



# GIMME SOME TRUTH



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WINNIPEG FILM GROUP

**OCTOBER 21-24 ► 2010**

The Winnipeg Documentary Project

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## Tickets and Passes

### SINGLE ADMISSION: INDIVIDUAL SCREENINGS/PANELS \*

- ▶ General admission
- ▶ (DOC and WFG members)

\$10  
(\$8)

### DELEGATE PASS

The delegate pass includes access to all screenings, panels, master classes and receptions

\$150  
(\$100)

### MASTER CLASSES \*

- ▶ *DIY Documentary* with Scott Hamilton Kennedy
- ▶ *Advanced Animation Concepts* with Bob Sabiston
- ▶ *Introduction to 3D Production* with Ali Kazimi and Laurie Wilcox

\$75  
(\$50)  
each

### SERIES PASS: ANIMATED DOCUMENTARY \*

The *Animated Documentary* series pass provides admission to the shorts screening and a panel discussion

\$15  
(\$10)

### SERIES PASS: CAPTURING THE IDENTITY OF PLACE \*

The *Capturing the Identity of Place* series pass provides admission to three screenings and a panel discussion

\$20  
(\$15)

### SERIES PASS: CINEMATOGRAPHY IN DOCUMENTARY \*

The *Cinematography in Documentary* series pass provides admission to two screenings and a panel discussion

\$20  
(\$15)

### SERIES PASS: MULTIPLATFORM DOCUMENTARY \*

The *Multiplatform Documentary* series pass provides admission to two screenings and a panel discussion

\$20  
(\$15)

\*Included in the delegate pass

**Tickets, passes and class registrations are available in person, by phone or online**  
Winnipeg Film Group 304-100 Arthur Street (in the Exchange) Winnipeg, MB R3B 1H3  
T: (204) 925-3456 E: info@winnipegfilmgroup.com [gimmesometruth.ca](http://gimmesometruth.ca)

The box office will be open 30 minutes before each screening and/or panel  
All pass holders should arrive at least 15 minutes before show time to guarantee a seat

#### Pass pickup / Info & ticket table

An info table will be set up in the ARTSPACE lobby (100 Arthur St)  
during the conference the following days:

Thursday OCT 21 ▶ 4:00 PM - 8:00 PM      Saturday OCT 23 ▶ 8:30 AM - 9:30 PM  
Friday OCT 22 ▶ 9:30 AM - 7:30 PM      Sunday OCT 24 ▶ 9:30 AM - 4:00 PM



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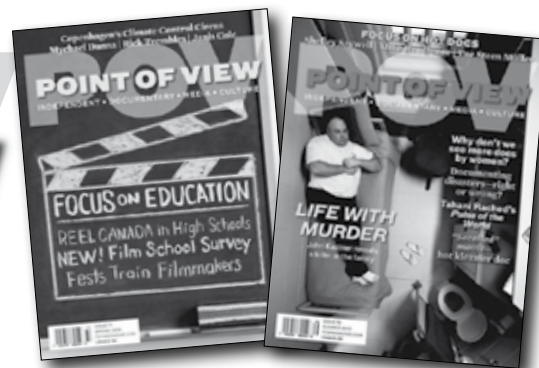
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Best Experimental Short, SXSW 2010

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# Panelists

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**DANIEL CROSS  
(MONTREAL)**

**Series: Multiplatform  
Documentary**

Daniel Cross is a multi-disciplined, award-winning filmmaker. He made his mark with the feature length films *The Street: A Film with the Homeless* (1997) and *S.P.I.T.: Squeegee Punks in Traffic* (2001), both of which received theatrical distribution, international broadcast and critical acclaim. These films are reflective of his philosophy that film is a medium for affecting social and political change. In addition to making films, Daniel is active in the film community, serving on the boards of CFTPA, Observatoire du Documentaire and DOC. He also teaches film production at Concordia University and, with Mila Aung-Thwin, operates the production company eyesteelfilm in Montreal.



**BRETT GAYLOR  
(MONTREAL)**

**Series: Multiplatform  
Documentary**

Brett Gaylor is a documentary and new media director and the creator of *opensourcecinema.org*, a video remix community which supports the production of his feature documentary, *RiP: a remix manifesto*. He is also the web producer of *homelessnation.org*, a web project dedicated to bridging the digital divide – allowing anybody to participate in online culture. Brett is one of Canada's video bloggers and has been working with youth and media for over 10 years. He is a founding instructor of the Gulf Islands Film and Television School.



**CLIVE HOLDEN  
(TORONTO)**

**Series: Multiplatform  
Documentary**

Clive Holden is a filmmaker best known for two multiplatform projects, *Trains of Winnipeg* (2001 to 2006) and the on-going *Utopia Suite* (2006 to 2020). Born in Nanaimo, BC, and a former Winnipeg resident, Holden now splits his time between Toronto and Vancouver Island. *Trains of Winnipeg: 14 Film Poems*, the feature length film cycle portion of a project that included a website, a book and a CD, screened at multiple festivals around the world and was recipient of the New Vision Award at CPH:DOX in Copenhagen. His current project is *Utopia Suite*.



**ALI KAZIMI  
(TORONTO)**

**Series: Cinematography in  
Documentary**

Ali Kazimi is an award-winning filmmaker born and raised in India and currently based in Toronto. Kazimi's films have been screened in festivals around the world, broadcast nationally and internationally, and have received over thirty national and international awards and honours, including a Gemini Award (The Donald Brittain Award) for Best Social / Political Documentary. As a cinematographer, in addition to shooting his own films, Kazimi has photographed several acclaimed films. Since 2009, Kazimi has been researching stereoscopic 3D digital cinema at York University, where he is an Associate Professor in the Department of Film. *Agar* is his first S3D short.



**SCOTT HAMILTON  
KENNEDY  
(LOS ANGELES)**

**Series: Capturing the  
Identity of Place**

Scott Hamilton Kennedy directed music videos, commercials and promos before moving into documentary. His debut documentary, *O.T.: our town* screened and won awards at some of the top festivals in the world and was shortlisted for an Oscar® nomination. His film *The Garden* was nominated for a 2009 Academy Award for Best Documentary Feature. Kennedy is currently in post-production on the documentary *Fame High*, about several students in the Los Angeles High School for the Arts.



**JODY KRAMER  
(VANCOUVER)**

**Series: Animated  
Documentary**

Jody Kramer is an old school, pen-on-paper animator living in Vancouver, BC. Since completing her degree in animation at Emily Carr in 2006, she has made four short films that have screened at film festivals around the world, including Ottawa and Annecy. She has recently collaborated with director Lisa Jackson to produce *The Visit*. Jody worked with the 100 Mile Diet Society to make *Home Is Where The Food Is*. Her most recent film *Don't Tell Santa You're Jewish!* is a colourful, autobiographically inspired, seasonal holiday cartoon.



**SARA ROQUE  
(TORONTO)**

**Series: Capturing the Identity  
of Place**

Sara Roque (Scottish/Ojibwe-Métis) is an emerging filmmaker, writer, arts administrator and activist. She is co-founder and producer of the O’Kaaadenigan Wiingashik Collective, which is dedicated to raising the profile of Indigenous artists. Prior to *Six Miles Deep*, Roque co-directed *Real Crispy*, which premiered at imagineNATIVE 2004. Roque was also the cinematographer for *Eggs Instead*, winner of the Cynthia Lickers-Sage Award at imagineNATIVE 2006. In 2009, Roque completed *Six Miles Deep*, which recently received an honourable mention for the NFB Colin Low Award for most innovative Canadian documentary at DOXA. Roque holds an Honours BA in Indigenous Studies from Trent University.



**MARIE-JOSÉE  
SAINT-PIERRE  
(MONTREAL)**

**Series: Animated Documentary**

Marie-Josée Saint-Pierre is a French Canadian documentary filmmaker and film animator based in Montreal. Saint-Pierre has a B.F.A. Honors in Film Animation (2002) and an M.F.A. in Film Production (2005), both from Concordia University. Saint-Pierre’s documentary work shows new approaches in documentary film, blurring the lines between documentary and drama. Saint-Pierre has directed several short animation and documentary films including *Post-Partum*, *Passages*, *The Sapporo Project* and *McLaren’s Negatives*, the 2007 JUTRA award winner for best animated film. She is currently in production for an animated documentary called *Femelles*, as well as scriptwriting the film *Jutra*.



**LAURIE WILCOX  
(TORONTO)**

**Series: Cinematography  
in Documentary**

Dr. Laurie Wilcox is a vision scientist and a member of the Centre for Vision Research at York University, Toronto. She conducts laboratory research in stereoscopic depth perception (S3D), and also collaborates with the film industry to understand the factors that influence perception of 3D cinema. She recently participated in a panel discussion at the Worldwide Short Film Festival in Toronto, and was an invited speaker at the Alberta Ready 3D workshop in Banff.



**BOB SABISTON  
(AUSTIN, TX)**

**Series: Animated  
Documentary**

Bob Sabiston and his company Flat Black Films have been making innovative animations since 1987. His student films from the MIT Media Lab included *Grinning Evil Death* and *God’s Little Monkey*. They were some of the first films to combine 2D and 3D computer animation. In 1997 Sabiston developed the computer-assisted rotoscoping technique, dubbed “rotoshop”. With each film they do, Flat Black Films strive to recast our world in a more beautiful and revealing light. As an accomplished graphics programmer, Bob also recently developed the iPhone mind-mapping programs *Headspace* and *Voxel*. He will soon be releasing *Inchworm*, a paint/animation title for the Nintendo DSi.



**JOHN WALKER  
(TORONTO)**

**Series: Cinematography  
Documentary**

Gemini award-winning John Walker is one of Canada’s finest director/cinematographers working in the documentary genre. From his fiction film collaboration *A Winter Tan*, described by a Globe and Mail critic as “unlike any other film anywhere”, to his personal exploration of myth and imagination in *The Fairy Faith*, Walker rejects conventional subjects and approaches. With his provocative film *Passage*, he challenged the form with a complex mix of fiction and documentary - Martin Knelman of The Toronto Star wrote “One of the great triumphs in Canadian documentary film history.” His latest work, *A Drummer’s Dream*, was recently selected as one of Hot Docs Top Ten audience favourites.

## FACILITATORS

### Lawrence Bird (Winnipeg)

**Series: Capturing the Identity of Place**

Dr. Lawrence Bird is a designer, instructor, and writer with an interest in the relationship between cities and their image in film and media. His current activity is a postdoctoral research/creation project at the University of Manitoba’s Faculty of Architecture.

### Derek Luis (Winnipeg)

**Series: Multiplatform Documentary**

Derek’s experience includes more than 20 years of broadcast and online work. He has worked as a writer, researcher, director, producer and executive producer in news and current affairs, drama, factual/lifestyle, documentary, variety, and performing arts. He became the CEO for the National Screen Institute in July 2010.

# Manitoba Shorts Filmmakers

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**Beth Azore** is a Winnipeg filmmaker who studied Theatre and Film Studies at NYU and has apprenticed with author and filmmaker Michael Moore. Her first co-directing effort, *Groove on a Stanley Knife*, aired on Channel Four UK and has had extensive festival play. Recently she wrote and directed *Looking For Godot*, a feature length farcical fable and *Free*, an award-winning feature length drama. She is currently developing projects with New Projects Inc.

## **Elise Swerhone (Winnipeg)** **Series: Cinematography in Documentary**

Elise Swerhone is an award-winning director and writer of both documentary and dramatic programming. *TuTuMuch*, her feature documentary about aspiring ballerinas, was shown at the Cannes International Film Festival as part of the Telefilm Canadian Showcase 2010.

## **Murray Toews (Winnipeg)** **Series: Animated Documentary**

Murray Toews' creative work spans the media of drawing, video, computer-animation, audio and the production of Blender TV, a television series showcasing Manitoba video artists. Recently, he has focused his energies on animation, audio-art music and the development of digital interactive environments.

**Brian Barnhart** is a Winnipeg-based filmmaker whose stories primarily revolve around teenage characters in difficult situations. *Ninette Hall* is his first documentary.

**Chris Charney** is a film and television writer who has honed his craft writing for films such as *Winnipeg Burllesque* and *Lost Bones: In Search of Sitting Bull's Grave*. He also wrote the screenplay for the feature film *Wild Cherry*. *Musical Ghosts* is his directorial debut.

**Noam Gonick** employs photography, film, TV and installation work to investigate a spectrum of identities from Winnipeg street gangs to queer hippie cults and ravers, TV psychics, stockbroker meltdowns and prison semaphore exploring a broad spectrum of media and the medium as a canvas. Noam Gonick is in the collection of the Museum of Modern Art and the National Gallery of Canada.

Since moving to Winnipeg from the UK, **Kevin Hill** has been a journalist, writer and communications professional working for a wide variety of international, national and local publications. He has also been a comedy writer and owns the Lumiere Gallery. *Reconstructing Winnipeg* has allowed him to indulge his passion for history with his desire to tell untold offbeat stories.

**Shereen Jerrett** has filmed everything from vampire castles to hair museums and has made films about neurotics, nerds, family members, and things that defy description. She recently directed an hour long documentary on Mardi Gras with Buffalo Gal Pictures. She currently teaches filmmaking at the University of Manitoba.

**Caroline Monnet** was born in Outaouais, Quebec, and is a self-taught filmmaker and media artist. Proud of her heritage, she explores the dualities of her social, political, and spiritual identity to develop a critical framework influenced by history, community, and unconventional memory. She currently lives in Winnipeg where she is working on her next exhibition.

**Kevin Nikkel** is a filmmaker and educator from Winnipeg. His portfolio includes narrative drama, animation and documentary films. He juggles his time between filmmaking, parenting, and teaching.

**Matthew Rankin** is a graduate of l'Université Laval and l'Institut national de l'image et du son. He returned to his home province of Winnipeg in 2005 to work more directly with the imagery of his native province. His short films include *Cattle Call*, *Hydro-Lévesque*, and *Negativipeg*, which premiered at the Toronto International Film Festival in September 2010.

**Pete Siemens** has been creating animation in Winnipeg for over 20 years. Born in Altona, Pete grew up in the Northwest Territories and British Columbia where he did his training in fine arts, graphic design and animation. *Reconstructing Winnipeg* combines his interest in Winnipeg history and his skills as an animator.

**Shimby Zegeye-Gebrehiwot** was the first in her family to be born and raised in Winnipeg. In February 2010 she travelled to Greece to be with and film her grandmother. Her first solo journey seeing her grandmother has been the subject of the short experimental documentary entitled *yaya/ayat*. This is Shimby's first film.

## SERIES

### Cinematography in Documentary

This series has been generously sponsored by Midcan and William F. White



#### A DRUMMER'S DREAM BY JOHN WALKER (2010, 84 MINS)



Thursday OCT 21  
7:30 PM  
Cinematheque

A rare and unique assembly of some of the greatest drummer's in the world. Explosive talent, passion, humour and irresistible personality come together in a magical setting when seven of the best drummers in the world – Nasyr Abdul Al-Khabyr, Dennis Chambers, Kenwood Dennard, Horacio “El Negro” Hernandez, Giovanni Hidalgo, Mike Magnini and Raul Rekow – share their knowledge with forty students for an unforgettable week of music and camaraderie. The overriding philosophy of these musicians is driven by love, compassion and joy of life, connecting to the rhythms that live within us all.

- ▶ Plays with *Negativpeg* by Matthew Rankin (2010, 16 mins). See p. 17
- ▶ This screening will be followed by an opening night reception at Artspace

#### SHOOTING INDIANS: A JOURNEY WITH JEFFREY THOMAS BY ALI KAZIMI (1997, 56 MINS)



Saturday OCT 23  
12:00 PM  
Cinematheque

Spanning over a decade, from 1984 to 1996, *Shooting Indians: A Journey with Jeffrey Thomas* is an ironic documentary journey full of quiet insights and surprising twists. Starting the film as a foreign student in 1984, Kazimi begins to unravel the hidden history of the land that he has chosen as his home. At one level, *Shooting Indians* is a portrait of Jeffrey Thomas, an Iroquois photographer. The film explores the influences on his life which led him to his career. It was the work of an American photographer from the turn of the century, Edward Curtis, which forced Thomas to closely examine how Indigenous peoples had been photographed in the past. Thomas views Curtis' monumental work as a “mountain which must be crossed.” On another level is the irony of an Indian from India making a film on a North American Indian and this is woven throughout the fabric of the film.

- ▶ Plays with *Ninette Hall* by Brian Barnhart (2010, 7 mins). See p. 17

## PANEL DISCUSSION

### Cinematography in Documentary with Ali Kazimi and John Walker. Facilitated by Elise Swerhone

Saturday, OCT 23  
2:00 PM ▶ Cinematheque

In documentary, cinematographers have the ability to play a more integral and creative role than in any other cinematic form. Documentary directors are often their own cinematographers. In this panel discussion, Ali Kazimi and John Walker will consider the director's relationship with the camera and the way images tell stories and affect audiences. They will consider the power moving pictures have at a time when new camera technology abounds and the landscape of film and television are rapidly changing.



## SERIES

### Multiplatform Documentary

This series has been generously sponsored by On Screen Manitoba



#### THE STREET: A FILM WITH THE HOMELESS BY DANIEL CROSS (1997, 58 MINS)



Friday OCT 22  
12:00 PM  
Cinematheque

Along with his other documentary, *S.P.I.T.: Squeegee Punks in Traffic*, *The Street: A Film with the Homeless* was the starting point for a multi-year project that would eventually result in the web forum *homelessnation.org*. In the process of shooting these two films, hundreds of Montreal's homeless community shared their many, amazing stories with him. So many, that he was not able to fit them all into his films. He conceived *homelessnation.org* as a result, where these stories would not be lost. In *The Street: A Film with the Homeless*, Cross follows the lives of three homeless brothers in Montreal over the course of six years.

#### TRAINS OF WINNIPEG: 14 FILM POEMS BY CLIVE HOLDEN (2004, 90 MINS)



Friday OCT 22  
2:00 PM  
Cinematheque

*Trains of Winnipeg - 14 Film Poems* is a feature-length film cycle that straddles the borders between the balkanized worlds of cinema, visual art, music and literature. The 14 films in this major cycle employ a wide variety of non-linear digital and filmic formal experiments in depicting suburban and urban dystopias, in essays exploring the politics of form and the form of personal politics, as well as in audiovisual tone poems celebrating the raw joy of moving pictures, sound, colour and light. The films are pulled together with the overarching metaphor of a train journey, culminating in the title film, an unabashed love ballad for the rusty grace and brute power of the trains of Winnipeg. The film also acts as a portal from the analog century to the digital beyond, where everything looks the same, but we know it's not.

## PANEL DISCUSSION

Is Multiplatform the Future of Documentary?  
with Daniel Cross,  
Brett Gaylor and Clive Holden.  
Facilitated by Derek Luis

Friday OCT 22  
4:00 PM ►Cinematheque

In a short period of time, the internet has changed the way we produce, distribute and experience audio-visual material. The concept of working in multiple platforms has quickly evolved from online distribution of re-versioned linear content, to online specific generated works. The combined energy created by the expansion of affordable technologies, widespread access to online platforms and the participatory nature of web culture has also led to an explosion of user-generated content. Digital media has become a place for all kinds of creators to converge, and has ushered in the way for a new sub-genre of documentary: the multiplatform documentary.

As the notion of multiplatform itself evolves, this panel will explore the impact of this transition, as new skill sets and works processes are required to support funding and production in multiplatform forms, and shifts in thinking are required from initial conception to connection with audiences.

# SERIES

## Capturing the Identity of Place

This series has been generously sponsored by Manitoba Film & Music



MANITOBA | Musique et Film  
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### THE GARDEN BY SCOTT HAMILTON KENNEDY (2008, 80 MINS)



Friday OCT 22  
7:30 PM  
Cinematheque

The Academy Award nominated documentary *The Garden* tells the story of an urban garden in South Central Los Angeles which began as a form of healing after the L.A. race riots of 1992 and the farmers' struggle to hold onto the land as city and other interest groups try to take it away from them. At 14 acres and over 300 families, it was the largest community garden in the country. *The Garden* chronicles their battle and, in doing so, brings to light issues of environmental sustainability, social justice and race relations.

▶ Plays with *Toilers of '33* by Kevin Nikkel (2010, 5 mins). See p. 17

▶ This screening will be followed by a networking reception at King's Head Pub

### SIX MILES DEEP BY SARA ROQUE (2009, 43 MINS)



Saturday OCT 23  
7:30 PM  
Cinematheque

On February 28, 2006, members of the Iroquois Confederacy blockaded a highway near Caledonia, Ontario to prevent a housing development on land within their traditional territories. The resulting confrontation made national headlines for months, but less well known was the crucial role played by the clan mothers of the community. *Six Miles Deep* is an inspiring and compelling portrait of a group of women whose actions have led a cultural re-awakening in their traditionally matriarchal community.

▶ Plays with *Tashina* by Caroline Monnet (2010, 5 mins). See p. 17

▶ Plays with *yaya/ayat* by Shimby Zegeye-Gebrehiwot (2010, 6 mins). See p. 17

### HOW TO START YOUR OWN COUNTRY BY JODY SHAPIRO (2010, 72 MINS)



Saturday OCT 23  
9:00 PM  
Cinematheque

What makes a country a country? What makes a state a state? A nation a nation? And what's to stop you from starting your own? Following the lives and experiences of six micro-national pioneers, *How to Start Your Own Country* lays bare the ephemeral nature of statehood - the maps that shape our self-image as citizens are mere representations and the boundaries they delineate, relative. Wherever you look in the world - from the high seas to forsaken desert - there is someone with a different idea of what constitutes home. And an urge to put themselves literally on the map.

▶ This screening will be followed by the Manitoba Filmmakers' Party at the Blaze Bistro and Lounge at the Delta Hotel

## PANEL DISCUSSION

### Capturing the Identity of Place

with Scott Hamilton Kennedy, and Sara Roque.

Facilitated by Lawrence Bird

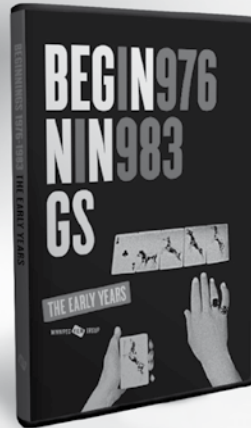
Saturday OCT 23

4:00 PM ▶ Cinematheque

Documentary filmmakers find compelling stories in the complex connections people have to place. That connection has been expressed as political resistance, as community autonomy and as personal transformation. A common form of resistance is rooted in questions of community land ownership. The concept of community land has long been at conflict with modern urban development, most especially when connected to social justice and race relations issues.

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# GIVE SOME TRUTH

## RECEPTIONS!

**OPENING RECEPTION**

Artspace lobby

**Thursday OCT 21 ▶9pm**

**NETWORKING RECEPTION**

King's Head Pub and Eatery

**Friday OCT 22 ▶9pm**

**MANITOBA FILMMAKERS' PARTY**

Delta Hotel/Blaze Bistro Lounge

**Saturday OCT 23 ▶10pm**

**CLOSING PARTY**

Bailey's Restaurant and Lounge

**Sunday OCT 24 ▶9pm**

# SERIES

## Animated Documentary Shorts

This series has been generously sponsored by the National Film Board of Canada and Tactica Interactive



CURATED BY  
ALEX ROGALSKI

Sunday OCT 24

2:00 PM ▶ Cinematheque

In the early stages of the second century of cinema, short form documentary has explored new technologies and expanded conventional expectations of what is accepted within the documentary form. Fusing documentary with its antithesis in filmmaking holds incredible potential in accessing bolder ways of exposing 'the real'.

The convergence of documentary and animation seems oxymoronic. One form, bound to capturing 'truth', the other built upon whims of imagination and artistic expression. While only a few examples of feature length animated documentaries exist (*Waltz with Bashir*, *Persepolis*), the short form has delivered an explosion of new films over the past decade. Canadian filmmakers have made the most of our cinematic strengths, where our largest contributions to filmmaking exist (undeniably tied to the National Film Board). Academy Award winning *Ryan* (2004, Chris Landreth) brought attention to this fused film form and *Cattle Call* (2008, Matthew Rankin/Mike Maryniuk) endures as a stunning example of independent experimentation. Digital animation applications, expanding forms of documentary, and

interdisciplinary filmmakers have coalesced into an exploration of creative options available through animation that best serve their chosen documentary subjects. The short form permits experimentation in filmmaking that feature films tend to avoid.

What do short films achieve in combining two forms that existed on separate cinematic practices and analysis for so long? What is better achieved through animating the real? What remains of documentary convention?

Rotoscopy is a comfortable starting point to understand how these cinematic forms intertwine. Beginning with recorded footage of 'the real,' rotoscopy breaks down the moving image into single frames. In its simplest form, these frames are copied by tracing single images to create duplicates that can be altered (including or excluding detail from the original). This process is paradoxical, because although it transitions the 'real' into the animated world of creative, subjective interpretation - taking it further away from its supposed objectivity and existence - it also makes the artifice of filmmaking more apparent, highlighting a truth. The subject in the original image is a recording, no longer real but only a reference. Tracing over that subject and showing a drawing of it is not that removed from what was recorded. This animation technique makes us conscious that we are viewing artificial movement/presence and that cinema is an intermediary. Awareness of the filmmaking process delivers a greater truth where the illusion is laid bare.

The animated films of Bob Sabiston and Marie-Josée Saint-Pierre use forms of rotoscopy to create character portraits of real life personalities.

Saint-Pierre employs a minimalist visual approach of monochromatic outlines to create a contrast between the character and setting, further removing it from recognizable similarities to the real. This works to great effect in her portraits of animator Norman McLaren in *McLaren's Negatives* (2006) and *The Sapporo Project's* (2010) study of Japanese calligrapher Gazanbou Higuchi. A live action documentary of these individuals would separate the viewer from the artist's practice, even if we were to observe them in studio. The use of rotoscoping to illustrate their creative characteristics gives Saint-Pierre the opportunity to show (more than tell) us about the art and meaning her subjects wish to express. It becomes an examination of the internal as opposed to external. The synthesis between the subject's artistic truth and a creative expression of it by the filmmaker is a chance to see beyond the physical and better understand the subject's philosophical identity. This counters a more objective scientific approach common to live action documentary whereby the art-making practice is recorded but stays at a distance from where the artistic philosophy exists. Witnessing the physical does not always translate into revealing the truth documentary seeks. If anything, rotoscoping becomes a translation of that truth, something more easily and deeply comprehensible.

Bob Sabiston's animation employs a more vibrant and layered palette. *Snack and Drink* (1999) follows Ryan Power, a unique teenage boy on his walk to a 7-Eleven for a Double Gulp. Using the original video audio recording as the soundtrack, Sabiston keeps us connected to reality with the authenticity of Ryan's likes and dislikes in a casual conversation. He juxtaposes this by creatively interpreting the visuals through rotoscoping, sometimes transforming the shape and movement of Ryan into a complete abstraction. Ryan's voice remains a constant as the visual tone of the film makes great leaps. The gap that's created between what we hear as real, and what we see as surreal is where the strongest opportunity for a reading into the meaning of this documentary exists. If it were just a three minute video recording of this quotidian walk, it would leave the viewer with much less to contemplate. Instead, the space between the real and surreal creates an expanded realm for contemplation and interpretation. In this way, these animated documentaries heighten our sense of real, by exploring what exists beyond the physical and examining the cerebral.

This gap between real and surreal extends into Sabiston's film *Grasshopper* (2004). Taking what would otherwise be a straight forward 'talking head' interview, the type familiar to most documentaries, *Grasshopper's* use of rotoscoping transforms a monologue into something far more visually



**ABOVE:** *The Sapporo Project* by Marie-Josée Saint-Pierre

interesting. Whereas the original source material relies solely upon the interview as an aural device, the animated interview heightens our response to what is being said. Stimulating our visual senses creates a greater interaction with the subject's message. We, as viewers, are cognizant it is not an entirely accurate depiction of the individual talking, but it is a very effective method to illustrate the concepts being discussed in a philosophy film.

Rotoscoping is not tied entirely to recordings of the real that are visually altered. Saint-Pierre's film *Passages* (2008) moves away from existing documentary footage to become an entirely re-enacted portrayal of a very personal story. Its first person narration recounts Saint-Pierre's process of giving birth to her first child and is an examination of a faulted medical system. If confined to traditional documentary methods, this film would lack the emotional core and greater truth that it seeks to expose. Not shying away from the creative flexibility that animation offers, she anthropomorphizes the doctors to more accurately depict her experience. This first person account falls more within the documentary convention of re-enactment. Re-enactment has long held a place in documentary practice, where one accepts the reprisal of actual events as factual. By placing the personal into an animated form that is subjective, there is a more complete expression of honesty. Personal stories are immediately subjective, so a false agreement is set up in documentaries that employ objective observation to establish individual truth. *Passages* avoids this manipulation, confronting subjectivity not as something to be distrusted, but allowing Saint-Pierre to be completely honest about her experience, permitting the viewer to share in the frustration, fear, anger and love that are the core of the film.

## Animated Documentary Shorts

The subjective personal form of documentary evolves in contrast to the firm objective scientific approach of observation that presents image as fact, and filmmaking as the purest form of articulating truth. The sterility of this objective form of filmmaking prevents documentary from focusing on deeper understandings of what it means to be human from emerging. It is in this area that animated documentary has played a critical role in advancing the subjective personal form.

*Flawed* (2010, Andrea Dorfman) is a playful twist of animation, with Dorfman painting cartoonish static images, seen through time lapse photography that correspond with first person narration about her relationship with a plastic surgeon and moral dilemma with his occupation. Including her hand using an ink brush provides a specific connection between author and the subject, increasing the personal tone and nature of the film. Dorfman's drawings are reminiscent of those found in children's books, yet her commentary on physical appearance focuses our attention squarely on an issue that preoccupies adults. The drawings prevent the viewer from judging individual body images by never showing us photographic imagery of the people she talks about, including herself. Instead, we see the parts of the body she dwells on through exaggerated caricatures. If we were to be staring at the subjects who undergo surgery to transform themselves while listening to her narration, the tone of the documentary shifts to the scientific or falsely objective, which is not the goal of this film. Ethical issues are the centre of its



ABOVE: *Grasshopper* by Bob Sabiston

'truth seeking' - an examination of internal issues about external presences. Seeing Dorfman's perspective on her relationship and childhood through her drawings, the animation reveals a truth that exists beyond the surface, fittingly capturing a reality that is more than skin deep.

*Suckerfish* (2004, Lisa Jackson) continues the use of animation to enhance personal story telling. Although *Suckerfish* is a mixed live action/animated film, its animation sequences play a critical role in portraying past childhood events and a portrait of mother-daughter relationship. Fragmented memories come alive through mixed-media animation that helps establish the tone of the re-enactments. Re-enactments ask us to accept actors as representations of people as they once existed. The trappings of fiction become

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### The animation reveals a truth that exists beyond the surface

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apparent, and in the case of very personal stories, the presence of strangers portraying our closest relations becomes a barrier to revealing the honesty that is critical to this form of documentary. Animating these memories is not about complete factual accuracy, but an interpretation of how these memories affect the present.

Jackson's recent film *The Visit* (2009) utilizes an audio recording of family members recollecting a shared experience of witnessing a bright light in the night sky. This shared event is enhanced through an animated storyline. This better depicts the occasion than live action re-enactments, which moves the filmmaking further toward fiction and less toward revealing the greater truth or meaning of the film — one of documentary's true ambitions. *The Visit* shares with *Flawed*, *McLaren's Negatives*, *The Sapporo Project*, *Grasshopper* and *Snack and Drink*, a commitment to the subject's existence in a shared world through its audio track narration, but departs into the creative world by visually expanding upon the meaning of the narration. This is not to say there is only a single way of reading or understanding these films. If anything, the animation invites the viewer into a broader realm of introspection and contemplation, but retains a connection to the real through narrated soundtracks. The gap between what is seen and what is heard creates a paradox that the viewer must negotiate to determine what they value as truth. This contradiction is a powerful tool in documentary, and offers great potential for evolving the form. ►

## Featuring

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### FLAWED

**BY ANDREA DORFMAN  
(2010, 12 MINS)**

Personal musings on self-esteem and a long-distance relationship with a plastic surgeon are punctuated by Andrea Dorfman's animated illustrations.

### MCLAREN'S NEGATIVES

**BY MARIE-JOSÉE  
SAINT-PIERRE  
(2006, 10 MINS)**

This intimate, animated documentary about Norman McLaren provides a sensitive and enlightening glimpse into the life and creative imagination of the legendary Canadian animator.

### PASSAGES

**BY MARIE-JOSÉE SAINT-PIERRE  
(2008, 25 MINS)**

Blurring the line between documentary and drama, *Passages* is a poignant animated autobiographical film that recounts the expectant couple's horrific experience dealing with an inadequate medical system.

### THE SAPPORO PROJECT

**BY MARIE-JOSÉE SAINT-PIERRE  
(2010, 5 MINS)**

This poetic homage to acclaimed calligrapher Gazanbou Higuchi utilizes Marie-Josée Saint-Pierre's signature animation style to illustrate the craft of Japanese shodo.

### GRASSHOPPER

**BY BOB SABISTON  
(2004, 14 MINS)**

In this vivid verité documentary, park-bench philosopher AJ Vadehra expounds on astrology and more productive avenues of contemplation.

### SNACK AND DRINK

**BY BOB SABISTON  
(1999, 3 MINS)**

A familiar trip to the local 7-11 for a Double Gulp and some candy is rendered in vibrant hues in this animated short.

### FOURTH OBSTRUCTION (PERFECT HUMAN: CARTOON)

**BY BOB SABISTON  
(2003, 5 MINS)**

A reinterpretation of Jorgen Leth's 1967 short *The Perfect Human*, this animated section is the fourth of five remakes in the Lars Von Trier/Jorgen Leth film *The Five Obstructions*.

### SUCKERFISH

**BY LISA JACKSON  
(2004, 8 MINS)**

Sifting through her memories and her mother's letters, director Lisa Jackson constructs a portrait of a mother whose drive to love her daughter triumphed over her demons of addiction and trauma.

### THE VISIT

**BY LISA JACKSON  
(2009, 4 MINS)**

A retelling of a true story of a Cree family's strange encounter one winter night, results in a conversation beyond words.

## PANEL DISCUSSION

**Working in Animated  
Documentary Forms**  
with Jody Kramer,  
Marie-Josée Saint-Pierre  
and Bob Sabiston.  
Facilitated by Murray Toews

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Sunday OCT 24

4:00 PM ►Cinematheque

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The recent works of Canadian director Marie-Josée Saint-Pierre and American Bob Sabiston speak to a larger global exploration of the animated documentary form. Their work, placed alongside recent long feature films such as *Waltz with Bashir* and *Persepolis*, are part of a growing movement in documentary to move beyond traditional forms to include creative hybrid elements as mechanisms that mix in the filmmaker's perspective in a very conscious and visible way. The lower cost of producing animation and the breakdown of the traditional 'rules' of documentary filmmaking have made working in animated documentary financially feasible and open to greater programmer and audience acceptance.

The impetus to work in animated documentary forms, as well as the inherent ethical issues surrounding the notion of 'objective' versus 'subjective' representation will be discussed through a panel on animated documentary.

# SPOTLIGHT

## Manitoba Documentary Shorts

This series has been generously sponsored by MTS Winnipeg On Demand

Sunday OCT 24

7:30 PM ▶ Cinematheque

This program features shorts recently commissioned by MTS Winnipeg On Demand, which showcases films that capture Winnipeg's flawed and forgotten, heroes and outlaws, and personal and private histories. Our closing night screening of Manitoba Documentary Shorts will be followed by a party at Bailey's Restaurant and Lounge.



## Closing Night Shorts Program



### **HIRSCH** BY NOAM GONICK (2010, 11 MINS)

Objects found by children in an attic tell the story of the father of Canadian theatre, John Hirsch.

### **FROM RAGS TO RICHLU** BY BETH AZORE (2009, 26 MINS)

Bustling with cultural flavour and gems for the budding entrepreneur, this is a heart-full homage to the industrial resourcefulness, personal determination and courageous spirit of the immigrant founders who build a small but influential apparel empire in Winnipeg.

\* World Premiere

### **RECONSTRUCTING WINNIPEG: ST. BONIFACE CATHEDRAL**

#### BY PETE SIEMENS AND KEVIN HILL (2010, 9 MINS)

*Reconstructing Winnipeg* takes a look at the history of the St. Boniface Cathedral from its log church inception to the modern structure nestled in the ruins of the old burned basilica, bringing that building back to life with animation and personal stories.

\* World Premiere

### **FRANK AND PERCY** BY SHEREEN JERRETT (2010, 6 MINS)

A touching "buddy" documentary about a man and his horse.

\* World Premiere



### **MUSICAL GHOSTS** BY CHRIS CHARNEY (2010, 24 MINS)

In September, 1914, the New Orleans Creole Orchestra played Winnipeg's Pantages Playhouse Theatre for their first international concert, bringing with them a new type of music from their hometown: Jazz. Based on the book by author and musician Owen Clark, *Musical Ghosts* uncovers stories about music icons whose impact is still felt today in this prairie city.

\* World Premiere



## Shorts Screening with Features

### Negativipeg

by Matthew Rankin  
(2010, 16 mins)

Thursday OCT 21

7:30 PM

*Precedes A Drummer's Dream*

*Negativipeg* tells the story of Rory Lepine, who shot to Herostratic fame in 1985 when he attacked Winnipeg rock legend Burton Cummings with a beer bottle.

\*Western Canadian Premiere



### Tashina

by Caroline Monnet  
(2010, 5 mins)

Saturday OCT 23

7:30 PM

*Precedes Six Miles Deep*

A young Aboriginal girl's hopes and dreams are re-negotiated within the walls and tunnels of the institution of education.

\*World Premiere

### Toilers of '33

by Kevin Nikkel  
(2010, 5 mins)

Friday OCT 22

7:30 PM

*Precedes The Garden*

*Toilers of '33* is the tragic story of the Canadian champion basketball team of 1933, whose plane crashed in Tulsa, Oklahoma, killing two players and injuring many others.

\*World Premiere



### yaya/ayat

by Shimby Zegeye-Gebrehiwot  
(2010, 6 mins)

Saturday OCT 23

7:30 PM

*Precedes Six Miles Deep*

*yaya/ayat* explores identities and being lost in translation and distance. This is a documentary about how being part of any diaspora shapes a person's identity.

\*World Premiere

### Ninette Hall

by Brian Barnhart  
(2010, 7 mins)

Saturday OCT 23

12:00 PM

*Precedes Shooting Indians*

Each year the people of Ninette, Manitoba (population 350) get together at their local community hall to make music.

\*World Premiere



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## MASTER CLASSES

### DIY Documentary

with Scott Hamilton Kennedy  
Series: Capturing the Identity of Place

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Saturday OCT 23

9 AM to 12:00PM ▶ Cinematheque

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In this master lecture, Scott Hamilton Kennedy will talk about his experiences as a feature documentary filmmaker, from the original story idea to the final output of the finished film. Kennedy will discuss what he considers to be the must-have elements of a successful documentary, including conflict, theme and characters. He will also address strategies for financing projects, including online fundraising, as well as for independent marketing and distribution. With examples from his first feature *OT: our town*, his Academy Award nominated documentary *The Garden*, and his current project *Fame High*, Kennedy's lessons learned are provocative, practical and inspiring.

### Advanced Animation Concepts

with Bob Sabiston  
Series: Animated Documentary

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Saturday OCT 23

9 AM to 12:00PM ▶ The Rachel Browne Theatre

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Austin, Texas-based animator Bob Sabiston will demonstrate some of the animation techniques and software used at his company, Flat Black Films. Foremost among these is Rotoshop, a custom rotoscoping software used to animate the films *Waking Life* and *A Scanner Darkly*. Sabiston will also show a performance-based system called Line Research, used to create beautiful looping motion graphics, as well as his new software for the Nintendo DSi, called *Inchwood Animation*.



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## Introduction to 3D Production

with Ali Kazimi and Laurie Wilcox

Series: Cinematography in Documentary

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Sunday OCT 24

10:00 AM to 1:00 PM ▶ The Rachel Browne Theatre

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Stereoscopic technology's resurgence opens up another format for documentary storytelling. In this class, Laurie Wilcox from York University's Stereoscopic Lab will talk about the science of stereopsis and demonstrate the fundamentals of stereo perception. Director and cinematographer Ali Kazimi will present an overview of the history of 3D and its current renaissance. He will discuss the current camera rigs and their capacities, how to apply 3D technology and how it impacts storytelling.

Drawing from his own experiences in 3D, the workshop will cover financing, logistics and workflow, from pre-production, field production, and post processes. Kazimi will share his experiences of the challenges of working in 3D as well as the aesthetic possibilities, with specific examples from his own work. He'll show current samples of good and bad 3D from a variety of sources. This workshop will help you think about how to make the best choices for your story, budget, and schedule and help you avoid making very expensive mistakes.

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▶ **Note:** Early registration is recommended. Participants will be given a short reading list to help them prepare for the class. See pg. 3 for class prices

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This master class has been supported by Film Training Manitoba

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## Documentary Organization of Canada: Roadshow

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A presentation of the Documentary Organization of Canada

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### Copyright Reform: Fair is Fair

with Claude Forest (Multimedia Risk), filmmaker Brett Gaylor, and other representatives of the broadcast and legal communities.

Facilitated by Liza Fitzgibbons (DOC)

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Friday OCT 22

10:00 AM to 12:00PM ▶ Cinematheque

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As producers and users of copyrighted material, documentarians have a stake on both sides of the copyright argument. Although documentarians want to protect their materials, they also want to be able to access copyrighted materials for their productions, and do so in a fair and permissible manner. Existing provisions to the copyright law includes Fair Dealing, which allows for use of copyrighted material for five activities: criticism, review, private study, research and news reporting. Documentary filmmakers have had trouble fitting their art into these five exclusive categories, and so do their lawyers. As a result, filmmakers choose to clear the rights rather than make a case for the fair dealing defense.

DOC recently published *Guidelines to Documentary and Fair Dealing* and now aims to engage the production community in a dialogue to discuss what constitutes best practices for documentary and fair dealing. This panel is part of a national roadshow bringing together stakeholders to argue, debate and refine what would be considered best practices. This conversation is timely with Bill C-32 before Parliament in the fall. Panelists and the audience will discuss the legal and practical implications of fair dealing.

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## CREDITS

### Presenting Partners

- ▶ **DOC Winnipeg**
- ▶ **National Indigenous Media Arts Coalition**
- ▶ **Winnipeg Film Group**

### Producer

Winnipeg Film Group

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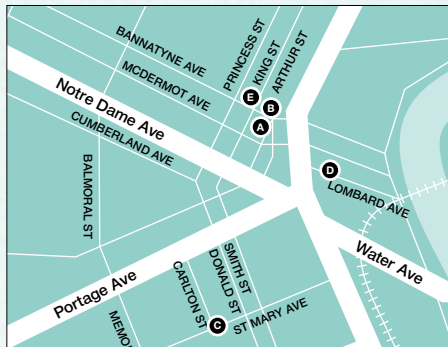
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# FESTIVAL SCHEDULE



## Venues

**A** Cinematheque /Artspace  
Main Floor, 100 Arthur Street

**B** The Rachel Browne Theatre  
2nd Floor, 211 Bannatyne  
at Arthur Street (in WCD)

**C** Delta Hotel/Blaze Bistro Lounge  
350 St. Mary Avenue

**D** Bailey's Restaurant and Lounge  
185 Lombard Avenue

**E** King's Head Pub and Eatery  
120 King Street

## Thursday OCT 21

7:30 PM	<b>OPENING NIGHT SCREENING</b> - Cinematheque <i>A Drummer's Dream</i> , by John Walker (p. 8)	\$10/\$8
9:00 PM	<b>OPENING RECEPTION</b> - Artspace lobby	FREE

## Friday OCT 22

10:00 AM	<b>DOC ROADSHOW</b> - Cinematheque <i>Copyright Reform: Fair is Fair</i> (p. 19)	\$10/\$8
12:00 PM	<b>SCREENING</b> - Cinematheque <i>The Street: A Film with the Homeless</i> , by Daniel Cross (p. 9)	\$10/\$8
2:00 PM	<b>SCREENING</b> - Cinematheque <i>Trains of Winnipeg: 14 film poems</i> , by Clive Holden (p. 9)	\$10/\$8
4:00 PM	<b>PANEL DISCUSSION</b> - Cinematheque <i>Is Multiplatform the Future of Documentary?</i> (p. 9)	\$10/\$8
7:30 PM	<b>SCREENING</b> - Cinematheque <i>The Garden</i> , by Scott Hamilton Kennedy (p. 10)	\$10/\$8
9:00 PM	<b>NETWORKING RECEPTION</b> - King's Head Pub and Eatery	FREE

Single ticket prices: General admission/DOC & WFG Members

## Saturday OCT 23

9:00 AM - 12:00 PM	<b>MASTER CLASS</b> - Cinematheque <i>Master DIY Documentary</i> , with Scott Hamilton Kennedy (p. 18)	\$75/\$50
9:00 AM - 12:00 PM	<b>MASTER CLASS</b> - The Rachel Browne Theatre <i>Advanced Animation Concepts</i> , with Bob Sabiston (p. 18)	\$75/\$50
12:00 PM	<b>SCREENING</b> - Cinematheque <i>Shooting Indians</i> , by Ali Kazimi (p. 8)	\$10/\$8
2:00 PM	<b>PANEL</b> - Cinematheque <i>Cinematography in Documentary</i> (p. 8)	\$10/\$8
4:00 PM	<b>PANEL</b> - Cinematheque <i>Capturing the Identity of Place</i> (p. 11)	\$10/\$8
7:30 PM	<b>SCREENING</b> - Cinematheque <i>Six Miles Deep</i> , Sara Roque (p. 10)	\$10/\$8
9:00 PM	<b>SCREENING</b> - Cinematheque <i>How to Start Your Own Country</i> , by Jody Shapiro (p. 10)	\$10/\$8
10:00 PM	<b>MANITOBA FILMMAKERS' PARTY</b> - Delta Hotel/Blaze Bistro Lounge	FREE*

## Sunday OCT 24

10:00 AM - 1:00 PM	<b>MASTER CLASS</b> - The Rachel Browne Theatre ( <b>Pre-registration recommended</b> ) <i>Introduction to 3D Production</i> , with Ali Kazimi and Laurie Wilcox (p. 19)	\$75/\$50
2:00 PM	<b>SCREENING</b> - Cinematheque <i>Animated Documentary Shorts</i> , curated by Alex Rogalski (p. 12-15)	\$10/\$8
4:00 PM	<b>PANEL</b> - Cinematheque <i>Working in Animated Documentary Forms</i> (p. 15)	\$10/\$8
7:30 PM	<b>CLOSING NIGHT SCREENING</b> - Cinematheque <i>Manitoba Documentary Shorts</i> (p. 16)	\$10/\$8
9:00 PM	<b>CLOSING PARTY</b> - Bailey's Restaurant and Lounge	FREE*

\*with ticket stub or delegate pass

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