgeois (8 1/2 x 11, 80pp., Research Report)
- 2014 *A Global Market in the Heart of Winnipeg: Measuring and Mapping the Social and Cultural Development of Food in the Central Market for Global Families*. Kaeley Wiseman, Jino Distasio, and Raymond Ngarboui (8 1/2 x 11, 84pp., Research Report)
- 2014 *Relying on their Own Resources: Building an Anishinaabek-Run, Sustainable Economy in the East Side Boreal — Waabanong — of Lake Winnipeg*. Alon Weinberg (8 1/2 x 11, 40pp., Research Report)
- 2014 *The Reality of the Social Economy and Its Empowering Potential for Boreal Anishinaabek Communities in Eastern Manitoba*. Alon Weinberg (8 1/2 x 11, 40pp., Research Report)

- 2014 *Penokean Hills Farms: Business Analysis and Stratetic Plan*. Brandon Lawrence and Gayle Broad (8 1/2 x 11, 97 pp., Research Report)
- 2014 *Co-operating to Build a Better West: Proceedings of a Conference Celebrating the 2012 United Nations International Year of Co-operatives*. Prepared by Sugandhi del Canto and Nora Russell (8 1/2 x 11, 88pp., available on our website)
- 2013 *Models for Effective Credit Union Governance: Maintaining Community Connections Following a Merger*. Lou Hammond Ketilson and Kimberly Brown (8 1/2 x 11, 84pp., Research Report)
- 2013 *Globalization, Social Innovation, and Co-operative Development: A Comparative Analysis of Québec and Saskatchewan from 1980 to 2010*. Mitch Diamantopoulos (8 1/2 x 11, 409pp., PhD Dissertation/Research Report)
- 2013 *Through the Eyes of Women: What a Co-operative Can Mean in Supporting Women during Confinement and Integration*. Isobel M. Findlay, James Popham, Patrick Ince, and Sarah Takahashi (8 1/2 x 11, 114pp., Research Report)
- 2013 *Health in the Communities of Duck Lake and Beardy's and Okemasis First Nation*. Julia Bidonde, Mark Brown, Catherine Leviten-Reid, and Erin Nicolas (8 1/2 x 11, 53pp., Research Report)
- 2012 *Individualized Funding: A Framework for Effective Implementation*. Marsha Dozar, Don Gallant, Judy Hannah, Emily Hurd, Jason Newberry, Ken Pike, and Brian Salisbury (8 1/2 x 11, 25pp., Research Report)
- 2012 *Mapping Social Capital in a Network of Community Development Organizations: The South West Centre for Entrepreneurial Development Organizational Network*. Jason Heit (8 1/2 x 11, 70pp., Research Report)
- 2012 *Participatory Action Research: Challenges, Complications, and Opportunities*. Patricia W. Elliott (8 1/2 x 11, 54pp., Research Report)
- 2012 *Community-Based Regional Food Distribution Initiatives*. Colin Anderson and Stéphane McLachlan (8 1/2 x 11, 12pp., Research Report)
- 2011 *Sharing My Life: Building the Co-operative Movement*. Harold Chapman (6 x 9, 208 pp., \$25)
- 2011 *A Co-operative Dilemma: Converting Organizational Form*. Edited by Jorge Sousa and Roger Herman (6 x 9, 324 pp., \$25)
- 2011 *"A Place to Learn, Work, and Heal": An Evaluation of Crocus Co-operative*. Julia Bidonde and Catherine Leviten-Reid (8 1/2 x 11, 64pp., Research Report)
- 2011 *An Economic Analysis of Microcredit Lending*. Haotao Wu (8 1/2 x 11, 208pp., PhD Dissertation/Research Report)
- 2011 *Empowerment through Co-operation: Disability Inclusion via Multistakeholder Co-operative Development*. Kama Soles (8 1/2 x 11, 138pp., MA Thesis/Research Report)
- 2011 *Economic Impact of Credit Unions on Rural Communities*. Fortunate Mavenga (8 1/2 x 11, 133pp., MA Thesis/Research Report)

- 2011 *Building a Federal Policy Framework and Program in Support of Community Economic Development*. Kirsten Bernas and Brendan Reimer (8 1/2 x 11, 56pp., Research Report)
- 2011 *Engaging Youth in Community Futures: The Rural Youth Research Internship Project*. David Thompson and Ashleigh Sauvé (8 1/2 x 11, 56pp., Research Report)
- 2011 *Understanding and Promoting Effective Partnerships for CED: A Case Study of SEED Winnipeg's Partnerships*. Gaelene Askeland and Kirit Patel (8 1/2 x 11, 43pp., Research Report)
- 2011 *The Management of Co-operatives: Developing a Postsecondary Course*. Leezann Freed-Lobchuk, Vera Goussaert, Michael Benarroch, and Monica Juarez Adeler (8 1/2 x 11, 37pp., Research Report)
- 2011 *Co-operative Marketing Options for Organic Agriculture*. Jason Heit and Michael Gertler (8 1/2 x 11, 136pp., Research Report)
- 2011 *Mining and the Social Economy in Baker Lake, Nunavut*. Warren Bernauer (8 1/2 x 11, 32pp., Research Report)
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