



University
of Regina

The Department of Film Undergraduate Student Handbook 2023-24

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FACULTY OF MEDIA +
ART + PERFORMANCE

**DEPARTMENT OF FILM
UNIVERSITY OF REGINA**

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tawâw

Bienvenue

Welcome to the Department of Film at the University of Regina!

The Department of Film is located on Treaty 4 territory, the lands of the Nêhiyawak, Anihšînāpēk, Dakota, Lakota, and Nakoda. The Department of Film at the University of Regina provides an innovative learning experience that allows students to interact with local art galleries, art centres, film theatres and artists throughout their degree. Our programs maintain a supportive and safe learning environment while providing an adaptive learning experience.

This handbook has helpful information on filmmaking, such as the goals and mission of FILM, important dates, career goals, faculty expertise, the timetable of courses and suggested completion sequence, study tips, equipment room guidelines, scholarships, and more. Remember to check your U of R email account for official communication!

To get involved and maintain contact with other film students, connect with the **Film Student's Association (FSA)**. The FSA holds events throughout the year, including homework night sessions that offer guidance and support to all students. Reach the FSA through Facebook at <https://www.facebook.com/FSARegina>.

Every year, film students organize the **Living Skies Student Film Festival**. The Living Skies Student Festival is one of Canada's oldest student-run film festivals, with three days of screenings, events, and workshops with industry makers and guest filmmakers. Check out past programming and details of upcoming events here at <http://www.livingskiesstudentfilmfest.com/>.

The Department of Film will honour **Janine Windolph** with the **Distinguished Alumni Award** for 2023/2024. The Distinguished Alumni Award is presented biennially to a graduate from the Film program at the University of Regina who has made significant contributions to media-making and culture. Stay tuned to our social media for more details!

Join and like our Facebook, Instagram, and Twitter pages **@UreginaFilm** to stay connected with updates on activities, screenings and events in our Department and the arts community in Regina.

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

Mike Rollo, Department Head

ACADEMIC COUNSELLING

All FILM students are welcome to contact the Department Head with questions about the programs, courses and policies throughout the year. To make an appointment, contact: Mike Rollo (ED 243) by email at mike.rollo@uregina.ca. U of R students can also contact the Academic Program Coordinator at the MAP Student Program Centre. To make an appointment, contact: 306-585-5570 or media.art.performance@uregina.ca

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

IMPORTANT DATES

FALL 2023

August 30	Start of the 2023 Fall term and the first day of classes
September 4	Labour Day (University Closed)
September 13	Last day to add courses
September 13	End of the no-record drop period
September 13	End of 100% refund period
September 22	Film Student Orientation
September 27	Last day to withdraw from a course and receive a 50% refund
September 29	University closed (National Day for Truth and Reconciliation)
October 9	University closed (Thanksgiving)
October 9-15	Fall break (No classes)
November 10	Remembrance Day - No classes (Most university offices closed)
November 15	Last day to withdraw from a course without a failing grade
December 5	Last day of classes for the 2023 Fall semester
December 8	First day of the final exam period for the 2023 Fall term
December 21	End of the semester and last day of the final examination period for the 2023 Fall term
Dec 22 (noon) – Jan 2	University closed

WINTER 2024

January 8	Start of the 2024 Winter term and the first day of classes
January 19	Last day to add courses
January 19	End of the no-record drop period
January 19	End of 100% refund period
February 2	Last day to withdraw from a course and receive a 50% refund
February 19	Family Day (University Closed)
February 19-25	Winter break (No classes)
March TBD	Living Skies Student Film Festival
March 15	Last day to withdraw from a course without a failing grade
April 12	Last day of lectures for the 2024 Winter term
April 16	First day of the final exam period for the 2024 Winter term
April 29	End of term and last day of the final examination period for the 2024 Winter term.

FILM COURSES
Fall 2023

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
0930-1215		Film 209-001 ED 175 Ian Campbell		Film 209-002 ED 175 Ian Campbell	
1130-1415	Film 100-001 ED 191 N. Rezaian Film 203-001 ED 113 G. Saul	Film 300-001 ED 179 M. Wihak Film 400-001 ED 113 K. Battie	Film 256-C01 CM 105 P. Mather Film 205 ED 113 K. Battie	Film 300-002 ED 179 M. Wihak	Film 830-001 ED 113 G. Saul
1200-1300					<i>ART FOR LUNCH</i>
1430-1715	Film 307 ED 179 K. Battie	Film 201-001 ED 179 M. Rollo Film 413 ED 113 S. Abbott		Film 201-002 ED 179 M. Rollo	Film 350 CL125 B. Onikoyi
1800-2045	Film 480BH RC050 S. Petty	Film 245 RC 050 S. Petty	Film 345-001 RI 119 C. Ramsay	Film 310-001 ED 113 S. Abbott	
1900-2145		Film 100-C01/ C11 CM AUD P. Mather			
ONLINE	Film 210-001 D. Gane				

FILM COURSES
Winter 2024

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
0930-1020		Film 200 ED 175 I. Campbell	Film 200 ED 175 I. Campbell	Film 200 ED 175 I. Campbell	
1030-1120		Film 200 ED 175 I. Campbell	Film 200 ED 175 I. Campbell	Film 200 ED 175 I. Campbell	
1130-1415	Film 412 ED 113 Sessional	Film 202-001 ED 179 G. Saul _____	Film 205-001/002 ED 113 K. Battie	Film 202-002 ED 179 G. Saul _____	Film 831 ED 179 S. Abbott _____
		Film 401-001 ED 113 K. Battie		Film 401-002 ED 113 K. Battie	CTCH 304 <i>REMOTE</i> C. Stojanova
1200-1300					<i>ART FOR LUNCH</i>
1430-1715	Film 100-C01/C11 CM AUD P. Mather _____	Film 200-001 ED 113 M. Wihak _____		Film 200-002 ED 113 M. Wihak _____	Film 312 ED 179 I. Campbell
	Film 305 ED 175 M. Wihak	Film 301-001 ED 179 M. Rollo		Film 301-002 ED 179 M. Rollo	
1800-2045	Film 254-001 RC050 C. Ramsay	Film 253 <i>REMOTE</i> C. Stojanova	Film 480AN <i>REMOTE</i> C. Stojanova	Film 100-001 ED 193 B. Onikoyi	
1900-2145		Film 804 RC050 S. Petty			

OUR MISSION STATEMENT

The Department of Film is dedicated to teaching film and digital media in an interdisciplinary environment that encourages creative expression and critical reasoning growth. In our commitment to providing 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.

DEPARTMENT OF FILM HISTORY

Film classes were first offered by Professor Terry Marner at the University of Saskatchewan, Regina Campus, in 1968, one of only three Canadian universities making film courses available to students at that time. The popularity of film classes grew, and there was greater demand to add more courses offering a broader range of topics. In 1970, renowned filmmaker and editor Jean Oser, whose film career began in Berlin in the 1920s, was invited to Regina to teach. He became an influential figure for several generations of Saskatchewan filmmakers. In 1977, Fr. John Matheson, a faculty member from Campion College, joined Marner, launching the BFA Film and Video program in 1978. In 1980, the first of the University's film degrees was conferred.

Situated on Treaty 4 territory, the Department of Film at the University of Regina offers degree programs in Film Production and Film Studies. At the undergraduate level, we offer the **BFA in Film Production, BA / BA Honours in Film Studies, a Certificate in Animation, a Minor in Photography**, and a **30-credit Diploma in Film Production**. We offer an MA in Media Studies and MFA in Media Production at the graduate level.

The Department of Film addresses all aspects of moving images rooted 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 gain leadership and collaboration experience. The student organised Living Skies Student Film Festival and supports exceptional student work from across the country and worldwide.

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 a well-rounded education and flexible, transferable skills, allowing you to adapt more easily to a constantly evolving economic environment and ultimately making 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 various 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
- Work in film archives in libraries, schools, and government agencies
- Write about films 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 about 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; ED 239.8; 306-585-4437

Kyath Battie teaches production courses. Kyath is a filmmaker with specific interest in mysteries, landscapes, and sound design. Her work often explores nocturnal spaces and fictionalized encounters, examining the duality of realism and fantasy, through hybrid fiction and intimate non-fiction portraits. Working fluently in 16mm, photochemical processes, and digital forms, her work often embodies story elements such as tension and anticipation through acute site-specific cinematography and soundscapes. Her work has been shown at festivals and galleries internationally, including Ji.Hlava IDFF (Prague), L'Alternativa Film Festival (Barcelona), Oberhausen Kurzfilmtage Oberhausen (Germany), Edinburgh International Film Festival, Images Festival (Canada), Rotterdam IDFF, National Screen Institute (NSI Canada), WNDX Festival of Moving Image (Canada), Ann Arbor Film Festival (USA), Experimental Film Guanajuato (Mexico), Antimatter Media Art (Canada), Yorkton film Festival, School of Art Gallery (University of Manitoba), Labocine - Films From the Science New Wave, and The Singapore Art Science Museum.

Contact: kyath.battie@uregina.ca; ED 239.3; 306-585-4785

Ian Campbell is Film's Lab Instructor. Ian Campbell is the Film Department's Lab Instructor. Ian holds a BFA in Studio Arts from the University of Victoria (2002) and an MFA in Studio Arts Open Media from Concordia University (2006). Ian is a filmmaker and media artist who works with traditional and digital film techniques. His research areas are digital filmmaking and digital effects, live video mixing, expanded cinema 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), Dawson City International Film Festival (Yukon) and The International Short Film Festival Oberhausen (Germany). He has presented outdoor projection-based works at Nuit Blanche Regina (2022, 2019, 2018) and Nuit Blanche Saskatoon (2015, 2014). His short film The Flats (2018) was nominated for a Saskatchewan Independent Film Award in the categories of "Best Short Film" and "Technical Achievement Production Design". In 2022 he performed an expanded cinema performance using antique 35mm film projectors with collaborator Heidi Phillips at the International Short Film Festival Oberhausen.

Contact: Ian.Campbell@uregina.ca; ED 239.3; 306-585-5313

Dr. Philippe Mather has taught film and media studies for Campion 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; CM 502; 306-359-1229

Dr. Sheila Petty is professor of media studies and SaskPower Research Chair in Cultural Heritage at the University of Regina. A Fellow of the Royal Society of Canada, she has also been appointed to the Researcher Council of the Canadian Research Knowledge Network. She has written extensively on issues of cultural representation, identity and nation in African and African diasporic screen media. She has curated film, television and digital media exhibitions for art galleries across Canada. She is the author of Contact Zones: Memory, Origin and Discourses in Black Diasporic Cinema and co-editor of the Directory of World Cinema: Africa. Her research program focuses on manifestations of cultural heritage in screen media, especially sub-Saharan African, North African and Amazigh cinemas. Her latest project, funded through New Frontiers in Research Fund, investigates methodologies for decolonizing film festival research in a post-pandemic world. She is completing a book on Algerian feminist filmmaker, Habiba Djahnine (Edinburgh University Press).

Contact: 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 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; ED 239.5; 306-585-4210

Mike Rollo teaches film production courses. Mike's research explores alternative approaches to non-fiction cinema and curatorial practices in cinema. His films focus on landscape, nature, rural industry, and communication cultures, with ecological thinking of the shifts, conflicts and negotiations to themes of obsolescence, age and decay. Mike's films have been screened at the Ann Arbor Film Festival, Edinburgh International Film Festival, International Festival of Documentary and Short Film of Bilbao, International Film Festival Oberhausen, Los Angeles Film Forum, San Francisco Cinematheque, and Rotterdam International Film Festival. Mike's recent works include *Farewell Transmission* (2017) and *Eidolon* (2020), and *P L U M E* (2022), and he is currently in production with a documentary entitled *La Colle Falls*. *Eidolon* received Best Short Film at the Saskatchewan Independent Film Awards in 2020. *Eidolon* and *P L U M E* received Golden Sheaf Awards at the Yorkton Film Festival for Experimental Film in 2021 and 2023.
Contact: mike.rollo@uregina.ca; ED 239.10/243.1; 306-585-4569/4948

Gerald Saul teaches production courses at both the graduate and undergraduate levels. 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 narratives to abstract shorts. Saul has written extensively on avant-garde films in Saskatchewan and Canada. At the University of Regina, he has taught film production, animation, photography, screenwriting, and experimental filmmaking courses. As a filmmaker, he specializes in alternative narrative strategies, hand-processed film, animation, puppet films, super-8, and traditions and aesthetics of amateur cinemas. His long-awaited puppet film *Sock-Vile*, created in collaboration with 15 film students in 2011, will be released this year.
Contact: gerald.saul@uregina.ca; ED 239.11; 306-585-4619; www.geraldsaul.com

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; ED 239.7; 306-585-5690

Mark Wihak teaches production courses. Mark's work explores a range of approaches: dramatic writing and directing, experimental films, broadcast documentaries and film-based installation. His films have been broadcast across Canada, programmed at the most prestigious film festivals in Canada, and invited to festivals in the USA, Europe, India, Brazil and Australia. His most recent feature film Resting Potential was released in November 2022 and is available online at www.restingpotentialfilm.com
Contact: 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 Colton Bates, Kenneth Bell, Jason Britski, Michael Dancsok, David Gane, Berny Hi, Elian Mikkola, Mohsen Nasrin, Babatunde Onikoyi, Dianne Ouellette, Jonathan Petrychyn, Narges Rezaian, Robin Schlaht, and Ken Wilson. **Sessional Office:** ED 239.4

Technicians:

Ron Jacobs

Contact: ronald.jacobs@uregina.ca; 306-585-4857; ED152

Mike Garcia

Contact: mike.garcia@uregina.ca; 306-585-5061; ED 149

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. You are responsible for reading the University of Regina's Academic Calendar and understanding 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.

You must understand and follow the suggested sequencing of courses as you complete your degree. This sequencing will enable you to complete the BFA or BA Honours degrees in 4 years. However, some students choose to complete their degree over a longer period.

You are advised to register promptly for courses when your "time ticket" opens. If you wait until August or early September to register for Fall courses or until late December or early January to register for Winter courses, you may find them 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 the official version.

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

ACCEPTANCE IN THE PROGRAM AND DEGREE REQUIREMENTS

BFA in Film Production

Students wanting to apply to 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 in FILM 200 and does not include work 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 achieving the requisite GPA. Your courses are virtually identical to those for the BFA in Semesters 1 and 2. In Semesters 3 to 8, you will share some Film Studies core courses and electives with your colleagues in the BFA program and pursue 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. Taking fewer than 5 courses per semester, you cannot 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 (Semesters 1 and 2)

Recommended Courses in the First Year

Semester 1 (Fall)

Students are required to take the MAP001: Foundations of University Practices course. This required course must be completed within 30 credit hours of study. The course introduces students to various resources and services available and their roles and responsibilities as members of the university and MAP communities. Students placed on academic probation before completing 60 credit hours of study or receiving a “must withdraw” academic action on their transcript must repeat this course.

We recommend you take the following:

- 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 and history of film, essential knowledge for studying film and making films.
- English 100 or ACAD 100: Academic Discourse. These courses provide first-year students with tools for successful communication across disciplines by emphasizing effective writing and academic research elements, 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 more information).

Semester 2 (Winter)

We recommend you take the following:

- Film 200: Introduction to Film and Video. It is the first hands-on course you will take in film production, and it is an introductory course in which you will create a 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 17 for details)
- A course in Communication and Writing (see page 17 for more information)
- A MAP elective (see page 17 for details)

ENTRANCE TO THE BFA FILM PRODUCTION PROGRAM

Entrance into the BFA program occurs at the end of your first year of study (end of Semester 2) and is based on three components:

1. Portfolio (three films) created in Film 200, viewed by a committee of faculty members.
2. Academic achievement (grade point average or GPA) in all courses.
3. A meeting with faculty members. Meetings are scheduled for April in Semester 2. The instructor in Film 200 will advise students to sign up for a meeting in early April. The meeting is an open conversation between students and faculty members (three professors) about why you want to enter the BFA Film Production Program. Students will discuss their work, artistic and cultural influences, and learned knowledge in their Studies courses.

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 can only gain access to Film 201/209 with Film 200.

IMPORTANT DETAILS ABOUT THE BA AND BA HONOURS PROGRAM

Film Studies students enter the program by declaring Film Studies as a Major in MAP and achieving the requisite GPA. Your courses are virtually identical to those for the BFA in Semesters 1 and 2. In Semesters 3 to 8, you will share some Film Studies core courses and electives with your colleagues in the BFA program and pursue the requisite University electives.

BA and BA Honours students should follow the sequence of courses outlined in the Academic Calendar as closely as possible. 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 the supervision of your thesis (Film 490). Film Studies students can 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 course completion sequence 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, and CTCH 402.

It would be best to familiarize yourself with which courses are required and which are elective.

FILM distributes course posters for the production and studies courses offered each year, 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.

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, and 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, and 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
Critical Competencies – 27 Credit Hours	
Communication in Writing	
6.0	Two courses from: ACAD 100, ENGL 100, or ENGL 110
Research Skills and Methodologies	
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 14.7.1 Additional Regulations. Students may use statistics courses offered by Faculties outside of Arts and Science, with permission of the Dean or Designate
Culture and Society	
3.0	MAP 209 - Decolonization and 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.
Natural and Social Sciences	
6.0	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 Any Science courses, including MATH.

Credit hours	Bachelor of Fine Arts (Film Production) Required Courses	
Media, Art, and Performance – 15 Credit Hours		
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.	
Film Studies – 27 Credit Hours		
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.	
Core Film Production – 24 Credit Hours		
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	
Film Production Electives – 12 Credit Hours		
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)	
Electives – 15 Credit Hours		
15.0	5 Open Electives	
120.0	Total	

SUGGESTED SEQUENCE FOR BFA in FILM PRODUCTION

Note: Continuation in the BFA program will be based on portfolio, meeting with the faculty, and grade point average.

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

BACHELOR OF ARTS IN FILM STUDIES

Credit hours	BA in Media, Art, and Performance, Film Studies (Required Courses)	
	0.0	MAP 001 Foundations of University Practices
Critical Competencies – 33 Credit hours		
Communication in Writing (at least 6 credit hours)		
	6.0	Two of: ACAD 100, ENGL 100, or ENGL 110
Natural and Social Sciences (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.
Culture and Society (at least 9 credit hours)		
	3.0	MAP 209 - Decolonization and 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	BA in Media, Art, and Performance, Film Studies (Required Courses)
Research Skills and Methodologies (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.
Critical Competency Electives – 9 credits	
9.0	Three courses from any of the above areas.
Note: Course substitutions in the above categories may be granted by the Dean or Designate.	
Concentration Requirements – 36 credit hours Note: 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.

Credit hours		BA in Media, Art, and Performance, Film Studies (Required Courses)
Media, Art, and Performance Requirements outside the Concentration – 12 credit hours		
	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.
Open Electives – 39 credit hours		
	39.0	Open Electives - 13 courses of the student's choosing
	120	Total: 65% required

SUGGESTED SEQUENCE FOR BA in FILM STUDIES

<p>SEMESTER 1 MAP 001 Foundations of University Practices FILM 100 Communication in Writing Natural or Social Science Research/Methodology MAP elective</p>	<p>SEMESTER 2 FILM 200 FILM 253 or FILM 254 Communication in Writing Natural or Social Science MAP elective</p>
<p>SEMESTER 3 FILM 205 or 203 MAP elective FILM 256 Culture and Society Critical Competency elective</p>	<p>SEMESTER 4 MAP elective MAP 209 - Decolonization and the Arts Critical Competency elective FILM 254 Open elective</p>
<p>SEMESTER 5 FILM 345 Culture and Society FILM Studies elective (3XX or 4XX level) Critical Competency elective Open elective</p>	<p>SEMESTER 6 FILM 348 FILM Studies (3XX or 4XX level) Open Elective Open Elective Open Elective</p>
<p>SEMESTER 7 FILM Studies elective (3XX or 4XX level) Open Elective Open Elective Open Elective Open Elective</p>	<p>SEMESTER 8 FILM Studies elective (3XX or 4XX level) Open Elective Open Elective Open Elective Open Elective</p>

BACHELOR OF ARTS (HONOURS) in FILM STUDIES

Credit hours	Bachelor of Arts Honours in Media, Art, and Performance: Film Studies (Required Courses)	
Critical Competency Requirements – 33 Credit hours		
Communication in Writing		
	6.0	Two of: ACAD 100, ENGL 100, or ENGL 110
Natural and Social Sciences (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.
Culture and Society		
	3.0	MAP 209 - Decolonization and 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.
Research Skills and Methodologies (at least 3 credit hours)		
	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)	
Critical Competency Electives		
9.0	Three courses from any of the above areas.	
Note: Course substitutions in the above categories may be granted by the Dean or Designate.		
Concentration Requirements – 36 credit hours in a single disciplinary area. Disciplinary areas: Arts History, Film Studies, Music, Theatre Studies		
Note: 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.	
Honours Requirements – 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.	
Media, Art, and Performance Requirements outside the Concentration – 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).	
Open Electives – 24 credit hours		
24.0	Open Electives	
120.0	Total	

MINORS and CERTIFICATES

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

Minor in Film Studies

Credit hours	Minor in 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
18.0	Total - 65.00% GPA Required

Minor in Film Production

Credit hours	Minor in 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
18.0	Total - 65.00% GPA Required

Minor in Photography

Credit Hours	Minor in 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
18.0	Total - 65.00% GPA Required

Certificate of Animation

Credit Hours	Certificate in Animation Required Courses
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
18.0	Total - a minimum PGPA of 65.00% is required

Media, Art, and Performance Minor in Arts Administration

The Minor in Arts Administration introduces 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, which is important to emerging filmmakers in the production process and emerging film organization administrators.

Credit hours	Minor MAP in Arts Administration (Required Courses)
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
18.0	Total - 65.00% GPA Required

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

PROGRAM PHILOSOPHY AND COURSE DESCRIPTIONS

The BFA production program allows students to learn about various filmmaking and media arts approaches through collaborative and independent projects. The core production classes help students develop their creative, technical and theoretical abilities in writing, directing, camera work, 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. FILM 300 and 301 explore new approaches to filmmaking with documentary modes and experimental methods. In FILM 400, students produce group projects. In FILM 401, students produce individual or small group projects in the genre of their choice, emphasizing 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; Producing - FILM 403, Directing - FILM 411, Experimental - FILM 412, and Documentary - FILM 413 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 film studies programs, students are introduced to the historical, aesthetic, and formal concerns of the cinematic arts in FILM 100. The core classes develop analytical and critical thinking and in-depth knowledge of the key formal traditions of dramatic, documentary, and avant-garde cinema. Electives cover various contemporary film and media studies topics, including directors, national cinemas, genre, gender, and post-colonialism.

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 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 offers 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 cinema history, introducing students to basic concepts in film aesthetics. By examining narrative construction, theoretical concepts and visual aesthetics, students will develop the skills to identify and interpret various aspects of film, including form, meaning and ideology. Offered: Fall term, Winter term, and Spring term.

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

FILM 245 - Genre

Examines genres' origin, evolution, function and theory, including themes and styles.

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.

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

FILM 201 - Production 1

The course focuses on the development of practical techniques in film production.

Prerequisites: FILM 200 and permission of Department Head. Taken concurrently with FILM 209.

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

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.

Materials Fee: \$100.00

FILM 205 - Black & White Photography

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

Materials Fee: \$150.00

FILM 209 - Technical Fundamentals

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

Prerequisite: Film 200 and Permission of the Department Head. Taken concurrently with FILM 201. Materials Fee: \$100.00 // Offered in the Fall semester.

FILM 210 - Introduction to Screenwriting

Introducing the fundamentals of writing for the screen.

Online course. Offered in the Fall semester.

FILM 300 - Production 3

The course focuses on creative techniques and approaches in film production.

Prerequisites: FILM 202 // Materials Fee: \$150.00 // Offered in the Fall semester.

FILM 301 - Production 4

Introduction to documentary film practice.

Prerequisite: FILM 300 // Materials Fee: \$150.00 // Offered in the Winter semester.

FILM 303 - Advanced Animation

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

A study of the electronic and photochemical process involved in filmmaking.

Prerequisite: FILM 202 // Materials Fee: \$100.00

FILM 306 - Post-Production

A study of post-production processes and techniques in film production.

Prerequisite: FILM 202 // Materials Fee: \$100.00

FILM 307 - Advanced Audio Production

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

A course that focuses on the fundamentals of writing for the screen.

Prerequisite: Film 210 or Film 202

FILM 311 - Advanced Photography

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

Prerequisite: FILM 205 // Materials Fee: \$150.00

FILM 312 - Advanced Digital Effects

The course focuses on creating digital effects in post-production. Students will work with software like Adobe Photoshop, After Effects and Premier, among other software tools.

Prerequisite: FILM 209 or FILM 220 or CTCH 211 or CTCH 214 // Additional Fee: \$100.

FILM 400 - Senior Production I

Advanced production, including research, script development, and production.

Prerequisite: 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

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

Prerequisite: Film 301 // Materials Fee: \$100.00

FILM 410 - Senior Screenwriting

The course builds on the screenwriting skills developed in Film 310 and allows students to pursue more ambitious writing projects for screens (Film/TV/Web) across a range of genres.

Prerequisite: Film 310

FILM 411 - Directing the Narrative Film

This course focuses on the dramatic director's role and working relationship with actors, crew, script, etc., throughout the production process.

Prerequisite: FILM 202 // Materials Fee: \$100.00

FILM 412 - Directing the Experimental Film

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

Advanced methods of documentary production.

Prerequisite: FILM 301 // 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 can apply their knowledge in a specific professional role related to their major. The student will undertake work experience under the supervision of a cooperating professional and a department coordinator.

For more information please review MAP Professional Placement on page 35.

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 attend your other courses. Unless you make time for your least favourite courses, you'll compromise your academic progress and waste money. Attending all your classes is the minimum requirement.
- **In a 3-credit university course,** there is an expectation that students spend 5 to 6 work hours per week outside class time on course-related readings and assignments.
- **Avoid Distractions.** Please beware of the distractions with 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 regarding the amount of work you devote to each. If you start with challenging 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 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 exciting.
- **Take regular breaks.** Balancing work and rest is a way to reward yourself for the good work you accomplish and maintain your effectiveness when you hit the books again. Studying long hours late at night can be counterproductive.
- **Manage your time.** To avoid being unable to keep up with your master plan, set realistic goals for yourself and spread the work over the entire week. Don't procrastinate, and don't try to "multi-task." For example, ensure 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. You'll only need to read 14 to 15 pages at a time if you read daily.
- **Set goals.** By breaking down your project into intermediate tasks, you can more easily achieve each small step toward the project's completion. List and prioritize the intermediate steps, assign a timeline, determine the tasks required to complete each step, and schedule the individual steps in your 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.

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>

MAP Professional Placement:

The 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 can apply their knowledge in a specific professional role. The student undertakes the work experience under the 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 must meet certain criteria and be appropriately 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 are determined by the student's department and outlined below.

Organizations must meet criteria determined by the student's department and the Faculty of MAP and be adequately matched with a student.

Eligibility: Successful completion of 60 credit hours and 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.



STUDENT RESOURCES

Film Students' Association (FSA):

The FSA is your opportunity to help create a vibrant film culture on campus and gain experiences and acquaintances that will benefit 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 (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 has a fridge, microwave, and DVD player for viewing.

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 worldwide and offers free screenings, workshops and social events. The festival takes place during the Winter semester <http://www.livingskiesstudentfilmfest.com/>

Library:

Many films are available from the Kanopy and Criterion On-Demand streaming sites 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. Depending on the instructor's wishes, borrowing regulations may differ from class to class. 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. Films 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>

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

MEMBERSHIPS AND AFFILIATIONS

Saskatchewan Filmpool Cooperative

The Saskatchewan Filmpool Cooperative has been Saskatchewan's home of independent filmmaking for more than 45 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. Many of our students, graduates and faculty members are Filmpool members and have taken advantage of the cooperative's resources.

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

Saskatchewan Independent Film Awards

FILM sponsors the Student Award during the annual awards show, showcasing the province's best independent filmmaking. <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 governed by a volunteer board of directors. Established in 1985, SMPIA acts as an advocate for all personnel related to the making and exhibiting film, television and interactive media products, from beginners to professionals. SMPIA's job is to be a catalyst for change, facilitate interaction between people working in these media, and help create an environment that provides opportunities for producing, promoting, and appreciating 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 and aids 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 understanding 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 the interested public.

FSAC publishes a quarterly newsletter, *Continuity*, and 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 (UFAV)

Founded in 1947 as the University Film Producers Association, the UFVA has developed into an organization of almost 800 professionals and institutions involved in producing and studying film, video, and other media arts. The UFVA is an international organization where media production and writing meet 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 allow you to meet and share ideas with colleagues, receive an 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 to share information on educational aspects of filmmaking and strengthen relationships with industry partners. The work and interests of the group have continued to grow, and today seventeen schools form the Consortium network across Canada.

Green Film School Alliance

FILM is a member of the Green Film School Alliance (GFSA). The GFSA is a collaboration of academic leaders committed to providing and teaching industry-standard sustainable tools to help students reduce the environmental impact of content production. We are supported by the Sustainable Production Alliance and the Producers Guild of America Green. <https://www.greenproductionguide.com/gfsa/>



SUPPORT SERVICES FOR STUDENTS

The University of Regina offers various support programs for academic and personal issues. For full details, visit the website: <http://www.uregina.ca/currentstudents/support-services/index.html>

Student Code of Conduct

The Student Code of Conduct can be found in the 2023-2024 Undergraduate Calendar. Students must know the *Code of Conduct*, including Academic Integrity, Ethics, and Student Responsibilities.

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 equally and effectively. The Centre encourages 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 available on campus. Services vary according to student abilities, needs, supporting documentation and requests. Early registration is advised, particularly for students needing 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/>

Student Advocate

The Student Advocate is a Registered Professional Social Worker available to assist the University of Regina students experiencing difficulties with all facets of their lives. Students undergoing financial, academic, or personal troubles are encouraged to seek advocacy services at the Students' Union. The Office of the Student Advocate (RC 221.8) acts as a referral agent. It provides a comprehensive Resource Information Centre, accessible to all University of Regina students. For more information or a confidential meeting, students are invited to visit the Students' Union, call 306-586-8811 x 204, or visit the <https://www.ursu.ca/studentadvocacy/>

UNIVERSITY AND DEPARTMENT OF FILM POLICIES

Respectful University Policy Statement

The University is committed to creating and maintaining an environment where 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.

The University takes a zero-tolerance approach to harassment and discrimination. The University will do everything we can to ensure that our employees or students are not harassed or discriminated against and to stop it if it does occur.

To constitute harassment, conduct, comment, display, action, or gesture does not need to be directed at a specific individual, for example, displaying inappropriate material, such as a poster or screen-saver, and 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 student. The University may have limited ability to investigate or control its 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 arrangements.

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>

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 based on 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 per 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 must 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 can only proceed with the approval of the protocol by the President's Committee on Animal Care. Speak with your Instructor if you have questions. <https://www.uregina.ca/research/for-faculty-staff/ethics-compliance/animal/index.html>
4. In the case of dramatic films, students may be required to present complete shooting scripts to Instructors before auditioning actors or other principals during production.
5. If scenes of a sexual or violent nature are involved in a student project, the student must 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 must advise the appropriate law enforcement bodies when shooting in public areas, particularly when guns or other weapons are involved as props. <https://www.regina.ca/export/sites/Regina.ca/bylaws-permits-licences/permits/.galleries/pdfs/Film-Permit-Guidelines.pdf>
8. Student films must comply with obscenity laws 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. Such an appeal must include a complete 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.

FILMING ON CAMPUS POLICY AND PROCEDURES

Concerning student film shoots, The University of Regina campus film policy states the following:

Students registered at the University of Regina are permitted to film on campus according to the following guidelines:

- Projects must be bona fide student productions approved by an assigned instructor
- Access to University space must be booked through Conference and Event Management
- The application fee is waived for student productions
- Students will be billed for any costs incurred by the University
- Students must carry student identification with them at all times while filming.

The full policy can be found here: <http://www.uregina.ca/policy/browse-policy/policy-GOV-020-020.html>

Submitting a Student Film Shoot Request

Requests should be submitted no less than one week before the shoot date.

To submit a request, you must e-mail Hospitality Services the following:

- Date, time and exact location(s) of the film shoot
- A letter (e-mail or PDF) from the professor stating the class name, assignment, and the request is legitimate.

Student film shoots cannot disrupt traffic flow in the hallways or any public area of the University. Also, no faculty, staff, or students may be filmed without prior consent. Some locations can refuse a film production. Situations that can be construed as disruptive or violent will not be tolerated.

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

Student Film Shoots at the Federated Colleges

To access space in **Campion College**, contact Donna Soder at 306-359-1227 / donna.soder@uregina.ca

To access space in **Luther College**, contact Angela Bethune at 306-757-7393 / angela.bethune@luthercollege.edu

FILMING OFF CAMPUS

Students filming off campus on the city of Regina property, private businesses or residences may require a Film Permit and General Liability Insurance.

City of Regina Film Permits requires a minimum of 10 days before planned shoots. For more information: <https://www.regina.ca/bylaws-permits-licences/permits/index.html#outline-filming-permits>

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 marked and registered drones. 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.

<https://tc.canada.ca/en/aviation/drone-safety/learn-rules-you-fly-your-drone/flying-your-drone-safely-legally>

POLICY ON SHOOTING DAY LENGTH

The Department of Film strongly encourages students to keep their production shooting days to a maximum of 10 hours. This aligns with film industry standards and is a precaution toward safe working practices as the likelihood of accidents on and off set increases 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 using authentic/actual weaponry or live fire rounds, including all real ammunition, blank ammunition or other "defused" munitions or ammo. Recognizing the nuances of some projects, such as documentaries involving hunting, students must speak with their supervisor/instructor if the presence of firearms and ammunition is an aspect of a documentary subject.

Use of fake weaponry [known as "weapons" in the future in this policy] must be approved by the supervisor/instructor and adhere to 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 and on private property require approval from the property owner or primary tenant. In any instance where the presence of a firearm may be given to 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. If you have questions, please get in touch with your Instructor.

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 severely damaged, students must 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 insurance policies or to check to see if a family, home, or tenant policy has covered them. Students can obtain General Liability insurance through the university for film shoots. Please get in touch with your instructor for more information.

If you plan to take the equipment outside of Canada, Canada Customs requires serial 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.

SUSTAINABLE FILMMAKING PRACTICES

- The Department of Film encourages students to make their films as environmentally friendly as possible. Here are some tips on how to do this:
- Pre-production is a time to identify your sustainability methods and goals, and you should continue sharing them with everyone involved in the production (crew, cast, extras). If the project is not meeting your sustainability methods or goals, you should adjust your plan accordingly.
- Follow green practices: reduce, reuse, recycle and shut down (e.g., minimize paper, refill water bottles, shut down equipment when not used).
- Establish a paperless set (e.g., digital scripts, call sheets etc.).
- Include green tips on call sheets and remind people to bring reusable water bottles.
- Encourage cast and crew to carpool and use public transit; provide transit route information to locations.

<https://transitlive.com/mobile/>

<https://www.regina.ca/transportation-roads-parking/transit/schedules-routes/>

- Ensure recyclables and compostables are collected by providing recycling & composting bins/bags with clear signs of what goes where. Identify who will gather the recyclables and compostables at the end of each day and where they'll be taken.

<https://www.sarcan.ca/>

<https://www.regina.ca/home-property/recycling-garbage/recycling/>

- Use existing production design materials (wardrobe, set dressing, props) by borrowing and purchasing at thrift stores. Return items to owners/thrift stores after wrap.
- If you're building sets, choose construction and design materials from recycled or environmentally preferable content. And be sure to follow hazardous waste guidelines for handling paint, brushes, and rags--these things can't go in regular waste bins or down drains. They have to be disposed of according to appropriate regulations.

<https://www.regina.ca/home-property/recycling-garbage/hazardous-materials/>

<https://www.sarcan.ca/>

- Save the lights by dimming between takes and shutting them off when not in use.
- For meals/craft services, use reusable dishes, cups, and cutlery whenever possible. Eliminate #6 polystyrene plastic products (aka Styrofoam) and replace them with BPI-certified compostables.
- Make sure there are vegetarian/vegan options for meals. Consult with cast & crew for dietary preferences.

- Donate leftover food to cast/crew; unopened items (cans, bottles, boxes) could be donated to the local food bank. Compost leftover food when possible.
<https://www.reginafoodbank.ca/>
- Reuse and donate expendables (gaffer/camera tape, batteries, gels, etc.)
- Make a clean sweep of every location to ensure nothing is left behind, including equipment, tape, garbage, recycling, parking and directional signs. Leave no trace and protect and preserve all locations!



FILM EQUIPMENT AND FACILITIES GUIDELINES

Equipment Room and Contacts

The Equipment Room is located on the first floor of the Education Building (ED 152).

Technicians: Ron Jacobs (Depot Manager and Film Technician)
 Contact: ronald.jacobs@uregina.ca; 306-585-4857; ED152

 Mike Garcia (Technician)
 Contact: mike.garcia@uregina.ca; 306-585-5061; ED 149

Equipment and Facilities Bookings

Students can submit **booking forms** to the Equipment Room from **08:30-10:00** and **13:00-16:00**.

The process to book equipment and facilities:

- Booking forms for equipment and facilities are available outside the entrance of the Equipment Room.
- The course Instructor must sign and date the facility and equipment booking form before students submit it to the Depot Manager in the Equipment Room. Phone authorization will not be allowed. Booking forms 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 forms under the door - they will be ignored.
- Students may book equipment and facilities up to two weeks in advance from the beginning to the last day of lectures.

Access to equipment is available for two days:

Pickup Monday	Return by Wednesday
Pickup Tuesday	Return by Thursday
Pickup Wednesday	Return by Friday

Except for...

Pickup Thursday	Return by Friday
Pickup Friday	Return by Monday

Pick-Up of Equipment

Students are to pick up and verify the contents of their equipment from **13:00-16:00**.

No same-day bookings after 15:00!

Return of Equipment

Equipment and keys must be returned by **09:30 on the return date.**

Other equipment guidelines and policies...

- Students are responsible for checking equipment and facility availability. Equipment and facilities are booked on a first-come, first-served basis.
- Students are responsible for checking their equipment before it leaves the Equipment Room, and students are responsible for any returned damaged equipment.
- 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 using facilities and equipment. All fines must be paid before the student can book and receive equipment and keys.

Fines

The Department of Film has a system that requires everyone to return equipment and keys on time and take care of the facilities. If someone keeps equipment out longer than booked, it affects another student waiting for the same piece of equipment. This can be frustrating for the student waiting, who may have to cancel a planned shoot. As a result, we've instituted fines for those late in returning equipment or misusing the facilities.

Fines will be levied on the following:

- Late return of equipment.
- Improper return of equipment.
- Late return of keys.
- Facilities and studios are left in a mess (supplies not properly put away, the area not cleaned after use, doors left open, etc.).

Time Returned

After 09:30 but before noon
After 13:00 but before 16:30
Before 09:30 the following day

Fine

\$10.00
\$15.00
\$20.00

Fines are cumulative!

Example 1: Equipment is due Wednesday – 09:30
 The student returns it Thursday – at 09:30. The student is fined \$20.00

Example 2: Equipment is due Monday – 09:30. Student returns it Thursday – 15:30. The student is fined \$75.00

Fines can be paid to Ron Jacobs at the Equipment Room (ED 152). **EXACT CASH ONLY.**

Students with unpaid fines can only book equipment or facilities once the fine is paid.

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

Care and Maintenance of Equipment

- Properly wrap and package equipment accordingly. Fines will be charged to the student responsible for improper returned equipment.
- Ensure the equipment is stored in a locked and secure location when not in use.
- Students need to take care of the equipment when it is cold outside. Condensation can affect all equipment, so never leave any equipment unsupervised in a cold environment. Equipment should also be transported from or to the Equipment Room in a warm part of the vehicle.
- 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 is required on equipment, it is up to the discretion of the Film Technician as to whether or not it can be used by students or staff. Cancellation of booking may be necessary if this is the case.
- Students will undertake no repairs to the equipment. Damage incurred due to repairs or cleaning done by unauthorized persons will result in fines and suspensions of privileges. The student may be responsible for the cost of proper repair or replacement.

Facilities and Access

- Unless booked for use, facilities may be used during regular hours without booking or the Instructor's authorization. The Film Technician will let students into the room; no keys will be handed out.
- A facility may be booked for four (4) hours a day. The exception will be the Production Studio, and this room can be booked for eight (8) hours per day.
- All facility bookings must go through the Film Technician or one of the student assistants who will initial the facility booking forms.
- Cancellations should be made during regular hours as soon as possible.
- Students who do not show up for their reserved time within the first fifteen minutes will forfeit their booking.
- Technical problems in a facility should be reported immediately to the Film Technicians. For the Editing and Sound suites, contact Mike Garcia. For the Studio and Darkroom, contact Ron Jacobs.

- The department is not responsible for personal belongings left in the facilities. Doors to facilities must be closed when leaving, even for a few moments. Those who sign out keys are responsible for any damage to the facilities or theft of University property.
- No food or drink is allowed in dedicated post-production facilities, the studio 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.
- Students may bring food and drinks into classrooms during class periods with the permission of the Instructor. Fried and aromatic baked foods (pizzas, subway sandwiches) are prohibited. All food and drink garbage must be removed from the classroom and not placed in the classroom wastepaper basket.
- No smoking in any rooms. Students will face permanent suspension if they do so.
- No alcoholic beverages are allowed in any room. Students will face permanent suspension if they do so.

Computers and Editing Suites

- If there is any technical issue with computers in the post-production suites, contact Mike Garcia (ED 154; 306-585-5061; mike.garcia@uregina.ca)
- Students should adhere to editing suite etiquette as outlined by the Lab Instructor.
- No downloading of software programs on the computers.
 - 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 the proper methods outlined by the Lab Instructor for attaching external devices to computers. If students are uncertain, they should contact either the Lab Instructor or Mike Garcia.
- Any material saved on the computer deemed offensive to Faculty, staff or students may be turned over to the proper authorities of the University for further investigation.
- Correctly power up computers and power them down when finished.
- No food or drink 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 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 total replacement costs of new locks and keys.

- Students must be aware that they may be required to produce keys to campus Security Guards as proof of authorized access upon request.

Production Access and Policies

- If you are encountering issues in the Production Studio, contact Ron Jacobs (ED 152, 306-585-4857, ronald.jacobs@uregina.ca) or Ian Campbell (ED 239.2, 306-585-5313, ian.campbell@uregina.ca)
- If changes are made to the studio area (i.e., lighting, props, etc.), the studio must be returned to its original state before leaving.
- There will be no changing or altering of the equipment or its configuration except by using patch bays for the lights.
- Clean up the room before leaving. Put garbage in the proper receptacle.
- Two people are the required minimum when lighting in the studio, and no studio lights are to leave the studio.

Darkroom Access and Policies

- If there is a problem with the equipment in the darkroom, contact your Instructor or Ron Jacobs (ED 152, 306-585-4857, ronald.jacobs@uregina.ca)
- All students requesting darkroom access must be in or have completed Film 205 and have taken a WHMIS course.
- Material fees for Film 205 and Film 311 cover initial quantities of 35mm film, chemistry, and photo printing paper. Additional materials are the responsibility of the student.
- Access to the darkroom for a course other than Film 205 or Film 311 must be discussed with the course Instructor of Film 205/311 and the Film Technician. If granted access, the student must supply their own materials. Only standard chemistry for developing black and white film and prints are allowed, and all chemistry must be inventoried in consultation with the Film Technician. Students will be given a cabinet to store their materials in—***no loans or borrowing of any material from other courses.***
- For Film 205 and Film 311 courses, the darkroom is scheduled online through UR Courses and is shared with the Film Technician.
- During weekday hours, the Film Technician will open the darkroom for the students. For after-hour access, students require a key.
- One student may sign out a key, and that student is responsible for the condition of the darkroom. *No guests are allowed in the darkroom.*
- The darkroom must be left in clean condition. All equipment (trays, cylinders, tongs) must be washed with soap, dried, and properly stored away. Working areas should be wiped down. Chemistry bottles, islands, and floors should be wiped and cleaned.
- Users must remove film and prints by 09:30 the following day. The key must be returned to the Equipment Room by 09:30.
- **Failure to comply with any of the procedures will result in rescinded access.**

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. Some scholarships and awards go unclaimed yearly because no student applied for them. There are many available, some requiring an application and others 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 Scholarship

Value: \$1,000

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 the Access Communications Board of Directors to honour Mr. Fred Wagman for his service to Access Communications and the community. Established in 1995, it reflects Access Communications' commitment to the University of Regina.

Application: No application is required

Access Communications Co-operative/Fred Wagman Scholarship in Film

Value: \$2,000

Number: One

Eligibility: Awarded to an outstanding student who successfully completed 54-84 credit hours. The recipient must have a minimum overall weighted percentage average of 75% and a minimum average of 80% in the major. The student must be registered for nine credit hours or more in a semester to receive payment.

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 the community.

Application: No application is required.

Bourse Bernard Lavigne Scholarship in Media Production and Studies Award

Value: \$1050.00

Eligibility:

- Completed a minimum of 84 credit hours;
- Have a minimum cumulative grade point average (CGPA) of 75%;
- Enrolled in a minimum of 9 credit hours in the semester the award is presented; and
- Preference will be given to a student of French Canadian Heritage who has a command of French or to a student who has demonstrated knowledge of Canada's official languages.

Deadline: February 1

Duane Spencer Arnott Memorial Scholarship in Media Production and Studies

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

Eligibility:

- 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: \$1,480.00

Number: One

Eligibility:

- Entering directly from a Canadian high school
- Minimum 75% early conditional admission average
- Enrolled in the Bachelor of Fine Arts program with a major in Film Production
- Registered and remains registered for a minimum of 9 credit hours in the semester in which the award is presented
- The application must include an essay, not to exceed 500 words, on the topic "My Favorite Film."

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.

Deadline: March 15.

Gene B. Ciuca Memorial Scholarships (Film)

Value: \$1,600

Eligibility:

- Enrolled in the Faculty of Media, Art and Performance, with a concentration or major in film studies, art history, creative technologies, theatre, visual arts, or music
- Registered and remains registered in 9 credit hours, the scholarship is awarded
- Has completed a minimum of 53 credit hours
- Has achieved a minimum Undergraduate Grade Point Average (UGPA) of 75%
- Has demonstrated above-average ability in their area of study
- Demonstrated financial need

Conditions: Equal awards will be made in Film, Visual Arts, Theatre, and Music. Awarded annually at the time of Spring Convocation, the scholarships will be used for the following Fall semester. Awards can only be made in each area if there are 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: October

Jean Oser Prize in Film Studies

Value: \$500

Number: One

Eligibility: Students in the Department of Film 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. The recipient must have completed 54 credit hours of study.

Larry Day Scholarship in Media Production & Studies

Value: approximately \$1600

Eligibility:

- Entering directly from high school
- Enrolled in the Faculty of Media, Art, and Performance, with a concentration in Film Studies or a major in Film Production
- Minimum 80% early conditional admission average
- Registered and remains registered in a minimum of 9 credit hours in the semester the scholarship is presented.
- The application must include a written statement (maximum of 500 words) describing the applicant's vision for their future career.

Conditions: Awarded annually

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.

Deadline: May 1

Information for application: <https://sk-arts.ca/menu/grants/grants-by-type/students.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 graduate students refine their job search. Some of these are links to specialty web pages treating arts-related employment opportunities only, and others are more general but may 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 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 is 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>

SMPIA

Membership is required. Members receive announcements of career opportunities on their website. <https://smpia.sk.ca/>

REGINA'S CULTURAL COMMUNITY

Regina has a vibrant cultural community of filmmakers, visual artists, actors, musicians, writers, performers, and curators, supported by several 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 cooperative's resources. 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

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://globetheatreive.com/>

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

National Film Board of Canada: <https://production.nfbonf.ca/en/>

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

One Take Super 8 Event: <https://www.facebook.com/OTS8Regina/>

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: <https://riffa.ca/>

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

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

SKArts: <https://sk-arts.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>

DISTINGUISHED ALUMNI AWARD

Many of our alumni have gone on to work in the creative industries as directors, producers, crew members, curators, and writers, as well as in academia and in arts and culture organizations. The Department initiated the biennial Distinguished Alumni Award in 2011, and now has six distinguished recipients:

Ron Forsythe - Multiple-Gemini/Canadian Screen Award winner for this work as a Director for CBC Sports, covering some of the biggest sporting events: Olympics, Stanley Cup Finals, Grey Cups. 2021

Belinda New - Programmer for more than 20 years of the Regina Public Library Film Theatre, which helped bring international and independent work to Regina. She has programmed several screenings and festivals in collaboration with the Department of Film. 2019

Ian Toews - Gemini Award-winning Director/Producer/Cinematographer of TV series and documentaries, including Landscape as Muse, Untamed Gourmet, Saskatchewan River Delta, and Grasslands. His company, 291 Film Company, has hired several alumni from the program. 2017

Dennis Jackson - Gemini Award-winning Producer/Director of Wapos Bay animated series. 2015

Jackie Dzuba - Gemini Award-winning Editor (The Englishman's Boy, Prairie Giant, Corner Gas, Little Mosque on the Prairie). Jackie has also worked with several emerging filmmakers. 2013

Robin Schlaht - Director/Producer of acclaimed feature-length documentaries, fiction films, and TV series. Robin has executive-produced films by emerging alumni and produced broadcast documentaries by 4th-year students for City Saskatchewan. 2011

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 commemorating Professor Lavigne's notable impact on the Regina film community, his family, friends, and colleagues have joined to establish the Bourse Bernard Lavigne Scholarship. This scholarship is intended to reward excellence in Film Production and/or Studies.



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, a 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, eventually leading 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 in Regina on February 20, 2002, at 94.

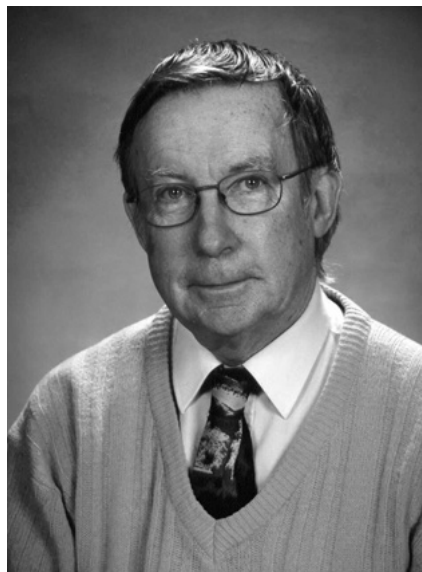
In commemoration of Jean Oser's contribution to the Regina film scene, the Department of Film awards the Jean Oser Prize in Film Studies annually for the outstanding critical essay written in a Film Studies course.

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

Father John Matheson, SJ

Born in Brooklyn, New York, in 1930, John moved to Canada in 1937 and entered the Jesuit order at the age of 21. He showed a particular interest in studying the fine arts and was directing cine-clubs in Toronto in the early fifties along with Marshall McLuhan. He co-directed "Canadian Religious Art Today," a series of national exhibits sponsored by the Canada Council for the Arts from 1962 to 1966.

After completing MA degrees in English Literature and Education, he moved to Regina and lectured in both Shakespeare and film at the University of Saskatchewan, Regina campus, from 1967 to 1969 with his colleague Terry Marner. The film course offerings proved so popular that a broader range of courses was introduced in 1970 and noted German filmmaker Jean Oser was invited to join the Faculty. Meanwhile, Fr. John left Regina to study film in California at UCLA, taking classes from filmmaker Jerry Lewis, who published his textbook "The Total FilmMaker" in 1971. While serving as a pastor in the Watts neighbourhood of Los Angeles, John initiated a community program in film and video inspired by the NFB's "Challenge for Change" project.



John returned to Canada in 1973 and spent the next four years researching community access media and Third World Cinema. With Terry Marner, this led to the creation and delivery of international Group Media Projects in which workshop participants were trained in producing, distributing and broadcasting television programs about local issues in nations such as the Dominican Republic (1978) and Kenya (1982).

In 1977, John contributed to developing a curriculum for a BFA in Film and Video and was initially responsible for half of the teaching load in the early years of the Film Program, at least until it was restructured as a Department in 1983.

All Our Relations: kahkiyaw kiwâhkômâkaninawak

The University of Regina's Strategic Plan, *All Our Relations*, is the English equivalent of a phrase familiar to most North American First Nations Peoples, often used to formally acknowledge the interconnectedness of family and all their relations, including those that walk on two feet, those that walk on four feet, those that swim in the great waters, those that fly in the sky and those that crawl on their bellies.

All Our Relations signifies a strong sense of mutuality and interdependence embodying respect for each other in thought, word, or deed. In this spirit, the University of Regina believes that our strength lies in our relationships and interconnectedness and that together we are stronger. We believe in the power of community, and by acknowledging *All Our Relations*, we can honour who we are, where we are, where we have been, and where we are going.

More information about the University of Regina's Strategic Plan and its area of focus on Truth and Reconciliation, Environment and Climate Action, and Impact and Identity can be found here: <https://www.uregina.ca/strategic-plan/>

CONTACT INFORMATION

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Website: <https://www.uregina.ca/mediaartperformance/film.html>
Facebook: www.facebook.com/UReginaFilm/
Instagram: www.instagram.com/ureginafilm/

