

# The Department of Film University of Regina

Undergraduate Student Handbook  
2021-22



UReginaFilm



**DEPARTMENT OF FILM  
UNIVERSITY OF REGINA**

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## **Welcome to the 2021/22 academic year in the Department of Film at the University of Regina!**

*Located in Treaty Four Territory, the Department of Film at the University of Regina is situated in a community with a strong tradition of visual arts and film programming, allowing you to interact with local art galleries, art centres, film theatres and artists throughout your degree.*

The Department is entering into an exciting time; the past year's events have made everyone challenge themselves in unique ways. Students who join our program and those in mid-stream will benefit from our faculty's new strategies and insights alongside their tried and true methods of the past.

As restrictions lift, the collaborative work environments that filmmakers excel within will be restored. You will not only be reunited with old friends, but you will also meet new people and develop professional working relationships with many of them.

Many of your large courses will remain remotely taught this fall, while many smaller courses, such as the film production courses, will be face-to-face. In the winter, when first-year Film students are taking Film 200, the University is expecting to be returning to pre-covid normal, or something close to it. However, we all expect that the world will be changed by our experiences of the past two years. The Department of Film intends to build the pandemic insights into an even more exciting and adaptive program.

This Handbook includes helpful information on such things as the goals and mission of FILM; important dates; career goals; faculty expertise; the timetable of courses and suggested sequence of completion; study tips; equipment room guidelines; scholarships; and more. A reminder that all official communication will be sent to your U of R email account, so make sure you're monitoring it.

We encourage you to get involved in safe and socially distanced activities and groups like the Film Students' Association (FSA) and to look at the fantastic efforts that the local, national, and international communities are making to continue to build and support vibrant creative living. Prepare to be surprised.

The Department's Facebook page, Twitter and Instagram feed, the FSA Facebook page and Twitter feed, and the Department's U of R website are worth keeping an eye on for news and upcoming events.

The faculty and staff of the Department of Film look forward to working with you.

**Mike Rollo**  
**Department Head**

## ACADEMIC COUNSELLING

Throughout the year, all FILM students are welcome to contact the Department Head with questions they might have about the programs, courses and policies.

Mike Rollo, ED 243 or email at [mike.rollo@uregina.ca](mailto:mike.rollo@uregina.ca)

Throughout their degree, U of R students can also contact the Academic Program Coordinator in MAP for information and guidance: Jennifer Lockwood; [jennifer.lockwood@uregina.ca](mailto:jennifer.lockwood@uregina.ca) – RC 267, 306-585-5576

Students registered through Campion College, First Nations University of Canada, or Luther College, can also contact their academic counsellors.

## IMPORTANT DATES

### FALL 2021

AUG 30	Start of 2021 Fall semester and first day of classes
SEPT 6	Labour Day (no classes)
SEPT 13	Last day to add classes
SEPT 13	Last day to drop courses without an academic record
SEPT 17	Film Student Orientation
SEPT 30	University closed (National Day for Truth and Reconciliation)
OCT 11	University closed (Thanksgiving)
NOV 8 - 13	Fall break (University closed Nov 11 for Remembrance Day)
NOV 15	Last day to drop a course in 2021 Fall semester with a grade of W (Withdrawal)
DEC 6	Last day of lectures for 2021 Fall semester
DEC 9	First day of the final exam period for 2021 Fall Semester
DEC 22	End of semester and last day of the final examination period for 2021 Fall semester
DEC 25 - JAN 1	University closed

### WINTER 2022

JAN 8	Student Orientation
JAN 5	Start of 2022 Winter semester and first day of lectures
JAN 18	Last day to add classes
JAN 18	Last day to drop courses without an academic record
FEB 8-13	Winter Break: No lectures
FEB 21	Family Day (no classes)
MAR 3-5	Living Skies Student Film Festival
MAR 15	Last day to drop a course in 2022 Winter semester with a Grade of W (withdrawal)
APR 11	Last day of lectures for 2022 Winter semester
APR 14	First day of the final exam period for 2022 Winter semester
APR 29	End of semester and last day of the final examination period for 2022 Winter semester

**FILM COURSES**  
**Fall 2021**

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
0830-1115					
0930-1215					
1030-1315		Film 209-001 Ian Campbell ED 175		Film 209-002 Ian Campbell ED 175	
1130-1220					
1130-1415	Film 300-001 G. Saul ED 179	Film 300-002 G. Saul ED 179  Film 400-001 B. Stockton ED 113	Film 203-001 B. Stockton ED 113	Film 400-002 B. Stockton ED 113  Film 205-001/002 M. Rollo ED 179	Film 830-001 S. Abbott ED 113  Film 345-001 C. Stojanova RIC 208
1230-1320					
12:30-1515					ART FOR LUNCH
1300-1545					
1430-1715		Film 306-001 S. Abbott ED 113  Film 201-001 M. Wihak ED 179  Film 100-C01/ C11 Sessional CM AUD		Film 201-002 M. Wihak ED 179	Film 256-C01 P. Mather CM AUD
1630-1915					
1800-2045	Film 307-001 M. Rollo ED 179	Film 100-001/011 C. Stojanova ED 191  Film 380AO S. Petty RC050	Film 403-001 M. Wihak ED 113  Film 245-001 RC 050 S. Petty	Film 480BO-001 C. Stojanova RC 050	
1900-2145					

**FILM COURSES**  
**Winter 2022**

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
0830-920					
0930-1020		Film 200-070 ED 175 Ian Campbell		Film 200-072 ED 175 Ian Campbell	
1000-1300					Film 831-001 ED 239.13 G. Saul
1030-1120		Film 200-071 ED 175 Ian Campbell		Film 200-073 ED 175 Ian Campbell	
1130-1220					
1130-1415	Film 401-001 ED 113 B. Stockton  Film 253-001 RC050 Christina S.	Film 202-001 ED 179 M. Wihak  CTCH 304 RC050 Christina S.	Film 401-002 ED 113 B. Stockton	Film 202-002 ED 179 M. Wihak  Film 348-C01 CM 105 P. Mather	Film 413-001 ED 113 S. Abbott  Film 100-001/011 ED 191 M. Nasrin
1230-1320					
12:30-1515					ART FOR LUNCH
1300-1545					
1430-1715	Film 205-001/002 M. Rollo ED 113	Film 200-001 G. Saul ED 113  Film 301-001 S. Abbott ED 179		Film 200-002 G. Saul ED 113  Film 301-002 S. Abbott ED 179	Film 312-001 Ian Campbell CL 135
1630-1915					
1800-2045	Film 254-001 RC050 C. Ramsay	Film 310-001 D. Gane ED 113	Film 200-003 G. Saul ED 113	Film 480BP S. Petty RC050	
1900-2145	Film 100- C01/C11 P. Mather CM AUD				

## OUR MISSION STATEMENT

The Department of Film is dedicated to teaching film and digital media in an interdisciplinary environment that encourages growth in creative expression and critical reasoning. In our commitment to providing a quality education, we strive to engender creative and inquiring minds in our students by exposing them to a wide range of learning experiences and practices in production and studies.

FILM provides a well-rounded education, preparing students to realise their unique paths and become emerging film/media artists, craftspeople in the film, television and digital media industries, critics, and scholars.

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Film courses at the University of Regina began in the 1970s and the first BFA was granted in 1980. Situated on Treaty 4 territory, FILM at the University of Regina is the only university department between the Great Lakes and the Pacific Ocean to offer degree programs in both film production and film studies. At the undergraduate level we offer the **BFA in Film Production** and the **BA / BA Honours in Film Studies**. At the graduate level we offer the **MA in Media Studies** and the **MFA in Media Production**.

In the Department of Film, we address all aspects of moving images that have their roots in cinematic language: movies, television, YouTube, Netflix and other streaming channels, web series, advertising, music videos, expanded screen installations, and gaming. We encourage students to develop their creative and critical skills by producing projects and writing essays across all genres and styles, from Hollywood blockbusters to the underground to new media.

Our students' society, the **Film Students' Association** (FSA) is an important partner, offering students opportunities to build their social and working networks, and to gain experience in leadership and collaboration. The student organised and run **Living Skies Student Film Festival** supports exceptional student work from across the country and around the world.

FILM has hosted several national and international conferences and workshops, including *Making It Like a Man! Masculinities in Canadian Arts and Cultures* (2004); *The Art of Immersive Soundscapes* (2004); *AIS2: Creative Forum and Conference* (2007); *Spaces of Violence, Sites of Resistance: Music, Media and Performance*, the annual conference of the International Association for the Study of Popular Music (2010); *The Flatland Scratch Seminar / Workshop Series*; *Son Image: The Legacies of Jean-Luc Godard* (2010), a conference on French Science Fiction Film, *PAN! Dans l'oeil de la lune!* (2012), Symposium on *(Im)migration, Emigration, and Refugees in Europe and Canada: Social Challenges and Issues of Representation* (2018), *Transnational Screen Media Practices: Safeguarding Cultural Heritage* (2021). In 2015 FILM hosted the 17th Annual *Film Studies Association of Canada Graduate Student Colloquium*.

## CAREER GOALS AND OPPORTUNITIES

Graduates from our BFA Film Production have forged award-winning careers in Saskatchewan, across Canada, and internationally. They work as independent filmmakers and producers; as directors, screenwriters, editors, animators, and cinematographers in series television and on national and international fiction, documentary, and animation productions; as festival programmers, curators, archivists, educators and authors of critical and historical perspectives on film and media.

A University degree in Film provides you with a well-rounded education, as well as flexible, transferable skills, which allow you to adapt more easily to a constantly evolving economic environment and ultimately make you a more creative and marketable person. Our programs will provide you with essential skills in critical reasoning and conceptual synthesis that can be applied to careers in a range of fields.

There are also exciting career paths for people with a BA or Honours BA in Film Studies. Here are a few examples of what you can do:

- Teach the history and theory of film
- Research for documentary film productions
- Work in film archives in libraries, schools, and government agencies
- Write about film for magazines, newspapers, websites, radio and television
- Organize and participate in film and cultural festivals by producing catalogues, doing public relations work, introducing filmmakers and special events, hosting workshops or chairing panels
- Curate for cinemathèques, film festivals, museums and art galleries
- Research to produce reference works in print and online pertaining to the history of film and television
- Edit a film magazine or journal
- Work for agencies at various levels: civic, provincial and national funding agencies, regulatory bodies, trade commissions, and artist-run centres
- Work in distribution, exhibition, or the support aspects of production

## FACULTY AND STAFF

**Dr. Sarah Abbott** holds a BA Honours in Film Studies and Drama from Queen's University, an MFA in Art Media Studies from Syracuse University, and an interdisciplinary Doctorate of Social Sciences from Royal Roads University as a Vanier Scholar. Her doctoral research on the sentient relationality of trees integrated public ethnography, Indigenous research methodologies, ontological emergence theory, plant science, and philosophies associated with the nonhuman turn. Her intertwined research interests include issues and rights of being for trees and plants, nonhumans and humans, ethics, community, Indigenous ways of knowing, decolonization, environmental health, and the climate crisis. Sarah teaches a multidisciplinary MAP course in

climate change that is open to graduate students. She has been making films for over 20 years across documentary, fiction, experimental, and dance genres. Her work has received numerous grants, awards, television broadcasts and international festival selections. Sarah's feature documentary *Tide Marks* (2004) examines aspects of post-apartheid South Africa. Her film *Out In The Cold* (2008) was inspired by the freezing deaths of Indigenous men allegedly at the hands of Saskatoon police, and *This Time Last Winter* (2010) centers on violence in young relationships, interracial relationships, and the healing potential of talking circles. For these two half-hour dramatic works, Sarah developed a teaching model wherein Film production students work alongside industry professionals in a rigorous professional set environment. Sarah received the City of Regina's 2009 Mayor's Arts and Business Award for Innovation in the Arts, and the 2012 Saskatchewan Lieutenant Governor's Arts Award for Arts and Learning in recognition of these teaching initiatives and her passion for the power of media to engage the public on social issues. Sarah played a key role in the founding of *mispon – A Celebration of Indigenous Filmmaking* film festival and advocacy collective, and developed an 8-week community media literacy course for vulnerable Indigenous youth.

**Contact:** [sarah.abbott@uregina.ca](mailto:sarah.abbott@uregina.ca); ED 239.8; 306-585-4437

**Ian Campbell** is FILM's Lab Instructor. Ian holds a BFA in Studio Arts from the University of Victoria and an MFA in Studio Arts Open Media from Concordia University (Montreal). Ian is a filmmaker and media artist who works with traditional and digital film techniques. His areas of research are digital filmmaking and digital effects, live video mixing and VJ culture, 3d media visualization and 3d printing. His practice encompasses theatrical screenings, single channel video and live media performances. He has shown new media art across Canada and Internationally including group exhibitions and performances at the Winnipeg Art Gallery, The Mendel Art Gallery, CCA (Glasgow), 300m3 (Gothenburg), EPCOR centre (Calgary), the Parisian Laundry (Montreal) and The Mackenzie Art Gallery. His short experimental films have screened at Festival Nouveau Cinema (Montreal), Antimatter (Victoria), WNDX (Winnipeg) and the Dawson City International Film Festival. In 2018 his short film *The Flats* was nominated for Saskatchewan Independent Film Awards in the categories of "Best Short Film" and "Technical Achievement Production Design".

**Contact:** [Ian.Campbell@uregina.ca](mailto:Ian.Campbell@uregina.ca); ED 239.3; 306-585-5313

**Dr. Philippe Mather** has taught film and media studies for Champion College since 1996. He holds degrees from Concordia University, the University of Iowa and La Sorbonne Nouvelle (Paris III). His PhD dissertation is entitled "Cognitive Estrangement: Towards a Semiology of Science Fiction Film." He specializes in genre theory, authorship and film music. He recently published a monograph on the photojournalistic work of Stanley Kubrick, and co-edited a collection of essays on French science fiction. His current research focuses on orientalism, the cinema of Singapore.

**Contact:** <http://uregina.ca/~matherp/> and [philippe.mather@uregina.ca](mailto:philippe.mather@uregina.ca); CM 502; 306-359-1229

**Dr. Sheila Petty** is a Canadian settler and professor of media studies at the University of Regina where she teaches film studies courses. She received her Doctorat ès Lettres in 1987 from Université de Paris IV-Sorbonne, Paris, France. She has written extensively on issues of cultural representation, identity and nation in African and African diasporic screen media, and has curated film, television and digital media exhibitions for galleries across Canada. Over the course of her career, she has advocated for the “de-westernizing” of African film studies in favor of thinking about how time and space arise from the artist’s cultural heritage, values and identity, thus foregrounding Indigenous voices in theoretical and methodological approaches.

Sheila Petty is author of *Contact Zones: Memory, Origin and Discourses in Black Diasporic Cinema*, (Wayne State University Press, 2008); editor of *A Call to Action: the Films of Ousmane Sembene*, (Greenwood/Praeger/Flicks Books, 1996) and co-editor of *Expressions culturelles des francophonies* (Éditions Nota bene, 2008); *Canadian Cultural Poesis*, (Wilfrid Laurier University Press, 2006) and *Directory of World Cinema: Africa* (Intellect Books, 2015). Her current research focuses on Amazigh and North African cinemas, and issues of citizenship and immigration in French cinemas. She is currently writing a book on Algerian feminist filmmaker, Habiba Djahnine (Edinburgh University Press). She was the recipient of the 2001 University of Regina Alumni Association Award for Excellence in Research and was a University of Regina President’s Scholar (2002-2004).

**Contact:** [sheila.petty@uregina.ca](mailto:sheila.petty@uregina.ca); ED 239.12; 306-585-4188

**Dr. Christine Ramsay** teaches studies courses in Film and Creative Technologies at the undergraduate and graduate levels. She is the Associate Dean Grad and Research and the Graduate Rep for the Interdisciplinary Programs in the Faculty of MAP. She completed her Honours BA in Film Studies at Carleton University and her MA and Ph.D. in Social and Political Thought at York University, where she received an award for her thesis on David Cronenberg. Her teaching, research and community service are in the areas of Canadian and Saskatchewan cinemas, masculinities in film and popular culture, philosophies of identity, the culture of small cities, and curating expanded cinema. She recently published *Atom Egoyan: Steenbeckett* (Black Dog, 2018) with Timothy Long and Elizabeth Matheson; and *Overlooking Saskatchewan: Minding the Gap* with Randal Rogers (University of Regina Press, 2014). In 2012 she was Visiting Scholar at the graduate program in Canadian Studies, University of Edinburgh. She serves on the editorial boards of *Topia: Canadian Journal of Cultural Studies* and *Imaginations: Journal of Cross Cultural Image Studies* and is currently the President of the Art Gallery of Regina. She is a past President of the Film Studies Association of Canada, past Chair of the Regina Arts Commission and hosted *Prairie Night at the Movies* on SCN. Christine has also served on the board of the Dunlop Art Gallery and as Co-Chair of Regina's ArtsAction Inc., a project designed to contribute to the role of arts and culture in revitalizing Regina's downtown, which resulted in the building of the Creative City Centre. She is currently developing an art practice in painting and drawing.

**Contact:** [christine.ramsay@uregina.ca](mailto:christine.ramsay@uregina.ca); ED 239.5; 306-585-4210

**Mike Rollo** teaches production courses. His practice explores alternative approaches to non-fiction and material cinema — methods that thematize vanishing communication cultures, rural industries, and transitional spaces through references to memory, history, and autobiography. He is a founding member of Montréal’s experimental film collective Double Negative and Independent Visions in Regina (SK). Mike’s films have screened at festivals and galleries such as the Ann Arbor Film Festival, Atlanta Film Festival, Edinburgh International Film Festival, EXiS Experimental Film and Video Festival (Seoul), International Festival of Documentary and Short Film of Bilbao, International Film Festival Oberhausen, Hot Springs Documentary Film Festival, Kasseler Dokfest, Los Angeles Film Forum, Marseille Festival of Documentary Film, Museum of Modern Art of Rio de Janeiro, Rencontres internationales du documentaire de Montréal, San Francisco Cinematheque (Crossroads Festival) and Rotterdam International Film Festival. Mike’s recent works include *Farewell Transmission* (2017) and *Eidolon* (2020), the latter receiving Best Short Film at the Saskatchewan Independent Film Awards and a Golden Sheaf Award (Yorkton Film Festival) for Experimental Film.

**Contact:** [mike.rollo@uregina.ca](mailto:mike.rollo@uregina.ca); ED 239.10/243.1; 306-585-4569/4948

**Gerald Saul** teaches production courses. He holds a BFA from the University of Regina and an MFA in Film Production from York University. He is a prominent member of the Saskatchewan Filmpool, and has produced many films ranging from feature narrative to abstract shorts. Saul has written extensively on avant-garde film in Saskatchewan and Canada. At the University of Regina, he has taught courses on film production, animation, photography, screenwriting, and experimental filmmaking. As a filmmaker, he specializes in alternative narrative strategies, hand processed film, animation, puppet films, 16mm film loops, super-8, and the traditions and aesthetics of home movies. His interests also include German Expressionism as well as media archaeology with a focus on optical tricks of the 19th and 20th century. [www.geralsaul.com](http://www.geralsaul.com)

**Contact:** [gerald.saul@uregina.ca](mailto:gerald.saul@uregina.ca); ED 239.11; 306-585-4619

**Brian Stockton** teaches production courses. He is a filmmaker and educator who works in a variety of genres including animation, documentary and drama. He holds an MFA from York University and was a director resident at Norman Jewison’s Canadian Film Centre. His recent focus has been on humorous autobiographical films including the one-hour documentary *My Dinner with Generation X* (2010). His most recent work includes the feature film comedy *The Sabbatical* (2015) and *The Epic Story of My Life in Ten Short Films*, a series created between 2002 and 2018.

**Contact:** [brian.stockton@uregina.ca](mailto:brian.stockton@uregina.ca); ED 239.2; 306-585-4785

**Dr. Christina Stojanova** teaches studies courses. Her areas of research include theories of propaganda and persuasion in media and visual arts; theories of new media narratives; theories of globalization and masculinities; philosophical, psychoanalytic and religious approaches to identity formation; history of Central and Eastern European fiction cinema and animation, as well as studies of phenomenology of horror and mysticism. An active member of FIPRESCI (International Association of Film Critics), over the last 5 years she has sat 7 International Film Festival juries. Since 2005, she has contributed twenty chapters to internationally acclaimed

publications, two of which – Wittgenstein at the Movies: Critical Investigations (2011, Lexington Books) and The Legacies of Jean-Luc Godard (2014, Wilfrid Laurier UP) – she has co-edited. Editor of the prestigious anthology The New Romanian Cinema (Edinburgh University Press, 2019), she is currently working on her monograph on Canadian animator Caroline Leaf.

**Contact:** [christina.stojanova@uregina.ca](mailto:christina.stojanova@uregina.ca); ED 239.7; 306-585-5690

**Mark Wihak** teaches production courses. His films have screened around the world and have been broadcast across Canada. Mark's work explores a range of formal approaches including dramatic, documentary, experimental, and film-based installation. He has a BFA from the University of Regina, an MFA from Concordia University in Montréal, and he is an alumnus of the Canadian Film Centre in Toronto. Mark is currently in post-production on the feature-length dramatic project *Resting Potential*, which will premiere as an online serial.

**Contact:** [mark.wihak@uregina.ca](mailto:mark.wihak@uregina.ca); ED 239.6; 306-337-2233

**Sessional Lecturers** are important members of our program. They are working experts in their field who teach the full range of Film courses during regular academic sessions and when professors and instructors are on research sabbaticals. Recent sessional lecturers have included David Gane, Robin Schlaht, Ken Wilson, Kenneth Bell, Kyath Battie, Colton Bates, Mohsen Nasrin, Michael Dancsok, and Jonathan Petrychyn. **Sessional Office:** ED 239.4

**Administrative Assistant:** Andrea Stachowich

**Contact:** [andrea.stachowich@uregina.ca](mailto:andrea.stachowich@uregina.ca); 306-585-4796; ED 243

**Technicians:**

Joe Caron

**Contact:** [joe.caron@uregina.ca](mailto:joe.caron@uregina.ca); 306-585-4857; ED152

Mike Garcia

**Contact:** [mike.garcia@uregina.ca](mailto:mike.garcia@uregina.ca); 306-585-5061; ED 149.1

## PROGRAM INFORMATION YOU NEED TO KNOW

The Department of Film is located on the first and second floors of the Education Building. The main office is on the second floor, **ED 243**, with faculty and sessional lecturers' offices ranging from ED 239.2 to 239.12. The production technicians, equipment cage, editing suites, production studio, and student lounge are on the first floor at various locations (149.1, 152, 175, 179).

Please keep in mind the guidelines as you progress through the program. It is your responsibility to read the University of Regina's Academic Calendar and to understand all university regulations.

<https://www.uregina.ca/student/registrar/resources-for-students/academic-calendars-and-schedule>

The FILM Handbook is updated in the summer of every year and paper copies are usually distributed at the annual Student Orientation in September. The digital version of this year's handbook can be downloaded from the Department website.

<https://www.uregina.ca/mediaartperformance/areas-study/film/index.html>

### Degrees offered:

The Department of Film offers programs leading to the degrees of BFA (Film Production), BA Honours (Film Studies concentration in Media, Art, and Performance), BA (Film Studies concentration in MAP), and a Minor in Film Studies and a Certificate in Animation. We have also partnered with the Department of Visual Arts to deliver a Minor in Photography. Requirements for each program are outlined below and in the Academic Calendar under the separate heading for the specific area of study.

You can major in **Film Production** (i.e. making films), which leads to a Bachelor of Fine Arts degree (BFA); or you can major in **Film Studies** (i.e. critical writing about film and media), which leads to a Bachelor of Arts degree (BA) or an Honours Bachelor of Arts degree (Honours BA). Some students who complete their BFA return to complete their BA Honours in Film Studies. A minor in Film Studies is available only to students not registered in another FILM program.

It is important that you understand and follow the suggested sequencing of courses as you complete your degree. This sequencing is designed to enable you to complete the BFA or BA Honours degrees in 4 years. Of course, some students choose to complete their degree over a longer period of time.

You are advised to register promptly for courses when your "time-ticket" becomes open. If you wait until August or early September to register in Fall courses, or until late December or early January to register in Winter courses, you may find them either full or cancelled.

*Note: In the case of discrepancies between the printed Academic Calendar, the online version, and this Handbook, the online version of the Academic Calendar will be considered to be the official version.*

<https://www.uregina.ca/student/registrar/resources-for-students/academic-calendars-and-schedule/undergraduate-calendar/index.html>

## ACCEPTANCE AND DEGREE REQUIREMENTS

### BFA in Film Production

Students wanting to apply to enter the BFA program must complete Film 100 and Film 200. Applicants apply at the end of Semester 2 and are evaluated on a portfolio of work created in Film 200, an interview, and their overall grade point average (gpa). The portfolio is created within FILM 200 and does not include work done outside of that course.

BA and BA Honours in Media, Art, and Performance with a Concentration in Film Studies  
Acceptance into the BA and BA Honours program is based on declaring a major (or minor) in Film Studies and having achieved the requisite gpa. Your courses are virtually the same as those for the BFA in Semesters 1 and 2. In Semesters 3 to 8 you will be sharing some Film Studies core courses and electives with your colleagues in the BFA program, as well as pursuing the requisite MAP and University electives.

Note: A full load is 5 courses per semester. Taking 4 courses per semester is also considered full time by the University of Regina Registrar's office, but by taking less than 5 courses per semester, you will not be able to complete the BFA or BA Honours degree in 4 years, unless you can pick up Spring and Summer courses. FILM is not able to offer many Spring or Summer courses and our required classes are only offered in the Fall and Winter semesters



**Important Details about Your First Year in the BFA program:**

**Semester 1 (Fall)**

You are required to take the non-credit MAP 001, Foundations of University Practices. Students will be introduced to the variety of resources and services available to them and their roles and responsibilities as members of the university and MAP communities. The seminar will also provide students with degree and career possibilities. This required course must be completed within the completion of 30 credit hours of study. Students who are placed on academic probation before completing 60 credit hours of study, or who have received a “must withdraw” academic action on their transcript must repeat this course.

***We recommend you take the following in Semester 1:***

- Film 100: The Art of Motion Pictures is the only Film course you can take in your first term. You can take either Film 100-011 (offered through the University of Regina) or Film 100-C11 (offered through Campion College). There is no substantial difference in content between these two sections of Film 100, so you are free to choose whichever best fits your schedule. Film 100 is an introductory studies course in which you are introduced to the culture of film, essential knowledge for both studying film and making films.
- English 100 or ACAD 100: Academic Discourse. These courses provide first-year students with tools for successful communication across the disciplines by emphasizing elements of effective writing and academic research, which are essential in a university environment.
- A MAP (Media, Art, and Performance) course. Among the choices are Music, Theatre, Art; Art History, and courses identified as MAP, or CTCH (Creative Technologies), a course in the Social and Natural Sciences (see page 16 for details), and a Research Methodology course (see page 16 for details).

**Semester 2 (Winter)**

***We recommend you take the following in Semester 2:***

- Film 200: Introduction to Film and Video. It is the first hands-on course you will take in film production. It is an introductory course in which you will create the portfolio of work that will be submitted for admission into the BFA program.
- Film 253
- A course in the Natural and Social Sciences (see page 16 for details)
- A course in Communication and Writing (see page 16 for details)
- A MAP elective (see page 16 for details)

### **Further Information for Film Production/BFA Students**

Adjudication for entrance into the BFA program occurs at the end of your first year of study (i.e. end of Semester 2). Entrance into this program is competitive and is based on three components:

1. Portfolio of work created in Film 200
2. Academic achievement (gpa, or “grade point average”) in all courses
3. Interview with department faculty

**Portfolio:** You will create a portfolio in Film 200, which is required to gain entry to the BFA program.

**Academic Achievement:** You are advised to maintain a high academic standing in all courses.

**Interview:** Interviews will be scheduled in April of Semester 2. The instructor in Film 200 will advise you to sign up for an interview in early April. The interview process is conducted by a team of faculty members (three professors per team). You will be interviewed on your ability to talk intelligently about: why you want to enter the BFA in Film Production; the aesthetic aspects and meaning of the work you have created in your portfolio; your artistic and cultural influences, etc.

**Note:** *It is critical that, in Semester 2, ALL students who are finishing Film 100 and planning to enter the BFA program are enrolled in Film 200. Film 200 is only offered during the Winter semester and students cannot gain access to Film 201 without Film 200.*

### **Important Details about Your First Year in the BA/BA Honours:**

Film Studies students enter the program by declaring a concentration in Film Studies in MAP and having achieved the requisite gpa. Your courses are virtually the same as those for the BFA in Semesters 1 and 2. In Semesters 3 to 8 you will be sharing some Film Studies core courses and electives with your colleagues in the BFA program, as well as pursuing the requisite University electives.

Students in the BA and BA Honours should follow as closely as possible the sequence of courses outlined in the Academic Calendar. Students pursuing the BA Honours, in which you write a thesis paper in Semester 8, should be thinking about your topic by Semester 6 and begin discussions with your Studies professors and the Department Head regarding supervision of your thesis (Film 490). Film Studies students have an opportunity to present their Honours research work to their professors and peers at the end of Semester 8.

The University of Regina requires you to complete a series of courses called Critical Competency Requirements, as outlined in the Academic Calendar. These include courses in

Communication in Writing, Analytical Thinking in the Social and Natural Sciences, Analytical Thinking in Culture and Society, and Research Skills and Methodologies.

**Progress Through the Degrees:**

The Academic Calendar and this Handbook, are to help you choose courses wisely. They contain a suggested sequence for completing courses, and descriptions of the various FILM courses offered.

Some Film studies courses are identified as Creative Technology courses and are considered part of the Film curriculum: CTCH 304, CTCH 305, CTCH 402

You should familiarize yourself with which courses are required and which are elective.

FILM distributes course posters for both the production and studies courses offered each year, which are posted around the department and the campus, and on the department's Facebook page, Twitter feed and Instagram handle: ureginafilm.

**Courses outside of FILM in the BFA/BA/BA(Hons) programs:**

**Communication in Writing** requirement means courses in subjects such as: Academic Discourse (ACAD 100), English 100, 110, 251 252, 351, 352, 353. Students working towards mention "bilingue" may meet this requirement through French language composition and creative writing courses.

**Research Skills and Methodologies** requirement means any course in research methods, statistical analysis, logic, or computer science offered through the Faculties of Arts and Science, such as: PHIL 150, Computer Science (any course), INDG 280, 282, SOST 201, 203, 306, 307, PSYC 204, 305, WGST 220. STATS (any course), SOST 201, PSYC 305. Students may use statistics courses offered by Faculties outside of Arts and Science, with permission of the Dean or Designate.

**Culture and Society** requirement means courses in subjects such as: PHIL 150 (Logic), English language expository or creative writing: ANTH, CLAS, ENGL above 100 level, HIST, HUM, INDG, IDS, JS, IS, Language other than English, Literature in translation, RLST, PHIL, WGST.

**Social and Natural Science** requirement means courses in subjects such as: ECON, GEOG, PSCI, PSYC, STS, SOC, SOST, any Science courses (excluding Statistics and Computer Science).

**MAP** requirement means courses in subject areas such as MAP, Art (Visual Arts), Art History, Indigenous Art, Indigenous Art History, Music, Theatre, CTCH.

***BACHELOR OF FINE ARTS in FILM PRODUCTION***

Credit hours	Bachelor of Fine Arts (Film Production) Required Courses
0.0	MAP 001 Foundations of University Practices
<b>Critical Competencies – 27 Credit Hours</b>	
<b>Communication in Writing</b>	
6.0	Two courses from: ACAD 100, ENGL 100, or ENGL 110
<b>Research Skills and Methodologies</b>	
3.0	<p>Any course in research methods, statistical analysis, logic, or computer science offered through the Faculties of Arts and Science, such as: PHIL 150, CS (any course), INDG 280, 282, SOST 201, 203, 306, 307, PSYC 204, 305, WGST 220.</p> <p>STATS (any course), ARTH 301, CTCH 203, 303, and THST 250 may be counted in this area if not already counted in another area of the program – see 14.7.1 Additional Regulations.</p> <p>Students may use statistics courses offered by Faculties outside of Arts and Science, with permission of the Dean or Designate</p>
<b>Culture and Society</b>	
3.0	MAP 202 - Indigenous Issues in the Arts
9.0	Any three courses in the following areas (excluding courses in statistics, methods, PHIL 150): ANTH, CLAS, ENGL above 100-level, HIST, HUM, INDG, IDS, JS, IS, Language other than English, Literature in translation, LING, RLST, PHIL, WGST.
<b>Natural and Social Sciences</b>	
6.0	<p>Two two courses in the following areas: (excluding courses in research/statistics) ECON, GEOG, PSCI, PSYC, SOC, SOST, and STS other than statistics or methodology</p> <p>Any Science courses, including MATH.</p>

MAP FILM Unit Review - APPENDIX III - Film Undergraduate Handbook

Credit hours	Bachelor of Fine Arts (Film Production) Required Courses	
<b>Media, Art, and Performance – 15 Credit Hours</b>		
9.0	Three courses must be outside the major: chosen from ART, ARTH, CTCH, MAP, INA, INAH, Music, Theatre. 6 credit hours may be within the major (Film) area.	
6.0	Two courses may be within the major area.	
<b>Film Studies – 27 Credit Hours</b>		
3.0	FILM 100	
3.0	FILM 253	
3.0	FILM 254	
3.0	FILM 256	
3.0	FILM 345	
3.0	FILM 348	
9.0	Three FILM courses at the 300 or 400-level or CTCH 303, 304, 305. At least one must be at the 400-level.	
<b>Core Film Production – 24 Credit Hours</b>		
3.0	FILM 200	
3.0	FILM 201**	
3.0	FILM 202	
3.0	FILM 209** ( <i>Must be taken concurrently with Film 201</i> )	
3.0	FILM 300	
3.0	FILM 301	
3.0	FILM 400	
3.0	FILM 401	
<b>Film Production Electives – 12 Credit Hours</b>		
3.0	One course from FILM 203, FILM 205, or ART 223	
9.0	Three FILM Production (two at the 3XX-level and one at the 4XX- level)	
<b>Electives – 15 Credit Hours</b>		
15.0	5 Open Electives	
<b>120.0</b>	<b>Total</b>	

***SUGGESTED SEQUENCE FOR BFA IN FILM PRODUCTION***

<p><b>SEMESTER 1</b>                  MAP 001 Foundations of Univ. Practices                  FILM 100                  Communication in Writing                  Natural or Social Science                  Research/Methodology MAP                  elective</p>	<p><b>SEMESTER 2</b>                  FILM 200                  FILM 253                  Natural or Social Science MAP                  elective Communication in                  Writing</p>
<p><b>SEMESTER 3</b>                  FILM 201                  FILM 209                  MAP elective                  FILM 203 or 205                  FILM 256</p>	<p><b>SEMESTER 4</b>                  FILM 202                  FILM 254                  Culture and Society                  MAP elective                  MAP 202 - Indigenous Issues in the Arts</p>
<p><b>SEMESTER 5</b>                  FILM 300                  FILM 345                  Culture and Society                  FILM Studies elective (3XX or 4XX level)                  FILM Production elective (3XX level)</p>	<p><b>SEMESTER 6</b>                  FILM 301                  FILM 348                  FILM Studies elective (3XX or 4XX level)                  FILM Production elective (3XX level)                  Elective</p>
<p><b>SEMESTER 7</b>                  FILM 400                  FILM Studies (4XX level)                  FILM Production elective (4xx level)                  Elective                  Elective</p>	<p><b>SEMESTER 8</b>                  FILM 401                  Culture and Society                  MAP elective                  Elective                  Elective</p>

*Note: Continuation in the BFA program will be based on portfolio, interview, and grade average.*

***BACHELOR OF ARTS IN MEDIA, ART AND PERFORMANCE (FILM STUDIES)***

<b>Credit hours</b>	<b>Bachelor of Arts in Media, Art, and Performance, Film Studies Required Courses</b>
0.0	MAP 001 Foundations of University Practices
<b>Critical Competencies – 33 Credit hours</b>	
<b>Communication in Writing</b> (at least 6 credit hours)	
6.0	Two of: ACAD 100, ENGL 100, or ENGL 110
<b>Natural and Social Sciences</b> (at least 6 credit hours)	
6.0	Two courses in the following areas: (excluding courses in research/statistics)  ECON, GEOG, PSCI, PSYC, SOC, SOST, and STS other than statistics or methodology  Any Science courses, including MATH.
<b>Culture and Society</b> (at least 9 credit hours)	
3.0	MAP 202 - Indigenous Issues in the Arts
6.0	Any two from the following areas (excluding courses in statistics, methods, PHIL 150): ANTH, CLAS, ENGL above 100 level, HIST, HUM, JS, INDG, IDS, IS, Language other than English, Literature in translation or other non-language courses offered through language department or program (e.g. FR 247, 248; GER 223), LING, RLST, PHIL WGST.

Credit hours	Bachelor of Arts in Media, Art, and Performance, Film Studies Required Courses	
<b>Research Skills and Methodologies</b> (at least 3 credit hours)		
3	Any course in research methods, statistical analysis, logic, or computer science offered through La Cité, the Faculties of Arts and Science, such as PHIL 150, CS (any course), INDG 280, 282, SOST 201,203, 306,307, PSYC 204, 305, WGST220. ARTH 301, CTCH 203, 303, and THST 250 may be counted in this area if not already counted in another area of the program – see Additional Regulations. STATS (any course), Statistics courses offered through Faculties other than Arts and Science may be used with approval by the Dean or designate.	
<b>Critical Competency Electives</b> – 9 credits		
9.0	Three courses from any of the above areas.	
<b>Note:</b> Course substitutions in the above categories may be granted by the Dean or Designate.		
<b>Concentration Requirements</b> – 36 credit hours <b>Note:</b> Must include 9 credit hours at the 300/400 level, 3 of which must be at the 400 level. 65% required in Concentration (Film Studies)		
3.0	FILM 100	
6.0	Two Production courses Recommended: FILM 200, 201, 203, 205	
6.0	Two FILM courses from 253, 254, 256	
3.0	FILM 345	
3.0	FILM 348	
15.0	Five FILM studies courses or CTCH courses at the student's discretion.	

<b>Credit hours</b>	<b>Bachelor of Arts in Media, Art, and Performance, Film Studies Required Courses</b>	
<b>Media, Art, and Performance Requirements outside the Concentration – 12 credit hours</b>		
	9.0	Three courses outside the area of concentration.
	3.0	One MAP course or other approved (by Dean or Designate) interdisciplinary Media, Art, and Performance course.
<b>Open Electives – 39 credit hours</b>		
	39.0	Open Electives - 13 courses of the student's choosing
	<b>120</b>	<b>Total: 65% required</b>

***SUGGESTED SEQUENCE OF COURSES FOR BA - FILM STUDIES***

<p><b>SEMESTER 1</b>                  MAP 001 Foundations of University Practices                  FILM 100                  Communication in Writing                  Natural or Social Science                  Research/Methodology                  MAP elective</p>	<p><b>SEMESTER 2</b>                  FILM 253                  Communication in Writing                  Natural or Social Science                  MAP elective                  FILM 200</p>
<p><b>SEMESTER 3</b>                  FILM 205 or 203                  MAP elective                  FILM 256                  Culture and Society                  Critical Competency elective</p>	<p><b>SEMESTER 4</b>                  MAP elective                  MAP 202 - Indigenous Issues in the Arts                  Critical Competency elective                  FILM 254                  Open elective</p>
<p><b>SEMESTER 5</b>                  FILM 345                  Culture and Society                  FILM Studies elective (3XX or 4XX level)                  Critical Competency elective                  Open elective</p>	<p><b>SEMESTER 6</b>                  FILM 348                  FILM Studies (3XX or 4XX level)                  Open Elective                  Open Elective                  Open Elective</p>
<p><b>SEMESTER 7</b>                  FILM Studies elective (3XX or 4XX level)                  Open Elective                  Open Elective                  Open Elective                  Open Elective</p>	<p><b>SEMESTER 8</b>                  FILM Studies elective (3XX or 4XX level)                  Open Elective                  Open Elective                  Open Elective                  Open Elective</p>

***BACHELOR OF ARTS HONOURS IN MAP (FILM STUDIES)***

<b>Credit hours</b>	<b>Bachelor of Arts Honours in Media, Art, and Performance, Film Studies Required Courses</b>	
<b>Critical Competency Requirements – 33 Credit hours</b>		
<b>Communication in Writing</b>		
	6.0	Two of: ACAD 100, ENGL 100, or ENGL 110
<b>Natural and Social Sciences (at least 6 credit hours)</b>		
	6.0	Two courses in the following areas: (excluding courses in research/statistics)  ECON, GEOG, PSCI, PSYC, SOC, SOST, and STS other than statistics or methodology Any Science courses, including MATH.
<b>Culture and Society</b>		
	3.0	MAP 202 - Indigenous Issues in the Arts
	6.0	Any two in the following areas (excluding courses in statistics, methods, PHIL 150): ANTH, CLAS, ENGL above 100-level, HIST, HUM, INDG, IDS, JS, IS, Language other than English, Literature in translation, LING, RLST, PHIL, WGST.
<b>Research Skills and Methodologies (at least 3 credit hours)</b>		
	3.0	Any course in research methods, statistical analysis, logic, or computer science offered through the Faculties of Arts and Science, such as: PHIL 150, CS (any course), INDG 280, 282, SOST 201, 203, 306, 307, PSYC 204, 305, WGST 220. STATS (any course). ARTH 301, CTCH 203, 303, and THST 250 may be counted in this area if not already counted in another area of the program – see 13.7.1 Additional Regulations.  Students may use statistics courses offered by Faculties outside of Arts and Science, with permission of the Dean or Designate

Credit hours	Bachelor of Arts Honours in Media, Art, and Performance, Film Studies Required Courses
<b>Critical Competency Electives</b>	
9.0	Three courses from any of the above areas.
<b>Note:</b> Course substitutions in the above categories may be granted by the Dean or Designate.	
<b>Concentration Requirements</b> – 36 credit hours in a single disciplinary area. Disciplinary areas: Arts History, Film Studies, Music, Theatre Studies	
<b>Note:</b> Must include 9 credit hours at the 300 or 400-level, 3 of which must be at the 400-level.	
3.0	FILM 100
3.0	FILM 253
3.0	FILM 254
3.0	FILM 256
3.0	FILM 345
3.0	FILM 348
6.0	Two Production or Studio courses
12.0	Four courses in the concentration at the student’s discretion, two of which must be at the 400-level.
<b>Honours Requirements</b> – 15 credit hours Students require an overall GPA of 70% and a GPA of 75% in the disciplinary area to complete the Honours degree.	
9.0	Three FILM courses at the 300 or 400-level
3.0	Honours paper or project
3.0	MAP 400 or variable topic course as required) or other senior seminar as approved by the Department Head or Associate Dean, Undergraduate.
<b>Media, Art, and Performance Requirements outside the Concentration</b> – 12 credit hours	
9.0	Three courses outside the area of concentration.
3.0	One MAP course or other interdisciplinary Media, Art, and Performance course (approved by Dean or Designate).
<b>Open Electives</b> – 24 credit hours	
24.0	Open Electives
120.0	<b>Total</b>

## MINORS

Minors should be in an area distinct from the major or concentration. Courses used in the major discipline cannot be used toward the minor.

### Minor in Media, Art, and Performance (Film Studies)

Credit hours	Minor in MAP (Film Studies) Required Courses
3.0	FILM 100
3.0	One specific course as required by the Department of Film. Recommended: Film 253
6.0	Two Film Studies courses
6.0	Two Film Studies Courses at the 3XX level
<b>18.0</b>	<b>Total - 65.00% GPA Required</b>

### Minor in Media, Art, and Performance (Film Production)

Credit hours	Minor in MAP (Production) Required Courses
3.0	FILM 100
3.0	FILM 200
3.0	FILM 201**
3.0	FILM 202
3.0	FILM 209** (must be taken concurrently with FILM 201)
3.0	One film production or studies at the 300-level
<b>18.0</b>	<b>Total - 65.00% GPA Required</b>

### Minor in Photography

Credit Hours	Minor in MAP (Photography) Required Courses
3.0	ART 223: Digital Photography
3.0	FILM 205: Black and White Photography
3.0	FILM 311: Advanced Photography
6.0	Two courses from ART 322, ART 323, ART 324, ART 325, ART 326 or other FILM or Visual Arts studio based photography course
3.0	One course chosen from ARTH 222, ARTH 390AK or MAP 402
<b>18.0</b>	<b>Total - 65.00% GPA Required</b>

**Certificate of Animation**

<b>Credit Hours</b>	<b>Certificate in Animation Required Courses</b>
3.0	FILM 203
3.0	FILM 209 or FILM 220
3.0	FILM 286AA or FILM 380AJ
3.0	FILM 303
3.0	FILM 312 or FILM 385AB
3.0	ART 220 or ART 221 or ART 230
<b>18.0</b>	<b>Total - a minimum PGPA of 65.00% is required</b>

**MEDIA, ART, AND PERFORMANCE MINOR IN ARTS ADMINISTRATION**

The Minor in Arts Administration will introduce MAP students to basic concepts in business (budgeting, marketing, human resource management, organizational behaviour, accounting) and arts administration (grant writing, managing, and marketing arts organizations, funding models, etc.). This minor will be valuable to Film students who wish to enhance their administrative skills, skills that are of obvious importance to emerging filmmakers in the production process as well as emerging film organization administrators.

<b>Credit hours</b>	<b>Minor MAP in ARTS ADMINISTRATION Required Courses</b>
3.0	BUS 100
3.0	BUS 260
6.0	Two of BUS 210, 250 or 285
3.0	MAP 401
3.0	MAP 499 AA-ZZ
<b>18.0</b>	<b>Total</b>

**Note: Students should declare this minor early in their programs to ensure they complete the prerequisites for the Business courses named above.**

**PROGRAM PHILOSOPHY AND COURSE DESCRIPTIONS**

In the BFA production program, students are introduced to a range of cinematic and media arts approaches and work on collaborative and independent projects. The core production classes develop the students’ creative, technical and theoretical abilities in the key areas of writing, directing, camera, picture editing, sound recording and editing, and producing.

In FILM 201 and FILM 202, students produce dramatic films. In FILM 209 students focus on the technical aspects of filmmaking. In FILM 300 and 301 students concentrate on developing their personal voices, creative expression, and technical skills. In FILM 400, students produce group projects, in FILM 401 students produce individual or small group projects in the genre of their choice with the emphases on originality, creative expression and technical ability. Elective craft courses such as: Animation - FILM 203; Black & White Photography – FILM 205; Cinematography - FILM 305; Post-Production - FILM 306; Sound - FILM 307; Screenwriting - FILM 310; Directing - FILM 411, and Producing - FILM 403 augment the core production classes.

The Film Studies courses are an integral aspect of the production program. These courses develop the student's analytical, theoretical and critical skills and provide a thorough grounding in historical and contemporary aspects of cinema and media arts.

In the Film Studies degree programs, students are introduced to the historical, aesthetic and formal concerns of the cinematic and media arts in FILM 100. The core studies classes develop analytical and critical thinking, and breadth and depth of knowledge in the key formal traditions of narrative, documentary, and the avant-garde, and provide a foundation on issues in Canadian cinema. Electives cover a wide range of issues in contemporary film and media studies, including directors, national cinemas, genre, gender, post-colonialism. Honours students complete an Honours Research Paper of 25-30 pages in their final semester and have an opportunity to present their work to other MAP students and faculty.

A common question from Film Production students is: **"Why do we take film and media studies courses if we are training to be filmmakers?"** The answer is in keeping with our Mission Statement, and with common sense: You need to know about art and culture in order to make art and culture. The best directors, screenwriters and producers are open-minded people with a deep appreciation and knowledge of the world around them that they want to represent. Here's how Tom Edgar and Karin Kelly, the authors of *Film School Confidential* explain it:

*An academic degree will help you to make films. You need to know how to write a story before you can write a screenplay. You need to know about psychology and sociology, political science and economics if you want to create complete, realistic characters. You need to know about other cultures and ways of life if you want to put your own in perspective.*

*Film is a language, and like all languages it's not much good if you don't have anything to say. A well-rounded education is the best source of things to say you can have. This is why it is strongly recommended that you study literature or history or political science, or an exact science, or just about anything academic as an undergraduate. It is also recommended that you see some of the world, whether by traveling through it or working in it, and experience some of what it has to offer, either before you go to film school or immediately after you graduate.*

A broad-based education is also one of the major differences between what a technical school has to offer, and a University education.

According to Edgar and Kelly:

*Writing is an indispensable skill in film school, and in the industry. Few people know how to write today; so few that literacy has become a rare and valuable skill. When you apply, if you can show the ability to write an original story you are miles ahead of most of the applicants you are competing with. In film school, if you can write good short screenplays then you are miles ahead of most of your classmates. After film school when you are out in the real world, if you can write good feature-length screenplays then you are miles ahead of everyone else in the industry.*

Bill Nicholls, who teaches at San Francisco State University, argues in the *AFI Guide to College Courses in Film and Television* that:

*The greatest advantage of an integrated program for those who aspire to make films is the opportunity to gain an awareness of the medium's traditions—the genres and conventions, the outstanding directors and exceptional works, the historical developments and significant turning points that set, and decorate, the stage. Like a humanities background in literature, this can have a broadening influence. It helps place recent tendencies and new trends in a larger perspective. The languages of Studies and Production often address similar problems from different perspectives. Some individuals will become conversant in one but not necessarily the other. An ability to speak both can be a valuable asset...Learning to read and interpret visual media, even learning to express oneself in moving images, has become a central criterion for citizenship in an image-saturated society.*



## FILM STUDIES COURSES

### **FILM 100 - The Art of Motion Pictures**

This course is an introduction to the art of motion pictures. The course will examine a representative selection of films covering the history of cinema, introducing students to basic concepts in film aesthetics. By examining narrative construction, theoretical concepts and visual aesthetics, students will develop the skills necessary to identify and interpret various aspects of film, including form, meaning and ideology. Typically offered: Fall term, Winter term, and occasionally in Spring term.

*Note: All film studies courses at the 200 level and higher have as a required text, Timothy Corrigan's **A Short Guide to Writing About Film**.*

### **FILM 253 - Narratives for the Digital Age**

This course examines narrative structures and traditions and their relevance for film, TV serials, computer games, and new media data-based story-telling.

### **FILM 254 - Documenting Reality**

This course offers an overview of the documentary genre in film, television and journalistic contexts. It will investigate the genre in terms of subject matter and style, historical origins, forms and conventions, and relationships to cultural contexts.

### **FILM 256 - Underground Film**

This course will introduce the most important developments in the history of experimental cinema. A discussion of international avant-garde films will be included, with a focus on the evolution of the avant-garde's alternative techniques, themes modes of production and audiences.

### **CTCH 303 - Technology and Culture**

The aim of this course is to understand technology as a social practice. It will focus on issues concerning the intersections between technology and social life from a multidisciplinary perspective. Topics include: the nature of technology; history of technology; theories of technology; technological determinism and fetishism; technology and bodies; gender and media; digital and interactive media; technology and representation. This can be used as a Film 3xx studies elective.

### **CTCH 304 - Media Empires**

This course offers an interdisciplinary approach to historical patterns of technological development, and the institutional, ideological, aesthetic and ethical changes they have prompted in the popular media of Film, TV and the Internet. This can be used as a Film 3xx studies elective.

**CTCH 305 - Expanded Screens**

This course looks at contemporary cinemas and the expanding and contracting screen. This can be used as a Film 3xx studies elective.

**FILM 345 - Canadian Cinema**

Examines Canadian cinema from early work of the National Film Board to present-day international feature co-production. Treats the development of Quebec cinema and the films of many Canadian directors.

**FILM 348 - Thinking About Film**

The development of film theory and criticism from the silent period to the present. Major writings in silent film theory, montage theory, realism, auteurism, semiotics, psychoanalytic and spectatorship theories will be investigated.

**FILM 380AA-ZZ**

The focus of elective third year studies courses changes from year to year and is based on the faculty member's research expertise.

**CTCH 402 - Media, Censorship, Propaganda**

This advanced seminar course will introduce students to interdisciplinary critical approaches to the study of (self) censorship, propaganda and persuasion in contemporary media on the basis of films, television shows and other artifacts. This can be used as a Film 4xx studies elective.

**FILM 480AA-ZZ**

The focus of fourth year studies courses changes from year to year and is based on the faculty member's research expertise. Subject areas have included French New Wave, Horror and Mysticism, and in 2016/17 Arab Cinema and David Cronenberg.

**FILM 490 - Research Methods**

Seminar open to students completing an Honours concentration in Film studies. Students will be expected to present a clear timetable and discuss thesis work in seminars throughout the term. Assignments will include an honours research paper and a public presentation of the research. Prerequisite: Admission to Honours program.

## FILM PRODUCTION COURSES

### **FILM 200 - Introduction to Film and Video**

The course explores the differences between the photographic, film, digital video and audio processes. Students will also study the characteristics of the media through assignments, exercises, and screenings.

Prerequisite: FILM 100 and permission of Department Head. Materials Fee: \$100.00 Offered in the Winter semester.

### **FILM 201 - Production 1**

The course focuses on the development of creativity in film production. Prerequisites: FILM 200 and permission of Department Head. Students must enrol in Film 209 in the same semester they are enrolled in Film 201. Materials Fee: \$150.00 Offered in the Fall semester.

### **FILM 202 - Production 2**

A continuation of FILM 201. Prerequisite: A passing grade in FILM 201. Materials Fee: \$100.00 Offered in the Winter semester.

### **FILM 203 - Animation (elective course)**

The basic principles and techniques of non-cel animation. Includes technical knowledge and operational skills of the animation camera and study of a variety of animation techniques such as cutout, silhouette, model, and puppet.

Prerequisite: FILM 100. Materials Fee: \$100.00

### **FILM 205 - Black & White Photography (elective course)**

Using basic photographic techniques, students will be led to an awareness of the photographic image as art form and as social document.

Prerequisite: FILM 200, Materials Fee: \$150.00

### **FILM 209 - Technical Fundamentals**

The course provides technical fundamentals for students entering the BFA program in film production, with a focus on developing solid technical understandings of cameras, lenses, lighting, audio, and editing.

Prerequisite: Film 200 and Film 251. Taken concurrently with FILM 201.

\*\*Permission of the Department Head is required to register \*\* Materials Fee: \$100.00 Offered in the Fall semester.

### **FILM 300 - Production 3**

A course designed to create an awareness of the aesthetics and processes of dramatic filmmaking. Prerequisites: FILM 202.

Materials Fee: \$150.00 Offered in the Fall semester.

**FILM 301 - Production 4**

A continuation of FILM 300, emphasizing development and pre-production processes leading to the production of one or more major projects.

Prerequisite: A passing grade in FILM 300.

Materials Fee: \$150.00 Offered in the Winter semester.

**FILM 303 - Advanced Animation (elective course)**

An advanced exploration of the animated image, bringing together diverse and traditional digital approaches including audio.

Prerequisite: Film 203 Materials Fee: \$100

**FILM 305 - Cinematography (elective course)**

A study of the electronic and photochemical process involved in filmmaking. Prerequisite: FILM 205 Materials Fee: \$100.00

**FILM 306 - Post-Production (elective course)**

A study of post-production processes and techniques in film production. Prerequisite: FILM 202 Materials Fee: \$100.00

**FILM 307 - Advanced Audio Production (elective course)**

The creative use of sound is studied across disciplines with a mixture of theory, history, and practical components. Prerequisite: FILM 202

Materials Fee: \$100.00

**FILM 310 - Writing for Film (elective course)**

A course that focuses on the fundamentals of writing for the screen. Prerequisite: 30 credit hours.

**FILM 311 - Advanced Photography (elective course)**

Based on the relationship between photographic process and content, the course will incorporate traditional photographic materials as well as computer imaging, collage, text, and whatever other necessary means to broaden the vocabulary of visual imaging. Prerequisite: FILM 205

Materials Fee: \$150.00

**FILM 400 - Senior Production I**

Advanced production including research, script development, and production. Prerequisites: FILM 301

Materials Fee: \$175.00 Offered in the Fall semester.

**FILM 401 - Senior Production II**

A continuation of FILM 400. A fourth-year course in which students will produce a major production. Prerequisite: FILM 400

Materials Fee: \$175.00 Offered in the Winter semester.

**FILM 403 - Producing for Film (elective course)**

An examination of the creative, organizational, and managerial roles of the producer.

Prerequisite: Film 202

Materials Fee: \$100.00

**FILM 411 - Directing the Narrative Film (elective course)**

This course gives concentrated focus to the dramatic director's role and working relationship with actors, crew, script, etc. throughout the production process. Prerequisite: Fourth-year standing.

Materials Fee: \$100.00

**FILM 412 - Directing the Experimental Film (elective course)**

Engaged creation of a diverse range of film and video as experimental form. Prerequisite: Film 300. Materials Fee: \$100.00\*

**FILM 413 - Directing the Documentary (elective course) Advanced methods of documentary production.**

Prerequisite: Fourth-year standing. Materials Fee: \$100.00\*

**FILM 496-499AA-ZZ - Senior Directed Studies Variable Credit: 1-6 hours**

Supervised reading and research designed for individual students in either third or fourth year.

Prerequisite: Permission of Department Head.

Materials Fee: \$150.00

**MAP 499 AA-ZZ - Professional Placement**

Students will be given the opportunity to apply their knowledge in a specific professional role related to their major. The work experience will be undertaken by the student under the supervision of a cooperating professional and a department coordinator.

Prerequisite: Third or Fourth year student. Permission of Department Head

## STUDY TIPS 101

- **Attend classes.** There is a temptation to pour all one's energies into a favourite course, which for Film Production majors often means the semester's main film project. Commitments are sometimes made with classmates to shoot on days when you should be attending your other courses. Unless you make time for your least favourite courses, you'll be compromising your academic progress and wasting your money. Attending all your classes is the minimum requirement.
- **In a 3-credit university course,** there is expectation that students spend 5 to 6 work hours per week outside class time on course-related readings and assignments.
- **Avoid Distractions.** Beware of the distractions of your digital devices: Text messages, the Internet, Games, and Social Media; save them for after you've completed your work. Find a quiet place to study and focus on your work.
- **Study the more difficult subjects first.** You might be inclined to put aside your weakest subject, but this will likely guarantee a weak performance. It is important to prioritize your courses in terms of the amount of work you devote to each of them. If you start with the hard courses, you'll have more time to deal with problems as they arise.
- **Study regularly.** Using your time effectively is a key to success in most fields. You will be rewarded if you study briefly but often, rather than cramming the night before an exam. By dividing your work into manageable chunks, it won't seem so overwhelming and you'll reduce your stress level. Make sure you include study periods every day of the week, and vary your work to keep it fresh and interesting.
- **Take regular breaks.** Balancing work and rest is a way to both reward yourself for the good work you accomplish as well as maintain your effectiveness when you hit the books again. Studying long hours late at night can definitely be counterproductive.
- **Manage your time.** In order to avoid being unable to keep up with your master plan, make sure you set realistic goals for yourself, and spread the work out over the entire week. Don't procrastinate and don't try and "multi-task": For example, make sure you do the assigned readings well in advance. If you need to read 20 pages or more per class per week, that might add up to 100 pages. If you read every day, you'll only need to read 14 to 15 pages at a time.
- **Set goals.** By breaking down your project into intermediate tasks, you can more easily achieve each small step towards the project's completion. List and prioritize the intermediate steps, assign a timeline for each step, determine the tasks required to complete each step, and schedule the individual steps in your personal calendar.
- **Plan your day.** Review the previous day for unfinished business, list your items for today and prioritize tasks. Reward yourself when you complete a task. In preparing for classes take a few minutes to review your notes from the previous class.

## UR GUARANTEE PROGRAM

The UR Guarantee Program will support you through every step of your university experience to successful employment. UR Guarantee students have an advisor that can help with ALL aspects of University life. Newly admitted or transfer students (with 30 credit hours or less of post-secondary classes): if you complete all elements of the UR Guarantee program and do not secure career-related employment within six months of graduation, you will be eligible to come back for another year of undergraduate classes free of charge. That's the UR Guarantee.

Please Note: Students must register with UR Guarantee to qualify for its services.

Read more at:

<http://www.uregina.ca/urguarantee/>

## SPECIAL OPPORTUNITIES

### **International Exchange Programs:**

The University of Regina participates in international exchange programs for study abroad, which give you access to the resources of over 300 universities in Canada, the USA, Europe, Latin America, Asia and Australia. Students can participate for either one semester or up to one academic year. The benefits of international exchange include broadening your personal and educational experiences; exploring and appreciating new cultures; taking courses not offered at our campus; learning from different professors; learning a new language; expanding program and career options, etc. Many students in FILM have described their exchange as a life-changing experience, which has made them more independent, self-confident and resourceful; expanded their risk-taking capabilities; and helped them better define their academic and career objectives.

For more information, contact UR INTERNATIONAL, CW 109.5, 306-585-5082.

<http://www.uregina.ca/international/study-abroad/index.html>

### **Professional Placement:**

The Faculty of MAP Professional Placement Program provides opportunities for senior students in all MAP degree programs to gain work experience with an arts organization (such as a local film production or media company). Students approved for the program gain work experience related to their major and have the opportunity to apply their knowledge in a specific professional role. The work experience is undertaken by the student under supervision of a participating professional and a department coordinator.

**Please note: Placements depend on the suitability and availability of the positions, the qualifications of the student, and the availability of a department coordinator.** This program is intended for senior students.

Students need to meet certain criteria and be properly matched with an organization offering such opportunities. No student is guaranteed a placement. The number of credit hours allowed and the specific courses for which the Professional Placement Course is

substituted in a student's academic program is determined by the student's department and outlined below. Organizations need to meet criteria determined by the student's department and the Faculty of MAP and be properly matched with a student. Professional placements in the 2020-2021 year will require additional approval to ensure the health and safety of the students.

**Eligibility:** Must have completed 72 credit hours, be a full time student with a minimum GPA of 75%.

Department Head approval is required. Students interested in pursuing a Professional Placement should contact the Department Head, at least two months before the beginning of the semester the student wishes to do the Professional Placement.

**Number of Credit Hours permitted:** A maximum of 15 credit hours within a student's program, usually taken as individual 3 credit hour courses, one per semester. (Normally a 3-credit course will require approximately 120 hours of on-site learning.)

**How the placement can be used in the student's program:** A maximum of 3 credit hours to be used as 300 or 400 level production electives. Other credit hours will be taken as electives.



## RESOURCES

### **Film Students' Association (FSA):**

The FSA is your opportunity to help create a vibrant film culture on campus and to gain experiences and acquaintances that will be beneficial in your post-university career. The FSA office is located in ED 156. Get involved! You'll be glad you did.

<https://www.facebook.com/FSARegina/>

### **Film Students' Lounge:**

The Film students' lounge is located on the first floor of the Education Building, in ED 141. It's a great place to relax with friends between classes or while working on projects. The lounge is usually open during regular hours, and is equipped with a fridge, microwave, and a DVD player for your viewing pleasure.

### **Living Skies Student Film Festival:**

Film students at the University of Regina first organised a student film festival in 1987. Rebranded as the Living Skies Student Film Festival in 2012, the festival attracts student films from around the world, and offers free screenings, workshops and social events. The festival takes place during the Winter semester <http://www.livingskiesstudentfilmfest.com/>

### **Library:**

A large number of films are available from the streaming sites Kanopy and Criterion On-Demand via the Archer Library website. The Department's collection of films on DVD and Blu-Ray is located in the Archer Library. Students have access to the film collection according to the rules and regulations established by the library. Borrowing regulations may differ from class to class depending on the wishes of the instructor.

DVD collections can also be found in the Campion College Library (CM 206) and La Rotonde in La Cité (formerly Language Institute Building).

### **Film Viewing Rooms:**

Most films shown in Film Studies courses will be placed on reserve at the Archer Library or the Campion library (CM 206), in some cases only after they have been screened in class. Students may borrow and screen these films in AV rooms booked at the Archer Library and the Campion Library Study Room. Film on reserve cannot be taken off campus.

### **FILM Listserve, Facebook, Twitter, Instagram:**

Students should regularly monitor their U of R email accounts for updates from the department on events, courses, and job opportunities, and for all course related communication from their faculty members. The FILM Facebook page and Twitter and Instagram feeds provide additional sources of information and interest.

Facebook: <https://www.facebook.com/UReginaFilm>

Twitter: <https://twitter.com/UReginaFilm>

Instagram: <https://www.instagram.com/ureginafilm/>

## MEMBERSHIPS AND AFFILIATIONS

### **Saskatchewan Filmpool Cooperative**

The Saskatchewan Filmpool Cooperative is Saskatchewan's home of independent filmmaking for more than 40 years. The Filmpool provides equipment, facilities and grants, sponsors the Saskatchewan Independent Film Awards (SIFAs) and numerous workshops, and partners with FILM and the Dunlop Art Gallery/RPL Film Theatre to present the Independent Visions screening series. Many of our students, graduates and faculty members are Filmpool members and have taken advantage of the resources of the cooperative.

<http://www.filmpool.ca/>

### **Saskatchewan Independent Film Awards**

FILM sponsors the Student Award given out during the annual awards show, showcasing the best of independent filmmaking in the province. <https://www.sifa.ca/>

### **Saskatchewan Media Production Industry Association (SMPIA)**

FILM is a member of SMPIA. SMPIA is a provincial, member-based non-profit organization that is governed by a volunteer board of directors. Established in 1985, SMPIA acts as an advocate for all personnel related to the making and exhibiting of film, television and interactive media products from beginners to professionals. SMPIA's job is to be a catalyst for change, to facilitate interaction between people working in these media, and to help to create an environment that provides opportunities for the production, promotion and appreciation of media production in Saskatchewan.

<http://www.smpia.sk.ca/>

### **Film Studies Association of Canada (FSAC)**

FILM is a member of the Film Studies Association of Canada. FSAC fosters and advances scholarship in the history and art of film and related fields as well as to aid those teaching film and video production at Canadian colleges and universities. The Association invites applications from Honours and Graduate students (MA or PhD) undertaking innovative research in cinema studies that will contribute to the understanding of Canadian/Quebec cinema both within Canada and elsewhere.

Membership is open to any individual teaching at a post-secondary level or engaged in graduate study of research in film and related fields, to any private or public institution active in these areas, and to the interested public.

FSAC publishes a quarterly newsletter, Continuity, and also supports the publication of a scholarly journal, The Canadian Journal of Film Studies, with contributions from film scholars across Canada and internationally. Visit: <http://www.filmstudies.ca/>

### **University Film and Video Association (UFVA)**

Founded in 1947 as the University Film Producers Association, the UFVA has developed into an organization of almost 800 professionals and institutions involved in the production and study of film, video, and other media arts. The UFVA is an international organization where media production and writing meets the history, theory and criticism of the media. The UFVA members are image-makers and artists, teachers and students, archivists and distributors, college departments, libraries, and manufacturers. Your membership to the UFVA will provide you opportunities to meet and share ideas with colleagues, receive evaluation of creative work, and monitor the developments in film/video technology, education, scholarship and artistic pursuits. Visit: <http://www.ufva.org/>

### **Telefilm Talent to Watch**

FILM is a designated partner with Telefilm Canada on the Talent to Watch program. <https://telefilm.ca/en/financing/talent-to-watch>

### **Film School Consortium**

FILM is a member of the Film School Consortium, Canada's only collaborative network of Canadian film schools working together to support and advance the efforts of emerging filmmakers and educators. Schools work together not just to share information on educational aspects of filmmaking, but also to strengthen relationships with industry partners. The work and interests of the group have continued to grow and today there are seventeen schools that form the Consortium network across Canada.

## SUPPORT SERVICES

The University of Regina offers a wide range of support programs for academic and personal issues. For full details, visit the website:

<http://www.uregina.ca/currentstudents/support-services/index.html>

### **The Centre for Student Accessibility**

The University of Regina wishes to support all students in achieving academic success while enjoying a full and rewarding university experience.

The Centre for Student Accessibility upholds the university's commitment to a diverse and inclusive learning community by providing services and support to enable students with disabilities to approach their studies in an equal and effective manner.

The Centre aims to encourage independence, self-advocacy and equality for all students, while maintaining personal, confidential service.

Assistance can be arranged in such things as parking, lectures, reading assignments, examinations and technologies to assist students. Students who require assistance should discuss their needs when registering for classes.

Students should then contact the advisor of Special Needs Services for additional information about appropriate accommodation(s) and to discuss the adaptive equipment that is available on campus. Services vary according to student abilities, needs, supporting documentation and requests. Early registration is advised, particularly for students who will need books taped or brailled. Since not all areas of the campus are accessible by wheelchair, students should inquire at the time of registration.

### ***Contact Information***

The Centre for Student Accessibility RC 251

Voice / TTY / Variable Volume Phone: 306-585-4631 Fax: 306-585-5650

<http://www.uregina.ca/student/accessibility/>

### **Respectful University Services**

The University of Regina is committed to creating and maintaining an environment in which members of the University community can live, work and learn in a collegial climate of mutual respect, free of harassment and discrimination.

***Contact the office for information, to discuss concerns or questions about harassment or discrimination, or to report complaints.***

Coordinator, Respectful University Services RC 251.14

Phone: 306-585-5400

<https://www.uregina.ca/hr/respectful-university-services/index.html>

## UNIVERSITY AND DEPARTMENT OF FILM POLICIES

### Respectful University Policy Statement

The University is committed to creating and maintaining an environment in which members of the University community can live, work and learn in a collegial climate of mutual respect, free of harassment and discrimination.

A discriminatory practice may not fall neatly into a single category, and is not required to do so. Under some circumstances, discrimination may give rise to a duty to accommodate.

Harassment and discrimination are, fundamentally, a selective denial of the basic human right to be treated with dignity and respect. The University will not tolerate or condone harassment or discrimination, and will take all reasonably practicable steps to ensure employees or students are not subjected to harassment and discrimination and will take all reasonable steps to prevent this type of behaviour and to stop it if it occurs.

In order to constitute harassment, conduct, comment, display, action or gesture does not need to be directed at a specific individual. For example, display of any inappropriate material such as a poster or screen-saver, or inappropriate comments, i.e. racial, religious, sexist or homophobic slurs overheard by another employee may also constitute harassment.

Third parties invited to the University could engage or participate in the harassment of an employee and/or student. The University may have limited ability to investigate or control their conduct. However, the University shall take reasonably practicable action to stop or reduce the risk to its employee/students of being harassed by third parties.

Allegations of harassment or discrimination arising during co-op placements, internships, or practica shall be dealt with cooperatively between the University and the on-site authorities according to University policy and procedures governing such placements.

<http://www.uregina.ca/policy/browse-policy/policy-GOV-100-015.html>

## FILM PRODUCTION SHOOTING POLICY

1. The University of Regina declares that it will not tolerate any inappropriate or irresponsible conduct, including any form of behaviour that creates an intimidating, hostile or offensive environment for work or study through the harassment of an individual or group on the basis of sex, gender, sexual orientation, race or race-related grounds such as ancestry, place of origin, colour, ethnic origin, citizenship and creed. All students are required to adhere to the University of Regina's Respectful University Policy. Please note that complaints relating specifically to the contents of the above policy will be dealt with in accordance with University of Regina procedures.
2. Faculty and Students are expected to be conversant with the Film and Video Classification Act of Saskatchewan and with the sections of the Criminal Code <http://publications.saskatchewan.ca/#/products/80833>
3. Students are required to adhere to the University of Regina's policy that the use of any live non-human animals for any or in any University-sanctioned activities cannot proceed without the approval of the protocol by the President's Committee on Animal Care. <https://www.uregina.ca/research/for-faculty-staff/ethics-compliance/animal/membership.html>
4. In the case of dramatic films, students may be required to present full shooting scripts to Instructors prior to auditioning actors or other principals in the course of production.
5. If scenes of a sexual or violent nature are involved in a student project, the student is required to provide precise details to the actors and crew at the audition, rehearsal, and pre-production stages.
6. Students are required to obtain signed parental permission when using actors under 18 years of age.
7. Students are required to advise the appropriate law enforcement bodies when shooting in public areas, particularly when guns or other weapons are involved as props.
8. Student films must comply with obscenity laws as set out in the relevant sections of The Criminal Code. The Instructors reserve the right to demand that revisions be made to any such material should the material, in the Instructor's opinion, contravene the Code. Such a restriction may be appealed to the department and such an appeal must include a full shooting script, and detailed treatment to be re-evaluated by a committee of tenured film faculty members and possibly outside advisors. Oral presentations will be allowed.

## **POLICY ON FILMING ON CAMPUS**

In general, filming on campus requires authorization from U of R Communications & Marketing. This is to ensure that the reputation, public image, and integrity of the University of Regina is maintained. Requests to film on campus by outside parties or for non-student films must be directed to: Greg Campbell 306-585-5156; [Greg.Campbell@uregina.ca](mailto:Greg.Campbell@uregina.ca)

However, students registered at the University of Regina are permitted to film on campus pursuant to the following guidelines:

- Projects must be bona fide student productions approved by an assigned instructor
- Access to University space (such as rooms or when passageway access will be limited due to the film shoot) must be booked through Conference Services
- Students will be billed for any costs incurred by the University
- Students must carry student identification with them at all times while filming

<https://www.uregina.ca/hospitality/conference-and-events/Film-Photo-Shoots.html>

## **POLICY ON DRONE USE**

Students are required to follow Transport Canada regulations on the proper use of drones. Please be aware that the regulations are subject to change without notice, and most drones require registration, and the operator to have a drone pilot certificate.

Drone pilots must carry a valid drone pilot certificate and only fly drones that are marked and registered. If you are flying a drone that is less than 250 grams, you do not need to register the drone or get a drone pilot certificate.

For full Transport Canada regulations, consult: <https://www.tc.gc.ca/en/services/aviation/drone-safety/find-category-drone-operation.html>

<https://www.tc.gc.ca/en/services/aviation/drone-safety/flying-drone-safely-legally.html>

## **POLICY ON SHOOTING DAY LENGTH**

FILM strongly encourages students to keep their production shooting days to a maximum of 10 hours. This is in line with film industry standards and is a precaution toward safe working practices as the likelihood of accidents both on and off set increase as fatigue levels increase. This limit also shows respect for all people involved in the production and encourages good organization in the planning stages of film projects. Cast and Crew should always be provided with access to water and food, and access to toilets must be considered.

## WEAPONS SAFETY POLICY

No student Film production project will involve use of any real/actual weaponry or live fire rounds, including all actual ammunition, blank ammunition or other "defused" munitions or ammo. Recognizing the nuances of some projects, such as documentaries involving hunting, students are required to speak with their supervisor/instructor if presence of fire arms and ammunition is an aspect of a documentary subject.

Use of fake weaponry [known as "weapons" going forward in this policy] must be approved by the supervisor/instructor and be in adherence with weapons use policies stipulated by the University of Regina and the City of Regina. A weapon is defined as any object that may be perceived as a weapon including toy guns or toy knives or an object used in a violent context (baseball bat, tire iron, etc.), i.e. used outside of its usual context (baseball games, car repairs, etc.).

Weapons on campus require prior written approval from Campus security.

<https://www.uregina.ca/policy/browse-policy/policy-OPS-050-010.html>

Weapons off campus, on private property, require approval from the property owner or primary tenant. In any instance where the presence of a weapon may be in view of the public, including near windows inside of private dwellings, outside yards and inside cars, other permission is required, as follows.

<https://www.regina.ca/export/sites/Regina.ca/bylaws-permits-licences/permits/.galleries/pdfs/Film-Permit-Guidelines.pdf>

Weapons used off-campus on public property within Regina require a permit issued by the City of Regina Film Officer.

<https://www.regina.ca/export/sites/Regina.ca/bylaws-permits-licences/permits/.galleries/pdfs/Film-Permit-Application-Form.pdf>

Weapons used outside Regina require prior written approval from property owners, local municipalities and local law enforcement offices.

Situations that suggest dire circumstances must also follow these weapons safety policies, such as performers appearing to be injured, performers screaming in terror or being threatening, or performers pretending to be in dangerous situations such as being on the edge of a bridge, rooftop, or windowsill, i.e. any situation that may be perceived as involving violence or distress by people not associated with the production.

## POLICY ON INSURANCE

Students are responsible for the equipment or facilities they've booked. If equipment is stolen, or damaged, students are required to pay the replacement or repair costs, or \$2500 to access the department's insurance deductible costs.

Equipment that is stolen must be reported to the Police, and a copy of the Police Report must be provided to the department. Damage or theft must be reported to the department as soon as possible.

We encourage students to have their own insurance policies, or to check to see if they've covered by a family, home, or tenant policy.

If you plan to take the equipment outside of Canada, Canada Customs requires serial numbers and model numbers on every piece of equipment. This all takes time to do, so prepare early. If you plan to take equipment outside of Canada or the U.S., students must fully insure all the equipment, and provide proof of insurance before the equipment can be booked. Taking Department equipment outside the province requires signed permission from the Department head.

## FILM EQUIPMENT AND FACILITIES GUIDELINES

FILM Production equipment and facilities are for use for the completion of work in Film courses during the academic semesters. For the 2021/2022 year, some policies and procedures will be impacted by covid restrictions. These will be discussed at the beginning of each semester. The following are the default rules for when regular bookings are reinstated.

### *Equipment Bookings*

Students may book equipment and facilities up to two weeks in advance from the beginning of the Fall Semester, to the last day of lectures, and the beginning of the Winter Semester, to the last day of lectures.

For students in Films 201 and above:

**No equipment can be booked between 10:00 a.m. and 1:00 p.m. No equipment can be booked after 3:00 p.m.**

Equipment picked up Monday through Wednesday can be kept for two days: pick up Monday – return Wednesday; pick up Tuesday – return Thursday; pick up Wednesday – return Friday. Equipment booked on Thursday is returned Friday. Equipment booked on Fridays is returned Mondays.

For students in Film 200, equipment can be booked out for one day: (pick up Monday – return Tuesday, pick up Tuesday – return Wednesday, etc.)

**No equipment can be booked between 10:00 a.m. and 1:00 p.m. No equipment can be booked after 3:00 p.m.**

No equipment or facility can be booked without the course instructor or lab instructor's signature on the request sheet. Phone authorization will not be allowed. Booking sheets will not be accepted in the Equipment Room while the door is shut or after hours of operation. This is to ensure the proper filing and recording of requests. Do not slip the sheets under the door - they will be ignored.

Faculty members are requested not to let students into the Equipment Room when it is closed to book equipment/facilities. Instructors must ensure classes have ample time to sort out bookings while the equipment room is open.

It is the student's responsibility to check equipment and facility bookings for availability. Equipment and facilities are booked on a first come, first served basis.

It is the student's responsibility to check equipment before it leaves the Equipment Room. Students are responsible for any equipment returned that is damaged.

In the case of a group booking, the members of the group should all sign the request sheet. Any student who signs the request sheet is responsible for the equipment.

All equipment and keys must be returned by or before 9:30 AM on the date due. Pickup of equipment and keys is after 1:00 PM on the day they have been booked.

Late returns of keys and equipment will result in a fine as outlined in the guidelines. Students who receive a third fine will face possible suspension from the use of facilities and equipment. All fines must be paid before the student will be allowed to book and receive equipment and keys.

### ***Equipment***

- All equipment, cords, etc., must be returned in proper condition.
- No equipment is to be given out or taken from the Equipment Room without the equipment/facility coordinator being notified.
- Equipment must be returned to the Equipment Room by the student responsible for it. Equipment Room staff will not retrieve equipment from editing rooms or classrooms.
- Equipment Room staff must indicate "time received" on submitted booking sheets in order to decide who has priority.

- All equipment must be returned on the due date by 9:30a.m.

**Note: “All equipment” means exactly that. e.g. if a lens cap is missing when a camera is returned, the equipment is not deemed to be returned until the lens cap is also returned.**

### *Fines*

It is necessary that we have a system that requires everyone to return equipment and keys on time and to maintain facilities in proper condition. “Why?” you may ask. A student who keeps equipment out longer than booked, will affect another student waiting for the same equipment. Obviously, this is unfair to the student waiting for the equipment who may have to cancel a planned shoot. Hence, we have instituted fines for the late return of equipment and keys or the improper use of equipment and facilities.

Fines will be levied on the following:

- Late return of equipment.
- Improperly returned equipment.
- Late return of keys.
- Studio left in a mess, lights not put away, etc.
- Facilities left open and doors not closed while unattended.
- Any facility left in a mess from a student.

<u>Time Returned</u>	<u>Fine</u>
After 9:30 a.m. but before noon	\$10.00
After 1:00 p.m. but before 4:30 p.m.	\$15.00
Before 9:30 a.m. the following day	\$20.00

*Example 1:* Equipment is due Wednesday – 9:30 a.m.  
Student returns it Thursday – 9:00 a.m. Student is fined \$20.00

*Example 2:* Equipment is due Monday – 9:30 a.m. Student returns it Thursday – 3:30 p.m. Student is fined \$75.00

Fines can be paid at the Department office, ED 243. Exact cash or cheque please, no debit or credit card.

Students with unpaid fines will not be able to book equipment or facilities until the fine is paid.

Outstanding unpaid fines will be passed on to Financial Services, which can affect a student's ability to register for classes or graduate.

It's easy to avoid fines: treat the equipment and facilities with proper care and return the equipment and keys on time.

### *Care and Maintenance of Equipment*

- It is essential to fill out service reports for broken or malfunctioning equipment as this allows the Service Technician to repair broken equipment.
- If maintenance on equipment is required it is up to the discretion of the Equipment Coordinator as to its further use by students/staff. Cancellation of booking may be required.
- Students will undertake no repairs. Damage incurred due to repairs or cleaning done by unauthorized persons will result in fines and/or suspensions of privileges. The student may be responsible for the cost of proper repair or replacement.
- All lighting kits, cameras, etc., will be returned properly stored and in an orderly fashion. Messy packing must be redone before equipment will be checked in and late fines will be charged to the student responsible for improperly returned equipment.

### *Facilities and Access*

- A. Unless booked for use, facilities may be used during regular hours without booking or Instructor's authorization. The Equipment Coordinator will let students into the room; no keys will be handed out.
- B. A facility may be booked for a maximum of four hours in a day. The exception will be the Production Studio. This room can be booked for a total of eight hours in a given day.
- C. All facility bookings must go through the Equipment Coordinator or one of the student assistants who will initial the facility booking sheets.
- D. Students wanting to know who is booked in during an evening or weekend should consult the Facilities book and make note of it.
- E. Cancellations should be made during regular hours as soon as possible.
- F. Students who do not show up for facility bookings within the first fifteen minutes will forfeit their booking and the facility will be made available on a first come, first served basis.
- G. Technical problems should be reported immediately to the Equipment Coordinator; students are required to fill out a service report.
- H. The department is not responsible for any personal belongings left in the facilities. It is essential that doors to facilities be closed upon leaving, even for a few moments. Those who sign out keys are responsible for any damage to facilities or the theft of University property.

- I. Do not store equipment in facility rooms.
- J. No food or drink is allowed in dedicated post-production facilities and the darkroom. A first time offence will result in a written warning. A second offence will lead to a suspension for two weeks. A third offence will lead to a semester's suspension from facility access.
- K. Students may bring food and/or drinks into classrooms during class periods with the permission of the Instructor. Fried and/or aromatic baked foods (pizzas, subway sandwiches) are not permitted. All food and drink garbage must be taken out of the classroom and must not be placed in classroom wastepaper basket.
- L. No smoking in facility rooms. Students will face permanent suspension if they do so.
- M. No alcoholic beverages allowed in facility rooms. Students will face permanent suspension if they do so.

### ***Computers and Editing Suites***

- Students should adhere to editing suite etiquette as outlined by the Lab Instructor.
- No downloading or loading of software programs of any kind. A first time offence will lead to a two-week suspension. A second offence will lead to a semester suspension. A third offence will lead to a permanent suspension of access to facilities.
- Students must follow proper methods as outlined by the Lab Instructor of attaching external devices to edit station computers. If students are uncertain, they should contact the Lab Instructor. Students improperly attaching external devices will be held fully responsible for any damages and replacement costs and face suspension from access.
- Any material saved on the computer which is felt to be offensive to Faculty, staff or students, may be turned over to the proper authorities of the University for further investigation.
- Properly power up computers and power them down when finished.
- No food or drinking at all in these facilities. A first time offence will lead to a two-week suspension. A second offence will lead to a semester suspension. A third offence could lead to a permanent suspension of access to facilities.

### ***Keys***

- Late return of keys will result in a fine of \$10.00 for each day the keys are late.
- Late return of keys for a third time will result in a suspension from facilities for the balance of the academic year.

- No keys will be signed out for use during regular working hours.
- Lost keys will result in students paying the full replacement costs of new locks and keys. This is because we have to change the locks and make new keys. The actual amount the department pays to change the locks and make new keys is at least \$200.00.
- Students may not gain access to a room that they do not have keys to without permission from Faculty or staff.
- Students must be aware that they may be required to produce keys to campus Security Guards upon request, as proof of authorized access.

### ***Production Studio Access***

- If changes are made to studio area (i.e., lighting, etc.) it must be returned to its original state before leaving.
- There will be no changing or altering of equipment or its configuration except by use of patch bays. If it can't do what you want, consult technical staff or the FILM Lab Instructor.
- Clean up the room before leaving. Put garbage in the proper receptacle. All food/drink garbage must be taken out of the studio.
- Two people are the required minimum when lighting in the studio.
- No studio lights are to leave the studio.

### ***Darkroom Access***

All students requesting darkroom access must be in, or have completed Film 205 and have signed a compliance agreement.

Students must supply all material they may need. No loans or borrowing of any material outside of student cabinet.

Students will be given a cabinet to store materials in. The department will not involve itself in the administration of the cabinet. Only standard chemistry for the development of Black and White film and prints is allowed. All chemistry must be inventoried and a list provided to the Equipment Coordinator. Any additional chemistry must be approved prior to it being added to the cabinet.

All students must sign in; a sign in sheet will be posted.

One student may sign out a key. The student with the key is responsible for condition of darkroom. If the keyholder is leaving they must pass on the key. There must be at all times a 'keyholder' in the darkroom. Passing of key and responsibility should be noted on sign in sheet.

No 'guests'. Any student who has not signed a compliance agreement is a guest. Area must be left in clean condition. To avoid hassle students are advised to clean up any mess they come across.

Users must remove film, prints or personal belongings by 11:30 a.m. the following day. Key must be returned by 9:30 a.m.

Failure to comply with any of the procedures will result in access being rescinded.

## SCHOLARSHIPS & AWARDS

**SAMS (Student Awards Management System)** is the tool you can use to search for and apply for scholarships and awards at the University of Regina. Every year, some scholarships and awards go unclaimed because no student applied for them. There are many available, some which require an application and others that are automatic. Use SAMS to identify the scholarships and awards you're eligible for. <http://www.uregina.ca/safa/awards/SAMS/index.html>

The following are the scholarships and awards specific to FILM. Students should also search for scholarships open to all University of Regina students.

### **Access Communications/Fred Wagman Entrance Scholarships**

**Value:** \$800

**Number:** Two

**Eligibility:** Scholarship shall be awarded to an outstanding student entering either the Faculty of MAP for the Bachelor of Arts program in Film Studies or the Bachelor of Fine Arts in Film Production. The awards will be made for the Fall semester to a student who has applied directly from high school and is registered for a minimum of 15 credit hours.

**Conditions:** Awarded annually.

**Donor:** These scholarships have been established by Access Communications Board of Directors to honour Mr. Fred Wagman for his service to Access Communications and to the community. Established in 1995, it reflects Access Communications' commitment to the University of Regina.

**Application:** No application is required

### **Access Communications/Fred Wagman Scholarship in Film and Video**

**Value:** \$1,500

**Number:** One

**Eligibility:** Awarded to an outstanding student entering third year of any program offered by the Department of Film. The recipient must have a minimum overall weighted percentage average of 75%, and a minimum average of 80% in the major. In order to receive payment, the student must be registered in 12 credit hours or more in a semester.

**Conditions:** Awarded annually.

**Donor:** This scholarship has been established by the Access Communications Board of Directors to honour Mr. Fred Wagman for his service to Access Communications and to the community.

**Application:** No application is required.

**Bourse Bernard Lavigne Scholarship in Media Production and Studies Award: \$700** in support of tuition and course fees. Application is in the Fall. Eligibility: The scholarship shall be awarded to an outstanding student who meets the following criteria:

- entering the fourth year of study in the Department of Film leading to a Bachelor of Fine Arts degree or Bachelor of Arts degree.
- a minimum CGPA of 75%.
- enrolled for a minimum of 9 credit hours in the fall semester.

**Application:** October 1.

### **Duane Spencer Arnott Memorial Scholarship in Media Production and Studies**

**Award: \$1000** in support of tuition and course fees.

**Eligibility:** The scholarship shall be awarded to an outstanding student who meets the following criteria:

- entering the fourth year of study in the Department of Film leading to a Bachelor of Fine Arts degree or Bachelor of Arts degree.
- a minimum CGPA of 75%.
- enrolled for a minimum of 6 credit hours in the fall semester

**Application:** No application is required.

### **Faculty of MAP Entrance Scholarships in Film**

**Value:** \$1000

**Number:** One

**Eligibility:** Awarded to students entering the Faculty of MAP at the University of Regina: one for a student in the Bachelor of Music program, one for a student in the Bachelor of Fine Arts (Theatre) program, one for a student in the Bachelor of Fine Arts (Film) program, one for a student in the Bachelor of Fine Arts (Visual Arts) program. Academic qualifications (75% minimum average) and artistic talent are considered.

**Conditions:** Awarded annually.

**Donor:** University of Regina.

**Application:** A letter of application and transcript of marks must be submitted to the appropriate department (Department of Film), University of Regina, Regina, Saskatchewan S4S 0A2. Film Production and Studies students must submit an essay (two typewritten pages) on an assigned topic: My Favourite Film. Deadline: Film candidates must submit their application requirements by March 15.

### **Faculty of MAP Scholarship**

**Value:** \$500

**Number:** Four

**Eligibility:** Awarded to students in MAP who have completed their third year and are progressing into fourth year. A student must be registered in 12 credit hours and register for a minimum of 12 credit hours in the semester in which the scholarship is to be used. The scholarship is awarded on the basis of artistic achievement.

**Conditions:** Awarded annually in the Spring.

**Application:** No application is required.

**Gene B. Ciuca Memorial Scholarships (Film)**

**Value:** \$1,600

**Number:** One

**Eligibility:** Awarded to students entering the third year of a four-year degree in MAP who have demonstrated above average ability and have indicated an intention to continue their interest in the Fine Arts. The scholarships will be based on academic achievement, demonstrated ability and, other things being equal, on financial need. Applicants must have completed 60 credit hours of work as of the winter semester and have a weighted percentage average of at least 75%. Students receiving the scholarships will be required to register in courses with a minimum of 12 credit hours of work in the semester in which the scholarships are to be used.

**Conditions:** Equal awards will be made in Film, Visual Arts, Theatre, and Music. Awarded annually at the time of Spring Convocation and the scholarships are to be used for the following Fall semester. Awards need not be made in each area if there are no suitable candidates.

**Donor:** Established to honour the memory of the late Gene Ciuca. Application: Application forms are available from the office of the Dean of MAP and must be submitted to the student's department head. The student should arrange to have two confidential letters of reference sent directly to the Department Head.

**Deadline:** February

**Jean Oser Prize in Film Studies**

**Value:** \$500

**Number:** One

**Eligibility:** Students in the Department of Film's Studies courses.

**Conditions:** Awarded annually.

**Donor:** Department of Film in honour of Jean Oser, one of the leading members of the Saskatchewan film community, former Professor of the Department of Film and Video, Professor Emeritus of the University of Regina, and recipient of the Lifetime Award for Excellence in the Arts from the Saskatchewan Arts Board.

**Application:** Not required. The recipient is chosen by Film Studies faculty members, based on essays written in Film Studies courses in the Fall and Winter semesters. Recipient must have completed 54 credit hours of study.

**Larry Day Scholarship in Media Production & Studies**

**Value:** approximately \$1200

**Eligibility:** The scholarship will be awarded to a University of Regina undergraduate student who meets the following criteria: is pursuing a B.F.A. in Film Production; is registered as a full time-student in their first year of study; has entered the University of Regina directly from high school with a minimum 80% average; has submitted a 500 word statement explaining why they are deserving of the scholarship and/or describing their vision of their future career.

**Conditions:** awarded annually commencing Fall 2012.

**Donor:** The scholarship was created by Kirstie McLellan Day in honour of her husband, alumnus Larry Day. Larry is the President and Kirstie is the CEO of Pyramid Productions Inc., one of Western Canada's largest independent production companies.

**Application:** Mid-March.

**Prince Edward Arts Scholarship**

**Value:** \$2,500 (full-time); \$1,000 (part-time)

**Eligibility:** Students who are Saskatchewan residents, Canadian citizens or permanent residents and are undertaking undergraduate full or part-time studies at an accredited post-secondary institution or recognized arts training program for a career as a professional artist or arts administrator.

**Application:** The deadline is May 1. <https://saskartsboard.com/menu/grants/grant-programs/prince-edward-arts-scholarship.html>

## EMPLOYMENT PROSPECTS

### *Jobs on campus*

Every year, FILM hires students to work as assistants in the equipment room and as teaching assistants. FILM jobs are generally posted in the first few weeks of a semester on the bulletin board outside the department office, ED 243, and online, along with all other U of R student employment at: <https://www.uregina.ca/hr/students/employment/index.html>

Students interested in working on campus should regularly consult the website listed above for positions across the campus.

Below are some links that will help graduating students refine their job search. Some of these are links to specialty web pages treating arts-related employment opportunities only. Others are more general, but may nonetheless contain information and links relevant to job seekers.

### *Culture Works*

<http://cultureworks.ca/jobs/index.asp>

A virtual career resource centre offered by The Cultural Human Resource Council. CHRC's mandate is to strengthen Canada's cultural workforce through leadership, support, representation and involvement. CultureWorks represents our commitment to those of you working in Canada's cultural community. If you are a Cultural Worker, you don't need to register in order to search for opportunities.

### **Media Job Search Canada**

<http://www.mediajobsearchcanada.com/browse.asp> specifically on media-related professions.

Lots of links. Appears to have good job listings.

Public Service Commission of Canada <https://www.canada.ca/en/public-service-commission.html>

### **Human Resources Development Canada**

Registration required, but free of cost. Good capacity for monitoring new job postings. A public service bias is evident in job postings at this site. <https://www.canada.ca/en/services/jobs/opportunities.html>

## REGINA'S CULTURAL COMMUNITY

Regina has a vibrant cultural community of filmmakers, visual artists, actors, musicians, writers, performers, and curators, supported by a number of artist-run organisations and cultural hubs.

### *Saskatchewan Filmpool Cooperative*

The Filmpool is Saskatchewan's premiere venue for independent filmmaking. Many of our graduates and faculty members are Filmpool members and have taken advantage of the resources of the cooperative. The Filmpool also sponsors a one-year free membership for all students

graduating from our degree programs in FILM. But why wait? Joining as a student will enable you to meet members of the Regina film community and you'll be eligible to apply for First Film Fund grants. <http://www.filmpool.ca>

306-757-8818

301 – 1822 Scarth Street, Regina, SK, S4P 2G3

[info@filmpool.ca](mailto:info@filmpool.ca)

Artesian: <http://www.artesianon13th.ca/>

Art Gallery of Regina: <http://www.artgalleryofregina.ca/>

Commonweal Community Arts: <http://commonweal-arts.com>

Creative City Centre: <http://www.creativecitycentre.ca/>

Creative Saskatchewan: <http://www.creativesask.ca/>

Cultural Exchange: <https://culturalexchange.ca/>

Dunlop Art Gallery: <https://www.reginalibrary.ca/dunlop-art-gallery>

Globe Theatre: <http://globetheatrelive.com/>

MacKenzie Art Gallery: <http://mackenzieartgallery.ca>

National Film Board of Canada: <http://onf-nfb.gc.ca/en/produce-with-the-nfb/our-studios/north-west-centre-english/>

Neutral Ground Artist Run Centre: <http://www.neutralground.sk.ca/>

One Take Super 8 Event: <http://onetakesuper8event.blogspot.com/>

Pile of Bones Underground Film Festival: <http://pileofbonesunderground.ca/>

Prairie Dog Magazine: <http://www.prairiedogmag.com/>

Queer City Cinema: <http://www.queercitycinema.ca/>

Regina Folk Festival: <http://reginafolkfestival.com/>

Regina Jazz Society: <http://jazzregina.ca/>

Regina Symphony Orchestra: <https://reginasymphony.com/>

RIFFA: <http://www.riffa.ca/index.html>

RPL Film Theatre: <https://www.reginalibrary.ca/film-theatre>

Sâkêwêwak Artists' Collective: <http://www.sakewewak.ca/>

Saskatchewan Arts Board: <http://www.artsboard.sk.ca/>

Saskatchewan Arts Alliance: <http://www.artsalliance.sk.ca/home>

Saskatchewan Media Production Industry Association (SMPIA): <http://smpia.sk.ca>

Sask Culture: <http://www.saskculture.ca/>

Slate Gallery: <https://www.slategallery.ca/>

Swampfest: <https://www.swampfest.ca>

Studio 7: <http://www.rainbowcinemas.ca/A/?theatre=Regina&>

## WE REMEMBER

### **Bernard Lavigne**

In May 1999, Bernard Lavigne, a valued friend and colleague in the Department of Film, passed away. Professor Lavigne had been with the University of Regina since 1985. In commemoration of Professor Lavigne's notable impact on the Regina film community, his family, friends and colleagues have joined together to establish the Bourse Bernard Lavigne Scholarship. This scholarship is intended to reward excellence in Film production and/or studies.



Photo of Jean Oser

### **Jean Oser**

Jean Oser was a highly influential member of the Saskatchewan film community, an inspiration behind the formation of the Saskatchewan Filmpool Co-operative, former Professor of Film at the University of Regina, Professor Emeritus of the University of Regina, and recipient of the Lifetime Award for Excellence in the Arts from the Saskatchewan Arts Board (1991).

Born in 1908 in Strasbourg (Alsace), Jean Oser grew up in Berlin with a passion for the moving image that would eventually lead to his collaboration with many of the world's legendary filmmakers. He apprenticed with Hans Richter and Walter Ruttmann in Germany in the 1920s and appeared in Richter's 1928 film *Ghosts Before Breakfast*. He built his reputation as an innovative editor for Austrian director G.W. Pabst and his cinema of social consciousness, working on such films as *Westfront 1918* (1930), *The Threepenny Opera* (1931), and *Kameradschaft* (1931).

Leaving Germany in the early 1930s, he lived and worked in Paris, and served with the French Foreign Legion in Morocco. In 1942, Jean emigrated to the United States. During his time at 20th Century Fox he directed *A Light in the Window* (1953), a profile of 17th century Dutch painter Johannes Vermeer, which won the Oscar in the Dramatic Short Film category. For the next 30 years he made industrial films, television features and series, documentaries, and travel films.

In 1970 Oser emigrated to Canada, having been invited to Regina to help establish a film school at the university. Throughout the 1970s and again in the late-1980s, he taught film history and editing and inspired a generation of Saskatchewan filmmakers and cineastes. After retiring, Jean continued to be an inspirational and much beloved figure and he was a regular at the screenings at the Regina Public Library Film Theatre; a seat in the theatre commemorates Jean's role as a filmmaker, editor and mentor. Jean Oser passed away on February 20, 2002, in Regina, at the age of 94.

In commemoration of Jean Oser's contribution to the Regina film scene, the Department of Film awards the Jean Oser Prize in Film Studies annually for the outstanding critical essay written in a Film Studies course.

For more on Jean Oser, we recommend visiting the website created by Nora Gardner: <http://jeanoser.wixsite.com/findingjean>

**TOGETHER WE ARE STRONGER      peyak aski kikawinaw**  
**The University's response to the Truth and Reconciliation Commission**

The University of Regina is situated on Treaty 4 lands with a presence in Treaty 6 territory. These are the territories of the nêhiyawak (Cree), Anihšīnāpēk (Saulteaux), and Dakota, Lakota, and Nakoda, and the homeland of the Métis. Today, these lands continue to be the shared territory of many diverse peoples from near and far. We recognize the contribution that engaging in Reconciliation brings to our life as a campus community that is situated on these lands. The University is committed to making Reconciliation a part of all interactions amongst Indigenous and non- Indigenous students, staff, and faculty and with our neighbours off-campus.

To address Reconciliation at the University of Regina, we rely on the work of the Truth and Reconciliation Commission of Canada (TRC). Its Report discusses the history of colonialism in Canada and how this history continues to operate and inform Canadian society and its institutions. The TRC was born of the resilience and courage of Indian Residential School survivors. It provided a safe space for survivor and inter- generational survivor truth-telling and to memorialize the many children who did not survive. It also asked the nation to listen and bear witness to these truths. The TRC forced this nation to cease ignoring the history of the Indian Residential School system and the continued impacts that this system has ingrained into the daily lives of all Canadians. The TRC also offers a vision of Reconciliation based on hope – a vision which is held alike by many survivors and intergenerational survivors, Indigenous peoples, and non-Indigenous populations, that we can address the resulting systemic colonialism together. The TRC's 94 Calls to Action provide a framework to transform this hope into reality through the concrete actions of Reconciliation, which is a responsibility of all Canadians.

Much like other post-secondary institutions, the University has a history of developing and applying knowledge, constructing space, and interacting with Indigenous peoples and communities in ways that have been framed by Western-based practices. Today, many universities are addressing these practices in an effort to transform themselves so that non-Indigenous populations can study, work, and live in a good way with Indigenous peoples. To address this history and shift these practices, the process of Indigenization has been implemented at the University. Our institution understands Indigenization as the inclusion of Indigenous ways of knowing, voices, and critiques in our practices such as teaching, research, governance, and in our physical spaces.

This includes, especially, those Indigenous nations upon whose lands the University is situated. In addition to Indigenization efforts, Reconciliation will require new, complementary, and additional efforts for the University to meet its collective and campus-wide responsibility.

As we did in December of 2016 in a joint response with the University of Saskatchewan, we at the University of Regina acknowledge the TRC's Calls to Action. The Calls were addressed to all who live in Canada, especially those in positions of privilege and power resulting from colonialism. The Calls require two parties – Indigenous and non-Indigenous peoples – to come together to form mutually respectful relationships and transform

practices that exclude Indigenous peoples and knowledge systems, a practice that creates barriers to respect and mutuality. The Calls are an invitation to join Reconciliation. The Calls beckon us to respond, listen, engage, and live together. They are an invitation to learn together and from each other. It asks all non-Indigenous peoples across Canada to follow the generous lead of the First Peoples whose lands they share. Georges Sioui of the Wyandot-Huron nation and past Associate Professor of Indian Studies and Dean of Academics of the Saskatchewan Indian Federated College reminds us that since European nations first began to settle, sign treaties, colonize, and claim the lands, Indigenous peoples have offered knowledge and goodwill, shared land and resources, and stood resilient in the face of European and later Canadian colonialism.

In response to the Calls to Action we recognize that, at this point in time, Reconciliation is in larger part a treaty responsibility of non-Indigenous peoples. Specifically, non-Indigenous peoples are asked to take part in Reconciliation because many Indigenous people have already been conciliatory. The TRC's Calls to Action seek to address this imbalance in commitment and respect that has, to date, framed the relationship between Indigenous and non-Indigenous peoples.

The University's commitment to Reconciliation is based on five goals. The members of the Response to the University of Regina's Truth and Reconciliation Commission Working Group suggest that every faculty, unit, and division also commits that each and every student, staff, or faculty member will have the tools for Reconciliation, or mutual respect, through:

- Knowledge of treaties, specifically of Treaties 4 and 6;
- A basic understanding of Canada's history with and the continuance of colonialism, including of the Indian Residential Schools and the Indian Act;
- An awareness of Indigenous ways of knowing and how these relate to their program of study;
- Knowledge of the key elements of the Final Report of the Truth and Reconciliation Commission and its Calls to Action, the Royal Commission on Aboriginal Peoples, and the United Nations Declaration on the Rights of Indigenous Peoples; and
- An understanding of the role they can play in Reconciliation on the basis of the knowledge and skills they will have acquired at the University of Regina.

With any responsibility comes a requirement for accountability. To assist in the creation of such initiatives, the University's TRC Working Group has prepared A Guide to Implementing the Truth and Reconciliation Commission of Canada's Calls to Action at the University of Regina. All faculties, units, and divisions share this common responsibility of Reconciliation and must take it upon themselves to take up one or more Calls. Above all, the members of the University's TRC Working Group invite every faculty and staff member, every student, and everyone who interacts with the University to take up this responsibility – these Calls to Action – as their own.



## Contact Information

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Website: <https://www.uregina.ca/mediaartperformance/film.html>

Facebook: [www.facebook.com/UREginaFilm/](http://www.facebook.com/UREginaFilm/)

Instagram: [www.instagram.com/ureginafilm/](http://www.instagram.com/ureginafilm/)

Twitter: <https://twitter.com/ureginafilm>

