December 2018

**HBFA IN DOCUMENTARY FILM – NEW PROGRAM PROPOSAL BRIEF**

*“Just as the beaver, the colour red and the Maple Leaf tartan have Parliamentary sanction as our official animal, hue and textile, so should documentary be designated our particularly Canadian cultural form.”*
So wrote documentary filmmaker Kevin McMahon in a 2012 *[National Post](http://news.nationalpost.com/arts/the-case-for-making-the-documentary-canadas-official-art-form%22%20%5Ct%20%22_blank)* op-ed. And indeed, there’s much reason to support this view. It’s not just that Canada produces dozens of excellent documentaries every year; nor is it that Canadians are among the world’s leading documentarians. Neither is it just that events like [Hot Docs](http://www.hotdocs.ca/%22%20%5Ct%20%22_blank), [RIDM](http://www.ridm.ca/%22%20%5Ct%20%22_blank) and [DOXA](http://www.doxafestival.ca/%22%20%5Ct%20%22_blank) are among the best documentary festivals in the world, or that Canadian documentary techniques and interests have been at the vanguard of the form for decades. Documentary is Canada’s national art form because the history of our cinema—and, in important ways, the history of our country—has been written in documentary. If you want to understand the Canadian psyche, you have to watch Canadian documentaries.

* Marc Glassman, Point of View Magazine, April 2017
1. **INTRODUCTION AND RATIONALE**

This Proposal Brief is for a new HBFA in Documentary Film to be offered at Lakehead University Orillia for the first time in the 2020-21 academic year, creating program synergies with the existing Media Studies program. Community partnerships in support of this program are actively being pursued at a high level within Lakehead University to assist in offsetting the costs associated with the program.

This Program Proposal Brief outlines two specific programs:

(1) a Major in Documentary Film; and

(2) a Minor in Film.

Working with community partners will enhance Lakehead educational opportunities presented through the development of this major in Documentary Film and minor in Film, with a strong emphasis on professional film production, including shooting, sound, editing, production, and post-production. Partnerships have the potential to offset the cost of additional space, including key elements such as film studios and professional film production equipment.

**a. Overview of History of Program Development**

This Proposal Brief has been developed in collaboration with the Documentary Film Advisory Committee. In addition to the important direction of this committee, input has come from several important guiding documents, including: the Lakehead University Strategic Plan, the Lakehead University - Orillia Campus Plan, and the Lakehead University Institutional Quality Assurance Process (IQAP) document.

Development of the Documentary Film program began in the spring and summer of 2018 when we initiated discussions of how Lakehead University Orillia and specifically Media Studies could develop and expand our programming in the field of film-making and film production if we were to have the opportunity to work with a community partner in this industry.

Several meetings took place between a number of key people to brainstorm and discuss various opportunities and synergies. These initial meetings included the Orillia Principal, the Social Sciences and Humanities Dean, the Media Studies Program Coordinator, the Interdisciplinary Studies Department Chair, the Deputy Provost, and the Vice-Provost Institutional Planning & Analysis as well as key members of the film industry and employees of the City of Orillia.

Following these meetings, the Media Studies Program Coordinator was tasked with developing an initial proposal for the integration of Media Studies into a film-related program. The proposal envisioned a four-year HBFA program in Documentary Film, to be housed in the Interdisciplinary Studies Department, and covering three key areas: (1) documentary film-making, (2) screening and studying documentaries, and (3) the business of becoming a film-maker. This proposal was seen to hold promise and it was decided to move forward with it.

As such, a Documentary Film Advisory Committee was struck to contribute to the planning, development, and brainstorming for the new program. The Advisory Committee has met in consultation with colleagues from both the Orillia and the Thunder Bay campuses, as well as with external interested parties in the community, to discuss a preliminary concept for this program, and to collaborate on curriculum development. Google Drive documents and Zoom meetings have been used as collaborative platforms at a distance to facilitate working with people at various locations across Ontario and Quebec.

For the Documentary Film Advisory Committee membership and Terms of Reference, please see Appendix A.

In addition, bi-weekly meetings of an internal Lakehead University committee, consisting of the Lakehead University Orillia Principal, the Dean of Social Sciences and Humanities, the Chair of the Interdisciplinary Studies Department, the Media Studies Program Coordinator, the Deputy Provost, and the Vice-Provost Institutional Planning & Analysis have taken place. These meetings had the objective of ensuring that the institutional process and protocols were being followed and that institutional resources were available to the Media Studies Program Coordinator. These include compliance with the Lakehead University Strategic Plan, the IQAP, and the Ministry of Training, Colleges and Universities of Ontario (MTCU) guidelines and requirements.

**b. Description of Proposed Program**

The HBFA in Documentary Film (HBFA-DOCU) focuses on three key content elements or themes that will shape the program and engage students, instructors, and communities:

1. **Indigenous** documentary film, Indigenous voices, Indigenous histories and story-telling on film;
2. **Social justice** narratives from marginalized voices on intersectional issues of poverty, race, immigration, sex, gender, disability, climate justice, and mental health;
3. **Human rights** documentary films for advocacy and change, from local to global.

Three pedagogical pillars, as mentioned above, will guide the program requirements and course development in order to structure the Documentary Film program curriculum:

1. **Film Production** and creation in documentary film-making from pre- to post-production: techniques for film-making from pre-production and storyboarding to production, shooting, cinematography, lighting, and other technologies to post-production including editing and sound;

b) **Documentary Film Analysis**, history, criticism, and ethics: documentary film analysis, including documentary film movements in a global context; both the technological and storytelling histories in documentary film; the complexities and ethics of intersectional and intercultural representation in documentary, particularly in the representation of Indigenous storytelling, multi-racial representations, gender, sexuality, disability, refugees, and other human rights issues; and finally the intricate balance and ethics of discovering and representing the truth in a mode of representation more often used to create fictional narratives, and in which stories are nonetheless still constructed by the cinematographer and director in collaboration with those represented;

c) **The Documentary Film Industry,** from funding and producing to screening, promoting, curating, ownership and distribution: how to break in to the industry, or what might be considered entrepreneurial film practices from post-production to festivals, screenings, promotion, pitching, marketing, networking, and distribution.

Documentary Film will be the first HBFA to be offered on the campus of Lakehead University Orillia, and as such its parameters have been designed to be consistent with HBFA programs currently offered at Lakehead University on the Thunder Bay campus, in consultation with the Chair of the Visual Arts Department.

**c. Rationale for Development of the HBFA in Documentary Film**

The creation of a program in Documentary Film, with an emphasis on Indigenous, social justice, and human rights documentaries (a) addresses several strategic opportunities within Lakehead University; (b) fills a gap in the existing curriculum offerings in film studies across Canada; and (c) will produce graduates to support the growing demand within the burgeoning documentary film industry in Canada.

First, in terms of the Lakehead University Strategic Plan, the proposed program is consistent with Lakehead’s commitment to academic programs that focus on social change, social justice, and social innovation. Moreover, it will address the Strategic Mandate Agreement we have with the MTCU regarding new program development with Indigenous content. These strategic plan commitments of Lakehead University dovetail with the commitment of the HBFA in Documentary Film to the production of film with social justice objectives and themes.

Second, in terms of development of a strategic opportunity with respect to the university landscape in Canada and existing film programs, an environmental scan has revealed that there are currently no undergraduate programs in documentary film across Canada. Documentary film courses may be embedded in Film Studies programs on an ad hoc basis. There are some offerings in Canada of certificates or summer institutes on documentary film-making, including: (a) a one-year Documentary Certificate at Capilano University in Vancouver; (b) a 16-week certificate in Documentary Film Production at Langara College in Vancouver; (c) an 8-month graduate certificate in Documentary and Non-Fiction Media Production at Seneca at York in Toronto; and (d) an MFA in Documentary Media at Ryerson University in Toronto. The Seneca and Ryerson graduate programs focus on documentary media inclusive of but also beyond documentary film.

These programs focus exclusively on production skills, with the Capilano certificate also emphasizing distribution and marketing. None of these programs focus on analysis of representation in documentary film, the history of documentary, or developing a deeper sense of the field of documentary film into which they would be emerging as film-makers. Nor do they feature an emphasis on Indigenous documentary.

All of these elements—Indigenous, social justice and human rights film, documentary film history, distribution, and marketing—are integral to the undergraduate program here proposed. More importantly, these elements have been identified by the Documentary Film Advisory Committee as necessary to the development of exemplary, productive and highly successful documentary film-makers in Canada. It is clear from this environmental scan that no four-year undergraduate program exists in Documentary Film, and furthermore, that both the post-secondary education landscape and the documentary and narrative film industries in Canada are in need of such a program.

Third, in considering strategic opportunities in the documentary film industry and the landscape into which students in this program will graduate, Canada is a world leader. The first documentary or non-fiction feature-length film in history was produced in Canada by Robert Flaherty (*Nanook of the North*, 1922). Toronto’s HotDocs festival has grown to be one of the North America’s largest documentary festival presenting over 200 films every year to audiences of over 200,000 people. Cinema Politica, which originally started in Montreal, is now the largest volunteer-run, non-profit community and campus documentary film screening network in the world and has launched a series on Documentary Futurism. ImagineNATIVE in Toronto, which is in its 19th year, is “the world’s largest presenter of Indigenous screen content,” according to their website, with an annual festival event, and a new Institute that houses professional training programs. With Canada positioned as a leader in the global documentary film production industry, including Indigenous film, Lakehead University will be stepping into a national and international leadership role in the ground-breaking offering of the proposed HBFA-DOCU.

To demonstrate the potential synergies of this program, and opportunities that would be pursued should a new community partnership facility become available, we have prepared a wraparound document (see Appendix G) that outlines some additional revenue-generating opportunities related to the Documentary Film program. These opportunities would take advantage of any new potential space such as a film studio, classroom space, equipment, and software. For example, summer programming, community-led documentary media initiatives, high school student boot camps, and film festivals would all provide avenues into the HBFA-DOCU for students, instructors, and donors, and in turn enhance the reputation of Lakehead University.

**d. Student and Market Demand**

For the Documentary Film program to be a cutting-edge program that attracts and retains an excellent student cohort from across Canada and beyond, we will need to develop this Major strategically so that it offers several unique aspects not available at other universities in Canada. While there are courses (rather than programs) in Documentary Film offered as part of the curriculum in Film Studies programs in Canada, (including a fourth-year special topics course on Documentary Film that has been offered twice in Media Studies at Lakehead University), and there are a small handful of one-year post-graduate certificates or summer institutes on documentary, as mentioned above, there has yet to be an undergraduate program, be it a Major or an HBFA in documentary film-making. This presents us with a unique opportunity to develop such a program.

According to Statistics Canada, the number of degrees, diplomas and certificates granted in Visual and Performing Arts and Communication Technologies increased from 7,917 in 2005 to 9,348 in 2008, and enrollments in the same category increased from 37,443 to 41,859 over the same time period (statscan.gc.ca). This increase illustrates an increasing demand for degrees in the creative and communicative arts, including Media Studies and Film Production.

We have undertaken an environmental scan of the employment opportunities and trends for similar types of graduates. We have also had many informal conversations with industry representatives. Education trends, employment demands, and industry insiders have all indicated that the demand for graduates from a program in Documentary Film exists and is increasing in Canada, and perhaps also globally (please see Appendix F – Environmental Scan).

There is a demand for this program. There is a demand in Canada for an educational experience in studying documentary film as evidenced by the slow emergence of shorter-term programs at the university level and in community-based programming such as the ImagineNATIVE Institute. There is a complementary demand in the Canadian film industry for highly educated documentary film-makers with a breadth and depth of analytical and production-oriented skills.

The program fits into Lakehead’s commitment to contribute to the Growth Plan for Northern Ontario released in 2011 by the Ministry of Infrastructure and the Ministry of Northern Development, Mines and Forestry. The Growth Plan for Northern Ontario is structured around such key principles to which the HBFA-DOCU will contribute, such as: creating a highly productive region, with a diverse, globally competitive economy that offers a range of career opportunities for all residents; developing a highly educated and skilled workforce to support an evolving knowledge-based economy and excellence in the creative and culture industries including specifically in this instance the film and documentary industries; and delivering a network of culture, communications, media, film, social, and learning infrastructure to support strong, vibrant communities. The Documentary Film program will contribute to growth in the region in all of these areas, including employment growth in the creative industries, attracting students and faculty from across Canada due to the uniqueness of the opportunity, and providing for the potential to establish a regional centre of excellence in documentary film, media and communications that will encompass academic, creative, and research excellence.

Moreover, the proposed HBFA-DOCU offers an opportunity to partner with Indigenous groups to increase educational and employment opportunities by creating regional documentary film entrepreneurship opportunities. We will pursue and encourage students and faculty to pursue participation in ImagineNative out of the Toronto area which focuses on digital media, film, and video. We have also identified a potential partnership with the Weengushk Film Institute on Manitoulin Island, which offers two university accredited certificates in Film Production and in Television Production. The Executive Director of Weengushk, Dr. Shirley Cheechoo, sits on the Documentary Film Advisory Committee, providing direction for the development of the HBFA-DOCU. Establishing these types of innovative partnerships will ensure that we maximize resources and achieve our ambitious vision while also being fiscally sustainable.

To further advance the local economy, the City of Thunder Bay and the City of Orillia have developed a Strategic and Economic Action Plan that aligns with the Ministry’s 2011 Growth Plan, with the City of Orillia setting out three key objectives to which the proposed HBFA-DOCU can make an important contribution. The first is tocapitalize on our educational institutions. They note that the benefit of higher education extends beyond the economic impact of the institution.  It can be instrumental in improving educational standards and enable more local residents to participate in the opportunities associated with a changing global economy. The HBFA-DOCU will capitalize on growth opportunities, providing employment for new faculty members, whether as tenure-track, contractually limited appointments, or sessional instructors. It also provides the opportunity for local film-makers to access the studio space and equipment provided (see Appendix G), and to benefit from the expertise of industry film-makers, directors, cinematographers, and sound designers.

In this sense it addresses the second objective, which is to target strategic growth. Consideration must be given to the prevailing trends in both the local economy and the broader economic region, which includes an increased employment demand for people with film production skills to enter into the film industry, which currently is forced to bring in crews to Toronto from the US due to a lack of film crew expertise and skills currently within Canada. The positive societal and economic impacts that the emerging creative and cultural class of workers is having is in the process of transforming communicates across North America. The strategic growth in the cultural and creative sector will attract creative people from the region to Lakehead University and in turn, Lakehead University will provide graduates who can immediately step into positions within the creative film industry. In addition, ethical internship placements will allow students to develop hands-on expertise in the industry working with professional film-makers and experiencing the everyday operations on a film set.

The third objective, effective marketing and promotion, is also addressed by the Documentary Film program. A clear and distinctive identity is essential in the attraction of both people and investment to a city, and the City of Orillia has already established a reputation for fostering the creative arts and cultural industries. The impact of global markets and regional competition means that cities must be proactive in responding to the growing trend of international migration, rising levels of education worldwide, the growth of information and technology and the heightened flow of financial investment into foreign markets by investing in sophisticated product development and promotion to gain and maintain their market share. The HBFA-DOCU can contribute to the promotion and marketing of the City of Orillia by creating a globally unique program that will attract students and film-makers internationally, increasing the global recognition of Lakehead University and Orillia in this large global niche market.

The introduction of the Honours Bachelor of Fine Arts in Documentary Film will build upon opportunities for local skills development helping to contribute to meeting the identified skills gaps and needs by developing a highly skilled workforce that serve the local, regional, national, and global economy.

In addition to addressing these growth plan objectives, the proposed HBFA in Documentary Film has the potential to address the low levels of post-secondary completion in the region. The most recent census (National Household Survey, 2016), reveals a growing divide in the level of education attained in Northwestern Ontario compared to the rest of the province.The percent of the population age 25 to 64 with a bachelor's degree or higher is 18.3% in Simcoe County and 21.8% in the District of Thunder Bay. This compares to 31.9% in Ontario and 28.5% in Canada (Statistics Canada National Household Survey, 2016).While the province of Ontario experienced a 3% increase in the percent of the population aged 25 to 64 with a bachelor's degree or higher between 2011 and 2016, Orillia, Barrie, and the City of Thunder Bay experienced slower growth of approximately 2.5%.

Graduates of this program can be employed in many diverse areas including the following careers identified by Ontario's Job Futures: Producer, Director, Filmmaker (NOC 5131), Production Assistant or Script Assistant (NOC 5227), Script Writer, Script Researcher (NOC 5121), University Professors and Lecturers (NOC 4011), and College and Other Vocational Instructors (NOC 4021). In addition to these, there are many areas of societal impact and assessment in tandem with documentary film-making careers where graduates of this Lakehead University program could be employed, such as in the film festival and film screening industries including ImaginaNative, Hot Docs, The Montreal International Documentary Film Festival (RIDM), The Vancouver Documentary Film Festival [DOXA](http://www.doxafestival.ca/%22%20%5Ct%20%22_blank), Cinema Politica, and local film festivals in Orillia, Barrie, and Thunder Bay.

Through leveraging partnerships with local and regional industry, students will acquire skills, competencies, and relationships to help transition into the regional, provincial, and global workforce upon graduation.

**e. Degree Nomenclature**

We have designated the program to be an HBFA because it is a fine arts program such as visual arts or music, both of which we already have at Lakehead University in Thunder Bay, or film studies programs at other universities, such as Concordia University in Montreal, that emphasise the education of cultural workers with creative and industry elements integrated into the curriculum. For example, the Mel Hoppenheim School of Cinema in Montreal offers a BFA in Film Studies, with an equivalent to an HBFA called a ‘Specialization’ which is portfolio driven, with under ten students admitted per year.

We decided to build a film specifically in documentary film because of the popularity and excellence of documentary film in Canada both in the industry, with audiences, and with students, despite the fact that there are currently no undergraduate programs focusing exclusively on documentary film.

In choosing between the terms ‘film’ and ‘video’, ‘film’ was selected because it is consistent with film programs in which students learn to become film-makers, such as the BFA in Film Studies at Concordia, mentioned above, which has the same objectives this program shares. Moreover, the term ‘video’ is typically used in college courses or for more technical skills development programs, whereas the terms ‘film’ and ‘cinema’ include the more conceptual and theoretical frameworks appropriate to a university degree alongside the production and creative industry courses. Finally, in the film industry today, whereas the industry standard is to shoot digital video rather than old-school film (which needs to be developed and cut manually), nonetheless professional programs still use the nomenclature of ‘film’ (or sometimes ‘cinema’) as it is inclusive of an entire field of film studies, film criticism, film theory, film screenings, film comment, film critics, and more. Therefore, it is the dominant nomenclature, and the most appropriate one for this program.

We omitted the term ‘studies’ in order to signal that the proposed program is a creative and production-oriented program rather than just a cultural studies or critical studies program.

For all of these reasons, the appropriate and consistent degree nomenclature was determined to be HBFA in Documentary Film.

1. **Program Learning Outcomes (PLOs)**
2. **Program Learning Outcomes for the proposed program (UG Table #2)**

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|  | **Undergraduate Program Learner Outcomes**Upon completion of this program, students will be able to achieve the specific skills and expertise outlined below. They are organized according to three pillars: (1) documentary film production (2) documentary film screenings, criticism, theory, and methods (3) documentary film industry |
|  | **Documentary Film Production**Students will be able to demonstrate documentary film production skills, including the use of many forms of video and sound production and editing equipment in all of their technical aspects to create documentary films with a range of content, lengths, styles, aesthetics, and forms.* 1. Shooting. When to use specific camera angles such as close-ups, medium shots, long shots and wide angles to create the preferred effects, framing of images, technologies of film cameras. Students will become adept at using these technological skills to shoot documentary film footage in real-time, as well as using them for in-studio interviews and B-roll shooting.
	2. Video editing and post-production. Students will learn how to create continuity or disjuncture, generate narrative arcs, organize footage from hours of content and unscripted responses to generate interview timelines, how to create visual effects, stylistics, and aesthetics in film. Techniques and strategies for film cuts, whether it is to cut on action, on dialogue, or use jump cuts will be developed. Editing techniques include learning how to use state-of-the-art editing software such as Adobe Premiere Pro in conjunction with Adobe Creative Cloud, After Effects, PhotoShop, Illustrator, and InDesign. In addition, post-production techniques will be covered, including Augmented Reality (AR), Virtual Reality (VR), Automated Dialogue Replacement (ADR), Computer Generated Images (CGI), and special effects.
	3. Sound recording. Students will use a variety of types of sound input, from on-board sound on the camera itself, to shotgun mics, boom mics, lapel mics, and audio recorders. Capturing the appropriate sound and recording sound in post-production will be included.
	4. Sound editing and post-production. Students will learn how to edit and manipulate sound recordings using state of the art software including Audacity and Adobe Audition, among others. Sound editing is used to create specific sound effects, sound tracks, and emotional responses to the visuals. In addition, sound editing is used to construct coherent interview narratives. Students will learn to integrate sound with A-roll and B-roll film, and to create excellent crisp, clear sound for their documentary film productions.
	5. Lighting. Students will learn the principles of lighting for film, including interviews. Three-point lighting, green screen and studio lighting, and how to achieve specific lighting effects will be covered.
	6. Cinematography. Students will learn how to develop narrative, using storyboarding, composition, camera placement, movement, and other techniques of cinematography to shoot, edit, and create digital video productions and projects. They will learn how to create powerful aesthetics and stylistics that will embody emotions and convey ideas to underscore and heighten the narrative and subtexts of a film.
	7. Narrative Development and Storytelling for Documentary Film. Students will demonstrate a facility in investigating an issue, interviewing subjects, filming situations and events, and then using their rough cuts to develop a narrative arc that presents a compelling opening, a complex narrative with plots and subplots, tensions and contradictions, and some form of a resolution (or resistance to closure) with respect to the issues raised in the film. Narrative development for documentary is not unstructured but must find a balance between following a series of events and characters, and having a loose plan in place to capture the story as it unfolds. Whose voices will be foregrounded, and how will the different voices be integrated and engaged in the construction and structuring of the documentary narrative?
	8. Research for Documentary Film. Documentary film sometimes documents the immediate present, but often it involves research into historical archives, whether they are personal, public, corporate, libraries, or a combination of all of these. Increasingly, archival material is integrated into documentary film to support the narrative explications of interview subjects, or to provide background in the film, as film becomes a hybrid form of historiography. Students will learn how to identify and research particular areas of interest, to engage in in-depth research in archives, and to undertake investigative journalism with living subjects who might hold a community’s collective memory. They will learn how to uncover hidden materials, stories, and narratives, and bring them to light. Building on these research skills, graduates will be able to demonstrate the skill of integrating archival material and historical storytelling into documentary films. There will be an emphasis on decolonizing methodologies and community-led film production.
	9. Aesthetics and Style. Students will demonstrate a range of aesthetic approaches and styles, from Cinema Direct to minimalist to contemporary and cutting-edge, exploring the limits and possibilities of film stylistics within Documentary Film. They will begin to develop their own aesthetic style through experiments and experiences in the creation of documentaries.
	10. Social Justice, Human Rights, and Indigenous Film Content. Students will demonstrate a familiarity with making documentary films that address important issues in the Canadian and global context, with an emphasis on Indigenous representations, human rights films exposing corruption, and social justice advocacy films. Students will learn to represent highly relevant and compelling content focusing on representations of race, class, gender, sex, disability, Indigenous peoples, anti-capitalists, climate change, police brutality, immigration and refugee rights, poverty, homelessness, and other issues facing society on a local, national, and international scale.
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|  | **Documentary Film Screenings, Criticism, Theory and Methods**. Students will be able to articulate theoretical and methodological concepts and practices for research and analysis in documentary film, including the following:1. Research-creation methods
2. Media-arts research methods
3. Participatory communicative action
4. Documentary theory
5. Film theory and representation
6. Cultural appropriation
7. Cross-cultural documentary
8. Social justice
9. Intersectionality theory
10. Indigenous knowledges
11. Decolonizing methodologies

Methodologies will emphasize documentary film ethics in collaborations, including a focus on ethics in documentary film production. Ethical considerations must be taken into consideration when creating documentaries that represent living people in their communities and actual lives. How does a film-maker record, document and respect the lives of people whether they are in the film-maker’s community or not? Students will become aware of critical questions regarding collaborative ownership of film footage, editing and narrative decisions, and the Ownership, Control, Access and Possession (OCAP) principles for working and researching with Indigenous peoples. |
|  | **Documentary Film Industry**. Students will be able to work and interact at all levels and stages in the documentary film industry. Engage ethically with various communities, including cross-cultural film-making, and demonstrate an awareness and ethical collaborative methods to create authentic and ethical relationships and representations.* 1. Funding
	2. Storyboarding
	3. Pitching
	4. Networking
	5. Film festivals, exhibition and screening
	6. Marketing, communications, social media presence, and distribution
	7. Master Classes
	8. Entrepreneurship for independent film-makers

An emphasis on professionalization according to current industry standards, how to become a successful independent film-maker through having your work funded, recognized, exhibited, and screened. |

1. **Articulation of PLOs to the Lakehead University Strategic Plan**

Naomi Klein: “For me, this is what is unique about Canadian funding for the arts. We have institutions that see social justice and political transformation as part of their mandate” --interviewed by Ezra Winton (2010) in *Challenge for Change: Activist Documentary at the National Film Board of Canada.*  T. Waugh et al., eds.

[The Lakehead University five-year Strategic Plan 2018-2023](https://www.lakeheadu.ca/presidents-office/strategic-plan) is focused on the following five dimensions: academic excellence, social responsibility, local and global partnerships, entrepreneurship and innovation, and capacity development. The proposed HBFA in Documentary Film will help us to meet objectives on all five of these points.

*Academic Excellence*. Our curriculum, hiring, teaching, and pedagogical strategies will focus on supporting students in achieving academic excellence. Admission to the program will require a portfolio submission from prospective students, and we will only accept the top applicants into the program. The curriculum will be driven by industry standards, including the cultivation of exceptional achievement in the craft of film-making. We will provide state-of-the-art equipment to students in brand-new film studio classrooms with industry standard software and hardware. The program will be a draw for top instructors in the documentary film industry, and as part of our curriculum we will offer Master Classes taught by established film-makers with reputations for excellence. We will also explore opportunities for creating one or more scholarships for excellent students in financial need.

*Social Responsibility*. With a focus on Indigenous voices, social justice, and human rights film-making, social responsibility lays the groundwork and foundation for this new program. Focusing on the ethics of making documentary films within communities of interest, cross-cultural documentary film-making, activist films, human rights documentaries for advocacy and change, students and instructors alike will be contributing to the social responsibility mandate of Lakehead University. Documentary film has long been a means of informing people on social issues and inspiring audience members to work for transformative change in society. The Documentary Film program will continue to build on this tradition, pushing the boundaries of what is possible in society.

*Local and Global Partnerships*. The program is in negotiations to develop partnerships in the interest of developing a program of excellence in documentary film that can make a strong contribution to the film industry in Canada. In addition, the new program provides opportunities for partnering with the following documentary film institutions in Canada: [Weengushk Film Institute](https://www.weengushk.com/) and Indigenous film-making accredited institution situated on Manitoulin Island, whose Executive / Artistic Director, Dr Shirley Cheechoo, is on our Advisory Committee (Dr Cheechoo is also the Chancellor of Brock University); [Cinema Politica](https://www.cinemapolitica.org/), a film screening and curation organization situated in Montreal, the founder of which, Dr Ezra Winton, is also on our Advisory Committee; [ImagineNative](http://www.imaginenative.org/), the longest running and largest Indigenous film screening organization globally, situated in Toronto; [HotDocs](https://www.hotdocs.ca/), North America’s largest documentary film festival, also situated in Toronto; and the Montreal International Documentary Festival ([RIDM](https://ridm.ca/en/)).

*Entrepreneurship and Innovation*. The Documentary Film program has as one of its three pillars a focus on documentary film entrepreneurship through offering courses on the documentary film industry. This will educate students on negotiating the film industry, developing their own voices as documentary film-makers, and creating innovative documentaries. In addition, they will learn and practice technical aspects of the industry, including grant writing, pitches, accessing funding opportunities, collaboration, branding, crowdfunding, screenings, exhibiting films, and film festivals. Entrepreneurship is thus integrated into the program at many levels. We will also explore opportunities for artistic business development by instituting a student-led film incubator space to be organized and run by students in the program.

*Capacity Development*. There is an opportunity for capacity development, including additional classroom spaces, faculty offices, a computer lab, an editing suite, and film production equipment such as video cameras. These resources will add much-needed capacity for the Lakehead University Orillia campus, resources that may be shared by the Media Studies program and accessed by other students on campus as well.

*Truth and Reconciliation – the Calls to Action on Education*

The emphasis on Indigenous films and film-makers in this program, and the inclusion of mandatory Indigenous content, as well as the foregrounding of the importance of Indigenous voices, including instructors and students, throughout the program all address the Truth and Reconciliation Calls to Action regarding Education.

These Calls to Action include a commitment to “eliminate educational and employment gaps between Aboriginal and non-Aboriginal Canadians” (Call-to-Action 7); to “improving education attainment levels and success rates” (Call-to-Action 10.ii); to “developing culturally appropriate curricula” (Call-to-Action 10.iii); and to “end the backlog of First Nations students seeking a post-secondary education” (Call-to-Action 11).

This program is being developed in consultation with Indigenous film-makers and community members, as well as the Chair of the President’s Committee on Truth and Reconciliation, Dr. Cynthia Wesley-Esquimaux. We are moving forward in a good way, with the hope and commitment to bring in Indigenous teachings, culturally appropriate curriculum foregrounding Indigenous knowledge and representation, fostering reconciliation between Indigenous and non-Indigenous students within the program and among faculty, instructors and students, and more. This participation will be of great benefit both to Indigenous communities and to Lakehead University Orillia, as we foster healthy relationships of mutual respect, and exchange.

**c. Map of Learning Outcomes to Degree Level Expectations (UG Table #3)**

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| **Lakehead University Undergraduate Degree Level Expectations** | **PLO’s (#s from Data item 2)** (normally there would be multiple PLO’s addressing each DLE) |
| 1. **Depth and breadth of knowledge - criteria**

a) a developed knowledge and critical understanding of the key concepts, methodologies, current advances, theoretical approaches and assumptions in a discipline overall, as well as in a specialized area of a discipline b) a developed understanding of many of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines c) a developed ability to: i) gather, review, evaluate and interpret information; and ii) compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline d) a developed, detailed knowledge of and experience in research in an area of the discipline e) developed critical thinking and analytical skills inside and outside the discipline f) the ability to apply learning from one or more areas outside the discipline  | **Depth and breadth of knowledge – HBFA Documentary Film**.The Documentary Film program will expose students to a depth and breadth of knowledge from a variety of disciplines and perspectives.PLO #1 and #2 – a developed understanding of the key concepts, methods, theories, and production approaches in the field of film studies and film production, specifically within the specialized area of documentary film. Students will demonstrate an ability to gather information and evaluate it in order to produce documentary films. PLO #2 – by having some Media Studies and English courses integrated into the program, and with the program housed in the Interdisciplinary Studies department, students will understand the interdisciplinary nature of documentary film. |
| 1. **Knowledge of Methodologies - criteria**

Demonstrate an understanding of methods of enquiry or creative activity, or both, in their primary area of study that enables the student to: • evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques; • devise and sustain arguments or solve problems using these methods; and • describe and comment upon particular aspects of current research or equivalent advanced scholarship.  | **Knowledge of Methodologies – HBFA Documentary Film**.PLO #2 demonstrates how students will be able to demonstrate a familiarity with scholarly film-making methodologies, research methodologies for producing documentary film, research-creation methodologies, media arts research methods, decolonizing methodologies, and intersectional theories and methods. This includes evaluating the appropriateness of methods for their film production projects, using theories and methods to develop these projects and solve problems within the production process.PLO #3 illustrates how they will be able to devise and sustain arguments regarding their film methods and approaches in marketing, pitching, and applying for funding. They will also be able to describe and comment upon particular aspects of the documentary film industry, including methods and theoretical frameworks, as well as current trends in Canada and globally. They will use this knowledge to curate their films in exhibitions, to submit to film festivals, to engage in direction Q&As at film festivals, exhibitions and screenings. |
| 1. **Application of Knowledge – criteria**

a) the ability to review, present and critically evaluate qualitative and quantitative information to: i) develop lines of argument; ii) make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of study; iii) apply underlying concepts, principles, and techniques of analysis, both within and outside the discipline; iv) where appropriate use this knowledge in the creative process; b) the ability to use a range of established techniques to: i) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; ii) propose solutions; iii) frame appropriate questions for the purpose of solving a problem; c) solve a problem or create a new work; and d) the ability to make critical use of scholarly reviews and primary sources.  | **Application of Knowledge – HBFA Documentary Film**The Documentary Film program has a strong emphasis on application of knowledge starting in first year with a stream of production classes as well as courses focusing on learning about and experiencing the film production industry.PLOs #1 and #3 illustrate how students who complete the program would have a demonstrated application of knowledge in: (1) the production of all aspects of documentary film including shooting, editing and post-production, sound recording and editing, cinematography and story-boarding, narrative and storytelling, and research for documentary film; (2) knowledge of all levels of the documentary film production industry regarding how to participate as a film-maker including: funding, pitching, networking, screenings and exhibitions, marketing, social media promotions, and distribution; and (3) how to ethically engage with potential and actual subjects of documentaries in collaborative ways to create accurate representations in which those participating have a voice, including cross-cultural film-making and Indigenous voices.PLO #2 illustrates the ability to engage in the ability to review, present and critically evaluate qualitative and quantitative contemporary theories and methods in film making and representation in order to apply concepts, principles and analytical techniques, using this knowledge in the creative process.PLO #2 illustrates how students will demonstrate the capacity to use a range of established techniques to challenge underlying assumptions and reveal contradictions and tensions in historical knowledge, and propose solutions and questions for remedying these assumptions or knowledge gaps through the production of documentary film, through an in-depth knowledge of the area to be represented in the film, solving these kinds of problems to create new work; PLO #3 illustrates how students will demonstrate the capacity to apply knowledge through an in-depth working facility within the documentary film industry, from production and post-production to funding, pitching, negotiating, distribution, marketing, and networking.PLO #3 will also be achieved through integrated experiential learning within the program, as students are exposed to film-makers within the documentary film industry as instructors and jury members at end-of-term screenings. In addition, an internship placement within the film industry in third year will expose students to opportunities for the application of knowledge in a real-world setting.  |
| 1. **Communication Skills – criteria**

Demonstrate the ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences  | **Communication Skills – HBFA Documentary Film**PLO#1 – Students will be able to communicate information, arguments and analyses through film and other genres of media. 1. PLO#3 – They will also learn effective oral and written communication skills as they study the industry, learning to write scripts, narratives, grants, and pitches.

PLO#2 – Students will write analysis on documentary film as well as other forms of media representation. They will learn to write promotional material in strategic digital communications plans to promote their films. |
| 1. **Awareness of Limits of Knowledge**

Demonstrate an understanding of the limits to their own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations  | **Awareness of Limits of Knowledge** **– HBFA Documentary Film**PLO#2 – Students will screen and analyze a wide range of documentary films, thereby coming to understand the vast field of documentary film, and some of the uncertainties, ambiguities and limits to knowledge regarding documentary film specifically, including the limits of representation and what is feasible, or acceptable within documentary creation. |
| 1. **Autonomy and Professional Capacity**

a) qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring: i. the exercise of initiative, personal responsibility and accountability in both personal and group contexts; ii. working effectively with others; iii. decision-making in complex contexts; b) the ability to manage their own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study; andc) behavior consistent with academic integrity and social responsibility. | **Autonomy and Professional Capacity** **– HBFA Documentary Film**PLO#3 – Students will be exposed to courses at every year level that prepare them with transferable skills that include how to take initiative and responsibility for professional work, how to work effectively with others on film crews, and within the broader film industry, and how to make ethical decisions in complex contents. They will also demonstrate the capacity to manage their own learning and research as they are making films, and promoting them. Finally, their behavior will be integrity-filled, socially responsible, and just and fair, as the program focuses on social justice and social responsibility in terms of film content (PLO#1) and in working in the industry (PLO#3). |

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| **Undergraduate Program 1 - HBFA in Documentary Film (Major)** |
| 1. **Admission requirements**

**General Admission Requirements:*** Completion of the Ontario Secondary School Diploma (OSSD) or equivalent
* Gr. 12 U English; 5 additional Gr. 12 U or M credits
* A minimum 70% overall final average

Alternative Admission Requirements:* Alternative admissions through Native Access program or Gateway program

Program Specific Admission Requirement – Creative Portfolio:* A portfolio is required, consisting of one or two original creative narrative works in a media form of the student’s choice, such as video, audio, photo essay, comic, mixed media, illustrated story, short fiction, poetry, artwork.
* The portfolio will be evaluated according to the following criteria (where applicable): narrative, visual design, sound design, editing, aesthetics and style, character arc, emotional nuance, compelling story, and originality.
* Portfolios will be prioritized that are consistent with our program’s three key content elements of Indigenous storytelling, social justice, and human rights.
 |
| **4.a. Structure of Undergraduate Program***i. Program description*In this unique documentary film program, students will become documentary film-makers, learning technical, theoretical, and industry standard approaches to filming, cinematography, narrative development, camera use, lighting, and sound design to create real-life stories through film. Focusing on capturing and creating the authentic truth and experiences of contemporary communities, characters, and social issues, students will create a range of short documentaries using different styles and approaches. This includes studying all elements of the film production process from pre-production and research to narrative arc and storyboarding, to production and filming, editing, post-production and sound, in a film studio and post-production facility. Students will also learn the history and theory of documentary film, the breadth of the global documentary landscape, and how documentary films construct and produce specific kinds of narratives and stories from cinema direct to mockumentary, docudrama, reality TV, and documentary futurism. Students will learn from industry professionals about the industry of documentary film-making, from pitching and promoting using strategic digital communications, to funding applications and marketing, to film screenings, curating, festivals, and distribution. Throughout the course of the program, students will also work on a multi-year documentary project culminating in their capstone documentary film project in fourth year. Films are screened at an annual juried showcase open to the public, with certificates awarded in categories such as best cinematography, best editing, best soundtrack, best narrative story, and audience choice. The program has a strong focus on Indigenous voices, social justice, and human rights, producing documentary films that can have an impact not just in raising awareness but also in creating social transformation.  |
| *ii. Program Regulations*All courses are 0.5 FCEs unless otherwise indicated **First year**1. DOCU 1xxx Intro to Documentary Film Production DOCU 1xxx History of Documentary Film DOCU 1xxx Intro to Documentary Film Industry
2. 0.5 FCE in DOCU at the first-year level
3. 3.0 FCE ElectivesRecommended courses: ENGL 1118 Introduction to Film Studies; ENGL 1015 Intro to Academic Writing; MDST 1030 Introduction to Visual Media; Media Studies 1050 Introduction to Media and Film Production; MDST 1060 Creative Music and Sound Arts.

**Second Year**1. DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx Video Editing and Post-Production

DOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx Indigenous Documentaries1. 1.0 FCE in DOCU at the second-year level
2. 1.0 FCE Electives

**Third Year**1. DOCU 3690/MDST 3690 Cinematography DOCU 3xxx Sound Production and Post-Production

DOCU 3xxx Multi-Year Documentary Film Project 2DOCU 3xxx Strategic Digital CommunicationsDOCU 3xxx Social Justice and Human Rights Documentaries1. 1.5 FCE in DOCU at the third-year level
2. 1.0 FCE Electives

**Fourth Year**1. DOCU 4801 Multi-Year Documentary Film Capstone Project (1.0 FCE)

DOCU 4xxx Documentary Film Master ClassDOCU 4xxx Documentary Film Entrepreneurship1. 1.0 FCE in DOCU at the fourth-year level
2. 2.0 FCE Electives
 |
| *iii. Course descriptions*Please see Appendix B – Curriculum: List of Courses and Course Descriptions |

**4.b. Map of program structural elements to PLOs and DLEs (UG Table#4)**

|  |  |  |
| --- | --- | --- |
| **Program component** | **PLO’s (#s from Data item 2)** | **DLE’s (#s from Data item 3)** |
| **I. Structural elements** |
| a. Hands-on learning opportunities | PLO #1 outlines all of the production courses and PLO #3 outlines all of the industry related courses. Both of these streams provide hands-on learning opportunities, including an internship placement, and a screening showcase at the end of every year.  | DLE #1 Depth and Breadth of Knowledge, and DLE #3 Application of Knowledge both map out the variety of Degree-Level Expectations to be achieved with respect to hands-on learning opportunities. |
| b. Small class sizes | PLO #1 and PLO#3 outline the production courses, which will take place in small classes and labs. Students will benefit from hands-on instruction and more one-on-one time with instructors as a result of small classes. This will be beneficial in learning how to use the video and sound production equipment and editing software. | All DLEs will benefit from small class sizes, particularly the production courses, as film-makers who are instructors will spend quality time working with students in the lab on their hands-on projects, assisting with technical questions, providing feedback notes on rough cuts, etc. |
| c. Exhibition opportunities | PLO #3 Documentary Film Industry - courses and instructors will provide opportunities for exhibition and screening of student work; in addition, students will learn how to pitch their films to funders, and submit to film screenings and festivals, such as Hot Docs, RIDM, ImagineNative, TIFF, and more. Finally, they will have the opportunity to screen their work at the annual showcase. | DLE #3 and DLE #6 map onto the opportunity to exhibit films in real-life situations, and to lead discussion as a director Q&A. Students will develop professional capacities through working with industry experts and showing their films each year at public screenings, as well as having the opportunity to enter festivals and competitions for documentary film. |
| d. Industry experience and exposure | PLO #3 Documentary Film Industry – One of the three streams of this program covers key elements of the documentary film industry so that students will graduate with an in-depth understanding of the industry, as well as experience in key activities such as pitching, funding, screening, and curating film; in addition they will develop relationships and networks with film subjects and with people working in the film industry.  | DLE #6. Autonomy and Professional Capacity. Students will demonstrate professional skills by working with instructors who are in the industry. They will have completed a professional portfolio or ‘film roll’ that will help them in getting work in the industry, becoming a professional director or cinematographer, and more. This includes an independent fourth-year capstone documentary film project. |
| e. State of the art labs | PLO #1 – Documentary Film Production – students will have the benefit of working and studying in a brand-new facility, with state-of-the-art computer labs, video production equipment (cameras, mics, lights, green screens, etc.), a green screen studio, a post-production studio, and a MAC lab with industry standard software, Adobe Creative Suite which includes Adobe Audition, and Final Cut Pro.  | DLE 2, 3, 4 and 6 – Knowledge of methodologies, application of knowledge, communication skills, and professional capacity will all be supported through the provision of state-of-the-art labs. |
| **II. Regulations** |
| a. Minimum of two FCEs in DOCU at the first-year level | PLO#1-two courses in first year dedicated to Production;PLO#2-one course in first year dedicated to critical analysis of films; PLO#3-one course in first year dedicated to the film industry. | DLE#3- application of knowledge to create new workDLE#4- communication skills – writing analysis and creating filmsDLE#6- learning out the film industry to develop professional capacity |
| b. Minimum of three FCE’s in DOCU at the second-year level | PLO#1-production course to start a multi-year documentary film projectPLO#2-research methods coursesPLO#3-documentary ethics | DLE#2- knowledge of methodologies including ethicsDLE#3- application of knowledge to produce a multi-year documentary filmDLE#4-communication skills through film production |
| c. Minimum of three FCE’s in DOCU at the third-year level or above | PLO#1-production skills in cinematography and Indigenous storytelling; multi-year film projectPLO#2-screening a variety of films, and learning critical analysis of representationPLO#3-strategic promotion of documentary film | DLE#1-depth and breadth of knowledge starting to develop with in-depth development of specific elements of the craft of film-making such as sound, lighting, & cinematography.DLE#2-knowledge of decolonizing methods, representations of sex and gender.DLE#3-application of knowledge in hands-on production and post-production classes, and multi-year film-making project.DLE#4- strategic digital communication skills DLE#5-awareness of limits of knowledge in terms of film production and the capturing of an authentic perspectiveDLE#6-developing autonomy and professionalism, initiative and project management skills, in the multi-year film project. |
| d. Minimum of two FCEs in DOCU at the fourth-year level | PLO#1-students will finalize their multi-year film project; the Master class is available.PLO#2-courses on representations of race, immigration and global Indigenous mediaPLO#3-students will conclude the program with a course on documentary entrepreneurship  | DLE#1-depth and breadth of knowledge have developed with in-depth development of specific elements of the craft of film-culminating in their capstone project.DLE#2-knowledge of decolonizing methods, representing race and gender.DLE#3-application of knowledge in capstone project and Master class.DLE#4- strategic digital communication skills applied. DLE#5-awareness of limits of knowledge as they enter the industryDLE#6-fully developed autonomy and professionalism, initiative and project management skills, in the multi-year film capstone project. |
| f. Honours Capstone Documentary Film Project | PLO#1-documentary film production skills being engaged and put into practice over the long-term, seeing a longer film through to completionPLO#2-ethical methodologies of storytelling in communitiesPLO#3-students apply for funding, pitch, distribute, and screen their films | DLE#1-depth and breadth of knowledge have developed with in-depth development of specific elements of the craft of film-culminating in their capstone project.DLE#3-application of knowledge in capstone project.DLE#4- strategic digital communication skills applied to promote their film. DLE#5-awareness of limits of their knowledge as students produce a longer documentaryDLE#6-fully developed autonomy and professionalism, initiative and project management skills, in the multi-year film capstone project. |
| g. Internship placement | PLO#1-involvement in film production on a film setPLO#3-develop an understanding of the industry through experiential learning on a film set | DLE#1-deepens students’ knowledge of the day-to-day realities of working in the film industryDLE#3-application of knowledge learned in class to production of films on setDLE#4-communication skills put to the test in the real worldDLE#5-working on a set, students will quickly become aware of the limits of their knowledgeDLE#6-development of autonomy and professional capacity through exposure to a real workplace and through experiential learning where initiative and working effectively with others will be key. |
| h. Portfolio requirement for admissions | PLO#1-demonstrates their creative capacity, original thinking, and initiative  | DLE#3-assessment of their application of knowledge to a creative endeavourDLE#4-assessment of their communication skills |

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| **Undergraduate Program 2 - Minor in Film** |
| 1. **Program description**

The Minor in Film provides an opportunity to focus on film studies and film production, including courses both critically analyzing documentary (non-fiction) and narrative (fiction) film, and creatively producing film and video projects from research, scripting, and storyboarding to shooting, sound, editing, and post-production.  |
| 1. **Program regulations**
2. 1.0 FCE in first year chosen from:

ENGL 1118/MDST 1xxx Introduction to Film Studies MDST 1030 Introduction to Visual MediaMDST 1050 Introduction to Media and Film ProductionDOCU 1xxx Introduction to Documentary Film Production DOCU 1xxx History of Documentary Film DOCU 1xxx Documentary Film Industry1. 1.0 FCE in second year chosen from:

DOCU 2xxx Research for Documentary FilmDOCU 2xxx Cinéma DirectDOCU 2xxx Video Editing and Post-ProductionDOCU 2xxx Experimental Documentary Film-makingMDST 2610/DOCU 2xxx Video Production DOCU 2xxx Indigenous Documentaries1. 1.0 FCE in third or fourth year chosen from:

DOCU 3650/MDST 3650 Sound Production and Post-ProductionDOCU 3690/MDST 3690 CinematographyDOCU 3xxx Special Topics in Documentary FilmDOCU 3xxx Ethics of Cross-Cultural Film-makingMDST 3xxx/ENGL 3952 National Cinemas and Film MovementsDOCU 4xxx Exhibition, Screening and CurationDOCU 4xxx Hybrid Documentary |

**4.c. Planned and anticipated class sizes**

|  |  |  |  |
| --- | --- | --- | --- |
| First YearOffered | Required & Elective Courses to offer (Major & Minor) | Anticipated class size | Frequency offered |
| YEAR ONE (2020-2021) | *Core Courses at Year 1 Level*DOCU 1xxx Introduction to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx Documentary Film Industry*Elective Courses at Year 1 Level*DOCU 1xxx/MDST 1xxx/ENGL 1118 Intro to Film Studies | 25404045 | 1/ year1/ year1/ yearrotational basis |
| YEAR TWO (2021-2022) | *Elective Courses at Year 1 Level*DOCU 1xxx/MDST 1610 Creative Music and Sound Arts*Core Courses at Year 2 Level*DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx/MDST 2xxx Video Editing and Post-ProductionDOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx/MDST 2xxx Indigenous Documentaries*Elective Courses*DOCU 2310/ MDST 2310 Anti-Racist and Indigenous Media in CanadaDOCU 2xxx Cinéma Direct | 50 (2 labs)50 (2 labs)50 (2 labs)252525505050 | rotational 1/year1/ year1/ year1/ year1/ year1/yearrotational basis rotational basis  |
| YEAR THREE (2022-2023) | *Elective Courses at Year 2 Level*DOCU 2xxx Funding, Pitching & PromotingDOCU 2xxx Experimental Documentary Film-making*Core Courses at Year 3 Level*DOCU 3690/MDST 3690 Cinematography DOCU 3xxx/MDST 3650 Sound Production and Post-ProductionDOCU 3xxx Multi-Year Documentary Film Project 2DOCU 3xxx/MDST 3013 Strategic Digital CommunicationsDOCU 3xxx/ MDST 3xxx Social Justice and Human Rights Documentaries*Elective Courses at Year 3 Level*DOCU 3xxx/MDST 3410 Sexuality in MediaDOCU 3xxx/ENGL 3750/ MDST 3xxx 21st Century Indigenous StorytellingDOCU 3xxx/MDST 3xxx Special Topics in Documentary Film | 50 2550 (2 labs)50 (2 labs)255050 505050 | rotational rotational1/ year1/ year1/ year1/yearrotational rotationalrotationalrotational |
| YEAR FOUR (2023-2024) | *Elective Courses at Year 3 Level*DOCU 3530/MDST 3530 Transnational Media, Sex, & GenderDOCU 3xxx New Digital Technologies in Film-makingDOCU 3xxx/MDST 3901 Internship 1*Core Courses at Year 4 Level*DOCU 4801 Multi-Year Documentary Film Capstone Project (1.0 FCE)DOCU 4xxx Master ClassDOCU 4xxx Documentary Film Entrepreneurship *Elective Courses at Year 4 Level*DOCU 4xxx /MDST 4530 Media Framing of ImmigrationDOCU 4xxx Exhibition, Screening & Curation | 4025252525254025 | rotationalrotational1/year1/year1/year1/yearrotationalrotational |
| YEAR FIVE (2024-2025) | *Elective Courses at Year 4 Level*DOCU 4xxx Hybrid Documentary ProductionDOCU 4xxx MDST 4550 Global Indigenous Media | 2540 | rotationalrotational |

**5. Program Content**

**5.a. Detailed Description of Curriculum**

Please see 1.b Description of Proposed Program and 4.a.i Program Description.

**5.b. Course Descriptions**

Please see Appendix B – Curriculum: List of Courses and Course Descriptions.

**5.c. Map of Learning Outcomes per course to Program Learning Outcomes (UG Table #5)**

|  |  |  |
| --- | --- | --- |
| **PLOs (#s from Data item 2)** | **Course Number and Title** | **Course Learner Outcomes (please note that a single course can – and should – support multiple PLO’s)** |
| PLO#1. Documentary Film Production | DOCU 1xxx Introduction to Documentary Film Production | Basics of documentary film production: conceptualization, narrative, structure, aesthetics, storytelling, characters, field research, and shooting; includes ethical principles and practices in cross-cultural film-making and community representation.  |
| DOCU 1xxx/ MDST 1610 Creative Music and Sound Arts | Basics of sound production, design and manipulation, including communicative and aesthetic elements in digital sound design projects. |
| DOCU 2xxx Documentary Ethics  | Knowledge of a range of issues in documentary film production, with a specific focus on collaboration, equitability, ownership, copyright, and decolonization. |
| DOCU 2xxx Research for Documentary Film | Research is key to producing documentary film – outcomes include knowledge of archival research, interviews, and media arts methods used in film production. |
| DOCU 2xxx Video Editing and Post-Production | How to take raw footage and edit it together into a cohesive and coherent narrative that respects the values of the community represented and creates a compelling narrative arc. |
| DOCU 2xxx/ MDST 2610 Video Production | Technical aspects of using the video camera, including recording, shots, lighting, editing, and cinematography. |
| DOCU 2xxx Experimental Documentary Film-making | Experimentation with the possibilities and push the boundaries of the form of documentary film. |
| DOCU 2xxx Multi-Year Documentary Film Project 1 | Basics of documentary film production – hands-on first course to start making a 3-year documentary film project, including ideas, research, funding, preliminary interviews, and shooting. |
| DOCU 3xxx/ MDST 3650 Sound Production and Post-Production | Development of the craft of sound design, including a range of recording, editing, and post-production techniques. |
| DOCU 3xxx/ MDST 3690 Cinematography  | Narrative, storyboarding, composition, camera placement, movement, and other techniques for creating film, focusing on aesthetics to convey ideas and emotions to heighten the narrative. |
| DOCU 3xxx New Digital Technologies in Film Production | Hands-on exposure to usage of Virtual Reality, Augmented Reality, Computer Generated Images, special effects, drones, and other emergent new digital technologies in film production.  |
| DOCU 3xxx Multi-Year Documentary Film Project 2 | Intermediate steps in documentary film production – hands-on second course to continue making a 3-year film project. |
| DOCU 3xxx / MDST 3910 Internship 1 | Knowledge of production skills gained in a film production studio.  |
| DOCU 4xxx Documentary Film Production Capstone Project (1 FCE)  | Final steps in documentary film production – hands-on final course to continue and finish making a 3-year film project. |
| DOCU 4xxx Hybrid Documentary Production | Awareness of the limits between fact and fiction in documentary, and an exploration of hybridity to challenge these limits. |
| DOCU 4xxx Master Class | Exposure to expert instruction from established and world-renowned masters in the field of documentary film. |
| PLO#2.Documentary Film Methods, Analysis, Criticism, and Theories | DOCU 1xxx A History of Documentary Film  | General knowledge of Canadian, Global and Indigenous films through a historical survey; knowledge of some theories of film and representation. |
| DOCU 1xxx/ MDST 1xxx/ ENGL 1118 Intro to Film Studies | Critical thinking on representation in film, including genres such as documentary, experimental film, narrative cinema and animation. |
| DOCU 2xxx/ MDST 2310 Anti-Racist and Indigenous Media in Canada  | Understanding of representations of racialized and Indigenous peoples in Canada, from the perspective of the strength of community self-representation. |
| DOCU 2xxx Research for Documentary Film | Methodological considerations including media arts research, research-creation, participatory communication, research ethics, and decolonizing methodologies. |
| DOCU 2xxx Documentary Ethics | Ethical methodologies in documentary film production, including decolonizing methods, participatory media-arts methods, and OCAP principles for working with Indigenous peoples. |
| DOCU 2xxx Indigenous Documentaries | Knowledge of films produced by Indigenous film-makers globally and within Turtle Island/Canada. |
| DOCU 2xxx Cinéma Direct | Knowledge of the deceptively simplistic approach of following people around with a film camera in their everyday lives to capture an authentic sense of reality. |
| DOCU 3xxx Social Justice and Human Rights Documentaries | Knowledge of some of the well-known documentary films in activism, social justice and human rights advocacy. |
| DOCU 3xxx/ MDST 3xxx / ENGL 3750 21st Century Indigenous Storytelling | A knowledge of Indigenous (First Nations, Metis and Inuit or FNMI), and Native American storytelling methods in the digital era. |
| DOCU 3xxx/ MDST 3530 Transnational Media, Sex, & Gender | An understanding of the complexities of representations of sex and gender in the international context. |
| DOCU 3xxx Special Topics in Documentary Film  | An in-depth understanding of the topic under consideration. |
| DOCU 3xxx/ MDST 3410 Sexuality in Media | An understanding of public discourses on sexuality in a range of media, with a particular emphasis on film. |
| DOCU 4xxx/MDST 4530 Media Framing of Immigration | In-depth knowledge on representations of racialized groups, in particular immigrants, migrants, and refugees. |
| DOCU 4xxx/MDST 4550 Global Indigenous Media | In-depth knowledge of the use of media in global Indigenous cultures, communities, and movements. |
| 3.Documentary Film Industry | DOCU 1xxx Documentary Film Industry | A general understanding of the documentary film industry. |
| DOCU 2xxx Funding, Pitching, and Promoting | Understanding and experience of how to generate funding for the production of a documentary film, and how to promote it to funders and distributors. |
| DOCU 3xxx/ MDST 3013 Strategic Digital Communications | Understanding and experience in creating a digital communications strategy to fundraise for and promote a film. |
| DOCU 3xxx /MDST 3910 Internship I  | Direct experiential learning in a film studio. |
| DOCU 4xxx Exhibition, Screening, and Curation | Knowledge of the various venues in which documentary films are distributed and how to figure out which one is best for your film. |
| DOCU 4xxx Master Class | Techniques of the masters explored with highly successful guest speakers who are professionals in the documentary film industry. |
| DOCU 4xxx Documentary Film Entrepreneurship  | Knowledge and experience in creating a brand and ethos for creating and promoting films; in-depth knowledge of the documentary film industry, including interpersonal and professional networks.  |

**5.d. Unique Curriculum or Program Innovations**

Please see Student & Market Demand for clarification of the unique features of the program.

One specific program innovation not mentioned above is that students should produce a multi-year documentary film project, as it is typical when producing a documentary film that the project and the action of the film itself takes place over several years. Therefore students are required to take a series of three ‘Multi-Year Film Project’ courses adding up to a total of 2.0 FCEs. The first course in the series is in second year (0.5 FCE), the second is in third year (0.5 FCE) and the final course is in fourth year, the ‘Multi-Year Film Capstone Project’ (1.0 FCE). Students will therefore have an opportunity to start making a film under the supervision and mentorship of an instructor in their second year of the program, and to carry that film through to completion over a three-year period. This is an innovative pedagogical approach that we have not seen elsewhere, which provides an opportunity for a long-term project to be completed during the program, culminating in a fourth-year capstone project, which will be screened at the juried annual Film and Media Arts Showcase.

**6. Mode of Delivery**

**a. Description of Modes of Delivery**

* 1. Production courses will be offered in a 2-2 format, with two hours of studio instruction and 2 hours of lecture.
	2. Critical studies courses will be offered in a 2-2 format, with two hours for film screenings and two hours for lectures and discussion following the screening.
	3. Industry courses will be offered in a 3-hour per week lecture format.

**b. Modes of Delivery and PLOs**

The three modes of delivery correspond to the three key Program Learner Outcomes noted above, i.e.:

* 1. documentary film production
	2. documentary film screenings, criticism, theory and methods
	3. documentary film industry

**7. Assessment of Teaching and Learning**

1. **a) Student Learning Assessment**
2. Student learning assessment will be embedded in the curriculum with assessments according to best practices in university pedagogies, including tests, projects, written assessments, class participation, critiques and notes provided on films, and additional innovative assessment strategies to be developed by faculty. In addition, for internships, multi-year projects, Master Classes, and other experiential learning opportunities, industry representatives will evaluate student work, either as faculty or community members. In the latter instance, they will provide professional feedback to Lakehead University faculty regarding student work in the community, with the final assessment being the purview of the faculty member.
3. **b) Assessment of PLOs and DLEs**
4. The Program Coordinator will maintain an overview of student work and learning outcomes of the program, assessing course syllabi, and providing feedback to new and returning instructors regarding the PLOs and DLEs.

Iterative assessments of student work on an ongoing basis through the annual Media and Film Showcase will also be undertaken. This will include academic reflections as well as industry assessments in the form of juries. The latter is important as PLO #3 is to graduate students who can enter the film industry at a high level of expertise and functioning. Similarly, PLO #1 is that students will graduate with expertise in film production, therefore evaluations of this learner outcome by industry and academic professionals is key.

Further, program reviews will be undertaken on a regular basis to ensure the program learning outcomes and degree level expectations are being met through the courses offered and instruction provided.

1.
2. **c) Performance of Students and Graduates**
3. A description of the plans for demonstrating and documenting the level of performance of student cohorts consistent with the DLEs is mentioned in section (b) above.
4. Feedback from internship and other prospective employers and alumni surveys will be undertaken to assess the performance of students after graduation, and to understand job placement demand and success.

**8. Resources for the HBFA in Documentary Film**

**8.a. Human Resources Overview (UG Table #7)**

|  |  |  |
| --- | --- | --- |
| **Position** | **Roles and Responsibilities** | **Financial Implications** |
| Two New Tenure-Track positions in Documentary Film  | Typical Teaching, Research and Service responsibilities as per the LUFA Collective Agreement | Salary $95,000Start-up Grant $10,000 |
| Program Coordinator | Administration of the Documentary Film program. Responsibilities include: recruitment, advising, course loading sheets, consult on sessional and full-time hiring with Chair of Interdisciplinary Studies, attend Faculty Council and Senate, unofficially resolve student complaints, degree audits, course calendar changes, order and inventory film production and computer equipment, oversee studios, organize internship placements, co-organize annual media and film showcase with Media Studies Program Coordinator, consult on budgets for DOCU. | Coordinator 0.5 FCE course release (as per Collective Agreement) for the first tenure-track hire; financial implications: equivalent to one sessional replacement instructor (at $7651 as per LUFA Collective Agreement) annually |
| Administrative Assistant – part time | Administrative support in IS to include coverage of Media Studies and Documentary Film. | The Administrative Manager for IS, SES and Business is overloaded with work, so it is not possible to add another program to her administrative responsibilities. Instead it would be desirable to add a staff member to alleviate the overwork situation, as well as to cover the new program.Salary $34,798 (as per COPE Collective Agreement) |

**b. Existing Human Resources**

|  |  |  |
| --- | --- | --- |
| **Name of Staff Member** | **Current Position**  | **Roles and Responsibilities in the proposed program** |
| Michael Stevenson (existing) | Interdisciplinary Studies department Chair | Oversee running of the DOCU program in conjunction with Media Studies Program Coordinator |
| Sandra Jeppesen (existing) | Media Studies Program Coordinator | Work with DOCU Program Coordinator in first year to oversee: rollout of program; course offerings; internships; sessional and CLA hiring; showcase; etc. |
| TBA (new) | New full-time Admin position | Administrative support |
| TBA (new) | DOCU Program Coordinator (tenure-track) | Coordinate Documentary Film program: course offerings; internships; sessional and CLA hiring; showcase; etc. |
| TBA (new) | DOCU faculty member (tenure-track) | Teaching, Research, Service as per LUFA collective agreement |

**c. New Resources – please see UG Table #10 below.**

* 1. **Human Resources - Faculty and Instructors**
1. **Faculty and Instructor Resources (UG Table #8)**

| **Name of Faculty member** | **Rank/****Status** | **Additional Information (e.g.)** |
| --- | --- | --- |
|  |  | **Degree**  | **Teaching** | **Service** |
| Tenure-track hire #1 (2020) | Assistant or Associate Professor | PhD or MA in film or cognate discipline, and active documentary film-making practice | Documentary film, video, or sound production; ethics, theory, history, criticism | Program Coordinator responsibilities |
| Tenure-track hire #2 (2020) | Assistant Professor | PhD (or ABD) in film, communication, or cognate discipline;  | Cultural studies, film studies, film production, or cognate discipline | Recruitment, co-curate Media and Film showcase |
| Chelsea McMullan – current instructor in video production, documentary, cinematography | Sessional Instructors | MFA in Film, and active documentary film-making practice | Experience teaching documentary film production, sound production | Co-curate the annual Media and Film Showcase  |
| Current or past instructors of various Media Studies courses | Sessional Instructors | PhD in Film, Communication or cognate discipline; or MA and active film-making or sound design practice | Some experience teaching at the university level | Collegiality |

**II. Faculty Planning for first five years of program (UG Table #9)**

|  |  |  |
| --- | --- | --- |
| Year | Required & Elective Courses to offer (Major & Minor) | Instructors required |
| YEAR ONE (2020-2021) | **First-year courses***Core Courses*DOCU 1xxx Intro to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx Documentary Film Industry*Elective Courses*DOCU 1xxx/MDST 1xxx/ENGL 1118 Intro to Film Studies | 2.0 FCE total1.5 FCE = **tenure-track hire #1** (2.0 FCE courses + 0.5 FCE new hire + 0.5 FCE program coordinator release)**tenure-track hire #2** to teach 0.5 FCE MDST and 1.5 FCE other MDST courses |
| YEAR TWO (2021-2022) | **First-year courses***Core Courses*DOCU 1xxx Intro to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx Documentary Film Industry*Elective Courses*DOCU 1xxx/MDST 1610 Creative Music and Sound Arts**Second-year courses***Core Courses* DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx/MDST 2xxx Video Editing and Post-ProductionDOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx/MDST 2xxx Indigenous Documentaries*Elective Courses*DOCU 2xxx Funding, Pitching & PromotingDOCU 2xxx Cinéma Direct | 6.0 FCE TOTAL5.0 FCE DOCU = 2.0 FCE tenure-track member #1+ 2.5 FCE tenure-track member #2+0.5 FCE sessional1.0 FCE MDST |
| YEAR THREE (2022-2023) | **First-year courses***Core Courses at Year 1 Level*DOCU 1xxx Intro to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx The Documentary Film Industry*Elective Course at Year 1 Level*DOCU 1xxx/MDST 1xxx/ENGL 1118 Intro to Film Studies**Second-year courses***Core Courses at Year 2 Level*DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx/MDST 2xxx Video Editing and Post-ProductionDOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx/MDST 2xxx Indigenous Documentaries*Elective Courses at Year 2 Level*DOCU 2xxx Experimental Documentary Film-makingDOCU 2310/ MDST 2310 Anti-Racist and Indigenous Media in Canada**Third-year courses***Core Courses at Year 3 Level*DOCU 3690/MDST 3690 Cinematography DOCU 3xxx/MDST 3650 Sound Production and Post-ProductionDOCU 3xxx Multi-Year Documentary Film Project 2DOCU 3xxx/MDST 3013 Strategic Digital CommunicationsDOCU 3xxx/ MDST 3xxx Social Justice and Human Rights Documentaries*Elective Courses at Year 3 Level*DOCU 3xxx/MDST 3410 Sexuality in MediaDOCU 3xxx/ENGL 3750/ MDST 3xxx 21st Century Indigenous StorytellingDOCU 3xxx/MDST 3xxx Special Topics in Documentary Film | 10.0 FCE TOTAL6.0 FCE DOCU = 2.0 FCE tenure-track member #1+ 2.5 FCE tenure-track member #2+ 1.5 FCE sessionals 4.0 FCE MDST |
| YEAR FOUR (2023-2024) | **First-year courses***Core Courses at Year 1 Level*DOCU 1xxx Intro to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx Documentary Film Industry*Elective Courses at Year 1 Level*DOCU 1xxx/MDST 1610 Creative Music and Sound Arts**Second-year courses***Core Courses at Year 2 Level*DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx/MDST 2xxx Video Editing and Post-ProductionDOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx/MDST 2xxx Indigenous Documentaries*Elective Courses at Year 2 Level*DOCU 2xxx Funding, Pitching & PromotingDOCU 2xxx Cinéma Direct**Third-year courses***Core Courses at Year 3 Level*DOCU 3690/MDST 3690 Cinematography DOCU 3xxx/MDST 3650 Sound Production and Post-ProductionDOCU 3xxx Multi-Year Documentary Film Project 2DOCU 3xxx/MDST 3013 Strategic Digital CommunicationsDOCU 3xxx/ MDST 3xxx Social Justice and Human Rights Documentaries*Elective Courses at Year 3 Level*DOCU 3530/MDST 3530 Transnational Media, Sex, & GenderDOCU 3xxx New Digital Technologies in Film-makingDOCU 3xxx/MDST 3901 Internship 1**Fourth-year courses***Core Courses at Year 4 Level*DOCU 4801 Multi-Year Documentary Film Capstone Project (1.0 FCE)DOCU 4xxx Master ClassDOCU 4xxx Documentary Film Entrepreneurship *Elective Courses at Year 4 Level*DOCU 4xxx /MDST 4530 Media Framing of ImmigrationDOCU 4xxx Exhibition, Screening & Curation | 13.0 FCE TOTAL9.0 FCE DOCU = 2.0 FCE tenure-track member #1+ 2.5 FCE tenure-track member #2+ 4.5 FCE sessional instructors [consider a CLA or third tenure-track hire] 4.0 FCE MDST |
| YEAR FIVE (2024-2025) | **First-year courses***Core Courses at Year 1 Level*DOCU 1xxx Intro to Documentary Film ProductionDOCU 1xxx History of Documentary Film DOCU 1xxx The Documentary Film Industry*Elective Course at Year 1 Level*DOCU 1xxx/MDST 1xxx/ENGL 1118 Intro to Film Studies**Second-year courses***Core Courses at Year 2 Level*DOCU 2xxx/MDST 2610 Video ProductionDOCU 2xxx/MDST 2xxx Video Editing and Post-ProductionDOCU 2xxx Multi-Year Documentary Film Project 1DOCU 2xxx Documentary Ethics DOCU 2xxx Research for Documentary Film DOCU 2xxx/MDST 2xxx Indigenous Documentaries*Elective Courses at Year 2 Level*DOCU 2xxx Experimental Documentary Film-makingDOCU 2310/ MDST 2310 Anti-Racist and Indigenous Media in Canada**Third-year courses***Core Courses at Year 3 Level*DOCU 3690/MDST 3690 Cinematography DOCU 3xxx/MDST 3650 Sound Production and Post-ProductionDOCU 3xxx Multi-Year Documentary Film Project 2DOCU 3xxx/MDST 3013 Strategic Digital CommunicationsDOCU 3xxx/ MDST 3xxx Social Justice and Human Rights Documentaries*Elective Courses at Year 3 Level*DOCU 3xxx/MDST 3410 Sexuality in MediaDOCU 3xxx/ENGL 3750/ MDST 3xxx 21st Century Indigenous StorytellingDOCU 3xxx/MDST 3xxx Special Topics in Documentary Film**Fourth-year courses***Core Courses at Year 4 Level*DOCU 4801 Multi-Year Documentary Film Capstone Project (1.0 FCE)DOCU 4xxx Master ClassDOCU 4xxx Documentary Film Entrepreneurship *Elective Courses at Year 4 Level*DOCU 4xxx Hybrid Documentary ProductionDOCU 4xxx MDST 4550 Global Indigenous Media | 13.0 FCE TOTAL8.5 FCE DOCU = 2.0 FCE tenure-track member #1+ 2.5 FCE tenure-track member #2+ 4.0 FCE sessional instructors [consider a CLA or third tenure-track hire]4.5 FCE MDST |

**8.2 Physical and Financial Resources**

1. **Evidence of plans to secure resources**

Below is a summary table of resources required to sustain the quality of scholarship at the undergraduate level. This could include a. teaching space, b. laboratory space, c. equipment, d. facilities, e. any other necessary resources (e.g. financial) not already noted.

Community partnerships in support of this program will be actively pursued to assist in offsetting the costs associated with the program. Envisioned teaching spaces include classrooms, post-production labs, and film studios which will be fully outfitted with high speed fibre optic cable internet, projectors, screens, speakers, and cutting-edge audio-visual capability.

It is anticipated that there will be office space for faculty and sessional instructors, a meeting space, a research lab, a post-production editing facility, a green screen room for in-studio shooting, and an equipment depot.

In addition, we are working on securing 25 computers, 12 high-end video cameras, shotgun and lavalier mics, and other requisite video production equipment such as green screens, lighting, audio recording equipment (multi-directional mics), as well as the software for video and sound manipulation and editing, and for post-production (please see Appendix E - Budget).

**a. Library Resources – please see Appendix C.**

**b. Computer Facilities and Information Technology Support – please see Appendix D.**

|  |
| --- |
| **c. Class, Lab, and Research Facilities and d. Space for Faculty & Students** **(UG Table #10)** |
| 1. Teaching space

Classrooms will be available for teaching, one of which will be populated with 25 computers for lab courses. The classrooms will have space for 60 students.  |
| 1. Teaching & research space

(i) lab: there will be one computer lab with 25 iMAC computers for classes, and for student use when the lab is not in use for teaching; the lab will have an adjacent office for a researcher such as a grad student, research assistant, postdoctoral fellow, or visiting faculty member; (ii) a film studio with moveable risers, lighting, green screens, a dolly, and other necessary equipment for shooting; (iii) a sound studio with soundproofing, audio recording equipment, audio editing software, and multi-speaker surround sound (iv) post-production facilities with a full editing suite  |
| 1. Equipment

25 iMAC computers in the computer lab; video production equipment, including a set of 12 cameras, lavalier and shotgun mics, tripods, and other accessories; video and sound recording and editing software; postproduction facilities  |
| 1. Facilities

Equipment depot with automated secure entry requiring a pass-key to allow for student sign-out and return of equipment. |
| 1. Other

The regular requisite office space for two new tenure-track faculty hires, sessional instructors, research assistants, and visiting faculty; and a meeting room. |

**9. Sustainability Plan**

|  |
| --- |
| Human Resource Sustainability |
| See above – course enrolments will cover the cost of instructional and administrative human resources. [To be expanded in terms of specific numbers regarding tuition and corridor grants for program majors, with information from the office in Institutional Analysis and Planning. It is key that this program has at least two tenured or tenure-track faculty members, and ideally three. This configuration of faculty is based on the current practices of other HBFA programs at Lakehead University in Music and Visual Arts, which both have three full-time tenured faculty members. For the Documentary Film program, which has a three-year film project embedded in its curriculum, there is a profound necessity to have tenure-track faculty to teach into this thread of courses for the stability of the program and pedagogical student-centered reasons.* In addition, a strength of the program will be to have some sessional instructors who currently work in the industry who can bring in their expertise in courses in which they specialize, including special topics courses.
 |
| Physical/Material Resource Sustainability |
| * It is imperative that the film equipment and computer hardware and software are updated on a regular basis in order to maintain the integrity of the program. This can be partially funded through lab fees assessed to students taking production courses in order to offset the cost of equipment. Partnerships with producers of video equipment should be established, and we should pursue every opportunity to be gifted equipment.
 |
| Financial Sustainability |
| * see Budget – Appendix E
* see Wraparound Document on Additional Programming – Appendix G – which explains the potential for many revenue-generating programs that are outside the purview of this academic program proposal brief.
* The program will be a cost-recovery program including the additional programming mentioned in Appendix G
 |

**10. Quality and Other Indicators of Undergraduate Programs**

This section is intended to provide evidence of program attributes that will ensure the intellectual quality of the student experience. Below we highlight and/or summarize (depending on what has already been presented) these indicators.

1. a) Program Structure
2. The structure of the program builds in a quality educational experience particularly in terms of experiential learning opportunities through hands-on lab and studio classes, a multi-year documentary film production course sequence, an internship in third year, and a Capstone Project and Master Class in fourth year – please see PLOs above.
3. b) Faculty Expertise and Research

Faculty will be a combination of new tenure-track hires, CLAs, sessional instructors from the industry, and faculty members in the Media Studies program.

The Documentary Film program will require us to hire additional tenure-track faculty. We will be searching for faculty with excellent research and teaching dossiers in documentary film-making. This is a growing field within the area of film studies, media studies, journalism, and communication studies. We might also look toward Indigenous faculty for this hire.

“Documentary” is a new entry written by Ezra Winton in the SAGE Encyclopedia (forthcoming). According to Winton, John Grierson defines documentary film somewhat simplistically and elegantly as “the creative treatment of actuality.” It is this combination of creative craft being used to capture and represent real-life situations that makes documentary different from journalism, on the one hand, and narrative film, on the other. There are many critical frameworks for both producing and analyzing documentary film. This is an exploding field of study rooted in a long tradition of documentary production going back nearly a century, while also looking forward to the future through documentary futurism and other experimental approaches to documenting (through constructing) reality.

The book *Introduction to Documentary Film,* by Bill Nichols, provides an overview of how to get started making documentary film that articulates six modes of documentary film making. Other scholars explore the limits and boundaries of the hybrid medium of documentary as it can also be constructed and cross over into fictionalization of real events, exploring and exploding the notion of authenticity and reality. In addition, today we see the increased use of Augmented Reality (AR) and Virtual Reality (VR) being integrated into documentary film. Moreover, there are longstanding, if somewhat niche genres, of mockumentary, docudramas, film memoirs, reality television, and others, which generate scholarly questions regarding representation and authenticity.

Documentary film-making research also addresses questions of representation and its ownership, including questions turning around cultural appropriation, ownership of film and footage, construction of narratives, cross-cultural film-making, human rights films, and exposes. What is the ethical responsibility of the film-maker in shooting film and representing an issue or a community? How do film crews, directors, producers, cinematographers, etc. integrate mechanisms of accountability into their everyday practices? Specifically, in terms of Indigenous films, how do communities exercise the OCAP principles of Ownership, Control, Access and Possession over footage, rough cuts, final cuts, and screenings of their films?

The research agenda on documentary film may also include a component of research-creation or documentary media arts research. In this mode of research, an active film-maker can integrate research questions into film-making, or film-making processes into research. Considering media and film arts as an interdisciplinary field at the crossroads of humanities and social sciences, film production is also a mode of creation of cultural and public discourse, creative arts and cultural practice, and technological development, existing within the political economy of the film and digital media industries. In addition to scholarly papers, journal articles, and books, documentary film scholarly productions can include films from shorts to feature films, film installations, interactive film productions, film screenings and curatorial practices, master class discussions, workshops, and community knowledge mobilization.

**c. Other Indicators**

**A. Comprehensiveness of Programming**

Documentary Film will add to the breadth of courses offered in Interdisciplinary Studies at the Orillia campus, complementing other interdisciplinary programs and majors such as Media Studies, English, Sociology, History, and Criminology. Students in these majors may take electives in Documentary Film, or the Minor in Film. Moreover, courses from the HBFA in Documentary Film may be added to the various Concentrations in Interdisciplinary Studies, with the Concentration in Social Justice being a particularly good candidate for this. Documentary Film Majors will also take courses from these cognate disciplines to round out their degrees.

The Documentary Film major will extend programs in cognate disciplines such as Media Studies, History, Women’s Studies, Sociology, and English that may already contain film and documentary-related topics in their curricula. It will also complement our offerings in creative disciplines such as Visual Arts and Music available on the Thunder Bay campus.

Applicable courses related to documentary film that have been approved in principle to feed into the Documentary Film program as electives or required courses, which are offered in existing programs are listed below:

Media Studies 1030 Introduction to Visual Media

Media Studies 1050 Introduction to Media and Film Production (new course)

Media Studies 1610 Creative Music and Sound Arts

Media Studies 2310 Anti-Racist and Indigenous Media in Canada

Media Studies 2610 Video Production

Media Studies 3410 Sexuality in Media

Media Studies 3xxx Strategic Digital Communications

Media Studies 3650 Sound Production and Post-Production

Media Studies 3690 Cinematography (revised course)

Media Studies 4530 Media Framing of Immigration

Media Studies 4550 Global Indigenous Media

English 1118/MDST 1xxx Introduction to Film Studies (cross-list in progress)

English 3750/MDST 3xxx 21st Century Indigenous Storytelling (cross-list in progress)

English 3952/MDST 3xxx National Cinemas and Film Movements (cross-list in progress)

There may also be other opportunities to include courses from other cognate disciplines, to be determined in consultation with those department chairs. Documentary Film courses will be available to students across campus as electives, including those in the sciences who are required to fulfill course requirements in Type A and B, and to students in other HBASc majors, including Interdisciplinary Studies. For example, in Sustainability and Environmental Sciences, some students need to use documentary film-making tools and skills to document and disseminate their research findings, while Sociologists use interviews to conduct research which may benefit from being recorded with the potential to create a short documentary film.

There will be prerequisites for upper-year Documentary Film courses, according to the norms of practice at Lakehead University, and students in other disciplines should be able to take the introductory first year course(s) in order to fulfill those prerequisites. Students from other faculties and disciplines may be interested in taking courses such as Introduction to Documentary Film. The series of Video Production courses, which have been developed in Media Studies, have also had broad appeal to students in other disciplines.

The new courses developed for the Documentary Film program and our capacity to offer them in potential film studios and labs, with production and post-production studios developed explicitly for this purpose, will add to the comprehensiveness and appeal of the offerings at Lakehead University in general, and at Lakehead University Orillia in particular. Specifically, at the Orillia campus we do not currently offer any HBFA degrees, so this will degree be a new draw to the campus.

A potential film studio will provide space for instruction and shooting for student projects, as well as for faculty and student research labs. The studio would provide opportunities for film production uses, including: interviews for documentaries; shooting in-studio using green screens, lighting, and sets; Automated Dialogue Replacement (ADR) for audio; editing suites for post-production; CGI and animation; computer-generated avatars; Augmented Reality and Virtual Reality for video; 360-degree video using omnidirectional or multiple cameras; and a screening projector for rough cuts. This would allow us to expand our current offering of video production courses, to offer new courses (for example in CGI, animation, or film production)

The interdisciplinary and inter-professional appeal of Documentary Film will contribute to the comprehensiveness of the university in the courses and curriculum to be offered, as well as to research growth through the research projects of new faculty to be hired.

**B. Diversity and Equity**

We will work toward diversity and equity in the Documentary Film program through the development of curriculum that addresses the needs of students with diverse subject positions, social locations, and identities. The program will emphasize Indigenous voices, social justice and human rights documentaries in core curriculum requirements which will also help us attract diverse faculty members.

Elective curriculum offerings address representation of marginalized groups, with a focus on intersections of race, class, gender, and Indigeneity. We will focus on Indigenous film, history, representation, story-telling, ownership, culture and narration, developing curriculum in dialogue with Indigenous film-makers and hiring Indigenous instructors.

A global focus in the curriculum will ensure students are aware of the global documentary film environment and the role played by documentary film in developing international cultural understanding. These Indigenous, social justice, and human rights commitments will promote respect for difference, drawing diverse students to attend Lakehead University Orillia to pursue the major in Documentary Film or minor in Film.

**C. Indigenous Engagement and Partnerships**

In keeping with Lakehead University’s active engagement in the Truth and Reconciliation process, as outlined briefly above, our commitment to developing Indigenous curriculum, our Indigenous community and research partnerships, and our desire to integrate and foreground Indigenous knowledge in new programming, the Documentary Film program will integrate Indigenous film-making into the curriculum, which Indigenous instructors, specifically film-makers and other experts, will be hired to deliver. To this end we have foregrounded Indigenous expertise in assembling the film-makers on our Advisory Committee, and there will be key streams of Indigenous film courses that are foundational to the program, offered for Indigenous and non-Indigenous students alike.

We will foreground equity and diversity as a principle in our hiring process, following the direction of the Equity Office as we move to recruit faculty, which should include sessional, limited-term, and tenure-track faculty appointments. The hiring process will be based on best practices for equity, with institutional support.

* 1. **D. Access to Unique Facilities or Equipment**

Negotiations are underway to develop unique facilities in the Orillia area through partnerships, which may include access to high tech digital film production equipment.

**11. List of Appendices**

1. Documentary Film Advisory Committee Terms of Reference
2. List of Courses and Course Descriptions
3. Report on Library Resources (prepared by the Chief Librarian’s office)
4. Report on Information Technology Resources (prepared by the Technology Services Centre)
5. Budget
6. Environmental Scan by the Office of Institutional Planning and Analysis
7. Wraparound Document on Additional On-Site Programming

**APPENDIX A.**

**DOCUMENTARY FILM ADVISORY COMMITTEE TERMS OF REFERENCE**

Adopted at Advisory Committee meeting, November 22, 2018

**Mandate:**
Reporting to the Principal of the Lakehead University Orillia campus and the Dean of Social Sciences and Humanities, the Documentary Film Advisory Committee will provide direction and support for the development and implementation of the new Honours Bachelor of Fine Arts (HBFA) program in Documentary Film at Lakehead University Orillia. Once established, the Committee will advise the Chair of Interdisciplinary Studies and the Media Studies Program Coordinator on future development of the program.

The Chair of Interdisciplinary Studies, with the support of the Media Studies Program Coordinator, is responsible for ensuring that the program meets the requirements of the Institutional Quality Assurance Process framework, and the MTCU; and that the Program Proposal Brief developed in consultation with the Advisory Committee comes to the Interdisciplinary Studies department, the Social Sciences and Humanities Faculty Council, and to Lakehead University Senate for approval within the necessary timeframe.

**Composition**
*Internal:*

1. Committee Chair and Secretary: Dr Sandra Jeppesen
2. Orillia Campus Principal (ex officio): Dr Dean Jobin-Bevans
3. Vice-President, Cinespace Film Studios: D. Jim Mirkopoulos
4. Chair, President’s Committee on Truth and Reconciliation: Dr Cynthia Wesley-Esquimaux
5. Dean of Social Sciences and Humanities (ex officio): Dr. Betsy Birmingham
6. Chair of Interdisciplinary Studies (ex officio): Dr. Michael Stevenson
7. LU MDST film production instructor & film-maker: Chelsea McMullan
8. LUSU Orillia student representative and MDST major: Theresa VandeBurgt

*External:*

1. Film-makers: Paul Davis, Shirley Cheechoo, Daniel Roher, Tony McGuire
2. Industry representative: Dr. Ezra Winton, co-founder of Cinema Politica

**Quorum:** Not required as the committee is advisory

**Meetings:** Three times a year, called by the Committee Chair.

**Term for Members:** One year, renewable annually if member is active, attending at least 2/3 annual meetings.

**Honoraria**: Available for external members in recognition of expertise: $100 per meeting via videoconference; $200 per in-person meeting to offset travel.

**APPENDIX B**

**CURRICULUM: LIST OF COURSES AND COURSE DESCRIPTIONS**

\* = existing course, course description is from the current course calendar

2-2 offering indicates 2-hour lab + 2-hour lecture; lab classes may be scheduled either in a computer lab classroom or a film screening classroom

**1. First-year Courses**

*Required Core Courses:*

DOCU 1xxx Introduction to Documentary Film Production

A hands-on course introducing students to the basics of documentary film production for social transformation. Key form, story and style elements include: generating ideas, narrative development, structure, aesthetics, storytelling, characters, research, and the basics of shooting and editing. Key thematic conceptual elements will include: ethics, social justice and human rights films, Indigenous self-representation, and cross-cultural film-making.

2-2; or 2-2

DOCU 1xxx A History of Documentary Film

A critical introduction to the history of global documentary film with an emphasis on Indigenous, social justice and human rights documentaries. Topics may include: representation, technologies, aesthetics, style and form, appropriation of voice, narrative structure, ethics, and controversies in documentary film. Course includes screening and discussion of films.

2-2; or 2-2

DOCU 1xxx Documentary Film Industry

A broad introduction to the global documentary film industry, with an emphasis on Canada, from the perspective of industry insiders. Topics may include: film crews, proposals, queries, funding, grants, ownership, copyright, budgets, incubator spaces, screenings, festivals, promotion, and distribution. Ethical considerations specific to the documentary film industry will be introduced.

3-0; or 3-0

*Elective Courses*

\*DOCU 1xxx/MDST 1xxx/ENGL 1118 Intro to Film Studies

An introduction to the practices of reading, analyzing, and writing critically about film. Elements including mise-en-scène, cinematography, editing, and sound will be examined. Film form and style in a variety of genres, such as the documentary, experimental film, narrative cinema, and animation, will be covered. Attention will be paid to the role of cinema, and cinema studies, as cultural institutions.

3-0; or 3-0

\*DOCU 1xxx/MDST 1610 Creative Music and Sound Arts

An introduction to improvisational sound creation through experimental methods, in which students will critically study the communicative and aesthetic aspects of sound, sensory perception and soundscapes, by creating acoustic, analog and digital sound art projects.

2-2; or 2-2

1. **Second-year Courses**

*Required Core Courses:*

\*DOCU 2xxx/MDST 2610 Video Production

An introduction to video production, including the basics of recording, editing, shots, sound, lighting, graphics and cinematography.

2-2; or 2-2

DOCU 2xxx Video Editing and Post-Production

You have hours and hours of footage, interviews, B-roll, and more. Now you need to find the nuggets of deep insight, honesty, and truth, combining your audio and images in creative stylistic ways to create a narrative. This course takes you on a journey from raw footage and rough cuts through editing and post-production to finished documentary.

2-2; or 2-2

DOCU 2xxx Multi-Year Documentary Film Project 1

Excellence in documentary requires making a commitment to a long-term project and following it through to completion. Students will produce a multi-year documentary film project over three years, with this being the first of three courses. Students will take the initial steps to create a full-length documentary film, including: conceptualization, research, scripting, budgeting, funding, pitching, consent forms, preliminary interviews, shooting, B roll, sound design, style, aesthetics, and film crew roles.

2-2; or 2-2

For DOCU Majors only.

DOCU 2xxx Documentary Ethics

An in-depth exploration of the ethical responsibilities of a documentary film-maker, including how to develop and maintain ethical collaborative and equitable relationships between the people behind and in front of the camera at all stages, from research and preliminary interviews to shooting, editing, and screening. Topics will include: cross-cultural film-making, cultural appropriation, and the OCAP principles for working with Indigenous communities.

3-0; or 3-0

DOCU 2xxx Research for Documentary Film

An introduction to research for documentary film, including: archival research, primary and secondary source materials, and interviews, with an emphasis on decolonizing, community-led, and media arts methodologies.

3-0; or 3-0

DOCU 2xxx Indigenous Documentaries

Students will study documentary films made by Indigenous directors. Working against mainstream misrepresentations, stereotypes, and omissions of Indigenous people, politics, issues, languages, and cultures, Indigenous film-makers use documentary film as a social and political platform for community self-representations. Covers a variety of issues such as: Indigenous storytelling, oral traditions, knowledge, conceptual frames, and decolonizing film; and Indigenous political movements, experiences, and cultures. Course includes screening and discussion of films.

2-2; or 2-2

*Elective Courses:*

DOCU 2xxx Funding, Pitching and Promoting

A critical exploration of methods for funding and promoting documentary film. Topics may include: grant writing, approaching funders, query letters, pitches, understanding the critical relationship between the director and producer, and other key approaches to funding and promotion appropriate to the various stages of production.

3-0; or 3-0

DOCU 2xxx Cinéma Direct

The study and interpretation of films produced in the *cinéma direct* style of documentary film predominantly developed in the 1950s and 1960s in Québec and France. Through the deceptively simplistic approach of following people around as they went about their everyday lives, film-makers attempted to directly capture an authentic sense of reality. Course includes screening and discussion of films.

2-2; or 2-2

\*DOCU 2310/ MDST 2310 Anti-Racist and Indigenous Media in Canada

An investigation of anti-racist and Indigenous (First Nations, Metis, and Inuit) media initiatives across Canada, exploring a range of media production groups, youth-created projects, and media strategies from alternative representations to self-production, participatory media, community media, and media action.

3-0; or 3-0

DOCU 2xxx Experimental Documentary Film-making

Hands-on course in which students will experiment with the possibilities and push the boundaries of the documentary film form.

2-2; or 2-2

1. **Third-Year Courses**

*Required Core Courses:*

\*DOCU 3690/MDST 3690 Cinematography

Students will learn how to develop narrative, storyboarding, composition, camera placement, movement, and other techniques for using cinematography methods to create digital video, focusing on how to create powerful aesthetics and stylistics that will embody emotions and convey ideas to underscore and heighten the narrative and subtexts of a film.

2-2; or 2-2

\*DOCU 3650/MDST 3650 Sound Production and Post-Production

A hands-on application of a range of practices in sound production, including on-location recording, foley recording, boom miking, as well as pre-production and post-production aspects of sound and soundtracks.

2-2; or 2-2

DOCU 3xxx Multi-Year Documentary Film Project 2

Students will produce a multi-year documentary film project over three years, with this being the second in a series of three courses. Students will engage in mid-project steps, including: cinematography, lighting, sound design, sound and video editing, Automated Dialogue Replacement (ADR) of audio, secondary interviews, narrative arc, and ethics. Students may produce a short demo film to be used in industry pitches.

2-2; or 2-2

For DOCU Majors only.

Prerequisite: DOCU 2xxx Multi-Year Documentary Film Project 1

\*DOCU 3xxx/MDST 3013 Strategic Digital Communications

Developing a strategic digital communications plan, students will incorporate techniques from areas such as marketing, public relations, social media, digital media metrics, search engine optimization, and big data, using a variety of media genres such as video, audio and image design, and focusing on the articulation of values that shape relationships with audiences. A critical-ethical approach will be taken to new digital techniques of communication, such as proprietary algorithms, greenwashing, astroturfing, click bait, and data mining.

2-2; or 2-2

DOCU 3xxx Social Justice and Human Rights Documentaries

Documentary film has long been a format that is used to expose abuses and advocate for change. Students will explore the many forms that activist, social justice, and human rights documentaries may take, from grassroots to independent to mainstream films. Course includes screening and discussion of films.

2-2; or 2-2

*Elective Courses:*

\*DOCU 3xxx/ENGL 3750 21st Century Indigenous Storytelling

A study of contemporary First Nations, Native American, Métis, and Inuit storytelling, focusing both on continuing oral and literary traditions, and also on how Indigenous storytellers make use of genres such as film, television, song, and digital media.

3-0; or 3-0

DOCU 3xxx New Digital Technologies in Film Production

Application of new digital technologies in film production and post-production in the context of documentary film, including such elements as Virtual Reality (VR), Augmented Reality (AR), Computer Generated Images (CGI), and drones.

2-2; or 2-2

\*DOCU 3410/MDST 3410 Sexuality in Media

Investigates a range of public discourses and sources on sexuality. Topics may include: the sex/gender/sexuality system, dating, heterosexuality, sexual consent, serial monogamy, non-monogamy, homosexuality, queer theory, sex work, disability and sexuality, and sexual violence.

3-0; or 3-0

\*DOCU 3530/MDST 3530 Transnational Media, Sex, & Gender

A critical study of representations of gender and sexuality in a range of global media sources from news to fictional TV shows, music, film, video and magazines, incorporating transnational approaches to sex and gender norms, stereotypes, and oppositional movements.

3-0; or 3-0

DOCU 3xxx Special Topics in Documentary Film

Students will study and/or produce short documentary films according to the special topic.

2-2; or 2-2

\*DOCU 3910/MDST 3910 Internship I

A twelve-week internship engaged in media-related work for five hours per week, under the supervision of a faculty member and an on-site supervisor. Students will be required to critically reflect on their internship in submitted assignments. (For DOCU 3910, internships will be in film production)

1. **Fourth-Year courses**

*Required Core Courses:*

DOCU 4801 Multi-Year Documentary Film Capstone Project (1 FCE)

Students will produce a multi-year documentary film project over three years in the program, with this being the third and final capstone course in a long-term film-making project. Building on previous work, students will continue to shoot, edit, and produce their long-term project, bringing it to completion. Students will engage in the final steps of documentary film-making, including: finding the deeper story within the story, post-production, returning to interviews, Automated Dialogue Replacement (ADR), retakes, as well as considering screening and distribution.

2-2; or 2-2

prerequisite: DOCU 3xxx Multi-Year Documentary Film Project 2

DOCU 4xxx Master Class

Masters of documentary film, from national to global, will be invited live or via digital presentations to share their knowledge and experience in the industry. May include film screenings, discussions, oeuvres, notes or feedback on advanced student work, and other approaches to mastering the craft of documentary film-making.

3-0; or 3-0

DOCU 4xxx Documentary Film Entrepreneurship

Students will develop specific entrepreneurial approaches to social innovation in documentary film, working on steps to become a professional cultural worker in the industry, including developing a film roll, constructing an online presence, promotion, reputation, and distribution.

3-0; or 3-0

*Elective Courses:*

\*DOCU 4xxx/ MDST 4530 Media Framing of Immigration

An investigation of ways in which immigrants, refugees, migrant workers and illegalized or non-status people are represented in mainstream and alternative media, exploring theories of capitalism and labour, as well as the relationships among neoliberal capitalist global labour migration and poverty, gender, queer subjectivities, race, disability, and sex work.

3-0; or 3-0

\*DOCU 4xxx/ MDST 4550 Global Indigenous Media

Students will explore the use of media in global indigenous cultures and resistance movements.

3-0; or 3-0

DOCU 4xxx Hybrid Documentary Production

Documentary film-makers use the techniques and structures of fiction film, where hybridity or the blurring between fact and fiction can strengthen narratives and create perceptive, persuasive films. Students will work at the borderlines of hybrid documentary production to construct an imaginative conception of how we can understand and see reality. Techniques may include: re-editing or re-writing narratives, contemporary commentary on historical footage, faux documentaries, documentary futurism, and remixing found or family footage.

2-2; or 2-2

DOCU 4xxx Exhibition, Screening and Curation

Getting documentary films to audiences—finding the best venue for your film. Film industry knowledge regarding the funding, exhibition, screening, curation, and distribution of documentary films, from a practical but critical perspective. Topics may include: galleries, documentary film festivals, curatorial groups such as Cinema Politica, transmedia mobilization, multi-platform digital distribution, and the political economy of mainstream vs. independent alternatives.

3-0; or 3-0

**APPENDIX C**

**REPORT ON LIBRARY RESOURCES**

(prepared by the Chief Librarian’s office)

**APPENDIX D**

**REPORT ON INFORMATION TECHNOLOGY RESOURCES**

(prepared by the Technology Services Centre)

APPENDIX E. BUDGET



APPENDIX F. ENVIRONMENTAL SCAN

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Honours Bachelor of Fine Arts in Documentary Film

Societal/Labour Market Need

V0.1

October 24, 2018

CONFIDENTIAL





**APPENDIX G.**

**WRAPAROUND DOCUMENT ON ADDITIONAL ON-SITE PROGRAMMING**

The proposals listed cursorily in this wraparound document are not part of the HBFA-DOCU, but they are related programming that may be offered in a facility used for the Documentary Film program delivery. This document, therefore, is meant to increase our understanding of the potential of a new space for community-based and extended educational programming beyond the HBFA-DOCU, which will contribute to the financial viability, reputation, and social impacts of the Documentary Film program, and of Lakehead University more generally.

This list of potential programming to be developed is not comprehensive or exhaustive, however it is intended to provide an indication of the community interest and possibilities for new program development that will generate revenue and contribute to economic and social transformation in the region, as well as the benefits of Indigenous partnerships responding to the Truth and Reconciliation calls to action on education.

**1.Partnership with** [**Weengushk Film Institute**](https://www.weengushk.com/)

Weengushk Film Institute is an Indigenous film production program. We could partner in many possible ways, which would be shaped by their interests and vision. This might include a transfer program, hosting their classes and bringing their expertise to Orillia, and other potential forms of partnership.

**2.Summer Institute on Documentary Film**

A summer institute on documentary film that provides community participants a 3-4 week intensive experience learning how to produce documentary films from conception and research through to shooting, editing and post-production. Students would stay in the university residence, contributing revenues that include tuition, residence, and food.

**3.Film production boot camp for high school students**

High school students love hands-on film programs and learning from industry experts, so this would provide a unique opportunity for students from the region to come to Lakehead, and get a taste of what the Documentary Film program might entail. This will contribute financially to the University, as well as assist with recruitment in the local area, allowing students to create a film that they can use in their portfolio submission.

**4.**[**Witness human rights documentary**](https://witness.org/) **summer program**

Witness offers human rights documentary programming for activists in civil society to create advocacy films geared toward a specific element of social change in their local communities. According to their website, “Witness makes it possible for anyone, anywhere to use video and technology to protect and defend human rights.” They bring Witness programming to different educational institutions, inviting global participants to learn to film documentaries, and providing them with cameras. Bringing Witness to the facility would contribute to economic revenues, and enhance the reputation of Lakehead University in relation to global human rights.

**5.Indigenous summer institute on culture and film**

There is an opportunity for an Indigenous community-led summer institute that pairs cultural teachings with documentary film production. In this sense, as young students learn about Indigenous cultures and values, they are also better able to represent themselves and their communities on film.

**6.Partnership with the** [**Orillia Youth Centre**](https://www.facebook.com/groups/orilliayouthcentre/)

We can partner with the Orillia Youth Centre to teach marginalized but creative youth the necessary skills in documentary film production. Some film studios have already initiated similar programs, in which students with barriers to post-secondary education can participate in working in a film studio, learning hands-on skills and gaining experience in a real-life film production space.

**7.Orillia Film Festival**

The films produced by HBFA-DOCU students can be submitted to the Orillia Film Festival, and students as well as instructors in the program can be encouraged to participate in the programming of the festival. Orillia currently has several film screening spaces, which the HBFA-DOCU students will avail themselves of as well. These include: the outdoor Aqua Theatre on the shores of Lake Couchiching; the Geneva film space; the Galaxy Festivals theatres; the Orillia Opera House; the Orillia Public Library; and the amphitheatre in Lakehead University OA 1033. A film festival in Orillia has never used all of these spaces at once; however, with the additional programming in film, this is an excellent opportunity.

**8.Documentary Film Conference**

The Lakehead University Orillia faculty have been successful applicants to SSHRC Connection Grants which provide the opportunity of offering a conference on a specific research issue. In the past issues such as Media Activism, Indigenous Health, and the Sex Industry have been conference topics. With the advent of the HBFA-DOCU, it would be more than possible to host a conference on Documentary Film, bringing together scholars, activists and documentary film producers for conversations, presentations, dialogues, workshops and film screenings.

**9.Certificate in Documentary Film Production**

Currently under development, a one-year post-graduate certificate in Documentary Film Production will be offered. This certificate will provide an educational opportunity for students who have graduated from communications, marketing, media studies, English, sociology, anthropology, history and cognate disciplines, as well as for those already working in the industry who feel they need more technical and creative skills to produce a documentary film from start to finish. There are few programs offering such a certificate. It may be offered throughout the academic year (fall and winter) or as a summer intensive. A summer intensive would bring people to live in the region temporarily for a period of weeks, providing economic benefits, and attracting prospective students through the recreational, lifestyle, Indigenous and other cultural opportunities offered in the local Orillia area.