



University
of Regina

MAP – DEPARTMENT OF FILM

ACADEMIC UNIT REVIEW SELF STUDY REPORT

2021-2022

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1. BACKGROUND

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. At the graduate level, we offer the MA in Media Studies and the MFA in Media Production. Several professors contribute to supervision and core teaching in the Faculty of MAP's Interdisciplinary Programs—the MFA, MA and PhD in Media and Artistic Research, and the undergraduate degree in Creative Technologies.

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.

In 2001 the Department changed its name to Media Production and Studies, recognizing the changing nature of technology and better reflecting its programs' evolution. However, the title Media Production and Studies was unwieldy, and the frequent abbreviation to MPS was confusing. Therefore, in 2013, the Department changed its name to Film. As the Department of Film, we integrate production and studies degrees with courses focusing on the language, techniques, and film theories relevant to movies, television, music videos, commercials, graphic novels, screen-based installations, gaming, curation, and research-creation.

Two faculty members and one film technician have retired in the past decade: Technician Roland Bourgeois in 2018, Production Associate Professor Charlie Fox in 2016, and Lab Instructor Darrell Prohor in 2011. Instructor Elaine Pain retired in 2009. Production Associate Professor Brian Stockton will retire in June 2022.

The Department of Film consists of five tenured faculty members in Production, four tenured faculty members in Studies (one from Campion College), and a tenured Lab Instructor. Sessional instructors are hired when there are gaps in our course offerings, largely due to sabbaticals. All faculty members are active in teaching at the undergraduate and graduate levels. Department Heads are elected from among our ranks and are appointed to three-year terms. Faculty contribute to the administration of the Unit through the Film Department Committee and its Sub-Committees: Production, Studies, Plant, and Graduate. Our full-time administrative assistant supports faculty members, staff, students, and the general public. Two technicians maintain and support our equipment depot, facilities, technology, and studio.

2. STAFFING AND RESOURCES

2.1. Staffing - faculty, instructors, lab instructors, technicians, and support staff

Name	Position and Rank	Notes
Sarah Abbott	Production, Associate Professor	Chair – Film Production Committee
Ian Campbell	Lab Instructor	Chair – Plant Committee
Joe Caron	Technician	Equipment Depot and Facilities
Kyath Battie	Production, Instructor III	Limited Term Appointment (2015-2017)
Mike Garcia	Technician	Facilities
Philippe Mather	Studies, Associate Professor	Campion College, Chair – Film Graduate Committee
Sheila Petty	Studies, Professor	Chair – Film Studies Committee
Christine Ramsay	Studies, Professor	Associate Dean, Graduate & Research
Mike Rollo	Production, Associate Professor	Head
Gerald Saul	Production, Professor	Chair – Interdisciplinary Committee (Undergrad)
Andrea Stachowich	Administrative Assistant	
Brian Stockton	Production, Associate Professor	Retiring June 30, 2022
Christina Stojanova	Studies, Professor	
Mark Wihak	Production, Associate Professor	
Retired		
Roland Bourgeois	Technician	Retired 2018
Charles Fox	Production, Associate Professor	On Leave 2011, Retired in 2016
Darell Prohor	Lab Instructor	Retired in 2011

2.2. Resources

2.2.1. Classroom and Studio Teaching Space

Room	Capacity	Function
ED 113 *This is a MAP classroom, but Film has priority for course scheduling and student booking. Film maintains the equipment in this classroom.	25	Film Production Classroom (Digital and Analogue Screening Space): (1) Panasonic DV projector with 5.1 surround sound (Tannoy speakers), (1) iMac Computer, (1) 16mm Eiki projector, (1) Daewood DVD player, (1) Panasonic Blu-ray player, (1) Onkyo receiver, (1) Sony VHS player, (1) Sony Mini DV
ED 142	10	Film Production Classroom (Animation), Flat Screen Television
ED 141	6	Student Lounge
ED 156	1	Film Student Association Office
ED 175.2	30	Film Production Studio and Workshop Classroom: (1) Onkyo AV Receiver, (1) DVD player, (1) Panasonic DV projector, (1) Sony VHS player, (2) Tannoy Speakers

ED 179	16	Film Production Classroom (Digital and Analogue Screening Space): (1) Panasonic DV projector with 5.1 surround sound (Tannoy speakers), 16mm Eiki projector, (1) Onkyo AV Receiver, (1) Samsung Blu-Ray Player, (1) Sony DVD Player, (1) VHS Player
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2.2.2. Technical Space (used in conjunction with Teaching & Research)

Room	Capacity	Function
ED 113 *This is a MAP classroom, but Film has priority for course scheduling and student booking. Film maintains the equipment in this classroom.	25	Production Space – Green Screen Wall
ED 133.1	2	4K Editing Suite: (1) Mac Pro Desktop Computer (installed with Adobe CC), 5.1 Surround Sound Tannoy Speakers, (1) Sound Performance Lab AV Receiver, and (1) Red Mini-Mag Red Camera Tape Player
ED 133.2	1	Telecine, Editing Suite: Mac Pro Computer (installed with Adobe CC), (2) Tannoy Speakers, (1) Multimedia Stack which includes: (1) BetaSP deck, (1) DVCAM deck, (1) Hi 8 deck, (1) Umatic SP deck, and (2) VHS decks, (1) Multimedia Stack which includes (1) DVCAM deck, (1) Mini DV deck, and (1) Sony Receiver
ED 133.3	2	(2) Editing Stations each equipped with the following: Dell XPS Computers, Sony AV Receiver, (2) Tannoy Speakers. Additional equipment: (1) Sony VHS player and (1) Sony DV Player
ED 133.4	1	Stop Motion Animation Studio: (1) iMac Desktop Computer, (1) Omni Slider, (1) Gear Dragon Bridge, (1) Canon T5i, (1) Manfrotto Tripod, (2) Ianiro lights, (1) Arri 1K light, (1) Polaris 1K light, (2) Arri 150 lights
ED 133.5		JK Optical Printer and Rewind Station
ED 142	10	(2) Animation Stands, (2) Arri Lights (150w), (1) Steenbeck Editing Machine, (1) Flat Screen Television
ED 152		Equipment Room
ED 157/157.2	14	Darkroom with 12 enlargers, seven islands
ED 174	2	(2) Editing Stations each equipped with the following: Dell XPS Computers,

		Sony AV Receivers, (2) Tannoy Speakers.
ED 175.2	30	Film Production Studio: a ‘black box’ space for production shoots and workshops. The studio is 59’ x 29’ x 15’ complete with a lighting grid and Leviton Memory Lighting Controller for the lighting grid. The studio is equipped black velvet and grey curtains with a ceiling to floor green screen (L 20’x H 15’). There is a storage space for flats, props and furniture.
ED 177.1	3	(3) Editing Stations each equipped with the following: Dell XPS Computers, Sony AV Receiver, (2) Tannoy Speakers
ED 177.3	1	Voice booth with 8 channel mixer, NT-1A Rode Microphone
ED 177.4	3	Editing Station equipped with the following: Dell XPS Computer (Adobe CC installed), Sony AV Receiver, (2) Tannoy Speakers, (1) Avid Mbox, (1) Samsung Television, (1) Panasonic DV Projector
ED 179	16	(1) Dell XPS Computer (Adobe CC installed), (1) iMac desktop computer (Adobe CC installed). Each station equipped with (2) Tannoy Speakers and Sony AV Receivers. Additional equipment: (1) Multimedia Stack which includes: (1) Sony VHS, (1) Sony Mini DV player, (1) Sony AV Receiver, and (1) Sony Hi8 Player

2.2.3. Research/Office Space

Room	Function	Principal Investigators
ED 239.2	Office Space	Brian Stockton
ED 239.3	Office Space	Ian Campbell
ED 239.5	Office Space	Christine Ramsay
ED 239.6	Office Space	Mark Wihak
ED 239.7	Office Space	Christina Stojanova
ED 239.8	Office Space	Sarah Abbott
ED 239.11	Office Space	Gerald Saul
ED 239.12	Office Space	Sheila Petty
ED 239.13	Office Space	Mike Rollo
CM 502	Office Space	Philippe Mather

2.2.4. Specialized teaching equipment and instrumentation

Equipment/Instrumentation	Location	Notes
DIGITAL CAMERAS and LENSES		
(1) Epic-X Mysterium-X Red Camera	ED 152	Complete Kit (one shoulder harness and one matte box) with a set of Carl Zeis Lenses (15mm, 21mm, 25mm, 35mm, 50mm, 85mm, 135mm)
(4) Canon C 100 Camera	ED 152	
(3) Sony Alphas	ED 152	
(10) Canon T3i	ED 152	
(10) Canon T8i	ED 152	
(10) Canon T5i	ED 152	
(12) Rokinon Lens Kit	ED 152	14mm/24mm/35mm/50mm/85mm
(2) Rokinon Wide Angle Lens	ED 152	8mm
(2) Canon 18-135mm lens	ED 152	
(3) Tokina 11-16mm lens	ED 152	
(2) Canon 24-70mm lens	ED 152	
(1) Rokinon 135mm lens	ED 152	
(4) Lilliput Monitors	ED 152	
FILM CAMERAS and LENSES		
(8) Bolex Cameras	ED 152	
(1) Arri BL	ED 152	
(1) CP 16	ED 152	
(1) Arri SN	ED 152	
(1) Canon Scoopic	ED 152	
(1) Animation Controller	ED 152	
(1) Tobin Intervalometer	ED 152	
(4) 10mm Switar lens	ED 152	
(4) 16mm Switar lens	ED 152	
(4) 25mm Switar lens	ED 152	
(4) 75mm Switar lens	ED 152	
(1) 150 Yvar lens	ED 152	
(1) 17-85mm Berthium lens	ED 152	
(1) 17-85mm Kern lens	ED 152	
(1) 12-120mm Pan Cinor lens	ED 152	
(1) 12-120mm Angenieux	ED 152	C-mount
(1) 12-120mm Angenieux	ED 152	Arri Mount
(1) 26mm Macro Switar Lens	ED 152	
(12) Sekonic Light Meters	ED 152	
(4) Digital Spot Meters	ED 152	
(12) Pentax K 1000 with 40mm lens	ED 152	
DIGITAL AUDIO		
(20) Edirol R-44 Recording Devices	ED 152	
(12) H4N Zoom Recording Devices	ED 152	with Rode NTG microphone, Rycote microphone holder and foam
(15) NTG-2 Rode Microphone	ED 152	with Rycote microphone holder and foam
(1) Sennheiser 416 Microphone	ED 152	with Rycote microphone holder, blimp, mohair sock
(8) Audio Technica Microphones	ED 152	with Rycote microphone holder, blimp, mohair sock

(2) Audio Technica Stereo Microphones	ED 152	with Rycote microphone holder, blimp, mohair sock
(1) NT-1A Rode Microphone	ED 152	with pop filter and Rycote microphone holder
(1) Neuman Microphone Kit 1	ED 152	with AK 30 capsule and the KM 100 modulators
(1) Neuman Microphone Kit 2	ED 152	with AK 40 Capsule and the KM 100 modulators
(1) Neuman Microphone Kit 3	ED 152	with Stereo configuration X/Y AK 20 AK 50 and 2 KM 100 modulators
(10) Audio Technica 803 Lavalier Microphones	ED 152	
(4) DPA DAK 4060 Lavalier Microphones	ED 152	
(8) Sennheiser Wireless Kits	ED 152	
(8) Sony ECM 77b Lavalier Microphones	ED 152	
(4) EV 635 A Microphones	ED 152	
(4) Shure Beta Green Microphones	ED 152	
(14) Boom Poles	ED 152	
(14) Slates	ED 152	
TRIPODS		
(7) Manfrotto 136	ED 152	
(8) Vanguard	ED 152	
(10) Manfrotto 501	ED 152	
(10) Manfrotto 502 HDV	ED 152	
(3) Millar 25	ED 152	
(2) Slik Mono Pods	ED 152	
LIGHTS		All light kits come with stands, corrective colour gels and diffusion.
(4) Pro Master Light Kit	ED 152	
(8) Arri Light Kits	ED 152	
(4) Kino Flo Light Kits	ED 152	
(6) Lumahawk Lights	ED 152	
(4) Strand Century Light Kits	ED 152	
(3) Pepper Light Kits	ED 152	
(1) Lowell Light Kit	ED 152	
GRIP GEAR		
(3) Redrock Harness	ED 152	
(1) Kessler Slider	ED 152	
(1) DJI Ronin Gimbal	ED 152	
(2) Hi Hat	ED 152	
(1) Enduro Baby Legs	ED 152	
(1) Cartoni Baby Legs	ED 152	
(2) Spider Dolly	ED 152	
(1) Cobra Crane	ED 152	
(1) Doorway Dolly	ED 152	
(1) Big Camera Crane Studio	ED 152	
(1) Shoulder Brace Video	ED 152	
(1) Matt box	ED 152	
(1) Glide Cam 500	ED 152	
(1) Smartphone Stabilizer	ED 152	
(6) C-Stands	ED 152	

(11) Reflector Discs	ED 152	(6) 38" / (2) 44" / (1) 52" / (2) 56"
(3) Flag Kits	ED 152	each with (1x18x12) (1x21x18) (1x30x24)
(6) Black Flags	ED 152	(3) 18x12 and (3) 16x12
(6) Diffusion	ED 152	(3) 24x18 and (3) 18x12
(4) Scrim	ED 152	18x12
(6) Portable Green Screens	ED 152	
(8) Apple Boxes	ED 152	(2) Full / (2) Half / (2) Quarter / (2) Pancake
(2) Magic Arms	ED 152	
(4) Gator Clamps	ED 152	
(8) Maffer Clamps	ED 152	
(3) Pole Cats	ED 152	
(8) Sound Blankets	ED 152	
(20) Large Pony Clamps	ED 152	
(20) Small Pony Clamps	ED 152	
PRODUCTION STUDIO EQUIPMENT		
(1) Century Light Panel	ED 175.2	
(1) Green Screen	ED 175.2	Measures L 20'x H 10'
(1) Leviton Memory Lighting Controller	ED 175.2	
(3) Polaris260 1000W	ED 175.1	
(2) Castor Bambino	ED 175.1	
(1) Polaris MK2	ED 175.1	
(5) Arturo 1500 W	ED 175.1	
(2) Arri 2000W	ED 175.1	
(3) Arri 1000W	ED 175.1	
(3) Arri 650W	ED 175.1	
(3) Arri 300W	ED 175.1	
(2) Antares 3K Soft Box	ED 175.1	
(4) Antares 1500W Soft Box	ED 175.1	
(1) Antares 1250W	ED 175.1	
(10) Sandbags	ED 175.1	
(6) Apple boxes	ED 175.1	(2) Full / (2) Half / (2) Quarter
(1) Diffusion Flag	ED 175.1	4 x 4
(1) Black Flag	ED 175.1	4 x 4
(6) Century Stands	ED 175.1	
(6) Floor wheeled stands	ED 175.1	
(12) Snoots	ED 175.1	
(2) Quacker Clamps	ED 175.1	
(2) Gator Clamps	ED 175.1	
(7) Mathews Light Stands	ED 175.2	(4) 6" (accommodates both 2K and junior lamps), (2) 4" and (1) 2"
(1) Doorway Dolly	ED 175.2	with (1) 10' straight track and (2) curved tracks
(1) Large Jib	ED 175.2	

2.2.5. Research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes
N/A			

2.2.6. Research institutes, clusters, or specialized labs

The Department of Film currently houses no research institutes or clusters, and our specialized labs are listed above.

Several of our members are associated with University Clusters:

- Living Heritage Research: Sarah Abbott, Philippe Mather, Sheila Petty, Christine Ramsay, and Christina Stojanova
- Digital Future Research: Ian Campbell

Our faculty holds memberships with various local and provincial organizations such as the Saskatchewan FilmPool Cooperative, PAVED Arts, Art Gallery of Regina, Neutral Ground, and Holophon.

Sheila Petty is a member and collaborator with:

- ILSA (Indigenous Literary Studies Association)
- SFPS (Society for Francophone Postcolonial Studies)
- ACELF (Association Canadienne d'Éducation de Langue Française)
- RSFS (Réseau Santé en Français de la Saskatchewan)
- CNFS (Consortium National de Formation en Santé)
- AUCF (Association des Universités de la Francophonie Canadienne)
- ASMEA (Association for the Study of the Middle East and Africa)
- IADIS (International Association for Development of the Information Society)
- AMIC (Asian Media Information and Communication Centre)
- IAPL (International Association for Philosophy and Literature)
- African Studies Association
- Society for Cinema and Media Studies
- Film Studies Association of Canada

Christine Ramsay is a member and collaborator with:

- 2021- Collaborator, SSHRC Insight Grant, "Expanding the History of Film and Media Co-ops in Canada Since 1967" (under submission)
- 2012-present: Humanities Research Institute, University of Regina
- 2012-present: Living Heritage Research Cluster, University of Regina
- 2011-present: Member of CARFAC (Canadian Artists Representation)
- 2008-2011: Collaborator / Chair on the creation of the Creative City Centre (Regina)
- 1990-present: Member of the Film Studies Association of Canada; Past President and Vice-President

3. SCHOLARLY OUTPUT

3.1.1. Summary

The Department of Film faculty members actively engage in research and scholarship at the local, provincial, national, and international levels. Research is peer-reviewed and includes:

- Public film screenings, commissions, collected works, and performances.
- Curatorial work and film programming.
- Publications in peer-reviewed art journals, books, and gallery catalogues.

Members are often invited to academic and professional conference panels, providing keynote addresses, and delivering conference papers and artist lectures in academic, professional, and public settings. The following list highlights scholarly output. See Appendix I: Faculty CVs for more information on faculty research.

SARAH ABBOTT

Journal Article (peer reviewed)

Abbott, S. (2021). Approaching nonhuman ontologies: Trees, communication, and qualitative inquiry. *Qualitative Inquiry*, 27(8-9): 1059-1071. [Open Access]

Academic Book Chapters (peer reviewed)

Abbott, S. (2020). Filming with nonhumans. In P. Vannini (Ed.), *The Routledge international handbook of ethnographic film and video* (pp. 224-233). London, UK: Routledge.

Abbott, S., & Leadbeater, S. (2020). If a Tree Falls... Perspectives on Sentience. In R. Povall, S. Lloyd, & J. Ralph (Eds.), *Evolving the Forest* (pp. 175-182). Kingsbridge, UK: art.earth Books. [Lead Author]

Doctorate Dissertation Portfolio Synthesis Paper

Abbott, S. J. (2021). *Tree knowing: Ethnographic encounters, sensuous scholarship, relational ontologies, and environmental empathy* (Publication No. 28645037) [Doctoral dissertation, Royal Roads University]. ProQuest Dissertations Publishing.

Community Engagement Project + Associated Film

- Engaging Media and Indigenous Youth (EMİY), Rainbow Youth Centre, Regina, Feb–April 2013
- Developed and led 8-week community learning project focused on media literacy and Indigenous media for vulnerable Indigenous youth aged 19-25. Included Indigenous films; First Nations Elder and local/out-of-province guests spoke with youth on issues such as violence in relationships, HIV/AIDS, and Indigenous/police relations; supplied hot nutritious lunches.
- Secured funding: Creative Partnerships Explorations grant, Saskatchewan Arts Board (\$7000)
- Incorporated Directed Study course for 3rd year UR Film Indigenous production student to participate/teach in EMİY
- Produced short video about EMİY, filmed & edited by Film 2012 alumnus, available on YouTube: Engaging Media and Indigenous Youth (12:40, 2014, Canada)

IAN CAMPBELL

1. Completion of six short films: *Hard Line* (2020), *The Flats* (2018), *Ilsa the far seer* (2017), *The First Engine* (2015), *The Floating World* (2012), *The Forks* (2012) which have all screened regionally and nationally.

2. Three performance works: *The Floating World Remix* (With Ernie Dulanowsky) – 30-minute Live improvised Audio Video performance piece, *Permeable Crystals* – 25-minute expanded cinema piece with live video mixing of analog 35mm film and sound, and *Goya: An intermedia *opera** (With Helen Pridmore, WL Altman, and David Fancy) – 40-minute live opera with improvised video and sound. Performances at the local, national, and international level.

Ian Campbell (cont.)

3. One solo exhibition: *Life Support*, **Neutral Ground Artist Centre**, Regina, SK (2019), and seven group exhibitions.

PHILIPPE MATHER

1. Stanley Kubrick at Look magazine: authorship and genre in photojournalism and film, Bristol, UK: Intellect, 2013. (monograph)

2. Rediscovering French Science-Fiction in Literature, Film and Comics, ed. by Philippe Mather and Sylvain Rheault. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2016. (edited collection)

3. "Intercultural Sensitivity in Orientalist Cinema," for the East Asian Journal of Popular Culture (Volume 6, No. 2), October 2020. pp.177-193. (peer-reviewed journal article)

4. "Orientalist Stylometry: a Statistical Approach to the Analysis of Orientalist Cinema," in The International Journal of the Image (Vol.10, No.3), September 2019. pp.11-17. (peer-reviewed journal article)

For this article, I received The Image International Award for Excellence in 2019. The winning article was selected from the ten highest-ranked articles emerging from the peer review process.

SHEILA PETTY

Dr. Sheila Petty is internationally known for her work in African cinema/Women in African Cinema and her practice of ethical engagement with and respectful approaches to researching other cultures. She is in demand for her ability to construct cross-disciplinary research teams, scholarship and infrastructure. Her CFI-funded New Media Studio Laboratory for digital research spanning Fine Arts, Computer Science and Engineering is an early prototype of innovative interdisciplinarity.

- Inducted as Fellow of the Royal Society of Canada in 2021
- SaskPower Chair in Cultural Heritage
- 6 SSHRC grants in the past 10 years
- Directory of World Cinema: Africa. Bristol, UK/Chicago, USA: Intellect Books/University of Chicago Press, 2015, (co-editor with Blandine Stefanson), 420 pages.
- Indigenous Voices in World Arts and Cultural Expressions Book Series - co-editor with Dr. Carmen Robertson and Dr. Lisa Binkley - University of Regina Press

CHRISTINE RAMSAY

Books and Anthologies

Atom Egoyan: Steenbeckett. Ed. Timothy Long, Elizabeth Matheson and Christine Ramsay. London: Black Dog, 2018.

Overlooking Saskatchewan: Minding the Gap. Ed. Randal Rogers and Christine Ramsay. Regina: University of Regina Press, 2014.

Chapters in Books and Encyclopedia Entries

"Haunted Geographies in Atom Egoyan's Calendar and Return to the Flock." In To Turn to Testimony: Engaging Common Ground. Ed. Rob Fisher. The Netherlands and Boston: Brill, 2019. 257-292.

Special Issues of Scholarly Journals

Guest Editor, and "Introduction," Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display, Special Issue of the Canadian Journal of Film Studies, 2018. Refereed journal

Christine Ramsay (cont.)

Articles in Scholarly Journals

“Adrift in History: Who Is This One? Art in the Critical Zone.” Ekphrasis. Special Issue: Intermedial Ecocriticism: The Anthropocene Ecological Crisis across Media and the Arts 24:2 (2020): 167-192. Refereed journal

MIKE ROLLO

Solo Screenings

- *The Films of Mike Rollo: Under (The Weight Of) Prairie Skies*, presented by Monograph, Contemporary Calgary, AB, Canada (2019)
- *The Films of Mike Rollo: Under (The Weight Of) Prairie Skies*, presented by VISIONS and the Cinémathèque québécoise, Montréal QC, Canada (2018)

Touring Programs

My film *The Broken Altar* (2013) participated in two world touring programs: *The Broken Altar* presented by Antimatter [Media Art], curated by Deborah de Boer (2014) and *Utopia and How to Get There (or Not)* curated by Daniel Karolewicz (2016)

Curatorial Work:

- *Accents of Air and Earth*, Cinémathèque québécoise, Montréal QC, Canada (2018)
- Co-founder of Independent Visions curating 15 screenings at the Regina Public Library Theatre (2013-2020)
- Curating for WNDX: Festival of Moving Image, Winnipeg MB (2017-18)

Chapter Article

“A Collective Charge: The Double Negative Collective.” MacKenzie, Scott, and Janine Marchessault, editors. *Process Cinema: Handmade Film in the Digital Age*. McGill-Queens U.P., 2019

Creative Work

Completion of eleven short films, including *The Broken Altar* (2013), *au bord de la rivière* (2014), *Farewell Transmission* (2017), and *Eidolon* (2020) which have collectively screened at 135 regional, national, and international venues.

GERALD SAUL

1. **Curatorial work:** Caligari Project - this included festival organization, community outreach, curation, and multi-disciplinary research creation/presentation. Primarily 2016 but began in 2015 and concluded with article published in 2020. Within a similar vein, I was on Board of the IPUF (Independent Puppet Underground Festival) helping organize and curate their festival in 2018. Curation of screenings of filmmakers Jason Britski (2014), Dianne Ouelette (2012), Jon Tewksbury (2019), and Phil Hoffman (2011) through the FilmPool as well as participating in RPL/Dunlop "Fellini Centennial" curation/presentation in 2020 and series "Legacy of Surrealism" in 2019. Co-curated Canada Film Day screening of Ann Marie Fleming *Water Horse* in 2019 at UofR.

2. **Solo gallery exhibition** of my media work "Anecdotal Evidence: the work of Gerald Saul" curated by the Strandline Collective at the Art Gallery of Regina, July 7 to August 27. Included retrospective work alongside re-contextualized work, audio and video installations, and new works reflecting on prior work.

Gerald Saul (cont.)

3. **Short film creation**/production of dozens of experimental films including annual One Take Super 8 events, 2 German Expressionist influenced films, hand processed film series "Modern" (completed in (2013) and "Grain" (completed in 2014). Over 200 short videos also created during this time.

4. **Student collaboration**: this took the form of two large projects, both still in progress. "Sock-Vile", an 80-minute puppet film written in collaboration with a class of 15 students who also co-directed, and "Defying Extinction", a 16mm film created with graduate students. Both projects are in post-production with Sock-Vile expected to be completed in 2022.

5. **Feature film in 50 parts**: a 35mm feature film "The Gentleman Farmer", shot on 35mm film, as a series of short, interconnected films beginning in 2019. Ongoing.

CHRISTINA STOJANOVA

Books (Editor and Co-editor)

- The New Romanian Cinema, Editor, Traditions in World Cinema Series, Edinburgh U Press, UK, 323 pages. (2019)
- The Legacies of Jean-Luc Godard, Anthology, co-edited with Douglas Morrey, U of Warwick, UK, and Nicole Cote, U of Sherbrooke, WLU Press, Canada, 244 pages. (2014)
- Wittgenstein at the Movies: Cinematic Investigations, Anthology, co-edited with Bela Szabados, U of Regina), Lexington Book, USA, 172 pages. (2011)

Keynote Speaker

2019, Dec KEYNOTE lecture "The Existential Realism of New Romanian Cinema", at the International Conference Romanian Cinema in the Cultural Framework: A multidisciplinary approach to Romanian film, literature, history, and the visual arts, Université Libre de Bruxelles & Bruxelles Cinematek, Belgium

2016, May, KEYNOTE lecture "Methodology and Identity: A personal Journey through the Cinemas of Eastern Europe", at the Conference and Workshop on Intermediality in Contemporary Eastern and Central European Cinemas, Sapientia Hungarian University in Cluj-Napoca, Romania

BRIAN STOCKTON

Funding from the Canada Council for the Arts for production of two short personal documentaries, *Snapshots* (2013) and *2081* (2017). The funding led to the completion and screening of *The Epic Story of My Life in Ten Short Films*, a series created between 2022 and 2017.

My feature film *The Sabbatical* (2015) was funded by Saskatchewan Arts Board, Saskatchewan FilmPool, Telefilm Canada and private financing. This film work has screened at festivals around the world including Beijing International Film Festival, Whistler Film Festival, Fargo Film Festival, Palm Beach International Film Festival, Canadian Film Festival Toronto, Sedona Film Festival, Nashville Film Festival, Vancouver International Film Festival, Raindance Film Festival London UK, Winnipeg Underground Film Festival, Dawson City Film Festival.

I have also produced 88 episodes to date of a weekly podcast called *The Clean Energy Show*, which seeks to illuminate the news behind the transition away from fossil fuels.

MARK WIHAK

Resting Potential – feature length dramatic project. Currently in post-production for release in 2022.

UR Here – Broadcast one-hour documentary for City Saskatchewan. Produced with Robin Schlaht, supervising 4th year students. (2017)

Vous êtes ici – feature length essay film about tourism. (2016)

Cinephile – short film. (2013)

I Heart Regina – feature length omnibus film. Creator and co-Executive Producer. (2010)

3.1.2. Statistical summary of published and accepted scholarly work over the last ten years

	Number	Notes
Refereed journal articles	33	Print and online
Non-Refereed journal articles	14	Includes film magazines and reviews
Books	9	4 edited and 1 monograph
Book chapters	44	
Completed films	72	Includes independently funded and arts funded films: shorts and features
Solo Exhibitions / Screenings	5	Local and national
Refereed and curated group film screenings	212	Local, provincial, national, and international
Gallery Exhibitions	14	
Curatorial Projects	34	Local, provincial, national, and international
Performances	12	
Television Broadcast	4	
Film Jury Member / Adjudications / Assessor	56	

3.1.3. Grants and Contracts

Below is an account of all research funding received by our faculty members, highlighting our accomplishments.

Principal Investigator(s)	Funding Agency	Total Amount (% Assigned To Unit)	Dates
Sarah Abbott Co-applicant	Vice-President (Research) Discretionary Fund, URegina	\$1000	2021
Sarah Abbott Co-applicant	Faculties/Departments/Colleges funding support (15), URegina	\$10,500.00	2021
Sarah Abbott	Sustainability and Community Engagement Fund, URegina	\$250	2020
Sarah Abbott	Indigenous Projects Special Research Fund	\$1000	2015
Sarah Abbott	Vanier Canada Graduate Scholarship	\$150,000	2014-2017
Sarah Abbott	The Royal Roads University Entrance Award	\$1000.00	2014
Sarah Abbott	Independent Artists' Media grant, Saskatchewan Arts Board	\$16,500	2014
Sarah Abbott	Humanities Research Institute Fellowship, URegina	\$5000	2014
Sarah Abbott Co-applicant	Professional Development/ Scholarly Activity Pool, Royal Roads University	\$12,000	2014
Sarah Abbott	Saskatchewan Lieutenant Governor's Award for Arts and Learning	\$2500	2012
Sarah Abbott	Partnership Explorations Program Grant, Creative Partnerships, Saskatchewan Arts Board	\$8000	2012-2013
Sarah Abbott	Saskatchewan Filmpool Cooperative Post-Production Grant	\$2000	2011

Sarah Abbott	Humanities Research Institute Assistance Award for Visiting Speakers, URegina	\$1000	2011
Ian Campbell	Saskatchewan Arts Board, Independent Artists Program Media Grant	\$11,000	2015
Ian Campbell	Saskatchewan Filmpool Cooperative,	\$3,500	2015
Ian Campbell	Saskatchewan Filmpool Cooperative, Equipment Deferral	\$500	2015
Sheila Petty	SSHRC	\$169,534	2021-24
Sheila Petty	SSHRC	\$91,756	2021-24
Sheila Petty	SSHRC	\$46,607	2020
Sheila Petty	University of Regina President's Research Seed Grant	\$5000	2019-2021
Sheila Petty	University of Regina Humanities Research Institute Fellowship	\$5000	2019-2020
Sheila Petty	SSHRC	\$79,176	2018-2021
Sheila Petty	SSHRC	\$80,834	2015-2018
Sheila Petty & Luigi Benedicenti	George Reed Centre for Accessible Visual Communication	\$50,000	2014-15
Sheila Petty & Meyer Burstein	Citizenship and Immigration Canada	\$22,150.00	2014-15
Sheila Petty	SSHRC	\$43,011	2011-2013
Christine Ramsay	SSHRC Congress 2018 Keynote Grant	\$1800	2017-18
Christine Ramsay	SSHRC Congress 2018 Identity Living Heritage Research Cluster	\$5,000	2017-18
Christine Ramsay	SSHRC Congress 2018 Community Connections	\$2,000	2017-18
Christine Ramsay	Saskatchewan Arts Board	\$12,000	2016
Christine Ramsay	SSHRC Connection Grant	\$49,955	2016
Christine Ramsay	University of Regina Academic Conference Fund	\$3,000	2015-16
Christine Ramsay	University of Regina VP Research Direct Request	\$3,000	2015-16
Christine Ramsay	University of Regina Humanities Research Institute Fellowship	\$4,998	2015-2016
Christine Ramsay	Saskatchewan Arts Board	\$15,000	2015-16
Christine Ramsay	Social Sciences and Humanities Research Council Insight Grant	\$111,282	2016-18
Christine Ramsay	Social Sciences and Humanities Research Council Insight Development	\$58,254	2012-13
Christine Ramsay	University of Regina Humanities Research Institute	\$1,000	2011
Christine Ramsay	University of Regina Humanities Research Institute Award	\$2,000	2011
Mike Rollo	Canada Council for the Arts, Concept to Realization	\$38,000	2021
Mike Rollo	Saskatchewan Arts Board, Independent Artist Media Grant	\$13,000	2020
Mike Rollo	Saskatchewan Filmpool Cooperative Production Grant	\$3,000	2020
Mike Rollo	Saskatchewan Arts Board: Saskatchewan Festivals Project	\$6,000	2018
Mike Rollo	Saskatchewan Filmpool Cooperative Production Grant	\$2,500	2018
Mike Rollo	Canada Council for the Arts: Research and Creation	\$17,000	2017

Mike Rollo	Canada Council for the Arts: Travel Grant for Media Artists	\$750	2016
Mike Rollo	Saskatchewan Arts Board, Independent Artist Media Grant	\$6,500	2014
Mike Rollo	Saskatchewan Filmpool Cooperative Production Grant	\$4,000	2014
Mike Rollo	Conseil des arts et lettres du Québec: Production Grant	\$20,000	2011
Gerald Saul	Swamp Fest and SILT Studio commission, Multidisciplinary Arts Program	\$750	2021
Gerald Saul	Saskatchewan Filmpool Production Grant; <i>The Gentleman Farmer</i>	\$1442	2019
Gerald Saul	Holophon (Saskatchewan) Commission, <i>Could I Sleep</i>	\$800	2019
Gerald Saul	Saskatchewan Centre for Patient Oriented Research, application for Graduate Student Narges Regaian	\$10,000	2019
Gerald Saul	Saskatchewan Centre for Patient Oriented Research, application for Graduate Student Masoud Bahmani	\$3,750	2019
Gerald Saul	8Fest Commision; <i>Sockvile Mystery</i>	\$300	2017
Gerald Saul	Canada Council for the Arts, Media Production Grant; <i>Anecdotal Evidence</i>	\$14, 796	2016
Gerald Saul	Saskatchewan Arts Board, Individual Assistance Grant; <i>Anecdotal Evidence</i>	\$7,500	2015
Gerald Saul, co-applicant Dr. Mary Hampton, principal investigator	Canadian Institute of Health Research (CIHR: Tri-Council funding), <i>Completing the Circle: End of Health Care with Aboriginal Families</i>	\$99,000	2011
Gerald Saul	University of Regina Presidents Research Fund; <i>Rerun</i>	\$5,000	2011
Brian Stockton	Canada Council Production Grant	\$59,600	2016
Brian Stockton	Creative Saskatchewan Travel Grant	\$768	2015
Brian Stockton	Creative Saskatchewan Market Export & Development Grant	\$2,400	2015
Brian Stockton	Kodak Product Grant	\$1,400	2014
Brian Stockton	Saskatchewan Filmpool Equipment Grant	\$10,000	2013
Brian Stockton	Telefilm Canada Equity Investment	\$92,000.00	2013
Brian Stockton	Saskatchewan Filmpool Production Grant	\$1,500	2013
Brian Stockton	Saskatchewan Arts Board production grant	\$17,000	2012
Brian Stockton	Kodak Product Grant	\$2,000	2012
Brian Stockton	Kodak Product Grant	\$1,000	2011
Christina Stojanova	Travel, Int Conf Romanian Cinema in the Cultural Framework	\$2,000	2020
Christina Stojanova	Travel, Second FIPRESCI Colloquium on New Russian Cinema	\$3,000	2019
Christina Stojanova	Understanding China Fellowship	\$3,000	2019
Christina Stojanova	Travel - Sofia IFF, Bulgaria	\$1,000	2019
Christina Stojanova	MAP Dean's office	\$500	2018
Christina Stojanova	Humanities Research Institute Grant	\$800	2018
Christina Stojanova	President Conference Fund, U of R	\$3,000	2017
Christina Stojanova	Department of Film	\$1,500	2017

Christina Stojanova	Travel - Golden Arc International Film Festival, Moscow, Russia	\$3,000	2017
Christina Stojanova	Travel - First FIPRESCI Colloquium on New Russian Cinema	\$3,000	2017
Christina Stojanova	The Cabinet Collective Inc, Dept of Film, Campion College, other U of R departments and private donations: <i>The Art of Expressionism Speaker Series</i>	Total: \$2950	2016
Christina Stojanova	<i>Int Conf & Workshop on Intermediality in Contemporary Eastern and Central European Cinemas</i> , Sapientia Hungarian University, Cluj-Napoca, Romania, Travel & Accommodation paid by inviting institution	\$1000	2016
Christina Stojanova	UR International Saskatchewan Jilin Scholarship, Research & Presentation at Jilin University, Changchun, China,	\$2500	2016
Christina Stojanova	President Conference Fund, U of R, Department of Film, Office of the Vice-President (Research), Campion College, and Institut Français for 17th Graduate Studies FSAC Colloquium on Propaganda, Censorship, Digital Media	Total: \$9500	2015
Christina Stojanova	Travel & Accommodation paid by inviting institution: 32nd Bulgarian National Film Festival	1000	2014
Christina Stojanova	Travel & Accommodation paid by inviting institution: TIFF and Cinematheque Ontario, Screenings and Lecture Series "Godard forever: Part II"	500	2014
Christina Stojanova	Dean of Fine Arts Travel Grant: Int Conf on The New Post-Communist Cinema	800	2014
Christina Stojanova	Travel & Accommodation paid by inviting institution: 35th Moscow International Film Festival	2500	2013
Christina Stojanova	Dean of Fine Arts Travel Grant: 12th Annual of Jungian Society for Scholarly Studies	800	2013
Christina Stojanova	Travel & Accommodation paid by inviting institution: Colloquium Guest Series, Dep of Cinema & Media Studies (Franke Institute for the Humanities), U of Chicago	\$1,000.00	2012
Christina Stojanova	SSHRC President's Research Fund (U of R), SSHRC Cohort (U of R), HRI Grant Spring competition, Vice-President (Research) Start-Up Grant (U of R, and Faculty of Fine Arts Start-Up Grant (U of R) for New Romanian Cinema (book research)	Total: \$15,000	2011-2013
Christina Stojanova	Dean of Fine Arts Travel Grant: International Symposium 'Romania on the Movie Map', Cluj-Napoca IFF, Romania	800	2011
Christina Stojanova	Accommodation paid by inviting institution for International Symposium	750	2011

	'Romania on the Movie Map", Cluj-Napoca IFF, Romania		
Christina Stojanova	Travel & Accommodation paid by inviting institution: 9th Festival "Spirit of Fire", Khanty-Mansyisk, Siberia, Russia	3,500	2011
Mark Wihak	Saskatchewan Filmpool Production Grant	\$2000	2018
Mark Wihak	Humanities Research Institute Fellowship Grant	\$5000	2018
Mark Wihak	President's Seed Fund Grant	\$5000	2018
Mark Wihak	Saskatchewan Arts Board Independent Assistant Grant	\$17,000	2017
Mark Wihak & Robin Schlaht	Broadcast pre-license from City Saskatchewan	\$50,000	2016
Mark Wihak & Robin Schlaht	Creative Saskatchewan	\$24,000	2016

4. COMMUNITY SERVICE INITIATIVES

The members of the Department of Film are engaged with the community as board members, facilitators, workshop facilitators, and consultants to community organizations.

Faculty members have participated as adjudicators locally and provincially for the City of Regina Cultural Activity Grants, Regina International Film Festival and Awards, SK Arts Grants, SK Music Video Awards, Saskatchewan FilmPool Cooperative Grants, and Saskatchewan Independent Film Awards. On the national and international levels, members have served extensively for the Canada Council for the Arts and the Social Sciences and Humanities Research Council, and on film festival juries and organizing committees. Please see Appendix I: Faculty CVs for more information.

SARAH ABBOTT: Conference Planning Team Member, *Toward a new way of being with plants*, June 17-18, 2021, hosted through University of Minnesota (2020- 2021); Climate Action Task Force Leadership Team member, Royal Roads University, Victoria, British Columbia (2020-2021); Academics for Climate group co-initiator & co-coordinator for *Academics for Climate Community Series: Towards a Better Understanding of Climate Change in Saskatchewan*, UR (2019/20);); Organised donations to annual Fourth Year Film Screening event for Saskatchewan FilmPool annual youth film camp (2012-2019); Speaker, *Secret Gardens Tour*, New Dance Horizons fundraiser (2017 & 2018), public forum/panel discussion organiser on relationship violence following premiere screening of *This Time Last Winter* (2010), Royal Saskatchewan Museum, Regina (2010)

IAN CAMPBELL: Co-organizer of the One Take Super 8 event (2019-present), Treasurer, Holophon Audio Arts Board of Directors (2011-present), Soil Media Art & Technology Advisory Group (2014-2015), Vice President (2015-2016), Treasurer (2013-2015), and Co-President (2012-2013) for the Saskatchewan FilmPool Board of Directors, Chair, Buffalo Berry Press Governing Board, Publisher of Blackflash Magazine (2009-2011)

PHILIPPE MATHER: Four presentations for the Lifelong Learning Centre on Orientalism in Euro-American cinema (March-April 2019), Introduction for screening of *2001: A Space Odyssey*. Kramer IMAX Theatre, Regina (2018), Four presentations of classic Hollywood films. University of Regina, Lifelong Learning Centre, Classic Films Series (2016).

SHEILA PETTY: Advisory Board – African Movie Festival in Manitoba (2018-present), Saskatchewan Book Awards Board of Directors (2018-2019), Pathways to Prosperity Board of Directors (National) (2013-18), Mayor’s Arts and Business Awards Adjudication Committee (2012-13), Association des universités de la francophonie Canadienne (2012-14), Consortium national de formation en santé (2012-14), Editorial Board of *Cinema Journal* (2013-18), Mayor’s Arts and Business Awards Nominating Committee (2010-2012), Board of Trustees, MacKenzie Art Gallery (2004 – 2014), Editorial Board of *Journal of African Cinemas* (2009 – present), Jury member for SSHRC, FRQSC, Vue d’Afrique (Montréal), Lieutenant Governor’s Art Awards, and John R. Evans Leaders Opportunity Fund

CHRISTINE RAMSAY: Assessor, Promotion to Full Professor, NSCAD University (2021), Assessor, Promotion to Full Professor, Department of Film and Media, Queen’s University (2019), Site Rep for Film Studies Association of Canada at Congress of the Social Sciences and Humanities (2018), Member, SSHRC Connections Jury (2017), President, Art Gallery of Regina (2016-present), Chair, SSHRC Fine Arts/Research Creation Committee 1D (2015-2016), Hiring Committee, Director-Curator, Art Gallery of Regina (2015), Board Member of Art Gallery of Regina (2012-2016), Member of the SSHRC Insight Development Grant Review Committee (2012-2013), Member of the Aid to Scholarly Publications Program, Film and Theatre Studies Committee, Canadian Federation for the Humanities and Social Sciences (2011-1014) and (2014-2017), Board Member of Creative City Centre (2010-2014), Member of the Editorial Board, *Imaginations: Journal of Cross-Cultural Image Studies* (2009-present), Member of the Advisory Board, Dunlop Art Gallery (2007-2012), Co-Chair, Arts Action in Regina’s Downtown (2004-2011)

MIKE ROLLO: Founder of the curatorial incubator **Independent Visions** in partnership with Dunlop Art Gallery and the Saskatchewan Filmpool (2013-2020), Queer City Cinema, media technician (2018-2020), Saskatchewan Filmpool Cooperative: President (2016-2018) and Board Member (2013-2018, 2020-2021), Organizer, One Take Super 8 Event (2018), Instructor, Radio Documentary Workshop, CJTR Community Radio (2018), Saskatchewan Independent Film Awards Committee, Member (2015-2017), WNDX: Festival of the Moving Image, Board Member (2016-2019), Instructor, Grant Writing Workshop, Saskatchewan Filmpool Cooperative (2014&2015)

GERALD SAUL: Saskatchewan Filmpool Cooperative member (2011-present) and Board of Directors (2011-2015), Cabinet Collective Inc. Director (2015-2017), Independent Puppet Underground Festival (IPUF) Board member (2017- 2019), Shotgun Super-8 Film Festival organizer (2012), Canada Council, Governor General’s Award Selection Jury (2014)

BRIAN STOCKTON: Adjudicated for many local and national festivals and funding organizations such as Saskatchewan Arts Board (2016 & 2019), Saskatchewan Filmpool Cooperative Production Grant (2017), Canadian Comedy Awards (2014), and Calgary International Film Festival (2012)

CHRISTINA STOJANOVA: organized programs for the Regina Public Library Theatre: online presentation of *La Dolce Vita* and *Amarcord* for the *Fellini Film School* (2020), co-organizer and convener of Fellini’s Centennial for the RPL Film School (2020), mini festival of New Romanian cinema (2018), curated film series *German Expressionism and its Cinematic Legacy* (2016), organizer of screenings and discussions of Quebecois Indigenous film *Le Dep* (2015) by Sonia Bonspille Boileau (2015)

MARK WIHAK: Saskatchewan Filmpool Cooperative: President (2021-present) and Board Member (2020-present), Saskatchewan Independent Film Awards Committee: Member (2015-present) and Chair (2020-present), Advisory Committee Saskatchewan Arts Alliance (2020-present), Board Member, Friends of the Dunlop Gallery (2004-2012 and Co-chair from 2006), Pre-development Jury, Creative Saskatchewan (2020), SSHRC Insight Grant Review (2017), Co-founder and co-curator of the community lecture series *Chicken and Wine* (2011, 2014-2016)

5. PROGRAMS OFFERED

5.1. Programs (see Appendix II for more details)

Bachelor of Fine Arts – Film Production

The four-year BFA program begins with examining the history, theory, culture and analysis of motion pictures. Students are then introduced to film and new media production basics, including scriptwriting, directing, recording, editing, digital imaging, and sound. Courses in media history and aesthetics complement technical production courses. Areas such as Canadian, European, Third World, Avant-Garde, and Hollywood cinema are discussed in contemporary media culture. With these skills, graduates pursue careers in the film and television, and arts and culture industries, as well as arts administration and education.

Acceptance in the BFA program is based on the completion of Film 100 and Film 200 and a combination of portfolio, grade point average and interview.

The BFA program is 120 credit hours with 27 credit hours in Film Studies, 24 credit hours in Core Film Productions courses and 12 credit hours in Film Production electives.

Bachelor of Arts – Film Studies Concentration

The four-year BA is a liberal arts degree. Students focus on media studies while developing basic critical thinking, analysis, problem-solving, decision-making, and communication skills. With these skills, knowledge, and strong cultural awareness, graduates pursue media consulting, journalism, teaching, arts administration, curation, and creative writing.

Concentration requires 36 credit hours in Film Studies.

Bachelor of Arts Honours (BA Hons) - Film Studies Concentration

The BA Honours program offers several opportunities for students who have high academic goals. It allows focused concentration in film studies and the development of a major area of expertise. Students engage in independent, self-directed study and receive close supervision and mentoring by a faculty member.

Concentration requires 36 credit hours in Film Studies with 3 credits dedicated to an Honours Paper or Project.

Certificate in Animation

The Animation Certificate (18 credit hours) allows students outside of the BFA Film program to gain a grounding in the traditions of film animation. The certificate increases options for students interested in pursuing film animation.

Diploma in Film Production

The Diploma in Film Production enables students with no previous film training to gain skills and knowledge in film production. The one-year diploma (30 credit hours) program offers courses in narrative modes of film production, technical aspects, and media theory courses.

MAP Minor in Film Production

The Map Minor in Film Production (18 credit hours) allows students to gain basic knowledge of hands-on practice, history, and theory of motion pictures.

MAP Minor in Film Studies

The Map Minor in Film Studies (18 credit hours) gives students basic knowledge of film and media studies. The minor allows students to develop critical thinking, analysis, problem-solving, decision-making, and communication skills.

Master of Fine Arts in Media Production (MFA)

The Master of Fine Arts (MFA) in Media Production is a 42-credit hour program designed for advanced studies in media production. Students may approach various forms of media of their choice, such as dramatic, documentary, animation, and experimental film, through a range of artistic, aesthetic, technical, and theoretical skills, and knowledge

Master of Arts in Media Studies (MA)

The Master of Arts (MA) in Media Studies is a 30-credit hour program designed for advanced studies in media history, theory, and methods, emphasizing current and historical concepts, issues, and trends. Avenues of exploration could include national and transnational cinemas, directors, genres, or other contemporary approaches (feminist, post-colonial, Indigenous) across the full range of media, such as dramatic, documentary, experimental film, new media, interactive media, and animation.

5.2. Service teaching in support of other programs

The majority of the University of Regina's degree programs require at least one MAP or FILM three-credit course. All students enrolled in MAP programs must take at least three classes outside their discipline but within the MAP faculty.

From 2009-2010 to 2019-2020, the annual enrolment number in Film 100, our foundation course, averages 426 students. Film 100 is delivered twice per term by the Department of Film and Campion College. Film students declaring Film Production as their major in their first term account for 6% of total enrolled students in Film 100. The course is also offered online and partners with the Centre of Continuing Education (CCE) to engage students from smaller communities in Saskatchewan and adult learners. Film 101AA: Introduction to Mobile Photography, an online course developed in 2018 in partnership with Distance and Distributed Learning (DDL), received students from all faculties with outreach to students and adult learners from around the province.

Production and Studies courses at the 200 level also draw interest from non-majors and students outside the Department of Film, both from MAP and other faculties. Film 205: Black and White Photography reserves spots for Visual Arts students to earn credits toward the Minor in Photography. Our upper-level 300 and 400 level Studies courses are open to all students who have the required credit hours to enrol in third-level courses.

The Department of Film offers a Certificate Program in Animation in partnership with Computer Science and a Minor in Photography in partnership with Visual Arts. Some Film Studies courses are coded as Creative Technology courses and are considered part of the Film curriculum (e.g. CTCH 304: Media Empires, CTCH 305: Expanded Cinema, CTCH 402: Media, Censorship, Propaganda). Several of our faculty members also contribute to Interdisciplinary teaching and supervision in MAP at the undergraduate, Master's and PhD levels. The Department of Film's graduate studio courses welcome graduate Journalism students.

5.3. Enrolment trends (see Appendix V for additional information)

Before 2008, the FILM major code was assigned for students declaring a major in Film and Video Production and was later adopted to FVPR (Film and Video Production). In 2016, the code was changed to FPRD (Film Production). See Appendix V: Data and Graphs for more information.

The number of undergraduates majoring in Film ranges from 86 to 150 per year. The total enrolment of students in our program ranges from 709 to 1097 per year. Our students move through the BFA program as a cohort, taking both Production and Studies courses. Students who want to enter the BFA program must complete Film 100 and Film 200. Students applying to join the program do so at the end of Semester 2 in their first year. They are evaluated on a portfolio of work created in Film 200, an interview, and their overall grade point average (GPA). Enrolments in the Department of Film were strong before 2012 and waiting lists of 10 students for the major were common. Since 2013, after the loss of the Saskatchewan Film Tax Credit, there has been a noticeable decrease in student enrolment. Evidence of this decline is our convocations for undergraduate students in the BFA program from 2011 to 2021, which fell 56%.

Between 2011 and 2016, the total majors in our undergraduate programs dropped 40%, from 154 to 99. However, between 2017 and 2020, there was a gradual increase in declared majors of 23%. A drop in declared majors in 2021 is evidence of the decline in enrolment due to the pandemic.

Our foundation course, Film 100, remains consistently subscribed in the past decade. There was a slight drop in student enrolment in 2014 but it has grown steadily since 2016. The 200xx level Production and Studies courses offered each semester are well subscribed, with minimal enrollment fluctuations throughout the past decade. Our online course, Film 210: Introduction to Screenwriting, is popular with our majors and students from other faculties as it has a flexible class schedule.

Majors for our BA and BA Honours Film Studies programs are undersubscribed, and further exploration in recruiting students for these programs is required, including networking programs with other studies areas in MAP, and the Faculty of Arts.

In our undergraduate programs, the representation of female self-identified students has ranged from 39% in 2011 to 42% in 2021. The Film program has traditionally skewed to higher enrolments of male students and is underperforming in gender representation compared to self-identified females entering University. According to the report "Gender Totals (by University, Level & Federated College)," in Fall 2021, self-identified females were 62.1% of total students at the University of Regina.¹ There is a healthy and welcome increase of international students in our programs, from 3% in 2011 to 20% in 2021. The representation of students who self-declared as Indigenous also grew from 8% in 2011 to 15% in 2021. Since their introduction in Fall 2018, the Certificate in Animation and Diploma in Film Production have shown a healthy growth in student enrolment as well.

MFA and MA student numbers fluctuate depending on how many qualified students apply. Some years our numbers are healthy because of strong applications and available faculty to supervise them. On average, we accept 5 new students each year.

¹ Supplemental Reports for Fall 2021 (census date headcount) <https://www.uregina.ca/orp/statistics/registration/fall-2021.html>

5.4. Successes

Many of our alumni have gone on to work in the creative industries as directors, producers, crew members, curators, 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:

Robin Schlaht - Director/Producer of acclaimed feature-length documentary and fiction films, and TV series. Executive Produced films by emerging alumni and Produced broadcast documentary made by 4th year students for City Saskatchewan. 2011

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

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

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

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

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

We have several alumni with significant achievements who have not yet received the Distinguished Alumni Award, and it may be time to make this an annual award.

Annamarie Aranoff – Director/Producer, *SkyGrazers – A Story of Flying Farmers* (2019)

Jeff Beesley – Director/Producer, *Dolan's Cadillac* (2009) and *Siberia* (2018)

Roy Cross - Full Professor in the Mel Hoppenheim School of Cinema at Concordia University

Lowell Dean – Director of the feature films *WolfCop* (2014), *Another WolfCop* (2017), *Supergrid* (2018)

Shane Eason – Associate Professor and Filmmaker, Associate Director of School, Florida Atlantic University

Dean Evans – Editor, Gemini Award Nominee

Trish Elliot – Faculty member School of Journalism

David Geiss – Filmmaker and Executive Director CineVic Society of Independent Filmmakers

Jemma Gilboy – Senior Lecturer, School of Art and Design, Nottingham Trent University

Candy Fox – Director, *Backroads* (2015) and *Ahkâmêyimo nitânis / Keep Going My Daughter* (2019)

Lucas Frison – Director of *Talent* (2017) and CBC broadcast documentary *Humboldt: The New Season* (2019)

Elwood Jimmy – Writer and artist, Indigenous Program Coordinator for Musagetes

Brett Kashmere – Writer/Filmmaker, Incite Magazine (est. 2008), Executive Director for Canyon Cinema (San Francisco, USA)

Elian Mikkola – Filmmaker and curator, student film *SAARI* (2016) awarded TIFF's Top Ten Student Shorts in 2017, graduate film *Magdealeena* premiered at the Rotterdam International Film Festival in 2020

Jim Powers – Production Manager, *The Perks of Being a Wallflower* (2012) & *Maze Runner* (2014)

Matthew Ripplinger – Past President of the Board of the Saskatchewan Filmpool Cooperative, undergraduate film *Sir Bailey* (2018) premiered at the Edinburgh Film Festival and featured in Kim Knowles book *Experimental Film and Photochemical Practices* (2020)

Alex Rogalski – Programmer for Toronto International Film Festival, Hot Docs Festival, creator of One-Take Super 8 Event, works for SK Arts.

Steven Suderman – Filmmaker, *To Make a Farm* (2011)

Somkiat Vithuranich – Director/Producer, *October Sonata* (2009)

Melanie Wilmink – Writer, Curator and Editor of *Sculpting Cinema* (2017) and *Moving Images: a compendium of prairie cinema* (2020)

Janine Windolph – Currently Associate Director of Indigenous Arts at the Banff Centre, formerly Curator of Community Engagement at the MacKenzie Art Gallery in Regina, Saskatchewan's provincial museum. Filmography includes the feature length dramatic film *The Land of Rock and Gold*, and several short documentaries. Along with Trudy Stewart, helped raise awareness of and secure protection for the cemetery of the Regina Indian Industrial School.

Matt Yim – Filmmaker, TIFF top ten shorts for *April Doesn't Hurt Here* (2012), Director of the feature film *Basic Human Needs* (2015)

6. UNIT BUDGET

For additional information please see Appendix VI: Budget and Spending

The Faculty of Media, Art, and Performance (MAP) budget is mainly tied to salaries and benefits for faculty positions. From 2011-2021 the salary adjustments reflect the changing numbers of members across departments, increased wages due to Collective Agreements, allocations of career growths, and progression through the ranks.

The Department of Film receives an annual budget to hire Teaching Assistants, which we mainly deploy for Film 100, our largest class, and as support staff for the equipment depot. Graduate Teaching Assistants and Graduate Research Assistants are also regularly employed and funded through the Faculty of Graduate Studies and Research, as well as faculty research funds.

The main source for funding operations is the Department of Film's POOL budget. Our POOL budget includes the material fees paid by students, which is why Film's POOL budget is higher than other MAP departments. In 2012 the POOL budget was \$75,000. In 2014 it decreased by 10%, to \$67,500, and has remained at this amount since. In 2020, the University requested that departments return portions of their budgets due to the financial stress caused by the pandemic. As a result, the Department of Film returned \$20,000 to the Faculty of MAP. Additionally in 2020, the Department decided to waive course material fees in fairness to our students who transitioned remotely for Production courses. In the current fiscal year of 2021-2022, we are working with the same POOL budget of \$67,500 as previous years, but we anticipate that we may have to return funds back to the University.

This decrease in the POOL budget makes it challenging to acquire new equipment and software. Due to the technical nature and demands of teaching filmmaking, we need to update our equipment regularly to remain relevant and to sustain and maintain the facilities that we operate. Compared to many Canadian university film programs, the range and quality of equipment we offer our students is relatively modest. The Department would like to be competitive with other Canadian university-based film programs, enticing students to work with equipment and technology they would experience in the industry. We operate prudently in the purchase of new equipment, but the restrictions of the operating budget limits our growth and strains our ability to sustain and maintain existing facilities and equipment.

Our POOL budget includes external cost recoveries from material fees attached to most of our Production courses. The material fees assist in purchasing materials for Production courses, paying honourariums to guest speakers, supporting film productions in our senior level courses, and funding the expenses of the fourth-year screening. The course material fees have not increased in the past ten years, while inflation has impacted our costs. For example, in our courses dedicated to analog and darkroom practice, the prices of film stock and chemicals have increased by 15% while our POOL budget and course material fees have remained static.

7. SWOT ANALYSIS (STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS)

STRENGTHS

The University of Regina's Department of Film is one of Canada's "smaller" film programs, enabling graduate and undergraduate students to work in more intimate cohorts and receive more opportunities for hands-on experience and mentoring by faculty. Faculty members function well together in support of our programs, and in the spirit of interdisciplinarity across the Faculty of MAP wherever possible, with collegial respect for each other's work, research, and teaching methodologies. Film faculty members regularly rotate graduate and undergraduate courses with a collective approach to teaching the curriculum, keeping classes fresh and energized. The roster of Production and Studies core courses is organised and easy to follow for students at all levels. Our BFA program provides hands-on development in filmmaking practices, theory/history, professional placements, community engagement, and film festival planning and programming. It introduces students to different filmmaking approaches such as drama, documentary, animation, and experimental. Our MFA and MA programs deliver opportunities for advanced studies in all aspects of contemporary Media Production and Media Studies fields.

Our production faculty members have a wide range of technical and creative skills and can teach a variety of courses at the undergraduate and graduate levels. Students move through the BFA and MFA programs as a cohort at each level, building a sense of community and collaboration, making their own films in most core production classes, while also gaining experience working on classmates' projects. Some courses bring students into the community via professional placements, projects, visits to local production and post-production facilities, and organisations, (such as the Saskatchewan Filmpool, MacKenzie Art Gallery, and the Saskatchewan Archives). Students can participate in one of Canada's longest-running student-run film festivals, the Living Skies Student Film Festival. The festival is organized and developed through an undergraduate course for credit, providing students with practical approaches to exhibition and curation, engaged learning, and networking with industry professionals. Our programs prepare students to realize their voice and vision, and broaden their skills in becoming artists, critics, and craftspeople in the cultural industries.

Our studies faculty members provide critical expertise in a range of national cinemas, festival cultures, curation, genre, and contemporary Film and Media theories. They regularly include students in their research and scholarly publishing. Faculty members have created courses that expand internationally, allowing our students to have networked access to transnational experiences, such as Film 810AH: Cultural Heritage in Screen Media, a course on trans-Indigenous methodologies in safeguarding cultural heritage that linked international guest curators, galleries, and festivals. Courses are regularly linked to Regina cultural organizations (such as the RPL Film Theatre, the Mackenzie Art Gallery, the Saskatchewan Filmpool Cooperative, etc.).

The Department is equipped with professional tools and technologies with a range of analog and digital cameras often found on independent productions. One of the most important

asset is our production studio. Students have hands-on practice working with a lighting grid and green screen in this flexible black-box production space. The Department has a large-scale darkroom, the only one in Regina. It can accommodate up to twelve students in our photography-based and experimental film courses. Students have 24-hour access to our facilities, including edit suites for picture and sound post-production, and one suite dedicated to 4K editing.

The Department of Film brings in an annual guest artist or scholar from the Canadian film community, alternating between Studies and Production, and the event is open to all students, faculty, and community members. Guest artists/scholars give our students an understanding of the different approaches to film and career paths they can pursue after their degree. Recent guests include filmmakers Jennifer Baichwald and Atom Egoyan, and scholars Ernest Mathijis and Will Straw. Faculty have created community-engaged projects linking with our pedagogy and involving the coordination of many organizations in the arts community of Regina. These projects have allowed many of our students to participate in the organization of these events. In the last ten years, these events and projects have included Engaging Media and Indigenous Youth at the Rainbow Youth Centre (2013), Atom Egoyan: Steenbeckett (2016), MITM: Stations of Migration and Memory Between Art and Film (2016), the Caligari Project (2017), the broadcast documentary *UR Here* (2017), and Transnational Screen Media Practices: Safeguarding Cultural Heritage (2021). The Department also works to celebrate our alumni, recognizing their achievements with the biennial Distinguished Alumni Award.

Faculty in the Department of Film have received local, national, and international accolades for their research. Recent highlights include Sheila Petty being named Fellow of the Royal Society of Canada, Christina Stojanova's reception of the Queen Elizabeth II Jubilee Medal, Philippe Mather's Image International Award for Excellence from The International Journal of the Image, Sarah Abbott's Saskatchewan Lieutenant Governor's Arts Award for Arts and Learning, and film festival awards for many of our Film Production faculty members.

The Department has close relationships with many local and national organizations. These relationships connect our students to local and national networks and foster different approaches to critical thinking and practice. Many faculty members serve the community by participating on the boards of cultural and industry organizations, including the Art Gallery of Regina, the Saskatchewan Filmpool Cooperative, and the Film Studies Association of Canada. Faculty members engage as facilitators, workshop coordinators, and consultants for many community-based organizations, and serve as jury members for SSHRC, the Canada Council, SK Arts, and the Saskatchewan Filmpool.

WEAKNESSES

Our budget is 10% smaller than it was 10 years ago (without accounting for inflation), and this makes it challenging for us to acquire new equipment and software and maintain the resources that we have. Compared to many Canadian university film programs, the range and quality of the equipment we can offer our students is relatively modest. We work in ageing

facilities, with inadequate ventilation and soundproofing in the production studio, water-temperature control issues in the darkroom, and ventilation and heating issues in our offices. We have significant space constraints: our equipment depot is overflowing, we have only one dedicated Production classroom, and there is no dedicated screening room for Studies courses. The Department lacks a computer lab for teaching post-production (editing and sound design).

The Department is affected by geographical isolation, and as Regina is not considered one of Canada's major cultural centres, that impacts recruitment, and retention. The cancellation of the Saskatchewan Film Tax Credit in 2012 and the shutting down of the provincial public broadcaster SCN in 2010 (the Soundstage isn't closed), were devastating blows to the province's film industry and our students and faculty. The subsequent decline of the film industry has significantly decreased employment opportunities for our graduates in the province of Saskatchewan, and negatively affected our enrolment numbers, which saw a dramatic decrease in 2013 and 2014. It has made it challenging to bring guest speakers, industry artists, and professionals into our classrooms, as many have left the province. National equipment companies, such as William F. White and PS Services, closed their Saskatchewan depots and the local post-audio house Talking Dog went out of business.

There has been no permanent faculty hiring in the past ten years, and therefore, the issue of IBPOC recruitment has not yet been addressed. Moreover, the Department of Film, and the Faculty of MAP as a whole, experience relative underperformance in SSHRC Production/research-creation grants compared to similar comprehensive universities seeking Tri-Council grants to support faculty research and student training. With five production faculty members, we can only deliver our core and required elective courses when all faculty members are available, limiting our ability to offer classes connected to our research. In contrast, the Dept of Visual Arts has eight studio faculty members and is hiring another. The pool of potential Sessional Instructors has gotten smaller since the industry shrank after the Film Tax Credit cut in 2012. The Studies programs are undersubscribed, an effect of being obscured by their connections to the Production program. As a result, the Studies programs are not as visible to the broader student body—a longstanding issue in the Faculty of MAP.

OPPORTUNITIES

Our faculty members are successful recipients of Canada Council, SKArts, SSHRC (Studies), and other grants. Members could pursue additional Tri-Council grants to support individual and collaborative research-creation projects, research infrastructure, and graduate students employed as research assistants, but this is challenging with our current workload. Our profile could be raised regionally, nationally, and internationally by creating a prairie film lab through Tri-Council and other grants. Securing modern tools and technology could increase internal and external collaboration between faculties and institutions. Updates to our website could showcase faculty research and student work, which could assist student recruitment. The hosting of more conferences to engage with colleagues across Canada and internationally would allow students to connect with various research practices.

We have the opportunity to enrich our partnership with the First Nations University of Canada and strengthen experiences in our unit with Indigenous peoples. The opportunity to work closely with other departments can lead to new and exciting projects. We have successfully developed an Animation Certificate and Minor in Photography in partnership with Computer Science and Visual Arts. We could build on these relationships with Anthropology, Kinesiology, Humanities, and other programs bridging interdisciplinary practices (screen media, expanded cinema, ethnographic filmmaking) and develop film as an art-based research practice. Interdisciplinary teaching could be more active if courses were cross listed. There is also an opportunity to create a Certificate in Curation Studies with four of our faculty members having curatorial experience, and a Minor in Ethnographic Film between Film and Anthropology.

We have international partnerships with exchange students from Mexico, the UK, Australia, the United States, and Puerto Rico, and our students have studied in England and the U.S. The exchange students who study with us bring new perspectives and insights to our classrooms. There should be further focus on recruiting qualified international graduate students and finding opportunities to develop faculty exchanges with colleagues across the country and internationally.

The Department could focus on increasing recruitment strategies outside the province, including Manitoba, Alberta, Northern Ontario, North Dakota, and Montana. While online teaching is never as effective as face-to-face teaching, some online courses allow more students to enrol who may not otherwise take our courses. The Department partners with the Centre for Continuing Education (CCE) and regularly offers online courses such as Film 100: Introduction to Motion Pictures and Film 210: Scriptwriting, which reach smaller communities in Saskatchewan. Film 101AA: Art of the Mobile Camera was recently added. Presently, there are no human and physical resources to offer more courses of this nature, but new ideas may come forward, particularly with new discussions planned to further network the MAP Interdisciplinary Programs into the other MAP areas.

THREATS

The threat of budget cuts is a concern for the Film Department. We have had no budget increase in the past decade, and our current budget is 10% less than ten years ago, without accounting for inflation. Additional institutional support would help us achieve technological sustainability and alleviate competition, recruitment, and retention concerns. The competition from non-university film programs like the Vancouver Film School and Saskatoon's RAIS allows students to complete their film training in a much shorter time frame. The Department experienced challenges with remote learning for production courses and the relevance of university film programs in a time of affordable filmmaking tools and online tutorials, and a generational drift from "cinema" to other screen-based forms. Mobile technologies are contributing to a culture of distraction and disengagement in classrooms. We are currently dealing with infrastructure issues in our building. There is no room for growth to expand our facilities, and there are ongoing renovations to remove the asbestos in our walls and ceilings. Additionally, climate change is

eroding parts of the building, creating sinkholes, and weakening the building's structural framework.

SWOT ANALYSIS – Film Students Association
Submitted: December 11, 2021

Note: all Film students were invited to contribute their thoughts on the strengths, weaknesses, opportunities, and threats to the Department of Film. The Film Students' Association Executive compiled the following results. Students' comments have been edited only for grammatical corrections.

STRENGTHS

What does the Department do best?

- Good variety of Production courses.
- I think the department has a strong sense of freedom on what to do for projects.
- Provide valuable information and advice for students aspiring to be a filmmaker.
- Small class sizes are nice. As we move through the program, I like knowing my classmates and developing a solid cohort. This is preferable to being a small fish in a big pond with no sense of community.
- Professors are very knowledgeable in their department and are happy to problem-solve with you.
- Small classes allow you to meet people and not feel scared to approach Instructors for help, compared to other arts/science classes.

Why did you enrol at the U of R Department of Film?

- Safest film school option.
- Wanted to go to a university close to home.
- To continue the practice of my creative freedom in filmmaking.
- I did not enjoy psychology as a major and had career experience as a VFX compositor. It seemed like a natural progression (plus a way to finish my degree in an area I enjoy).
- I was always interested in photography but was also leaning into filmmaking for the future. Hence, I opted for Film Production in the hope that it would give me technical and practical knowledge for filmmaking.
- Film is the only thing I have liked my whole life.
- To learn the fundamentals of film production.
- I wanted a university degree, and I can't get one in Film without having to move halfway across the country.

What makes us different?

- Tight knit.
- Out of all the fine arts, this one seems to be the most applicable in the real world with a more direct link to the industry.
- Cohorts, small class sizes, and the program's collaborative nature.
- There is a personal touch to everything. We also have a pretty broad scope of what we cover.
- Offer unique equipment to learn the craft.

Other comments?

- It offers a jack of all trades approach to filmmaking.
- Film feels like a community, and I really like that.
- I love that all of us students have a tight-knit network compared to other faculties.

WEAKNESS

What can we improve?

- More options for classes in general. Some profs need to structure the time frame between projects better.
- Needs more hands-on experience in Production classes. 70-80% of students in the Department I know look at the film as an industry rather than a theoretical perspective. A lot of the curriculum barely touches on working in the industry.
- I don't think the program has evolved with COVID times. The workload feels the same now as I expected before the pandemic. However, students' overall stress threshold has shifted quite dramatically, so we're coming to school with an already heightened level of stress. I think it's wise to reevaluate expectations as we go into the third year of this thing. Busy work can probably be eliminated if it means better overall wellbeing.
- The theoretical part of film Production classes. I believe fewer film Studies classes should be made mandatory, and more focus should be given to the core Production classes. Even in Production courses, we have to read textbooks and write out responses that I think are not needed. As long as we understand the practicality of those concepts and can implement them, there should be no need to reflect on the textbook.
- I would like to be more aware of the types of equipment offered to us, students. It would be nice to have something like a worksheet.
- I think the curriculum leans towards independent filmmaking, which is great. However, some students aren't out to become indie directors, and instead, they want to know the ins and outs of filmmaking to work in other areas of the industry. It would be great to learn more about the industry as a whole.

What areas are you struggling with?

- Studies classes.
- I struggle with Studies, but I am not a theory person in the first place.

- Workload and not being given full information at the beginning of the semester/before submitting assignments. The incredible amount of work PLUS overlapping deadlines with other courses on the same day in the same term, and it's all too much.
- Knowledge of equipment. Especially in upper year classes, we get shown equipment once in a class and are expected to understand it entirely for when it comes time to film. I understand we can always book out the equipment/studio to practice, but that doesn't help if you don't have someone who understands to help explain it directly.
- Textbook readings. I believe textbook readings and responses should not be a part of the core Film Production courses, and only practical and technical knowledge should be given.
- I struggle with getting things in on time and managing my time, and I also struggle to use all of our services on campus and the facilities of the Film Department.
- I feel like I am so busy with classes that I cannot participate in the extracurricular stuff the faculty offers.

What targets should the Department achieve in the next 5-10 years?

- Better relationship with students and having a better space for Production.
- I'd like the Department to evaluate each course from the critical lens – "is this helping or hurting our students?" From there, I think the goal should be to produce well-rounded graduates with a fulsome *applied* understanding of the industry, not just theoretical knowledge. From working in a large market, I know how intense it is out there. It's highly competitive and, as we've seen from the horror stories coming out of IATSE, undervalued and underpaid. If the Department can help get more grads into good-paying jobs, then I think that would be amazing (and a solid PR strategy, too!).
- Make collaborations with the independent filmmakers and alumni in the city and province to let the students work with them professionally.
- I would like to see bigger production cameras available to students and more options of film locations offered, like being able to book off-campus locations if possible.

OPPORTUNITIES

What program trends (how other programs operate) can become opportunities for the Film Department to explore?

- More work placements opportunities for students should be shown. Also, many Theatre Majors want a collab with Film students and generally, mingling with another MAP faculty should be explored. One idea I was talking about with a Theatre student was a film acting class or even a class that merges both Film and Theatre students.
- More hands-on workshops. It's one thing to ~learn~ software by watching it through a Zoom call, and it's another to be in the room with your prof, workshopping the software as they show you around on a projector. So much is trial and error. Unless you've tried things, made mistakes, and learned how to fix them, you never fully grasp the capabilities of a software program.

- We could update some of the films we watch in class with more modern examples. I also wish profs were better at facilitating class discussion.
- Potentially we could have little exhibitions of our work like Visual Arts or Theater. Somehow find a way to display our work better.
- Not sure if it would be possible in Regina, but to have some sort of co-op program to get experience in the industry while working on our degree.

How can we capitalize on what we have learned throughout the pandemic?

- I think advantage of online sharing files is great. Less use of paper and more direct.
- Reduce unnecessary workloads! Keep classes small! Cater to student mental wellbeing!

THREATS

What is preventing students to achieve their goals and outcomes while studying in the Film Department?

- I think the stress, workload, and time commitment of it all wears down students.
- Trying to survive life in the face of a deadly virus that has affected everything about how we live. I think the pandemic has made everyone very tired. I know I can't handle as much as I used to be able to.
- No best or ideal example shown for each assignment/task. As we don't know what we must achieve, we tend to be clueless at times.
- Projects all seem to clump together, and even the recommended schedule is pretty intense. I also think people do not see it as a viable option in life.
- The homework can be very time-consuming, plus with lots of students having to work, I think it prevents students from accomplishing their goals in filming and then they don't want to show off their work. For me personally, I wish I knew more about the equipment offered.

Are there higher education trends that become threats/reasons why people may not enrol in film?

- I think it's just not meeting the expectation of what they have in their head and what the curriculum is actually like. Also, not many jobs of it here in Saskatchewan.
- Government funding decisions. The government cut the Film Tax Credit in 2012, forcing a lot of post-productive studios out of the province hurt the local industry. If people don't know about good projects being actively done here, how can we attract them to study film in Saskatchewan? Vancouver and Toronto are industry hubs.
- Film is cool, and I think Arts Education is always in style even if it is not profitable or viable. Whenever I tell people I am in film, they always think it is so cool but could never do it themselves for whatever reason.
- Lots of people are just not aware U of R offers a film degree.