

Action Research in the impact field of documentary films

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1.0

Introduction

Abstract

This major portfolio explores the growing field of impact producing in so-called Canada. This research seeks to explore the questions of how impact producing can contribute to meaningful social change, what are the main skills needed to become an impact producer and how do we train people to become impact producers?

This portfolio has two components; 1) an overview of the development and implementation of a 15 week program to mentor new impact producers and 2) experiential learnings and reflections on the impact campaigns for three documentaries; *No Visible Trauma*, *Kimmapiiyipitssini: The Meaning of Empathy* and *The Klabona Keepers*. Much of this research involves an active partnership with Story Money Impact, a small charity that focuses on building up an impact producing sector in so-called Canada.

Partnership with SMI

From January to June of 2022, the research for this Masters was done through a partnership with the organization Story Money Impact (SMI) Film Society. This small non-profit uplifts the work of independent media-makers by connecting them with allies and audiences to enable positive change. Having had a documentary run

through their program in 2018, I chose to work with them because they are on the cutting edge of professionalizing and growing the impact producing space in so-called Canada.

In collaboration with SMI, I designed a research project with two parts: the first component where I would design a syllabus and curriculum for their impact producing POD Program. This 15 week online program trains five individuals across so-called Canada with the skills and toolbox of an Impact Producer. This research on the POD Program is explored in the *Impact Producing In Education* section of this portfolio.

In the second component, I collaborate with the campaigns of two films taking part in the Story To Action program, and interview the filmmakers about their experiences working with an impact producer. The Story To Action program was the first of its kind in so-called Canada. The program supports five impact docs and their filmmaking teams to create strategies, build partnerships and organize screenings designed to educate and expand audience understanding of social and environmental issues. This opportunity for me to research the experience of filmmakers and the impact of their campaigns offered significant breadth and depth of exposure to this field. This research is explored in the *Impact Producing in Action* section of this portfolio.

Through this research, I was able to grow deeper relationships with an organization by which I continue to be inspired. I'm grateful for this connection, trust and relationship with SMI, which enabled me to build such a large amount of experiences within a short time. I am indebted to the good work of their staff, board and community. I hope this thesis captures the breadth of their exciting work.

Land Acknowledgment

I struggle with land acknowledgements. Not because they are insignificant but rather because actions are worth more than words. In kindergarten, we learn that if we steal something, resolution means an apology and giving back the stolen item. Making that comparison to Canada's reconciliation to Indigenous peoples, we see the disconnect. We must acknowledge the land upon which we study, work and live while also committing ourselves to undoing the systems of ongoing harm and colonial control over Indigenous peoples' lands, bodies and autonomy. We must strive to move from a practice of acknowledgment to one of redistribution of land, restitution for the harms of the past and restoration of the land, Indigenous laws and customs.

This Master's final project was made on the unceded, stolen, and never-surrendered territory of the *xʷməθkʷəyəm* (*Musqueam*), *sel̓ilwítulh* (*Tsleil Waututh*) and *s̓k̓wxwú7mesh* (*Squamish*) nations. As a researcher, filmmaker and impact producer, I commit myself to the dismantling of settler colonialism's grip on our film strategies, campaigns and the framing of our narratives. In this light, I will be referring to Canadian impact producing as impact producing in so-called Canada throughout this text. This wording reflects that the Canadian legal system is built upon the fiction of Terra Nullius and the Doctrine of Discovery, both highly racist legal documents. These legal fictions allowed for the state to dispossess, displace and commit genocide on Indigenous Peoples. Although the use of so-called Canada does not rectify this history in any way, it allows us to reflect on how Canadian nationalism invisibilizes Indigenous sovereignty and shuts down solidarity.

In light of the subject of this research, it's core to remember that *impact* is not something we experience in-addition-to storytelling but is storytelling. Impact producing may be a new field, but using stories for social change is very much an old phenomenon. In fact, with Humphries & Verbos, (2014) I would say storytelling to build ethics and values predates colonial occupation in these lands of turtle island.

Impact Producing: Concepts and Practice

"It may be unfamiliar or even unsettling, but there is often no need to establish the rules of physics, or the sequence of natural history, or the power of magic wands. Freed as they are from the burden of basic world-building, documentary's makers consequently can have greater stylistic latitude. Or said another way: they can turn their focus away from world-building to the task of world-revealing."

Uricchio, 2018, p. 193

As part of my research, it was important to explore the current thoughts and practice around impact producing, which involves understanding the role of documentary films in creating social change. In this section, I begin with a preliminary definition of impact producing. I then provide a brief survey of the history of socially engaged documentary filmmaking, exploring the ways the form has evolved. After establishing what an impact documentary is, I then explore different theories of how films are understood to affect change. Finally, I reflect on the theories of strategy, partnership creation, and measurement in relation to impact producing.

'Impact producing' is an emerging field within documentary film that combines creative distribution, coalition building and audience engagement to build formalized campaigns for social change. The term, "impact producers", came out of a series of global convenings of documentary strategists in 2012 (Chattou, 2020). As the Documentary Organization of Canada explains, "impact producers devise and execute a strategic campaign including distribution, communications, outreach, social engagement and marketing to maximize the social impact of a film" (Rosa & Burgess, 2016, p. 7). As impact production has developed, campaigns have become increasingly complex. The Doc Society, one of the world's leading developers in this sector, currently describes the skill set as including, "strategy development, issue mapping, brain trust facilitation, researching partnerships, event activation,

facilitation and evaluation" (Doc Society, 2020). These increasingly diverse abilities allow impact producers, also named "impact strategists" and "impact practitioners", to support filmmakers in running their strategic outreach and engagement activities (Chattoo, 2020).

Toni Bell notes the distinction; "when we think about audiences and distribution, the goal is to get as many people as possible to see the film. When an 'impact' approach is used, one tries to be strategic about who should see the film to bring about a given change." (Bell, Nov 2019, as cited in Poirier, 2020). In some ways, impact producing is a very broad way of grouping together and organizing the many tasks of making a successful social change documentary. The process of making a film is only the first part of the process. Documentary director, Katerina Cizek (as cited in Wiehl, 2018) recommends spending 10% of the time making a film and 90% of the time getting it out into the world. It is important to note that documentaries can and have contributed to social change without having an impact campaign, yet the growth of impact producing in so-called Canada will hopefully enhance a film's potential (Rosa & Burgess, 2016). The field in so-called Canada continues to grow as companies specializing in impact production and distribution include Ring 5, Hello Cool World, Story Money Impact, Cinema Politica, Stories First, Picbois Productions, and Good Measure Productions, amongst others. These organizations and companies work alongside film teams to create exciting campaigns within a rapidly developing field.

As the name implies, impact producing seeks to maximize the impact of documentary films, and to increase the capacity of documentary filmmakers to effect social change. Before discussing the methods used within impact producing, I will provide a survey of literature theorizing socio-political documentaries, in order to understand the many and evolving ways they are understood to contribute to social change.

This short exploration of defining documentary is essential in describing a form of communication that has ambitions and potential to motivate political action. John Grierson, who founded the National Filmboard of Canada in 1939, coined the term "documentary," which he defined as "the creative treatment of actuality." (Rotha, 1973). Grierson, like many of his contemporaries, saw documentary as a government tool for both educating and molding political opinions focused on social responsibility during documentary's formative days (Evans 2005). Film theorist Jane Gaines (1999) described Grierson's model as a public relations vehicle to create promotional pieces for the government. Moving away from this nationistic lens, author Eric Barnouw saw "documentary" as a voice for societal critique and dissent (Barnouw, 1974). Thomas Waugh (1984) defined the "committed documentary" as one that undertakes the goal of radical socio-political transformation, while also being rooted within actively ongoing political struggles. This is similar to what Cinema Politica co-founder, Ezra Winton, terms "documentary activism," which refers to the merge between the documentary form and activism (Winton as cited in Robbins et al. 2015). Nash & Corner's (2016) "Strategic impact documentary" captured the emergence of marrying documentary storytelling with the principles of strategic communication to achieve specific social change. It is clear that there is continuity between the documentary form and political ambitions. In this thesis, I will refer to these types of documentaries as impact docs. Impact docs is a term used by the charitable organization Story Money Impact to describe documentaries that have the potential to create social change.

Impact can be created, envisioned and measured in numerous ways. Chattoo (2020) considers the impact of a film to be the measured result of a documentary to achieve predetermined goals of social change. This can include the shifting of public perception, impacting social systems, and improving the lives of people and communities. For example, in *Assessing the social impact of issues-focused documentaries*, Chattoo and Das define impact as, "the change that happens to individuals, groups, organizations, systems and social or physical conditions as a

result of media production" (Chattoo and Das, 2014, p. 7). Clark and Abrash similarly draw attention to the capacity of "social issue media to inform, engage and motivate publics" (Clark and Abrash, 2011, p. 8). Doc Society's *Impact Field Guide* defines four impact dynamics that a film can potentially achieve; Changing Minds, Building Communities, Changing Hearts and Changing Structures (*Introducing the Four Dynamics*, 2021).

In so-called Canada, there is a rich history of impact docs funded both publicly and privately. I will give specific attention to Canada's Challenge for Change program because of its global recognition and this portfolio's focus on impact through the filmmaking process. In 1939, John Grierson, alongside others, created the federally funded National Film Board of Canada (NFB). The NFB supported the production, distribution, and funding of countless documentary films. With the advent of Challenge for Change (CFC), an anti-poverty program developed between the NFB and the Canadian government in 1967, the NFB formally embraced the idea of creating social change through film (Waugh, Winton, & Baker, 2010). This program was meant to alleviate social ills and promote government social programs, invoking "John Grierson's vision of documentary as a promotional vehicle in the service of government" (Aitkin, 2013, p. 131). Despite this focus on a top down nationalistic structure, many filmmakers and communities were able to strategically harness these programs. Dorothy Hénaut (1975) explains how with CFC, a new kind of film emerged, one in which the filmmaker served as a pathway for community expression. Instead of "using" the community as material for their vision, the filmmaker's challenge is to "allow his skills to be in service of collective expression." (Hénaut, 1975). She writes;

In a nutshell, we feel that the technology of communications should be understood and used by the people who are trying to find solutions to their problems, and who normally have no access to the media...They can use the camera to view themselves and their

neighborhood with a new and more perceptive eye ; they can do interviews and ask the questions more pertinent to them ; they can record discussions ; they can edit tapes designed to carry a particular message to a particular audience-an audience they have chosen and invited themselves .

(Hénaut 1969).

Disbanded in 1975, Challenge for Change was an experimental program to accelerate the understanding and acceptance of the need for constructive change in contemporary society (Waugh, Winton, & Baker, 2010). Challenge for Change and its digital reiteration in the early 2000s, Filmmaker-in-Residence (FIR), left a legacy of creating impact through, "sparking dialogue, reflection, and even policy changes" (Miller, 2009 p. 70). The program set precedents for collaborative and participatory filmmaking and inspired similar projects around the world (Waugh, Winton, & Baker, 2010). This trailblazing work sought to overturn traditional hierarchies and extractive models associated with the documentary medium but it wasn't without its critics. Academic filmmaker, Shannon Walsh (2016) argues that participatory video needs to take a more critical look at the political underpinnings of "empowerment and voice". Understanding and dismantling how power and agency are reflected within participatory video is an important to move towards the longer-term project of social justice. Organizations like the Indigenous Screen Office and the Black Screen office push for representation and the means to tell their own stories both behind and in front of the camera lens.

This early history of impact docs demonstrates how intertwined the ethics of making documentaries is with the ongoing impact of the films themselves. Impact producing contributes to these goals of collaborative social change by working with filmmakers and relevant stakeholders to craft targeted campaigns designed to incite audiences to act.

There is a common understanding amongst filmmakers and within Film Studies that documentaries have the ability to create change. The question then becomes how, why and for whom? Film theorist Jane Gaines' captures this when she asks; 'What is it that moves viewers to want to act ... to do something instead of nothing in relation to the political situation represented on screen?' (Gaines, 1999, p. 89). Caty Borum Chattoo attempts to answer this in *Story Movements* by defining five distinct functions in which documentaries activate people;

They [documentaries] transmit counter narratives to reveal perspectives that are invisible or infrequent elsewhere in media or news portrayals; [they] serve in a Monitorial role to spotlight issues of importance; [they] act as artistic interpreters to probe, reveal and analyze the depth of a story or issue; [they] organize and mobilize public engagement with social challenges; and [they] strengthen civil society to foster ongoing progress.

Chattoo, 2020, p 63

The New York and London-based Doc Society argues the structure of documentary storytelling is a factor in creating empathy; unlike shorter forms such as news and social media, long form documentary takes the time to build empathy more deeply, involving audiences directly and immersing them more fully in the situation of others. This prompts audiences to engage, and potentially act (Doc Society, 2021). Most of us can recall a moment when a documentary film opened our minds to something we did not know about, or when a film pulled our heart strings and filled our bodies with empathy. This ability that documentary embodies is now being backed by neuroscience. In *Stories That Make Us React: The Neuroscience of Narrative*, Paul J. Zak (2015) proves that powerful narrative film shifts brain chemistry, increasing the likelihood of behavioural change in audiences. Impact producers strategize around this moment of empathy and, working in partnership with

filmmakers and affected communities, craft clear action pathways and calls to action that audience members can take.

Although filmmakers may have been working on a given issue for years, there is a high chance that there are organizations and social movements that already exist with strongly developed action pathways and needs. Film, as opposed to being an end to itself, can be an introduction into social movements for its audiences. "Alone, the film's impact is limited. In the hands of activists – the film's power is ripe with potential" (Lee, 2014 p. 72). Many organizations, educators, and activists try to bring important issues to light and engage new allies without quality storytelling tools. Creating partnerships between impact docs and activist groups, nonprofits, academics and associations can lead to powerful coalitions. Creating these partnerships tends to be one of the central roles of an impact producer. Whiteman (2004) defines these partnerships as the "partner coalition model, where documentary films seek political impact by combining forces with activist groups to incite the distribution process". Tarrow suggests two possible roles for film: helping new movements gain initial attention and helping "established movements maintain support by bolstering the feeling of status of their members and communicating their activities to their supporters" (Tarrow, 1994, p. 127). This analysis is important as both impact producers and activist groups increasingly incorporate documentaries as a way to convey their message and create change.

If measurable social change is a key part of creating impact, then this opens discussions around whether or not traditional and commercial distribution metrics which focus on financial returns and qualitative audience numbers can really quantify social change success. "We live in this numerical empirical based system where everything is measured. Likes, thumbs up, clicks, views. But how do we talk about that deeper layer of deep meaningful connection" (Snelgrove, 2021). Shirley Roburn explores this question in *Beyond Film Impact Assessment: Being Caribou Community Screenings as Activist Training Grounds*. She explains that "films play a specific role in building social movements by creating solidarity, hope and a sense of

urgency to help overcome isolation, self-doubt, inertia, fear and apathy" (Roburn 2017 p.9). These emotional shifts, alongside above-mentioned audience call to actions, not only capture the importance of reframing film measurement but speak to the ways in which this work pairs empathy and awareness of an issue with the broader environment of potential actions. Tracey Friesen explores this model and its logical steps:

Reach is not engagement, and engagement is not impact. For your important message to be heard, first you must reach your audience. This is a tally of the number of people who are simply exposed to your project. Then you must engage those you have reached. These are the folks who take some sort of action because of seeing your work. Finally, to claim you've made an impact, those actions need to result in measurable change.

Friesen, 2016 p. 52

To caution us from oversimplifying a film's ability to create change in audiences, Verellen (2010) makes the case that film screenings can be a passive activity. Audiences may not interact with the issue in any substantive way other than being entertained through observing. Given the amount of content we now consume, Verellen inquires what tangible changes we make in our lives after watching a given documentary. Impact producers are tasked with moving the passive experience of being an audience member into an active shift in behaviour and attitudes.

The Documentary Organization of Canada's report on impact producing explains that "it [impact producing] is a burgeoning field of skill development that upon closer scrutiny is incredibly rich in all of its possible permutations. Its development also comes at a propitious time when finding ways to make Canadian content stand out in the global digital environment has never been more essential (Burgess & Rosa, 2016, p. 4). Traditional distribution, as previously mentioned, tends to only target film festivals, Video on Demand, and occasional television screenings.

Opportunities like community screenings, targeted screenings, partnership screenings and other creative use of film are often not on the table due to their low financial returns. As a result, independent films in so-called Canada may not always fulfil their potential for social impact. This is not to pit traditional distribution against impact producing, but rather to showcase the ability for both to work alongside each other– complementing each other while supporting the filmmakers and social issues around the film.

Strategy is a vital foundation for successful impact campaigns. “Whereas the film industry typically measures audience reach and sales, impact measurement examines the extent to which the right audiences are reached in strategic ways to promote social change” (Burgess et al., 2016, p. 7). Just as one would not start a business without a business plan or run for office without a campaign strategy, engaging in an impact strategy requires a plan. Impact producers must strategically plan clear pathways to the social change and the shifts in culture they intend to make through their films. Christiana Figueres (2021, as cited in Towe, Witte, & Toennesen, 2021, p. 3), the former executive secretary of the United Nations Framework Convention on Climate Change explains, “I prefer to think of it as a culture gap. A gap between what we are doing, and what is possible and in fact necessary, on the other. No industry is better positioned to close this gap than the media sector”.

2.0

Impact Producing In Education

Introduction

The following section explores the research question: what are the main skill sets, framework and knowledge needed to become an impact producer and how do we train people interested in the field? In collaboration with SMI, I would research, design and facilitate their impact producing POD program. This 15 week online program trains five individuals across so-called Canada with the skills and toolbox of an Impact Producer. This review of my research contains background on the POD program, an overview of the process used to develop the curriculum, and my pedagogical goals. This is followed by the syllabus and curriculum which includes lesson plans.

Overview

"With tactical skill sets that include strategic communication, grassroots organizing, and digital strategy, entrepreneurs from the worlds of public media, film production, communication and political organizing have coalesced to create contemporary public engagement practices centered around documentaries. These are the community and impact engagement strategists of the documentary field--the professionals who leverage nonfiction stories to promote public dialogue and fuel positive change."

Chattou 2020, p. 87

Within so-called Canada's vibrant independent film community, there is no shortage of impact docs. Part of the challenge has thus become building up the number of people who can do the complementary work of impact producing. The SMI POD program was created to fill this gap. The initiative was launched in 2020 with the intention to increase the number of people equipped with the skills of an impact producer. Individuals are mentored and trained to devise and implement impact strategies that will achieve the greatest degree of impact, care and creativity. I was invited to be a part of that inaugural POD and took part in the 20 week program facilitated by SMI Executive Director, Sue Biely. In 2022, for the second edition of the POD program, I was asked to facilitate, develop and restructure the content. My role, which I took on in the context of my MES research, would include running the application process, designing programming, facilitating classes, coordinating guest speakers, and creating and designing an official curriculum and syllabus, which could be used as an outline to teach future programs. SMI supported by providing technical and logistical support while allowing me to have free rein on curriculum design.

The 2022 program supported five individuals across so-called Canada. Over 15 weeks, we met for six hours weekly for synchronous classes and an additional 10 hours asynchronously. My research work was funded through a York University Research In Action grant with MITACS.

Before the POD started, I began building out a structure for the program based on my learnings from the previous year, incorporating topics I felt were missing and pulling from my past experiences as a community organizer and filmmaker. I identified the following key themes to structure the course:

Themes of the Program

1. The Power of Film
2. What do Impact Producers do?
3. Developing strategy
4. Finding your Audience and Developing Partners
5. Social Impact Marketing
6. Event coordination
7. Facilitating
8. Duty of care
9. Digital Campaigns & Press Relations
10. BIPOC Co-operative Organizing & Teach-Backs
11. Impact Budgets and Funders
12. Impact Distribution Models
13. Business Affairs and Rights
14. Fundraising
15. Lobbying and Political Organizing

During The POD application process, the SMI team placed emphasis on building a POD with diverse skills, strengths and interests. Describing the different roles of people within a film movement, Perez (2019, as cited in, Chattour, 2020, p. 83)

says, "Some people are great activists, some people are great strategists, some are great organizers, some people are great artists. It's impossible to expect an artist to have all those skills and be able to execute them." This reflects the necessity to work together to fully encompass the breadth of potential skills needed within an impact campaign.

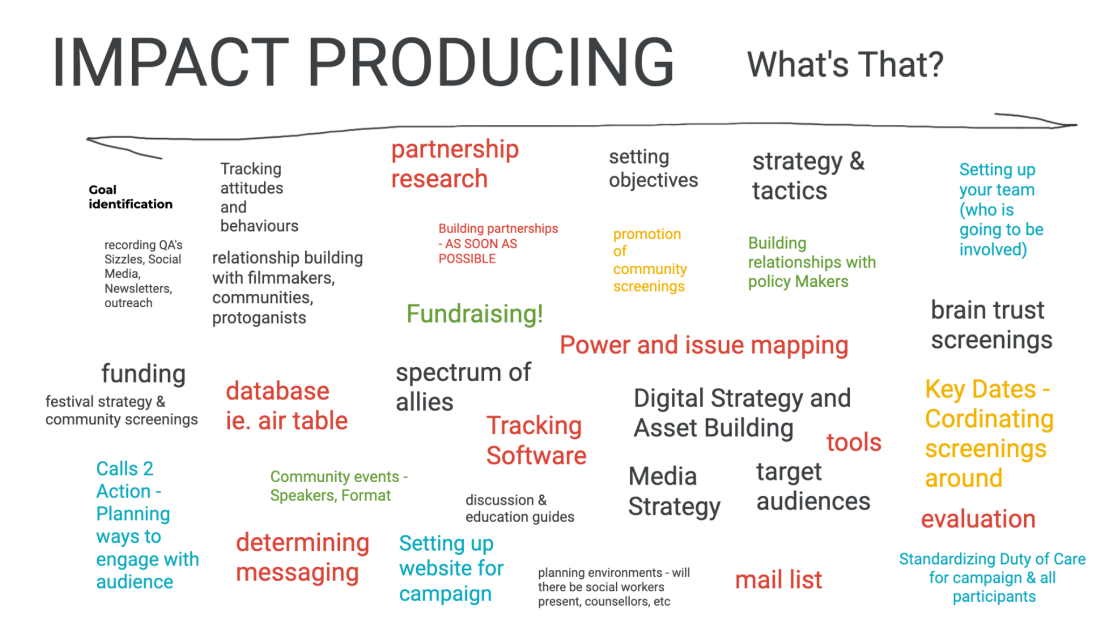


Figure 1.0
Jam Board Brainstorm *What's Impact Producing* - SMI POD Participants (2022)

While building out the curriculum, I had many conversations with Laura Gaaysiigad Cuthbert, the Associate Director of Leadership and Community Building at Simon Fraser University; Sue Biely, Executive Director of SMI; and educator and organizer, Maryam Adrangi. I was inspired by the thematic structures of the Impact Field Guide (2014) and the sensitivity and creativity of the Simon Fraser University's Community Capacity Building curriculum (2020). During the course, I brought in 17 guest speakers, 15 of whom were women and 11 who identified as BIPOC. These presenters spoke to themes of political organizing, strategy, BIPOC co-op models and digital campaigning. Presenters would be briefed beforehand to ensure a focused theme and learning outcome for each presentation. Additional class

activities like teach-backs, introductions, check-ins and self-care days were implemented to embody a healthy work space in which members of the POD could feel safe and supported in a horizontal learning environment. The teach-backs were individualized projects where participants would take over teaching the class, bringing in their expertise, passions and experiences connected to the field. Teach-back topics were chosen by the group and included media relations, marketing, union campaigns, budgeting expertise and videography tips.

Throughout the program, many of the activities, including the teach-back, community guidelines and content were continually reflected upon and critiqued within the group setting. This included constructive feedback on class structure, capstone projects and the overarching curriculum. This process allowed me to reflect on the curriculum and improve it periodically, based on participant feedback. I intended to design a space where we explored impact production in so-called Canada, while simultaneously critically conceptualizing its potential to improve. This was an effort to enact a process of moving away from simply receiving instruction and toward conscientization: the ways in which individuals and communities develop a critical understanding of their social reality through reflection and action. This was inspired by my long admiration of Brazilian educator Paulo Friere's (1970) model of popular education which focuses on horizontal relationships between facilitators and participants in growing political action and community knowledge (Friere, 1970). Ultimately, this theme of being critical of the field was embodied in the POD's capstone presentation and project, titled "Opportunities in Impact Producing; Learning and Growing for the Future."

Social change is ambiguous and continually being reinvented with new tactics, strategies and efforts worldwide. One could see this POD curriculum as a fixed template for making social change with film. I note that this would incorrectly imply a dogmatic approach, which I feel must be avoided. There is no perfect formula to using documentaries to create social change. With this iteration of the program curriculum, I attempted to cover what I and the SMI team identified as the

core skills, values and strategies that might be used in a given campaign. My hope is this structure can offer a foundation for future impact producers to examine critically, reinvent, challenge and reimagine their practice to best suit their own and future contexts. Based on participant feedback, I feel it is heading in the right direction.

"The facilitation and guidance of this program was so well done and is so deeply appreciated. We were also paired really well together as a group as it became evident that everyone had really different skill-sets and we could complement each other's strengths. The willingness to change plans by the facilitators was great to explore where this work could go. Most importantly, everyone was made to feel welcome, safe, and heard." (POD Participant Feedback, 2022).

As a closing activity, I allocated time on a jam board to capture POD participant understanding of the skills of an impact producer. Following that, I showed participants their community agreements and goals they set out on the first day. This activity provided an avenue to evaluate the success of the program and of my pedagogical approach. It revealed to POD participants how much they had learned. It also showcased how the program was adapted to meet their needs and dreams as they emerged during our time together. Following this activity, we reflected, using the jam board, on the things they loved about each other. This closing activity revealed how close in relationship we became over the course of the program which I consider a testament to the close learning community I sought to foster. One of the dreams set out in their agreements was "to build beautiful relationships and to leave the POD with bigger hearts and more people to care about" (POD Jamboard, 2022).

The following two documents are the syllabus which was given to all participants; and the curriculum I designed and implemented for this program.

Syllabus

SMI POD 1.2

March 7th 2022 - June 17, 2022

Virtual Cohort Program - Synchronously & Asynchronously.

THE LAND WE ARE ON: The people are the land and the land is the people, we reach out to you from the unceded, stolen, and never surrendered territory of the *xʷməθkʷəyəm* (Musqueam), *selílwitulh* (Tseil Waututh) and *skw̓xwú7mesh* (Squamish). We will be coming together from many different lands and ask that when thinking of your community you prioritize the relationships, knowledge, teachings, history, and ancestors of the people and land you are on.

ABOUT STORY MONEY IMPACT: Story Money Impact is a Canadian non-profit charitable society that uplifts the work of independent media-makers by connecting them with allies and audiences to enable positive change. As an organization, we cultivate the field for this work through research, education, skills development, convening, innovation and fostering relationships.

PROGRAM DESCRIPTION: Learning as a cohort, the POD members will connect virtually for workshops with experts, co-teaching sessions and applied assignments. The goal is to create an understanding of the power of strategic outreach campaigns for documentary films, and to introduce participants' to the skill sets and tools necessary to design and execute them. The POD will also work alongside SMI staff to apply their learning directly on active projects and campaigns. Films in our current slate are related to some of the following topics: Climate activism, mental wellness, police violence, Indigenous health and land protection, food security, labour rights, and migrant justice. We will do this together by hearing case studies from guest facilitators, by decolonizing our approaches to community organizing, by breaking down the systems we are challenging, and by building true relationships as the core of everything we do.

DEFINITION OF AN IMPACT PRODUCER An impact producer is responsible for maximizing a film's potential for social change. Responsibilities may vary based on the film's content and defined distribution goals, but often include strategy development, issue mapping, organizational partnership development and management, digital content production and engagement, and evaluation and impact measurement.

PROGRAMMING: Synchronous programming will take place two times a week on ZOOM for cumulative 6 hours a week. This programming will include team building, presentations, reflections and more. Additionally, each participant in the POD is responsible for 10 hours of asynchronous assigned work each week.

WATER COOLER: We know it is important to be able to connect with each other and get to know one another. Each session the zoom room will open 15 minutes early so you can

connect with anyone present. We will also leave the zoom room open after each session to continue connecting.

ACCOMMODATIONS: The program is ideal for people who want to expand their skills, share them with others and make a positive difference in their communities and others. This includes all communities. We would like to work alongside you to best support your community and your time in the program. We are happily in solidarity with Indigenous People, Black People, People of Colour, the elderly, newcomers, refugees, drug users, sex workers, the LGBTQIAS2+ community, those practicing religion, people who live with mental illness, physical illness, those with accessibility needs, trauma survivors, intergenerational trauma survivors, young people, low-income people, people who are houseless, parents, caretakers, those with families, and those without families. If an identity you hold is unseen, please let us know so that we can learn and hopefully connect you into this community of learners. We also recognize that as a group we hold many identities and commit to support one another in learning how to be in solidarity and what that looks and feels like. We work with films that challenge the world and together we create a culture of constant learning and accountability.

COMMUNITY AGREEMENT: Our community agreement will be co-created the first week of the course. We will work together to share our needs, wants, and aspirations for this cohort and find ways forward. We will set guidelines for how we want to learn and be together.

TOPICS WE WILL COVER

1. The Power of Film
2. What Impact Producers do?
3. Developing strategy
4. Finding your Audience and Developing Partners
5. Social Impact Marketing
6. Event coordination
7. Facilitating
8. Duty of care
9. Digital Campaigns & Press Relations
10. Co-operative Organizing & Teach Backs
11. Impact Budgets and Funders
12. Impact Distribution Models
13. Business Affairs and Rights
14. Fundraising
15. Lobbying and Political Organizing

MOVIES, READINGS AND MATERIALS: Throughout the program, we will provide resources to read, listen to, and explore. Wherever possible, we will try to provide options for accessing each text, share tools for accessibility, and build time into the program to discuss what we have learned in the resources. We encourage you to reach out if you're hoping to get further reading recommendations or have content you would like to submit to the curriculum.

PRESENTERS: We are fortunate to have various presenters throughout the course. Those include SMI Staff and Board of Directors, impact producers, Canadian filmmakers and workshop facilitators.

CAPSTONE PROJECT: Cohort will be responsible for creating a public facing event and capstone project that supports the field of impact producing in Canada. This project will develop and be decided over the course of the program

Figure 2.0 - SMI POD 1.2 Syllabus (2022)

Curriculum with Lesson Plans

Week 1 March 7 – 11

Introduction Monday 12-3pm

Learning Objective

Participants will get to discuss the curriculum outline while getting to know each other by sharing stories about themselves.

Lesson Plan

SMI Explained Thursday 12-3pm

Learning Objective

Participants will examine and distinguish different SMI initiatives and convert that into discussing what excites them about the field.

Lesson plan

Monday Class

Ice breaker game

Rooms of two: Two things you have in common and two things you don't have in common"

Rooms of Two "A movie you both love and a movie you both can't stand"

Optional - Rooms of Two; "Something of the same color in the room"

Introduce themselves.

WHY are you here.. what were the stories in your life that created this interest in this work?

Go over Syllabus

Go Over, take turns reading and answering any questions

Introduce Collective Jam Board

Community Agreements

How do we want to be together? We all come from different backgrounds and we are all balancing different weights outside of this. This class does not come in a vacuum. So rather than assume what other people need, let's put something together..

Discuss Influential films

Influence film in your life and when did you interact with it?

Check out & Assign Homework(below)

How do you feel? And something that excites you?

Thursday Class

Check In

Which racoon and why? - [Jam Board Activity](#)

Debrief Homework of Interviewing Others

What surprised you? What did you learn from other people's story?

DeBrief Readings from Homework

In break out groups

Guest Presenter Sue Biely (Executive Director of SMI)

Overview and explain past SMI Projects

Explain Good Pitch 2018 & 2019

Explain About Good Pitch Virtuals

Explain Story 2 Action

Watch Good Pitch Film Trailer

Next Week (Sneak Peak)

Check Out

How are we feeling?

HOMEWORK

Interviewing

Interview 3 friends, family or coworkers (2 hours) about the impact of documentaries on their lives..

What was special about it?

How did the film change them?

Where did they watch it?

Watching Impact Screening Discussions

SFU - WhAT ABOUT OUR FUTURE?

WORLD IS BRIGHT SCREENING

WORLD IS BRIGHT Discussion

Reading

Impact Field Guide 1.1 - 1.6 (Pg 0 - 40)

Week 2 March 14- 18

The Power of Film Monday 12-3pm & Thursday 12-3pm

Learning Objective

Participants will reflect with each other on the potential of films to create change through readings, engaging with friends and family and learning from active campaigns.

Lesson Plan

MONDAY CLASS

Check In

How was people's weekend?

Art Poetry Opening

Review Upcoming Week & Homework

Guest Presenters - Anthony & Ying present on The World Is Bright impact Campaign

Explore what impact producing looks like between IP & Filmmaker

Break Out Groups to Reflect

What did you learn?

What do you want to know more about?

What did you find challenging?

Reflective Writing Exercise

Where are we at?

What do we think of the idea of impact producing so far?

What is our relationship to this kind of work?

Check out

How do you feel? Out of 1-10?

THURSDAY SESSION

Check In

If you could have any superpower what would it be?

Guest Presenter Giacomo Nudi

Explore the STORY TO ACTION Campaign for What About Our Future

Discussion about impact assets at events

Debrief Readings

Discuss Homework Teach Backs

Each person will be in charge of presenting the key lessons from a reading/video

Check out

Thorn(challenge), Rose(Inspired by) and a Bud (excited for)

HOMEWORK

Workshop

DOC NY - Impact Campaign

(3 Hours)

Teach Backs

Why Stories Matter - Marshall Ganz

Paul Zak - How stories change the brain

Putting Ideas into the World: A conversation with Naomi Klein about Starting Conversations with film

Reading

Impact Field Guide (pg 96-115) What impact producers Do/Building a team

Making Documentaries with impact DOC - What is impact producing (Pg 4-9)

Young and Idealistic: Reflections on Starting a Career as an impact

Watching

The New Corporation Film

Chimamanda Ngozi Adichie: The danger of a single story | TED Talk

Week 3 March 21-25

What impact producers do? Monday 12-3pm & Thursday 12-3pm

Learning Objective

Participants will define active impact campaigns skills through connecting with existing impact producers, Identifying what excites them from the field and distinguishing the distinctions between impact producers and filmmakers.

Lesson Plan

MONDAY

Check In

If we could be any animal what animal would it be and why?

Jam Board Activity

Reflections from Last Week

Divide into break out groups to discuss

Guest presenter - Kat Dodds impact producer for Hello Cool World

Explore the experiences of a long time impact producer

Debrief Presentation

Check Out

How people doing and this week's activities

THURSDAY

Art Check In

Presentation Guest presenter Jackie Garrow from Ring 5

Breaking Down Impact Production 101

Check out

HOMEWORK

Reading

When The Hero is The Problem - Rebecca Solnit

Impact Field Guide (Pg 40 - 95)

POD Case Studies on Jackie's Films

Charting A Course for impact Producing in Canada (Pg 8-17)

Watching

Watch - 14 & Muslim

Watch Magnitude of All Things

Brainstorm

Potential partners in POD Brainstorm Doc

Team Work

Pick a Hi5 Case Studies and do Report Back

Week 4

March 28 - Apr 1

Partner Development & Research Monday 12-3pm

Learning Objective

Participants will explore research and partner development by generating lists of potential collaborators for given documentaries while also displaying an ability to research issue aligned groups.

Developing Strategy Thursday 12-3pm

Learning Objective

Participants will be able to differentiate between goals, strategy and tactics by constructing sample campaigns with given impact films.

Lesson Plan

Monday

Check In

What is the ideal amount of time to go on a walk with somebody..

Break Out Groups - Reflections from Last week

Strategy Conversations

Explore SMI's Strategy for outreach

Begin with explaining Impact Lab format

Show examples of "living" impact goal documents

Role play research for specific organizations and themes

Interface with existing excel contact sheet structure

Guest Presenter Anthony Swan

Explore Research & Outreach strategies

Check Out

THURSDAY

Check In

Everyone Pop your birthday into the chat..

High 5 Participant Teach Backs

Spectrum of Allies Workshop

"Movements seldom win by overpowering the opposition; they win by shifting support out from under it"

Strategy, Tactics and Goals Exercise

Come up with a strategy and goal for the following films; FIRST WE EAT & CONVICTION

Organizers Journey Exercise

Explain about setting goals

Explain about nested(stepped) goals

Use the Mountain range metaphor.(Someone's goal may not be someone else's)

Brainstorm Examples

Explain this in the context of outreach and partnership development

Check Out

What was your Biggest learning this week...

HOMEWORK

Reading

Impact Field Guide 3.9 - (154-164) - Building Partnerships

Organizing: People Power & Change pg 7-17 intro to Organizing

Jemez principles on organizing - what do we think of them?

Prenups for Partnerships - Active Voice

Research

Magnitude Of All Things - Contacts for Earth Day Screening

Watch

Jane and Finch

Kalinga

Kalinga - Discussion

Presentation

Dr Liani Maasdorp

Senior lecturer in the Centre for Film and Media Studies at the University of Cape Town.

Week 5

April 4-8

Developing Strategy Monday 12-3pm

Learning Objective

Participants will review preexisting strategies and tactics from existing campaigns and reflect on best practices.

Marketing and Building Partnerships Thursday 12-3pm

Learning Objective

Participants will explore the roles of marketing language and tactics from larger mainstream impact campaigns.

Lesson Plan

Monday

Check in

How steeped you like your tea (out of ten)..

Guest Presenters Nikita & Josli

POD Fellows share their experiences on active campaigns

Share what were the biggest insights into getting the most out of the POD

"If you could tell yourself something at the beginning of this program, what would it be?"

High 5 Case Study Teach Back

Have participants present back case studies from HIGH 5

Revisit Jam Board

Rose - What was lovely.. What was beautiful?

Thorn - What was hard . What has been a challenge over the past 5 weeks?

Bud -- Where was there potential? Where do you want to go with this? What do you want the future to hold with this? With your journey, with our group and with this field..

Share back with the group..

Reflect on program so far and how to improve our experiences together

THURSDAY

Check in

On a scale of 1-10 how big is your sweet tooth (10 being sugar feen - 0 being you're on the anti sugar lobby)

SMI POD member shares inspiring art

Guest Speaker Leena Minifie Presents

Workshop on Marketing & Building Partnerships

Check out

HOMEWORK

Read

[Organizing People Power & Change](#) - Building Relationships - 27-31

IFG 4.4 where's your audience /Global reach (166-216)

Reflection Time

Take the time to reflect on this week's activities.

On Thursday we'll have a quick chat about how best to carve out reflective time while also navigating different schedules/time zones and zoom fatigue

Group Work

New Hi 5 Teach Backs

Attend

[Register and attend webinar on Story to Action](#)

Share with people who might be interested (filmmakers, social justice organizers)

Listen/Watch

Climate Change - False Solutions

Strategists and speaker Ananda Lee Tan will be coming in on the 11th

Next Presenter Preparation

Be prepared to come with a question or two for Leena Minifie

<https://ricochet.media/en/contributors/60>

<https://ca.linkedin.com/in/leenaminifie>

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

Week 6 April 11 - 15

Examining Power Monday 12-3pm

Learning Objective

Participants will reflect on power and privilege by examining grassroots resistance movements and lessons learnt from movement organizers.

Event Coordinating and Facilitating Thursday 12-3pm

Learning Objective

Participants will cultivate the skills sets to coordinate live impact discussions by reflecting on skills with technical experts and organizers.

Lesson plan

MONDAY

Art Check In

Have Pod Participant share art piece that inspires them

Break out rooms

Explore and reflect on last week's readings

Review Last Week's Homework

HIGH 5 Case study Presentation

Participant presentation on Case Study

Best practices

What is biggest learning from this case study

Theory of Change

Explain Theory of Change and its use in strategy and tactic planning

Explore critiques of Theory Of Change including grassroots movement reflections on it

Guest Presenter Ananda Lee Tan - A Just Transition

Presentation on grassroots organizing, power and environmental justice

Thursday

Check in

What are you going to do today to take care of yourself?

Guest Presenter - Em & Brianna (SMI)/(Reel Causes) - Event tech

Event coordinating and running tech for SMI events, Screenings and Discussions

Guest Presenter - Anthony - Magnitude of All Things - Facilitation Tips

Facilitation workshop. Tips for facilitation

Check out

Show us a thumbs up, medium, thumbs down how you felt you contributed to the meeting today - and a couple of words (in chat if you're pressed for time) on why.

HOMEWORK

Read

Impact Field Guide 4.0 - impact distribution - (166-196)

Impact Field Guide 4.6 Time tested engagement.(216-252)

Workshop

<https://trainings.350.org/online-skill-ups/>

Designing Campaign & Advanced Design of Campaign

Listen

Listen to one podcast from [Creative Distribution 101](#) (we'll listen to more next week!)

Hot Docs & DOXA Lists

Subdivide & Watch all Trailers.

Star impact Ones

We will subdivide and make sure all Canadian docs get watched during those two festivals!

Watch

Kimmapiiyipitssini: The meaning of Empathy Documentary

KMOE Discussion

Skim Campaign Report

<https://docs.google.com/document/d/1oyK8qipXxQrWzGEn8M32uT0xsD-JLWQs6VHASg-gPrs/edit?usp=sharing>

Week 7 April 18 - 22

SELF CARE Monday 12-3pm

Learning Objective

Participants will take the time to reflect on the value of self-care by journaling about their needs and how to care for others amidst campaign work.

SMI Event Thursday 12-3pm

Learning Objective

Participants will interact with a live impact event by preparing with the film team and reviewing their experiences and thoughts with each other.

Lesson Plan

MONDAY CLASS

Self Care - No Class

Take the time to replenish

THURSDAY CLASS

CHECK IN

What animal represents my mood today?

Examine DOXA & HOT DOCS Impact Films

What is it that makes an impact doc?

Which film would be hard to run a campaign for?

Skill/Story/Passion Share

Give parameters for upcoming activity.

Each participant will be in charge of giving a class presentation that is related to the themes, values of an impact producer but comes from their personal experiences.

Explore Ethics behind Klabona Keepers Impact Campaign

Give background on impact through process of collaborative impact campaigns

Explore the challenges

Reflection & Journal Time

HOMEWORK

Listen

[Crip Camp - Creative Dist 101](#)

[In My Blood It Runs - Creative Dist 101](#)

[The so-called Era of Reconciliation](#)

2.5 Hours

Read

Housty, J. (2016) "You're Not the Indian I Had in Mind" Coast.

Kendall, M. (2009) "The Do's and Don'ts of Being a Good Ally"

IndieWire (2022), "After 'Jihad Rehab': Muslim American Filmmakers Tell Sundance How to Do Better in Open Letter"

ImpactFieldGuide 3.4 - 3.5(116-136) - DUTY OF CARE

Watch of Listen

Beyond Resilience: Muslim Filmmakers Roundtable

Conviction Film

<https://vimeo.com/697457454/623173ff75>

The Klabona Keepers

Reflection

"Spend time thinking about what you'd want to do as a skill or passion to share with the class?

You'll be given 30-60 minutes and can do whatever you want with that time! Whether it's activity/workshop based/group based, you're the lead! This can be a skill set or it can equally be stories around our organizing, community or passions. As we've learnt how Impact Producing is both the skill sets and the constant learning of injustice and organizing practice around tackling it. If you're having trouble coming up with ideas, book a quick slack call with me and we can chat about. "

Week 8 April 25 - 29

SMI TEACH BACKS AND SKILL SHARE Monday 12-3pm

Learning Objective

Participants will plan, prepare and facilitate an interactive class presentation on a given skill or passion they have that intersects with Impact Producing.

Digital Campaigns and Press Thursday 12-3pm

Learning Objective

Participants will engage with digital campaign specialists and reflect on best practices, case study learnings and connection to impact campaigns.

Lesson Plan

MONDAY

Art grounding

Check in

On a scale of 1 to 10, how is your mental health at the moment?

Give space for this question

Break out groups on last week's readings & podcasts
Come back and share biggest learning we want to carry forward

Teach Backs

Have participants lead class

Reflections on Klabona Keepers/Kímmapiiyipitssini,

Have POD reflect on the films

What type of Impact do these films have on the audience

Where could you see these films being strategically used

Upcoming homework,

Review

Thank you's for presenters,

Give POD parameters for sending out custom thank you's to each presenter

Hotdocs/doxa Review Films

Spend more time reviewing upcoming impact docs at the festivals

Check Out

How are you feeling as you leave this meeting?

THURSDAY

Check in

What song / movie / story represents my mood today?

Conversation around BIPOC Spaces within the Impact Field

How do we make the impact space more diverse

Guest Presenter Atiya Jaffar

Digital organizing workshop from a climate and human rights activist and immigrant from Pakistan.

What is digital organizing and how do we do it

Check out

What is one thing you are taking from today?

HOMEWORK

Teach Back

Continue to work on your class presentation

Develop what's missing in the Impact Field?

(What would you like to see in the impact space developed? Research terms(Has this been done before)What do you mean? (define idea)Who is your audience and who is involved?

Graphic Design

Klabona Keepers Community Event Poster

Listen

[PODCASTS CREATIVE DISTRIBUTION 101](#)

Listen to two podcasts from ^

Reflection

Reflect in your journal about the last few weeks of this course.

Biggest learnings & Biggest challenges
1.5 HOUR

Week 9 May 2 - 6

IMPACT FUNDERS AND TEACH BACK Monday 12-3pm

Learning Objective

Participants will plan, prepare and facilitate an interactive class presentation on a given skill or passion they have that intersects with impact producing. Participants will also learn about foundation funding and discuss the challenges within that framework.

Duty of Care and Impact in Action Thursday 12-3pm

Participants will draw on best practices of duty of care for impact practitioners while also bringing in their experiences of care within other work spaces and their own lives.

Lesson Plan

MONDAY CLASS

Art Opening

Acknowledge May Day Weekend & Eid.

Check In:

What is your most used emoji?

Reflection on - Atiya's presentation..

Guest Presenter [Angie Balata](#) (INSPIRIT Foundation)

Explore Foundation Funding and Inspirit Foundation's work

Em Teach Back

Check Out

THURSDAY CLASS

Opening Art or meditation to Ground Class

Check in

Favorite thing to do on a rainy day?

Guest Presenter [Sholeh Fabbri](#) - SMI Board/Good Measure Productions

Explore the intersections of impact and mainstream distribution

Reflect on: What are the big gaps in the impact industry?

Who was your childhood actor/actress crush?

Guest Presenter: Ariella Pahlke Visits - Conviction Film

Explore themes of Duty of Care(ethical process)

How have you seen this in your life? Share experiences and reflect on best practices

How do we embody care for; participants, filmmakers, audiences, partners and ourselves

Reflection on this week's learning by journaling and sharing with the group.

Connect on biggest takeaways.

Review Capstones

What is the gap

Short synopsis of what you want to build

Check out

What's my biggest learning or insight from today?

HOMEWORK

Watch

Remaining videos in [Atiya's presentation - Section 3](#)

Imagine

Take a tactic that Atiya taught us and imagine using it on an existing documentary or SMI film.

Collaborate

On "thank you" for presenters

Teach Backs

Prepare your Teach Backs

Read

[Charting A Course for Impact Producing in Canada](#)

Pg 8-17 - Canadian Key Trends and Case Studies

Pg 26-29 - Gaps in Canadian Sector

Week 10 May 9th - 13

Co-operative Organizing and Teach Backs Monday 12-3pm & Thursday 12-3pm

Learning Objective

Participants will formulate collective structures around co-operative organizing structures while also identifying their preferred models for team work. Participants will plan, prepare and facilitate an interactive class presentation on a given skill or passion they have that intersects with impact producing.

Co-operative Organizing and Teach Backs Thursday 12-3pm

Learning Objective

Participants will formulate collective structures around co-operative organizing structures while also identifying their preferred models for teamwork.

Lesson Plan

MONDAY

Art/Meditation Grounding Activity
Check In Favorite childhood activity?

Freedom Dreams/ SMI Workshop

https://drive.google.com/file/d/1OKMRsxx_zwCvwH-JWToICMSL2MNrk_Uf/view?usp=sharing

Radically transforming the workplace

BIPOC co-op examples

Brainstorm best practices for for working together

Group Activities and discussion

Identifying the biggest barriers to a safe and healthy workspace.

Explore Co-operative Model organizing.

Participant Teach Back

Check Out

Share a few words to describe how you are feeling.

THURSDAY

Art/Meditation Grounding Activity

Check In

Favorite activity on a sunny day?

Freedom Dreams workshop 2.0

Explore Co-operative Model organizing and case studies

https://drive.google.com/file/d/1OKMRsxx_zwCvwH-JWToICMSL2MNrk_Uf/view?usp=sharing

Participant Teach Back

Check Out

How are you feeling as you leave this meeting?

HOMEWORK**Attend**

[350 Skill Share](#) Register to receive recording or Watch Live Tuesday May 10th

Read

[Charting A Course for Impact Producing in Canada](#) (Pg 19-25) - Measurement

[Making Documentaries with Impact](#) DOC - Measurement (Pg 10-14)

Impact Field Guide - Metrics (293-372)

<http://www.afourthact.com/harvis/> - Interesting App

Outreach

Make List of films that fit the criteria for Story 2 Action application

Workshop

Homework from Freedom Dreams Workshop

Passion Teach Back

Spend time working, thinking or developing these.

Capstone

Spend time working, thinking or developing this

Week 11

May 16 - 20

Measurement

Monday 12-3pm & Thursday 12-3pm

Learning Objective

Participants will review existing measurement tactics when it comes to the impacts of documentaries, while also discussing best practices. Participants will also connect with GenZ organizers around impact producing and measurement and then generalize their learnings together.

Lesson Plan

Monday**Check In**

Pretend you just gave the group a truth serum. What is the first question you ask?

Collective Activity

Congratulations POD on being 2/3rds of the way through the Program

Explore highlights

Create intention for the final term

Explore Capstone project

Any questions on capstone
Work together on Capstone

Reflections on Last week's homework -
MEasurement & What we want to ask the people who come in?

Caroline Condren Guest Speaker
Exploring Measurement and its role in impact production and reevaluation.

Teach back
Participant Teach back

Thursday

Laurel and Samuel from Yea impact Presentation
Gen Z Impact Producers from California
Exploring measurement models

Teach Back
Participant Teach Back

Reflections
Reflections on the week and HW
What is one thing you are taking from today?

HOMEWORK

Read

Charting A Course for impact producing in Canada (Pg 26-29) - Gaps in Canadian Sector
Impact Field Guide - 3.7 (142 - 153) impact budgets

Pod Projects

Narrow down capstone project & start working on it

Divide roles and labor.

Request skills/guests if needed.

Create timeline for working schedule and deadlines (Ideally i'd like this done a week or two before
POD ends so we can have it reviewed by existing IPs)

Review

SMI Case Studies Attached

Week 12 May 23-27

Impact Distribution Models

Monday 12-3pm & Thursday 12-3pm

Learning Objective

Participants will interact with pre-existing creative distribution models and the history of political activism based cinema screenings.

Lesson Plan

MONDAY

Check in

What have you learned since our last check-in?

Guest Speaker - Svetla Turner

Cinema Politica History

Impact Producing vs Creative Distribution

Teach back

Participant Teach Back

Check out

Biggest takeaway from today

THURSDAY

Check in

Share a fascinating fact you think might interest your coworkers.

Impact In Action

Share planning, strategy and logistics of coordinating the Klabona Keepers Impact Campaign

Include conversations on fundraising, coordinating and duty of care

Give behind the scenes look at measurement

Check Out

What's my #1 takeaway from today?

HOMEWORK

Read

The Ghost in our Machine Report

Documentary Organization of Canada - Growing the pie

Capstone Project

Work on Capstone

Build Lists

List of films for Story to Action & Underrepresented Film Mentorship (SMI Projects)

Week 13

May 29-June 2

Fundraising Monday 12-3pm

Learning Objective

Participants will detail existing fundraising examples and brainstorm creative new ways to fund impact work.

SYNCHRONOUS CAPSTONE HOURS Thursday 12-3pm

Learning Objective

Participants will collectively design a rough draft of their capstone project around the gaps and potential adjustments within the impact producing field.

Lesson Plan

MONDAY

Check in

What temperature am I today and a few words on why?

Fundraising for Impact Campaigns

Share stories of The Radicals, A Last Stand for Lelu, Klabona Keepers & Northern Grease (tamo's past films)

Ask everyone if they have examples of creative fundraising techniques

Guest Presenter - Christine Kleckner DOC

Exploring fundraising model for *A BETTER MAN*

JAM BOARD

Bring in class experience and creativity on fundraising brainstorm activity

Check out

What's my #1 takeaway from today?

THURSDAY

Check in

What are three interesting ideas you've had lately?

POD Synchronous working hours on Capstone

Give participants supported time to work on capstone synchronously

Check out

What is your greatest challenge at the moment?

HOMEWORK**Review Links from Christine**

Film website: www.abettermanfilm.com

Crowdfunding page: <https://www.indiegogo.com/projects/a-better-man#/>

Fundraising event with C!C!C!: <https://www.youtube.com/watch?v=HR6tyAVCeKw>

View the film here: https://www.nfb.ca/film/better_man/

Highschool learning kit: http://www3.nfb.ca/sg2/NFB_ABetterMan_Guide_En.pdf

Work

On Capstone

Week 14

June 5 - June 9

Curriculum and Discussion Guide Development

Monday 12-3pm

Learning Objective

Participants will learn to differentiate between curriculum and educational guides and be able to reflect their values on an impact campaign.

Lobbying and Political Organizing

Thursday 12-3pm

Learning Objective

Participants will enhance their understanding of political tactics and strategies and reflect on ways in which that can be applied to impact campaigns.

Lesson Plan

MONDAY**Check in**

If you could try anything without any consequences, what would you try?

Guest Presenter Jackie Garrow Ring 5

Presentation on Discussion Guides

Educational Guides VS Curriculum Guides

Check out
What's my biggest learning or insight from today?

THURSDAY

Check in
What value/guiding principle do you bring to the table with you today?

Guest Presenter - Tria Donaldson
Presentation on political organizing and demystifying political advocacy
Explore how this relates to Impact Campaigns

Capstone Preparation
Review Capstone Project and allow for group reflections

Check Out
What has been my highest high and lowest low from this capstone?

HOMEWORK

Capstone Hours
Review existing educational guides and curriculums from RING 5

Review
Review curriculum

Reflect
On biggest learnings

Week 15 June 12-16

Capstone Launch Monday 12-3pm

Learning Objective

Participants will facilitate and organize a public launch of their capstone project in which they reflect on their learnings and the potential gaps within the field.

Reflections Thursday 12-3pm

Learning Objective

Participants will reflect on their time in the pod, giving feedback to the existing model and sharing their experiences working with each other.

Lesson Plan

<p><u>MONDAY</u></p> <p>Capstone Presentation</p> <p>Tech rehearsal</p> <p>Live event</p> <p>Curriculum Review Reflect on existing curriculum and ways to make it better</p> <p>Check out How did you find the event went?</p> <p><u>THURSDAY</u></p> <p>Check in</p> <p>Jam Board Activity Final Day Jam Board Brainstorm on all the skills that might be needed to impact produce a film Highlight the ones you're interested in doing Reflect Together on biggest learnings Reread our early goals</p> <p>Celebrate each other activity Take the time to write out what you enjoy most about each person in the POD Write your dreams and aspirations for each person</p> <p>Celebrate the POD experience Order food & drinks & Play fun game</p> <p><u>HOMEWORK</u></p> <p>Finish up Capstone Project & Prepare for presentation Send out Thank you to presenters Review Pod - Curriculum</p>
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Figure 3.0 - SMI POD 1.2 Curriculum & Lesson Plans (2022)

2.0

Impact Producing In Action

Introduction

This section of the portfolio profiles three impact producing campaigns. It seeks to understand how the support of impact producers affect the dynamics and outcomes of community screenings and campaigns. Each of these films attempt to intervene in different social contexts. As such, they offer different lenses through which to understand the role of impact producing. Together, they offer a more robust portrait of the role of impact producers and their potential for effecting social change. The campaign for *No Visible Trauma* speaks to the role impact producers play in strategically reaching new audiences and screening a film in a divisive political landscape. The *Kiimapiiyipitssini: The Meaning of Empathy* campaign explores the ethics and duty of care within campaigns and the way in which films can support existing organizations working on a given issue. Finally, *The Klabona Keepers* which was produced using participatory methods, offers an example of an impact campaign run in close collaboration with film participants.

Each film's campaign is broken down, starting with the information and data of the campaign followed by my analysis and reflections. The screenings featured in the data are only ones within my research involvement and timeline. My experiences with *No Visible Trauma* and *Kiimapiiyipitssini: The Meaning of Empathy* were made possible by being an impact fellow and film lead with SMI's STORY TO ACTION program, as well as interviews with the filmmakers. *The Klabona Keepers* impact work is based on my personal experience being a filmmaker and lead impact producer on that film. Before each campaign is explored, here is an introduction to SMI's STORY TO ACTION program which hosted the *No Visible Trauma* and *Kiimapiiyipitssini: The Meaning of Empathy* campaign.

STORY TO ACTION

SMI's inaugural STORY TO ACTION program ran in the fall of 2021 and into the spring of 2022. STORY TO ACTION was an eight-month program that included training and mentorship to support five Canadian documentary filmmaking teams to create strategies, build partnerships and organize screenings designed to educate and expand audience understanding of the social and environmental issues featured in their films. As a researcher and impact producer within the program, I was able to investigate the process of developing impact goals, creating partnerships and measuring the results of each film's campaign.

NO VISIBLE TRAUMA

Campaign Data and Measurement

FILM SYNOPSIS

In the midst of a global uprising against police violence and systemic racism, *No Visible Trauma / Above the Law*, directed and edited by Marc Serpa Francoeur & Robinder Uppal, examines a deeply troubled police department and reveals the devastating consequences of unchecked police brutality. Despite its relatively low crime rates, recent years have seen the Calgary Police Service shoot and kill more people than officers in any other Canadian city, and more than either the New York or Chicago police departments in 2018.

Five years in the making, the film unravels the intertwined stories of three individuals who were the victims of extreme violence at the hands of police officers. From the kidnapping and beating of a young immigrant from Ghana, to the fatal shooting of an unarmed man during a “wellness check”, the film exposes a criminal justice system that fails to hold police officers accountable for their actions.

WEBSITE

www.losttimemedia.com/portfolio/nvt-atl/

FILM TRAILER

<https://www.youtube.com/watch?v=0Xt68Tyr8Aw>

IMPACT GOALS CRAFTED WITH FILM TEAM

Bring careful but effective language and framing to audiences that are uncritical of policing practices to create support of police accountability, reform, or abolition in traditionally pro-police demographics.

Uplift community-based organizations who are covering police accountability issues.

NO VISIBLE TRAUMA SCREENING & DISCUSSION PARTNERS

TARGET AUDIENCE	HYPOTHESIS	PARTNER
Faith-based audiences	Church congregations are more likely to have conservative views around policing	Vancouver Unitarians, Canadian Unitarians for Social Justice
Professionals/students of criminology and law	Impactful learning from campaigns could ripple into their practice or future careers.	York University Criminology Program
Educators and students	Existing efforts to end School Resource Officer programs could be supported by our campaign.	Burnaby Teachers' Association, Surrey Teachers' Association

EVENT | VANCOUVER UNITARIANS | JANUARY 28, 2022

We reached a faith-based audience and piloted an excellent discussion model: finding phrases and conversation framing techniques to facilitate presenting police reform and abolition to pro-police audiences and individuals. The panel included the filmmakers, the Women's Support Coordinator at Vancouver Aboriginal Community Policing Centre and a former Vancouver police officer.

Feedback from Unitarians

"It made a big impact, it really woke me up to these issues and it made me angry, things have to change."

"I'm shocked and saddened this happened in Canada. I had no idea. This isn't known in the mainstream and needs more coverage to increase awareness so there is accountability and justice."

"[The filmmaker's] comment about rephrasing Defund the Police to (I forget his exact words) something like ReTrain or Re Allocate the Police. Changing a highly charged phrase to one that was more positive and police needn't fear they will (immediately) lose their jobs. Also the point that poorly trained officers end up with PTSD, and Lorimer's point that if we legalize drugs a large part of policing work will be removed."

EVENT | YORK UNIVERSITY CRIMINOLOGY | FEBRUARY 3 2022

By partnering with a Criminology Professor who held the screening in class, we were able to reach a captive audience of 200-320 criminology students within our target audience of the "law and order" sector. Two former police officers contributed to robust and multi-faceted discussion, but no local call to action was presented; however, feedback from several students indicated that police accountability would now be a factor and consideration in their career planning.

Feedback from York University Criminology Students

"Thank you to all the speakers that helped inform me about ways to create change whether that be in the policing system itself, or in informing people around me about the systemic issue of policing and police culture."

"I have been struggling with what I want to use my criminology degree for and this discussion has actually given me somewhat an idea of what I would like to do."

"I am a year two criminology and psychology student. But I am interested in the criminal justice/criminal psychology field. I want to pursue an occupation where I could reintegrate offenders back into society or counseling the victims into moving forward with their lives?"

EVENT | BURNABY/SURREY TEACHERS' ASSOCIATIONS | FEBRUARY 28 2022

This screening held ample space for the specific issue of police officers in high schools, and provided an opportunity to both Teachers' Associations to continue to organize their constituency to end the School Resource Officer program. Two local advocates from Cops Out of Schools agreed to be on the panel, but canceled last minute because of the presence of a former police officer on the panel. This showed that issue polarization is present on both sides, but also the need for more transparent communication with panelists to avoid misrepresenting the goals of the campaign. Despite their absence from the panel, Cops Out of Schools resources were well-received in the discussion and mail-out.

Feedback from Burnaby and Surrey teachers:

"I think this film should be shown to high school students."

"I would appreciate resources that would help me counter the pro-policing in schools. I keep using my own truth but that still doesn't help others from dismissing my story/truth. I need some words to help me enhance my stories."

SURVEY RESULTS – DEMOGRAPHICS REACHED

My profession is related to law enforcement or criminal justice	My education is related to law enforcement or criminal justice	I know someone who works in law enforcement or criminal justice	None of the above
10.8%	82%	17.1%	10.8%

SURVEY RESULTS – CHANGING MINDS

69% of the audience increased their knowledge of police violence and accountability.

14.1% *drastically* increased their knowledge by 2 or more points.

57.5% of the audience increased their willingness and ability to criticize policing practices.

47.7% drastically increased their willingness and ability by 2 or more points.

SURVEY RESULTS – CHANGING BEHAVIOUR

95.6% will continue educating selves on systemic police misconduct

53.1% will advance their support of stronger police accountability measures to peers and loved ones involved in law enforcement.

37.2% will engage in pro-police accountability movements and organizations.

4.4% would host a screening of *No Visible Trauma*.

Other: *“Get involved with Cops Out Of Schools campaign in Surrey”*
“Support trauma training like Jacqueline Hanuse's program”

ADDITIONAL RESOURCES DEVELOPED

A *No Visible Trauma* Linktree was created to gather all the resources that experts recommended during our Q&A and discussions. <https://linktree.ee/novisibletrauma>

Key Learnings

“As independent filmmakers the question is, how do you put this in front of people and actually have it do something?... This [STORY TO ACTION] process was such a huge contribution to our way of thinking about this whole process of impact and really what is the long life of the film after you've finished it. It has given me an

*invaluable moral and spiritual boost for the journey that lies ahead
in getting our film to the many people that need to see it"*

Robinder Uppal, Director of No Visible Trauma, 2022

The campaign for *No Visible Trauma* gives us insight into the role impact producers play in strategically reaching new audiences, screening a film into a divisive political landscape, and sharing calls to action. In the wake of the police killing of George Floyd and the subsequent BLACK LIVES MATTER protests that exploded worldwide, media coverage placed the issue of racialized police violence within mainstream consciousness. Many people joined long-standing demands for the police to be defunded while others adamantly opposed these changes. The polarization between groups was made worse by the simplistic narratives and binaries shared by the mainstream media. Placed in this divisive context, organizing as impact producers with *No Visible Trauma* would be a great challenge. With very little middle ground on this issue, we asked ourselves how do we reach people who were either passive allies or active opponents of the ongoing movement to defund the police? VanDeCarr (2010) views documentary narrative forms as particularly significant in terms of overcoming ideological differences. People "take sides" on political issues but are less likely to "take sides" on a story (p. 4). A film that laid raw the visceral effects of Canadian police violence while engendering human compassion seemed like the perfect tool to break into new demographics.

As filmmaker Robinder Uppal reflects, "I think having the goals in mind is great because it centers you. It brings you back to what we are trying to do. There can be quite different issues in play in a film like *No Visible Trauma* and so having some focus to go back to, to say okay, this is what we're striving for. It is very helpful to have that process before we set out on the whole journey" (Uppal, 2022). This idea of reaching "beyond the choir" became one of the central goals generated through the campaign. Strategic relationships with the Unitarian Church and secondary and

postsecondary educational departments were built to find these audiences. Based on our surveys; 69% of the audience increased their knowledge of police violence and accountability while 57.5% increased their willingness and ability to criticize policing practices (Survey Results as cited in Campos 2022, p. 51). These numbers reflect a shift towards more critical views around policing within film audiences. Seeking out strategic partnerships with teachers, universities and churches became key for drawing out our identified audiences. Elizabeth Miller defines “outreach partnerships” as “groups or individuals who will use the film as a catalyst for change and dialogue.” (Miller, 2009, p. 75) Without outreach partnerships, there is little chance of reaching such specific audiences.

Beyond strategic partnership, the goals informed the selection of audience-relatable panelists who would attract our target audience - those who were either sympathetic to policing or on the fence. This included multiple ex-police officers that were able to bring in their negative experiences of the culture within the force. “We never would have achieved, on our own, getting people like Chad who is a former RCMP officer, now a lawyer, and Lorimer, who's also a former Vancouver Police Department officer, onto panels with us. In that discussion there were things that I was learning that I had no idea about” (Uppal, 2022). Having the opportunity for police officers to share their experiences, as well as contextualize and advocate for the defund movement contributed profoundly to breaking existing binaries around this issue. An audience member reflected, “thank you to all the speakers that help inform me about ways to create change whether that be in the policing system itself or in informing people around me about the systemic issue of policing and police culture.” (Feedback as cited in Campos 2022, p. 50) To some degree, the strategic interaction between audiences and panelists prompted new ways of seeing and provoked new conversations around a social problem. An audience member shared, “I'm shocked and saddened this happened in Canada. I had no idea.” (Feedback as cited in Campos 2022, p.50)

The defund movement is reframed and made more palatable for audiences when heard directly from a police officer in the initial period following a film viewing. The immense scale of the issue is reinforced by this interaction. As someone in the audience shared, "it made a big impact, it really woke me up to these issues and it made me angry, things have to change"(Feedback as cited in Campos 2022, p.49). This film screening and discussion combination, as opposed to debate and argumentation, has great unifying potential. "By humanizing the headlines of hot-button social problems, documentaries can provide an entirely new creative lens" with which to unsettle what audience members might consider a settled or one-dimensional narrative (Chattou, 2020, p. 123). An unintended result of the campaign was connecting former police officers with networks to support each other's efforts in speaking out against police brutality. A secondary effect of this connection included equipping both active officers and members of the public with tools to affect change within policing institutions.

*"Chad [panelist], I'm thrilled to have met you and learned of your existence out there. I find there are so few of us former police members talking openly of this stuff, every time I meet someone new (you're literally the second ever besides Lesly Bikos at Western, although I have heard of a guy named Joe doing police research somewhere in Canada, but we haven't ever met) I feel renewed optimism that these voices can work to challenge this toxic police culture that harms officers and citizens, alike."
- [Feedback Feb 3rd, Former Vancouver Police Officer]*

In addition to including strategic panels and audiences, we crafted calls to action and shared resources to complement the film. Resources provided included information provided by Cops Out of School, Vancouver Aboriginal Community Policing Centre, Halifax Board of Police Commissioners Committee to Define Defunding Report. Calls to action included fundraising efforts to support those affected by police violence. Supporting those directly affected by police brutality

proved to be a powerful call to meaningfully support those marginalized by Canada's law enforcement and justice systems. Donations to the JUSTICE FOR GODFREY GoFundMe from the three events alone totaled \$815.00. The GoFundMe was started by a viewer who was so moved by Godfrey Addai's traumatic experience with Calgary police that she started the fundraiser (In 2013, Addai was the victim of a violent assault at the hands of the Calgary Alberta Policy Service. His story is featured in *No Visible Trauma*). When developing impact goals, consideration should be provided in creating tangible ways for audiences to contribute to the film participant's needs, care and wellbeing. In this way, the responsibility of the impact producer to be accountable to participants affected by the issues reduces what is historically an exploitative exchange between marginalized participants and film makers.

In conclusion, impact producers must strategically assess the preexisting political contexts in which screenings take place when curating impact events. Organizing around the urgency beneath socio-political moments is vital to designing and crafting effective impact strategies. While three screenings is not going to move the needle on this issue, this research develops an understanding of how to work within entrenched binaries and opposition to a hot topic.

Kímmapiiyipitssini: The Meaning of Empathy

Campaign Data & Measurement

FILM SYNOPSIS

Elle-Máijá Tailfeathers' film witnesses radical and profound change in her community. *Kímmapiiyipitssini: The Meaning of Empathy* is an intimate portrait of survival, love and the collective work of healing in the Kainai First Nation in Southern Alberta, a Blackfoot community facing the impacts of substance use and a drug-poisoning epidemic.

Community members active in addiction and recovery, first responders and medical professionals implement harm reduction to save lives. This work is contextualized within the historical and contemporary impacts of settler colonialism. *Kímmapiiyipitssini: The Meaning of Empathy* draws a connecting line between the effects of colonial violence on Blackfoot land and people and the ongoing substance-use crisis.

Held in love and hope for the future, *Kímmapiiyipitssini: The Meaning of Empathy* asks the audience to be a part of this remarkable change with the community.

FILM TRAILER

[Kímmapiiyipitssini: The Meaning of Empathy \(Trailer 02m00s\)](#)

IMPACT GOALS DEVELOPED WITH THE FILMMAKER

Create empathy and an intention to care for Indigenous and racialized people who struggle with substance dependence.

Normalize harm reduction models in communities that struggle with addiction and racism, particularly those communities that are depicted in the film.

Educate health service providers and provide them with the resources to champion harm reduction and cultural sensitivity within their institutions.

TARGET AUDIENCE

TARGET AUDIENCE	HYPOTHESIS	PARTNERS
Health service workers	Harm reduction needs to be championed from within institutions by healthcare workers.	Canadian Drug Policy Coalition, First Nations Health Authority, BC Centre on Substance Use, BC Centre for Disease Control, Campbell River and District Division of Family Practice, Alberta Health Services
Community leaders	Harm reduction services need the support of the communities they are embedded in to be successful.	Moms Stop The Harm, Town of Cardston, Westwind School Division
Indigenous communities	The role of colonial / intergenerational trauma in the substance use crisis should be centered.	BC Association of Aboriginal Friendship Centers, Nistawoyou Association Friendship Centre, First Peoples' House, CUE Indigenous Student Services

EVENT | ALBERTA HEALTH SERVICES | DECEMBER 14, 2021

We reached strategic audiences within the Alberta Health Services. Thanks to a pledge at the *Kímmapiiyipitssini: The Meaning of Empathy* Summit we were able to privately screen the film to the VP of operations at the Alberta Health Services. This relationship is ongoing and we hope to coordinate further screenings with this connection and Dr. Tailfeathers' relationships within this large Alberta Health Services body. This targeted screening will hopefully build towards educating health service providers and help pave the way for Indigenous communities in Canada to have greater access to Indigenous-led harm-reduction centers.

EVENT | TOWN OF CARDSTON AND WESTWIND SCHOOL DIVISION

FEBRUARY 8 & 10, 2022 – IN PERSON

FEBRUARY 5-13, 2020 - VIRTUAL

FEBRUARY 14-28th - VIRTUAL

According to Paula Brown, a councilor at the Town of Cardston, during the Q&A there was a non-Indigenous school teacher talking about losing her dad to a young drunk driver from the Blood Tribe. She always struggled with it. After the screening and discussion, for the first time she felt sadness for him. She said that *"After tonight, I really can look at that young man and I can see him with empathy."* At this moment, most of the theater was brought to tears. Paula later explained that the event led to a breakthrough with communications between the Cardston Town Council and the Blood Tribe leadership. Both Esther and Elle-Máijá Tailfeathers talked about how they never felt so respected and welcomed in Cardston as they did that evening. Both reiterated how the event was warm, educational, and powerful.

This event was a reminder of the importance of in-person screenings and the ability of film to heal relationships between people and communities. Based on the feedback, we saw many minds and hearts being shifted around their intolerance of harm reduction and stereotypes of Indigenous peoples. Given Cardston's proximity

to Kainai, these shifts in opinions will hopefully lead to behavioural shifts over time. This screening moved the needle on impact goals one and two, with ambitions to create empathy and an intention to care for people from the communities featured in the film and normalize harm reduction models in communities with strong abstinence culture.

FEEDBACK FROM TOWN OF CARDSTON

"I gained a greater understanding of the intergenerational trauma that I didn't fully understand before. It expanded my empathy for those struggling with these issues in our community."

"It helped me to better understand how we can help break the trauma cycle by helping adults with harm reduction. I now look at all my native students differently."

"I felt more hope and desire to enlist in the cause to help our First Nations brothers and sisters. I felt the film was handled tastefully and with respect. As a white LDS (Church of Jesus Christ of Latter-Day Saints) man, I feel the film was a real call to action and I'd like to do more to help and be more empathic to our neighbors!"

EVENT | FIRST NATIONS HEALTH AUTHORITY & BC CENTRE ON SUBSTANCE USE

FEBRUARY 16, 2022

A beautiful and emotional discussion was held on February 16th. The audience feedback reflected this. Many survey respondents commented about seeing their experiences validated as Indigenous peoples working for FNHA. BCCSU staff are mostly non-Indigenous and shared how they really enjoyed the moderation model, hearing Indigenous stories, and simply listening and learning about the importance of cultural sensitivity in the health field.

There were also strategic choices to bring together two organizations, allowing for increased understanding of harm reduction in a larger Indigenous health services provider and cultural sensitivity awareness in a research network of mostly settler perspectives.

Although this event was held in BC, Dr. Tailfeathers was happy to be connected and give back to these groups. She shared with us that the BCCSU played a big role in the knowledge and understanding that paved the path towards the Kainai harm reduction models that were implemented and showcased in the film. Additionally there are members within the leadership of the FNHA that went to medical school with Dr. Tailfeathers.

Long discussions were held with the facilitator in advance of the event to develop the discussion arc. The panel was created to have two people with lived experience share personal stories and the role harm reduction played in their recovery. Avis O'Brien and Lori Eagle Plume both spoke eloquently and courageously about their recovery process, their challenges and the role harm reduction and compassion played in their healing journey. In addition to those personal stories, the panel was rounded out with Dr. Tailfeathers and Jade Black, the Cheam Wellness Manager. Both of these speakers were able to bring in perspectives of being an Indigenous physician and coordinating a band operated harm reduction facility. The moderator, Corrina Chase, was chosen because of her relationships with both BCCSU and FNHA, while also being an Indigenous person with lived experience of substance use.

This event was opened with a prayer from elder Francis First Charger-Ninnaisipistoo and closed by a Kwakwaka'wakw song by Nalaga Avis O'Brien.

FEEDBACK FROM FNHA & BCCSU HEALTHCARE WORKERS:

"Meeting the people and seeing how they are/have been affected was very powerful. It gave me much more insight into the tragic situation. I 'know' about it from my work with FNHA, but actually seeing it makes a huge difference."

"I held many unfair and extremely biased stereotypes of Indigenous individuals prior to learning more about the harms they have and still are experiencing in this country. It's appalling and I want to learn more and teach others."

"The film was very educational for me. I had no idea that the reduction method worked so well to give the person the ability to function in society."

EVENT | SFU, CDPC, NISTAWOYOU ASSOCIATION FRIENDSHIP CENTER, BCAAFC, MOMS STOP THE HARM, DGC, BCCDC, KEYANO COLLEGE, CAMPBELL RIVER AND DISTRICT DIVISION OF FAMILY PRACTICE, FIRST PEOPLE'S HOUSE, UNIVERSITY OF ALBERTA - CUE INDIGENOUS STUDENT SERVICES
MARCH 2, 2022

This public facing event was held with many partner organizations. Lots of organizing calls, graphic design, and custom event pages allowed for targeted and branded promotions from all the above groups.

Because of the diversity of partner organizations, there was a real mixture of audiences. From academic audiences, to Indigenous persons with lived experiences of substance use, to physician groups and harm reduction organizations were brought in to advertise the event to their members. To account for this diverse audience, I built a panel that had a range of positionalities. Lori Eagle Plume brought in her personal story of substance use and going through Indigenous led harm reduction treatment. Elle-Máijá Tailfeathers brought in her experience making the film in a non-extractive way. Dr. Tailfeathers gave a physician's experience of implementing programs within a rural and Indigenous setting. Finally, Mel Bazil brought in his experience with peer to peer programs with the Aboriginal Friendship Centers. This dynamic group of speakers was held together by former Indigenous CBC reporter Chantelle Bellrichard. The diversity of speakers allowed the diverse audience to have many different relatable and educational points of intersection. Feedback confirmed this by showing a mixture of learnings from understanding rural context to harm reduction, learning about Indigenous trauma and its role on addictions and filmmaker to participant relationships.

This event was opened with a prayer from elder Francis First Charger and closed by a Gitsxan song by Mel Bazil.

FEEDBACK FROM HEALTHCARE WORKERS, PEOPLE WITH LIVED EXPERIENCE, INDIGENOUS PEOPLES AND THE PUBLIC:

"I work as a harm reduction nurse in an urban center. It was amazing to see this translated into a rural context by and for indigenous community."

"I have a greater understanding of why addiction is higher in Indigenous population than others as it relates to genocide, colonial residential school trauma, and systemic racism and generational loss and how this puts Indigenous Peoples at a higher risk of addiction over the course of their lives."

"I am truly grateful to be here today. I am overwhelmed and completely inspired by the film. To be honest, I felt as though I was transported back into various stages in my early years and into my adult experiences. My dream is that we can offer wrap-around support for all of our people in our "own" communities through our lens. My heart is full and I raise my hands to all those who were part of bringing this work forward. Thank you for your words, for your courage and willingness to share our lived experiences in this most uplifting and meaningful way. Sharing my gratitude and acknowledgement for those whom we have lost and are in the spirit world. I am proud to be a part of the transformative knowledge and work ahead of us. Thank you thank you thank you. I release my tears as we are part of the healing and change"

SURVEY RESULTS – DEMOGRAPHICS REACHED

My profession is related to medical sector	I have experienced substance dependence	I am Indigenous	None of the above
60%	19.3%	21.5%	31.1%

SURVEY RESULTS – CHANGING MINDS

53% of the audience increased their *knowledge* of the effect of trauma on addiction.

17% *drastically* increased their knowledge by 2 or more points.

58% of the audience increased their *support* of harm reduction methods.
20% *drastically* increased their support by 2 or more points.

SURVEY RESULTS – CHANGING BEHAVIOUR

72.5% will begin conversations supporting harm reduction in their community/workplace.

38.3% will donate or volunteer to a local harm reduction organization

22.8% would host a screening of the film.

22.2% will write a letter to their local government or newspaper.

12.6% will organize a cultural sensitivity training for their community or work

Other: *"Incorporate harm reduction more fully into my practice"*
 "I will work to bring Indigenous perspectives into the harm reduction work I do as a nurse."
 "Continue the work in our health system to address the issue and the stigma"
 "I will propose to the Reel Causes board to screen this film."

SPECIAL PROJECTS

I developed a [Discussion Guide](#) to support future screenings of *Kimmapiiyipitssini* with thoughtful and empathic discussions.

I developed a [Linktree of resources](#) that was sent out to every registered audience member to provide additional opportunity to learn about harm reduction, cultural safety, and inclusive language through resource packages, courses, and webinars.

A website to enable further impact and audience engagement is still in development.

Key Learnings

A film's impact campaign builds on the foundation of the filmmaker's passion for an issue and their relationship to the film's participants. Embodying this within *Kimmapiiyipitssini*, the impact campaign explored how impact producers can embody ethical responsibilities to audiences and panelists within a campaign and support existing organizations working within an issue.

"Working with an impact team allowed me to have a strategy in terms of how to get it out to the world. Also having support because there's just no way to keep up with the demand for the film, which is fantastic, just in terms of community conversations and, you know, creating a really diverse realm of spaces for screening the film."

Elle-Maija Tailfeathers, Director of Kimmapiiyipitssini, 2022

Kimmapiiyipitssini: The Meaning of Empathy is a powerful film that sheds light on the intimate experience of those struggling to combat the drug poisoning epidemic, while also revealing structural and historical challenges faced by Indigenous communities. The film works to humanize and contextualize Indigenous people who suffer from addictions and colonial trauma. As an audience member at the March 2nd event shared, "I have a greater understanding of why addiction is higher in Indigenous population than others as it relates to genocide, colonial residential school trauma and systemic racism." (Feedback as cited in Campos, 2022, p. 63).

Journalism, documentary and other kinds of media are frequently criticized for dehumanizing representations of marginalized communities (Gitlin, 1980, Hall 1997, Chouliaraki 2013, Varma, 2019). Media often misrepresents and sensationalizes drug use based on politics, identities, and individualized habits. This documentary

provides alternative representations of participants and their experiences beyond dominant media depictions. In doing so, it challenges audiences to correct both dominant and racist narratives around addictions and their causes. Building a narrative that makes this political context explicit and exposes the role colonial trauma plays, helps to build a more accurate cultural portrait that invokes audience empathy and an urge to take action. Anita Varma (2019) explains that journalism that humanizes marginalized communities can advance social justice by appealing to collective solidarity and for systemic change. She cautions that news reporting, however, often encourages audience empathy instead of solidarity by representing social injustice as individual problems. Individual problems and proposed solutions tend to suggest individual choices and transformation rather than framing an issue as a social injustice that invites us to act collectively against systemic factors (Varma 2019). In this case, tying issues of the drug poisoning epidemic to institutional racism, colonialism and intergenerational trauma within the narrative of the documentary provides an invitation to audiences to address these social injustices. As Sylvia D Hamilton describes "They [documentaries] challenge what we know or think we know, offering surprise, laughter, anger, joy and conviction; a full body experience" (Hamilton as cited in Turnin et al. 2014. P 33). In this way, this impact doc supplies what Nussbaun (2008) defines as "narrative imagination", the crucial ability of a story to include and contemplate a broad expanse of human experience.

With the powerful potential of this film in mind, we began to bring together the film team to explore strategic goal setting during our STORY TO ACTION impact lab.

"The [Impact Lab] has given our team the opportunity to strategically build an impact campaign in a deeply supportive environment. As an Indigenous-led project, we aim to not only build a meaningful impact campaign but also build capacity within the industry. There are very few Indigenous impact producers in Canada and we appreciate Story

Money Impact's eagerness to help build capacity for Indigenous impact producers."

Tailfeathers 2022

Collaborating with Indigenous filmmaker and first time impact producer Robyn Weasel Bear on the campaign was an important step in pursuing ethical responsibilities to build a field where Indigenous impact campaigns are run by Indigenous impact producers. I was grateful to have the opportunity to organize around the impact campaign of this poignant documentary. It allowed me to connect with inspiring harm reduction and Indigenous health organizations while also having the privilege of working alongside a caring film team that included Elle-Maija Tailfeathers, Lori Lozinski and Robyn Weasel Bear. Embodied in this film is a deep relationship with and care towards both Tailfeather's home community of Kainai, and the main participants within her film. Embodied within her process is Wilson's (2008) relational accountability. Wilson explains it as an answerability to fulfill your relationships with people, history and the natural world around you (Wilson, 2008). Honoring this inside the impact campaign was a responsibility I carried close to my heart. Just as relationships in Tailfeather's community were key to the building of this film, so too were relationships key to the impact campaign. As Ganz explains in *Organizing; People, Power, Change*, "Strong relationships are the foundation of successful organizing efforts." (Ganz, 2014).

Many phone calls and zoom meetings established and nurtured relationships that led to the events mentioned above. We held weekly, one hour meetings between myself, First Nations Health Authority (FNHA), and BC Centre on Substance Use (BCCSU) between the summit in November and the February event, as well as the later March 02 event. These discussions fostered a deeper relationship between key organizers from FNHA, BCCSU, and myself. There were lengthy discussions regarding how to carry on the impact of this event beyond the scope of the discussion and film screening. Currently the FNHA has plans to create ongoing staff meetings on the themes addressed in the film post event, so that audiences can sit

with them for longer amounts of time. For the screening in Cardston, many meetings, texts and calls were held with one of the main town councilors to ensure that our goals for the event were in alignment. The councilor became a bridge to many of the faith leaders and influential community members in Cardston. Concurrently, I supported her in creating promotional materials and providing feedback on the event format. Longer conversations and brainstorms were held with the organizations Moms Stop The Harm, BC Association of Friendship Centers, and the Canadian Drug Policy Coalition. These relationships facilitated collaborative feedback when drafting the language for the events, the discussion guide, and calls to action.

Many organizations we partnered with for screenings spoke about the power of this story to help their members understand their work and goals. As an audience member shared, "meeting the people and seeing how they are/have been affected was very powerful. It gave me much more insight into the tragic situation. I 'know' about it from my work with FNHA, but actually seeing it makes a huge difference." (Feedback as cited in Campos, 2022, p.61). The importance of partnering with long time organizers, organizations and strategists underscored the value of coalition building when impact producing. Tailfeathers (2022) expressed her excitement around this:

"i'm just i'm just a filmmaker like I'm not trained in addictions, I'm not trained in harm reduction, I'm just a community member who wanted to tell a story and people come to me with questions that i don't have the answers for and it's been really rewarding to be able to engage with organizations and community members and just individuals who are doing really important work who are actually experts in this field and know what they're talking about but to be able to have these panel discussions where our film facilitates that dialogue amongst people who are actually experts with lived experience"

Longtime documentary academic Whiteman (2003) theorizes that there are 3 ways in which organizations successfully use documentaries to advance their policy and organizational goals; sponsoring public screenings, being involved with the film process, and showing the film to targeted groups and key decision makers.

Whiteman's strategic use of film for key decision makers was enacted with the targeted screenings at the Alberta Health Services and the Town of Cardston's Mayor and Councilor; whereas the virtual events harnessed the collaboration with nonprofits like Moms Stop The Harm, the BC Association of Friendship Centers and the Canadian Drug Policy Coalition. Yet relationships must be reciprocal to avoid the extractive potential of partnering purely to get eyes on a film. These partnerships gave the nonprofits a powerful storytelling tool. Audiences were 38.3% more willing to donate or volunteer to a local harm reduction organization and an additional 58% increasing their *support* of harm reduction after the events (Survey results as cited in Campos 2022 p.64.) For us, those same partnerships help form our campaign language and calls to action. Additionally they also helped us choose strategic panelists that could speak to the issues in the film. As impact producers, identifying information about your audience ahead of time becomes extremely helpful in designing your post screening moderation. Understanding this, we scheduled calls with the speakers and moderator to discuss the best themes for each projected audience.

The harm reduction organization partnerships supported us in creating a discussion guide that could be used for future screenings. This would not have been possible at the beginning of the campaign, when our understanding of the issue was in its infancy. Even now, six months into supporting the campaign, our knowledge as impact producers is miniscule compared to organizers, experts and those with lived experience who have been involved with this issue for decades. Finding ways to involve, collaborate and bring these allies into the film campaign became vital for having strong campaign goals, tactics and framing. The discussion guide built out of those relationships, "ensures post-screening discussions are fulsome and

empowering even when no moderator or guest speaker from the team is available, e.g. classroom screenings, small community screenings, etc." (KMOE SMI, 2022, p. 2) Additionally, the guide included resources on territorial acknowledgement, opening and closing, designing discussions, sample themed questions, follow up video and resources, a glossary of terms, and tips on creating safe space.

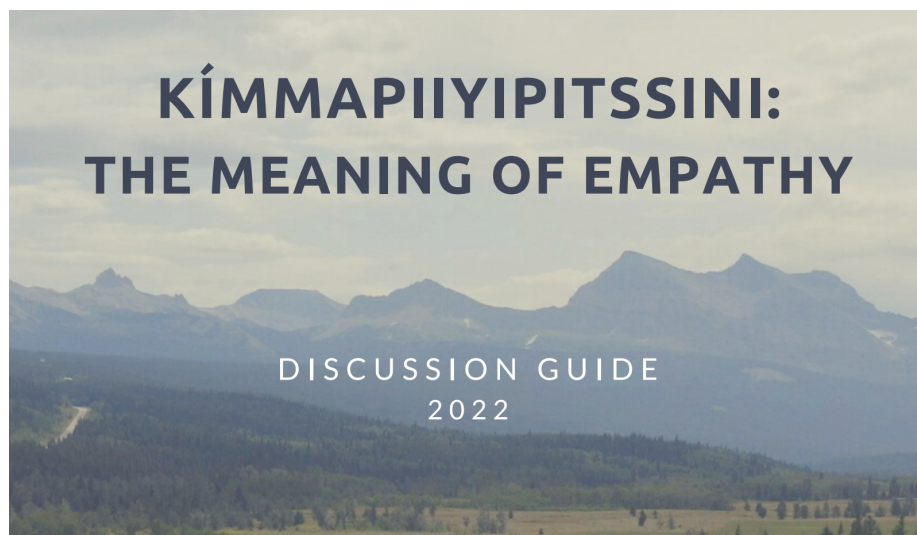


Figure 4.0 - Discussion Guide. KMOE. Story To Action (2022)

Safe space and trauma-informed practice was central to these impact events. The Roestone Collective (2014) explains that the term safe space originated in the late twentieth century women's movement, but it has since been used in many different contexts in order to keep marginalized groups free from violence and harassment. Trauma-informed care shifts the focus of discussions from "What's wrong with you?" to "What happened to you?" and making sure supports are in place for triggered individuals. Conrad, Pence and Wilson (2013) explore this term as part of the Oxford Encyclopedia of Social Work. They note that many caring professionals and volunteers have instinctively acted in a trauma-informed manner for decades, influenced by the emergence of the feminist movement and the increasingly influential voice of survivors of interpersonal trauma. This coincided with a growing body of science and trauma-specific empirical research into how human beings

respond in the aftermath of traumatic events, and how professionals and concerned activists could help them support people toward recovery (Conrad et al., 2013). For panelists at our events, that meant checking in beforehand, developing relationships and making sure people were comfortable with the event questions. Additionally, we debriefed with panelists after the event - multiple phone calls, text messages, and emails- to check in with those that had shared vulnerable stories. This model of support forged trust and comfort, allowing deep and vulnerable sharing at the event and more importantly, safety throughout. We also provided honorariums for people with lived experience, honoring their life and experience as expertise. Embodying this same care for audiences meant having counseling support at our events. We were fortunate enough to have The Indian Residential School Survivor Society bring two trauma informed councilors to bear witness and support both panelists and audiences during and after the event. These practices are meant to support people when and if they are distressed, although it is best to aim to avoid those situations by crafting safe spaces and disclosing triggering subject matter beforehand. Finally, we also chose to close and open each event with song, to allow for a closure of space and honor cultural protocols.

Measurement isn't purely for funders, distributors and event planners. The measurements we captured at our events through surveys were quickly put together for the film team and guest speakers. "It's been really cool to see qualitative and also quantitative measurements and statistics of like how the film is actually impacting community and how people are responding to it and how people are walking away perhaps with a different attitude towards harm reduction and all the issues we talked about in the film" (Tailfeathers 2022). Additionally, feedback from events allowed us to gauge audience interest, craft common questions in the discussion guide and shape further panel discussions.

In closing, work for this film is far from over. There remains much work to do around Indigenous health models and harm reduction solutions to the drug

poisoning epidemic. Films such as this need a long life, to truly reignite passion and propel us to demand change. Kelley (2003) writes that the best social movements do not just fight oppression, they 'enable us to imagine a new society'. According to Kelley (2002), it is a central task of social movements to imagine new futures. Impact docs like *Kímmapiiyipitssini: The Meaning of Empathy* invite us to reimagine society. "In the poetics of struggle and lived experience, in the utterances of ordinary folk, in the cultural products of social movements, in the reflections of activists, we discover the many different cognitive maps of the future, of the world not yet born". (Kelley 2002, p. 10). As impact producers, case studies such as these challenge us to continue to build these futures through ethical responsibilities and in relationship.

The Klabona Keepers

Campaign Data & Measurement

FILM SYNOPSIS

The Klabona Keepers is an intimate portrait of the dynamic Indigenous families that succeeded in protecting the Sacred Headwaters, known as the Klabona, northwest British Columbia, from industrial activities. Spanning 15 years of matriarch-led resistance, the film follows a small group of determined elders in the village of Iskut as they heal from colonial wounds to push back against law enforcement, the government, and some of the world's largest multinational companies. Nestled between scenes of stand-offs and blockades, land defenders reflect on how their history of forced displacement, residential schools, and trauma strengthened their resolve to protect the very land that was essential to their healing journey.

FILM TRAILER

<https://www.youtube.com/watch?v=POyZSif29lg&t=3s>

IMPACT GOALS DEVELOPED WITH THE KLABONE KEEPER ELDERS

To inspire other Indigenous communities that there can be 'light at the end of the tunnel' of these long fights for the land.
To inspire youth dialogue and heal internal community divisions caused by the resource extraction conflict featured in the film
To share with non-indigenous people, to break down stereotypes of land defenders, and inspire solidarity to the Klabona Keepers cause
To uplift the families and land defenders of the Klabona Keepers, whom made the decade long sacrifices for the Klappan area

TARGET AUDIENCE	HYPOTHESIS	PARTNERS
Urban Allies	Break down stereotypes about Indigenous blockades shown in the mainstream news	Human Rights Watch Film Festival, Patagonia Toronto, York University's faculty or Environmental & Urban Change, Ben & Jerrys, SURJ, Lush Cosmetics
Indigenous Communities	To inspire other Indigenous communities and reveal parallel struggles	Anishnawbe Health Foundation, Downie Wenjack fund, Yellowhead Institute, Tea N Bannock, Indigenous Screen Office

Iskut Community	To pass down intergenerational knowledge and stewardship of the Klabona Keepers and the Klappan area	Klabona Keepers, Iskut Band Council, Klappan Independent School, Skeena Watershed Conservation Coalition
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STATS

Funds Raised for Klabona Keepers Iskut Youth Program \$3308	Discussion Attendance 860	Screenings / Discussions 5 / 4
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ISKUT VILLAGE COMMUNITY SCREENING I MAY 11th, 13th & 14th 2022

With a projector screen, popcorn maker, and a whole lot of home cooked moose meat, pizza and pies, the launch of the Klabona Keepers film in the village of Iskut was a great success. The community packed the community hall with over 105 people on the first night, 38 people at a private Klappan Independent School screening and 42 on a Saturday matinee screening. 258 online views were live streamed in the local area during the event. Friends and community members traveled from as far away as Dease Lake, Telegraph Creek, Terrace and Vancouver to be there. Iskut village has a population of 295 people, so these turns out were very impressive given the size of town. Community members had put up posters at the post office, gas station, nursing center, band office, school & language center. A traditional popcorn machine was brought in, a red carpet was made using the combination of a red bathroom rug and red paper, Huey Carlick designed a step and repeat, polaroid cameras were available for the youth, and

the town's maintenance crew was able to help turn the community gym into a theater.

FEEDBACK FROM ISKUT VILLAGE COMMUNITY SCREENINGS

"Klabona keepers! I love this film! My grandparents are Klabona Keepers and my aunties and uncles. I'm so proud of them for the things they done for our territory. I've always wanted a documentary of what they done and did. Huge thank you for everything you do for this community and making this film!"

"The cinematography was truly 'breathtaking', and the content heartwarming/heartbreaking. I was really deep in trauma and grief but the footage helped me smile and sleep well. Our cultures and families and territories are sooooo precious and magnificent. As we heal from genocide it takes a dedicated ally to remind us of what we have, and what we will lose if we don't heal and fight for it."

"It was great! Like dad said you can't watch a good movie without crying. Needless to say I cried a few times. Good Doc! You made me proud to be from Iskut and my family. I was always proud but now I'm a little prouder for sure!"

ONTARIO SCREENINGS

May 26th, 2022 – Hot Docs Cinema

May 27th, 2022 – Patagonia Shop

16 elders, family members and youth traveled the almost 5000 kms from Iskut to Toronto to witness, speak and share at the world premiere of The Klabona Keepers. The fundraising and logistical coordination for this trip took several months. There were two screenings during this trip, the first of which was the opening night event at the 19th annual Human Rights Watch Film Festival in partnership with Hot Docs. On stage after the film, Elders Rita Louie, Bertha Louie & Rhoda Quock shared stories of the sacrifices and vision for the future of Klappan amidst multiple standing ovations. There were around 450 people in attendance at the Hot Docs Ted Rogers Cinema. The following night, an additional screening at the Patagonia Toronto store was at capacity with 115 people attending. It was an intimate event with community members Annabel Nole, Huey Carlick, Robert Jakesta, Jeeneek Louie, Ramona Quock sharing words alongside Rita, Bertha and

Rhoda. On top of the screenings, community members visited the Anishnawbe Health Foundation, The Hockey Hall of Fame & the CN Tower! Over \$3000 was raised to support Iskut Youth programs at the screenings.

FEEDBACK FROM ONTARIO SCREENINGS

"Elder Bertha made me cry with her words, so many incredible words were shared by so many Klabona Keepers. I think not a dry eye in the house."

"Best night ever!!!! 😄 The Klabona Keepers are my new role models ❤️🧡 One of the main things I will take away from the night is "we are strong and we can move mountains with just one voice" I also can't believe I was able to talk to one of the elders that was able to stop mining and gas companies from drilling on their land after the show 🧡❤️🧡"

"Thank you so much for everything!! It was one of the most special things I've ever been to and our team had the most incredible time. We even had some guests today coming in wearing their Klabona Keeper shirts!! Our hearts are so full."

Campaign Reflection

"Filmmakers on the Left have always realized that film, like all cultural forms, is a bearer of ideology and that even films that aspire to change are produced through and within the dominant structures of belief. How then can committed filmmakers escape the entrapment of traditional ideological forms and work within a truly revolutionary ideology? Not by finding and repeating a "correct" line, obviously, but by rooting their work within actively ongoing political struggles: by making films, I repeat, not only about people engaged in these struggles but also with and by them as well, and through this process, and with full awareness of the contradictions in play, hammering out the shapes of an evolving new revolutionary ideology around those struggles.

Waught, 2011, p. 6

The case study of *The Klabona Keepers* is an example of an impact campaign run in collaboration with film participants. In this reflection, I will first reflect on the collaborative process of filmmaking and its connection to existing literature; I then follow by exploring the impact campaign strategies. *The Klabona Keepers* gives a unique example of the ways an impact producer can be embedded throughout the filmmaking process.

The Klabona Keepers (2022) film was created by myself and good friend, co-director Jasper Snow-Rosen over the course of the past seven years. By complete happenstance 10 years ago, a few friends and I stopped in at the Iskut village gas station on our way to the Yukon. What was meant to be a pit-stop turned into an invitation to the Sacred Headwaters Music festival, which then became an invitation to join a Klabona Keepers blockade against a company called Fortune Minerals. We were asked to use our cameras and gear to create and submit media to news outlets of the blockades. The community's direct action tactics, alongside the solidarity from other communities, led to Fortune Minerals pulling out of Klappan that summer. This seven week experience on the frontline quickly turned my life upside down. I was in awe of the courageous stand of the Iskut elders and their families. Inspired by the strength and purpose of the Klabona Keepers, Jasper and I began to regularly return to the region for months each year to connect with the community on the land, film blockades and volunteer on outdoor youth trips. In 2015, we were asked to put together a longer format film. The result was *The Klabona Keepers* documentary released in May 2022.

We didn't have a formal theoretical model during our filmmaking process, but rather embodied an understanding that it was a privilege and a gift to put together this story, and that it would be inappropriate to benefit from the financial and emotional sacrifice of a 15 year land defense struggle. We never came to the community to make a documentary. Rhoda Quock, Klabona Keeper's spokesperson

and producer of the film, shares;

"Tamo and Jasper are helping make this film but they didn't originally come here to make a documentary. We met them at our Sacred Headwaters music festival. We invited them to support a blockade with their cameras and bodies. They thought they were coming for two days. We kept them for seven weeks and had them taking over drills. We trust them with this film because they have always taken our leadership. They return every year and have taken on roles working with our youth." (Quock 2018).

This film was made with constant collaboration and direction from the elders. We've volunteered our time and structured it so the intellectual property of this film is owned by the elders within it. They've decided that all proceeds from screening this film will go towards Iskut youth programming in the threatened Klabona area. In many ways, *The Klabona Keepers* film is a gift and a love letter to the community that changed our lives.

Cree scholar Dwayne Donald's developed the concept of ethical relationality. He defined it as the "ecological understanding of human relationality that does not deny difference, but rather seeks to more deeply understand how our different histories and experiences position us in relation to each other" (Donald as cited by Mills and Todd 2016). Positioning myself as a settler within an Indigenous community is the initial step upon which to begin analyzing our relationship. How does one decolonize methodologies of collaborative film production and impact campaigns? Although our process was highly collaborative, there is no such thing as neutral art. We constantly questioned the ways we were framing the storyline, as a way to examine the politics and ethics of our representation of others' stories. I found myself repeatedly asking: 'why am I the person to tell this story?', 'how am I telling

it?', 'what assumptions do I bring to this story?' and 'what blindspots do I bring in?'. These questions and concerns continually framed our approach during the filmmaking process.

We hoped to avoid extractive and colonial models of filmmaking in a number of ways: being initially asked to make the film, volunteering rather than being paid, spending years building out the storyline of the film with its participants, having the elders own the intellectual property, and holding over 30 sample screenings of script, scenes, roughcut and fine cut while also creating a 4 hour community version of the film. Although this collaboration would insinuate participant control over their story, it's important to note that any filmmaker who sits in an editing suite constructing a one hour film out of over 500 hours of footage is not presenting an unbiased lens. Yet hopefully the steps mentioned above move us towards a more justice based filmmaking model.

Elizabeth Miller (2009, p. 74) asks, "What can be one of the most important ethical negotiations with a community at risk—who benefits and what is the financial responsibility of the filmmaker to the community? In a marginal community, sharing profits can become as important as sharing authority and is a theme often overlooked or not discussed in documentary projects". Having the intellectual property owned by the main participants and land defenders flips this paradigm by having the film team serve its protagonists and the larger social movement. It is not an honor to have your story told by someone, but rather an honor and privilege to tell someone else's story.

Bell Hooks (1989, p. 23) sees the margins "as a place of Radical Openness... a site of deprivation but also a site of radical possibility, of resistance." As I continue to collaborate with the Klabona Keepers, I am constantly reminded how my own identity as a settler of color allows me to bridge experiences and build trust with the community. Yet at the same time, there are many degrees of privilege that I carry.

One of which is being able to exist outside the lateral violence and intergenerational trauma that acts as a barrier to initiatives within the community. "Cooperatively produced and subject-generated films are significant because they represent an approach to documentary questions of voice, authority, and authorship that have become a serious concern among documentary filmmakers and anthropologists. Who can represent someone else, with what intention, in what "language," and in what environment" (Ruby, 1993 p. 43). In that light, it's always been about the community's struggle first and foremost. I didn't own the stories, rather the footage served the movement. All footage was always uploaded to the news to bring attention to blockages, instead of exclusively saving it for the film. I believe that intention, motivation and gaze of the filmmaker is inseparable from the many ethical responsibilities we carry on Indigenous lands.

Decolonization is important for non-Indigenous people to unlearn and dismantle colonial mentalities and structures. White supremacy relies on orientalism, anti-Black racism and Indigenous erasure, and requires us to unpack the ways in which colonialism feeds sexist, homophobic, and racist beliefs (Smith, 2012). It is not enough for us to simply say that this is Indigenous land. We need to behave as if it is Indigenous land. Lewis (2012, p. 228) argues that activists committed to social justice who carry out their work on Indigenous lands, "in centers of power and privilege that benefit from processes of colonization" are responsible to enact anti-colonial analysis in their work. Anti-colonial work on the part of settlers requires relational accountability with Indigenous peoples. As Simpson indicates, an alternative to extractivism is responsibility, relationship, and deep reciprocity (Simpson, 2013, as cited in Klein, 2013). Fortier (2017) explores engaging in decolonizing research methodologies with non-Indigenous activist groups by examining themes of identity and belonging, accountability and consent, responsibility and appropriation. Traveling back in history he shows the ways in which movements and organizations have erased or come into clear conflict with Indigenous practices of sovereignty and self-determination. According to Linda

Tuhiwai Smith (1999) in *Decolonizing Methodologies*, "decolonization is a process which engages with imperialism and colonialism at multiple levels. For researchers, one of those levels is concerned with having a more critical understanding of the underlying assumptions, motivations and values which inform research practices" (Smith, 1999 pg 20). In collaborating on this story I hoped to honor these methodologies but also respect people's Narrative Sovereignty (Crammond, 2020) within the film.. One of the reasons that the concept of narrative sovereignty is so important is that it creates stories depicting resilience, "in a good way . . . with a good heart," and "with a good mind." Narrative sovereignty acknowledges these traditional teachings and applies them to film practice (Crammond, 2020).

There is a long history of non-Indigenous researchers and filmmakers representing communities as damaged. "So many outsiders benefit from depicting communities as damaged, it will have to be these same communities that hold researchers accountable for the frameworks and attitudes they employ" (Tuck, 2009 p. 412). Eve Tuck (2009) challenges historical "damage-centered research" and victim exploitation while also exposing the long-term implications of non-Indigenous people working with Indigenous peoples. In my mind, there are no outside saviors needed in a community that has already single handedly kicked out Royal Dutch Shell from their headwaters. Indeed what a community needs should be defined by them themselves.

In 2018, we were grateful to have experienced an impact lab through Good Pitch Vancouver where elders Bertha Louie and Rhoda Quock were able to strategize the main impact goals of the film that have now defined the direction of the campaign. Throughout the process, my methodology has always been to center and be accountable to the community and elders. Although the workshop was supposed to bring together the filmmakers, I asked that we bring the elders to Vancouver for the pitch session, since there was to be no strategy without them. This relationship has been a keystone in my life, with many elders and activists in Iskut becoming some of my closest and dearest friends. Throughout the years, the

community has been incredibly generous with their time in sharing skills and stories. For example, in 2012, elders taught me the importance of collaborative editing and writing while making short videos for their Fortune Minerals coal mining protest. These teachings have all happened outside of any academic institution. All of this contributed to my understanding of relationality, process, and accountability long before reading theories during my Masters.

When we began organizing the first leg of *Klabona Keeper* screenings, Rhoda Quock, the elders and I, wanted to prioritize showings in Iskut. Although the film was finished months before the official launch, we waited until public events were available with COVID-19 restrictions. The screenings in Iskut were incredibly moving. As an audience member shared "You made me proud to be from Iskut and my family. I was always proud but now I'm a little prouder for sure!" (Feedback as cited in Campos, 2022, P. 75). Many people resonated deeply and many tears were shared. It was heartwarming to see the screening audience filled with children and youth. As *Klabona Keeper* elder Bertha explains

"This film is going to do really great for us. It's gonna give our kids courage to continue to do this fight. Our grandchildren, great-grandchildren will be able to stand for the land that we love. It means so much to us. " (Louie, 2022)

Ways in which this was done was through bringing out food, promoting in the schools and having a kid-friendly environment. It doesn't hurt when you've already been working with many of the youth in outdoor programming for the past eight years. An interesting pivot happened on the Saturday matinee. Being a small northern hockey town, many people were upset that the screening overlapped with National Hockey League playoffs. We made a pivot to move the screening earlier and use our blow up projector to screen the hockey games for the community. Pivoting is often such a big part of impact screenings and this one helped bring out

some community members that may not have come if hockey was not playing after the film hockey not been playing after the film.



Fig. 5.0: The Klabona Keepers – Iskut Screening Poster. Beyond Boarding Collective (2022)

As myself, Jasper Snow-Rosen, and producer Rhoda Quock began setting our eyes on a festival launch, we explored different spring festivals. The elders ended up choosing Human Rights Watch Film Festival because of its focus on human rights issues and the ability to be the opening night film. Community members who came on the trip were also given honorariums for their time. This trip's travel was made possible through donations from Beyond Boarding Collective, Lush Cosmetics, Skeena Watershed Conservation Coalition, Indigenous Screen Office, Fortlane, York University, Human Rights Watch, Mercury Films and other individual donors. It was important to bring families out to the screening not only to speak their stories on stage, but also to have them celebrated for the many years of sacrifice on the frontlines. Being a small rural community, extractive projects, land defense, and blockades can often cause deep divisions within the community. We

wanted to use both this film and the festival as an opportunity to uplift the elders for their fight while also bringing some youth to be inspired.

It was important to build out some call to actions that could be shared with urban audiences. Through brainstorming with the elders, we decided to have multiple calls to action that audiences could support. We printed out postcards that were given out to audiences with a QR code linked to a website with the call to actions. On the site, audiences could sign up for the film's newsletters, share a written testimonial that could be shared with the elders and community and also donate to ongoing youth programs in the Klabona area. Through these events \$3308.00 was raised for Klabona Keepers Iskut Youth Program (Campaign Stats as cited in Campos, 2022, p. 74). We wanted to accompany the emotion generated by viewing the film into tangible immediate actions that could support the community. Without calls to action film's can be educational but lack the ability to garner direct solidarity whether financial, relational or direct connection to a cause. Additionally, we curated the discussion conversation towards themes that would lead to deeper understandings of the issue at hand. These included exploring the sacrifices of the struggle for the land, the ways in which people come into their community, and the relationships at the heart of this film.



Fig. 6.0: The Klabona Keepers – Toronto Call to action. Beyond Boarding Collective (2022)

When thinking of assessment of the impact of film, we can think of the impact on the activist communities themselves. Gaventa (1980, p. 223) found that the production process itself can be important for activist groups, stimulating greater communication among individuals and organizations and leading to the refinement of expressions of grievances. Lesage (1984) emphasized the importance of feminist documentaries for consciousness-raising and for encouraging women to express themselves in the public sphere. Turnin and Winton (2014) explain that "Doc Activism (Doctivism?) is often seeded in the filmmaking process, it is reactivated during screenings, and it extends beyond the projections into the everyday lives of audiences, subjects and filmmakers" (p. 21). In the case of these screenings, we can look at the words of the 24 year old Robert Jakesta after experiencing a screening in Toronto. *"Honestly, just blown away. I always knew our community had accomplished something big but to be here with all these people in Toronto. It's just incredible. We are unstoppable"* (Jakesta, 2022). This kind of transformative process will hopefully manifest in empowerment, intergenerational responsibility and like the elder's hope, a continued dedication to the land. These sorts of transformational moments can be the most rewarding as an impact producer and are not always evaluated.

It is my hope that this film can spark a continued fight for the land and justice for the families of the Klabona Keepers. I hope that facilitating these spaces and building this film will inspire the next generation of organizers and land defenders to step into the community organizing boots of their grandparents. . As Henaut (1975, p. 5) explains "No amount of video can replace a good community organizer, no amount of video can make fuzzy thinking turn into clear social and political analysis ." I hope that the film and its continued impact events inspire audiences to act, organize and rebel. Deep relationships between artists and movements are the antithesis to colonial and extractive relationships. The reality that relationships are what inspired this film and that this process was in fact a continuum of the ongoing

relationships I carry within the community is the model itself.

Conclusion

“Radical imagination is the ability to imagine the world, life and social institutions not as they are but as they might otherwise be. It is the courage and the intelligence to recognize that the world can and should be changed.”

Khasnabish & Haiven. (2014) p. 3

It's been a great honor to reflect on my experiences within the field of impact producing. I'm extremely grateful for SMI to have given me so many opportunities, experiences and trust to coordinate, run and research this field. I also thank the film teams of *No Visible Trauma* and *Kimmapiiyipitssini: The Meaning of Empathy* for allowing me to collaborate with your powerful stories and narratives. The experience of building out a curriculum and facilitating the impact producing POD would not have been so insightful and energizing without the incredible participants, presenters and SMI staff. I also thank the elders of the Klabona Keepers for allowing me to explore a larger framework of collaboration in this field through your film. More importantly, I thank you for playing a vital role in shaping my politics around consent, collaboration, responsibility and intergenerational struggle. Ultimately, you've not only shaped the way I tell stories but also an underlying ethic and worldview that I bring into impact producing. In closing, I will reflect on what this research tells us about impact producing, and some of the final questions I have towards this growing field.

As we've learnt, creating impact is as much about process as it is about accomplishing political and artistic goals. Despite aspiring to create social change, impact producing and filmmaking can be both extractive or colonial in nature. The active campaign research showed how impact producing grows out of the filmmaking process while embracing accountability and responsibility toward social issues, partnerships and the film's participants. These campaigns gave insights into the different roles impact producers fill while honoring their aspirations to their impact goals. *No Visible Trauma* showcased how targeted audiences and strategic panels helped reach new allies around the issue of police violence.

Kimmapiiyipitssini: The Meaning of Empathy showcased the importance of relationship building and duty of care in running a campaign around Indigenous harm reduction. It also illustrated the value in partnering with nonprofit organizations actively working within the drug poisoning crisis. Finally, *Klabona Keepers* showcased the possibilities of designing diverse calls to action with a collaborative impact campaign with Indigenous land defenders. This case study gave us an example of how non-Indigenous impact producers can build accountable relationships with those on the frontlines of Indigenous sovereignty and land struggles. These findings capture the importance of building trust, alignment and relationships as the foundations to any impact campaigns.

Impact producing is not limited to the ideas, structures and skill sets mentioned in this Master's project. These are my own interpretations and experiences in the field. Even within that, I think there is much room to grow. As impact producing becomes more professionalized, I am aware of the need to entrench deep anti-oppressive values, practices and models within the field. As Native American civil rights activist Madonna Thunder Hawk, warns, "Once you get too structured, your whole scope changes from activism to maintaining an organization and getting paid" (Hawk, 2007 p. 104-105). There remain many of the same questions that social movements deal with around how to embody horizontal decision making and power that seeks to challenge patriarchal, colonial and racial

capitalist structures of power. Given the history of white supremacy, patriarchy and colonial structures of power within the media sector in so-called Canada, there is undoubtedly much work to be done to prevent such influences on this new sector.

Fundraising is still a big gap in the field and research is required in order to understand how to do this in a sustainable way that doesn't change the nature of our campaigns. The scope of impact producing in so-called Canada lags behind the UK and US models because of the lack of funding from the philanthropic sector (Freissen, 2016). Yet there are potential warnings on how philanthropic funding affects campaign parameters and the corrosive effects it can have on radical social justice movements. As Andrea Smith (2007, p. 9) explains "When wealthy people create foundations, they're exempt from paying taxes on their wealth. Thus foundations essentially rob the public of monies that should be owed to them and give back very little of what is taken in lost taxes." In their book "The Revolution will not be Funded: Beyond the Nonprofit Industrial Complex" , INCITE! Women of Color Against Violence Network argue that foundations are represented as relatively unregulated and unaccountable concentrations of power and wealth which fund campaigns, and in effect, establish an agenda of what issues merit attention. They serve as "cooling-out" agencies, delaying and preventing more radical, structural change and maintaining an economic and political order (INCITE!, 2007). Although not funded via foundations, I noticed how timelines and grants shaped even the smaller STORY TO ACTION program. I noted how much a quick timeline and turnarounds to activate a set number of partnerships and events was prioritized due to funding and granting requirements. Partnership and screening event numbers made up the priority of our measurements, rather than the depth of our relationships. How to fund and evaluate this work while keeping our allegiances to the social justice goals and not solely shaping our initiatives to funders is a critical conversation moving forwards. It is also worth monitoring the shifts within foundations and philanthropic sectors as activism within works to reform those institutional bodies.

As mentioned, growth of this industry and professionalization of this network holds a lot of power as potential gatekeepers shaping both the parameters and scope of narrative-driven campaigns. Awareness of this power imbalance is a first step but more importantly being adaptable and remaining responsible to those on the frontlines of each struggle. As we look to uplift activism around documentary films, we must remain accountable to the people who we collaborate with. By parachuting into social justice issues, how can we collaborate in such a way that shares decision making power with local and partnering organizations and longtime movement activists? Additionally, what is our process in choosing which organizations and activists to partner with? Furthermore, as in the question of who has the right to storytelling, impact producers must ask who should be the one leading our calls to action. As Shannon Walsh explains.

“While certainly there are tangible gains to be had through speaking truth to power, we must ask who it is that pushes this “speaking” and who really benefits? It is rarely discussed how “participation” can diminish other more radical and militant forms of struggle, including problem solving at the community level that does not seek recognition by the ruling elite. Displacing action in place of expression and voice actually can do more harm than good in terms of achieving clear victories against injustice”

Walsh, 2013, as cited in Winton & Turnin, 2014, p. 51

As politically engaged facilitators of media space, we have a responsibility to promote critical cultural literacy in our audiences. We have a responsibility to pay attention to the impact of our campaigns and to critique our methodology. International Documentary Association's Executive Director Simon Kilmurry (2019, as cited in, Chattou, 2022, p. 11-12) "One of the things we have to be clear on in this field is the heavy burden we place on documentary films to have specific outcomes. We

don't place that burden on any form of journalism and form of art. Documentary films don't live in a vacuum but live in a political debate". Film screenings are required to contextualize the issues at hand, from Indigenous land defense, to policing and to the drug poisoning epidemic while offering space for strategies of resistance to be articulated. As we know, film, at the right moment, can be a catalyst for collective analysis, reflection and exploration of the actions to be taken.

The documentary field has been progressing towards a more ethical model. With decolonized, ethical and antiracist standards and guidelines like the "Safe and Secure handbook" (Doc Society, 2019), the "On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories" (ImagineNATIVE, 2019) and the "Being Seen: Directives for Authentic and Inclusive Content Creation" (Black Screen Office, 2022) amongst others. These protocols set standards of accountability and move the industry towards ensuring filmmaking from marginalized communities have access to funding and opportunity. We must create accessible and diverse opportunities and ethical guidelines when it comes to impact production. Impact producing is a new means of organizing with stories, but storytelling is a practice that has sustained communities and encompassed epistemologies of Indigenous peoples for thousands of years. Stories are as sacred as the environment created when they are being shared. (Lewis as cited in Iseke, 2013). Non-Indigenous impact producers are in no way a part of that lineage, but should challenge themselves to embody the deep reciprocity, respect and responsibility of doing this work on stolen, occupied, and never surrendered land.

Challenging power through radical story and documentary storytelling is not enough. Getting feedback from audiences about how they loved the film is not enough. Our work must be in concert with bringing people together to liberate dominant oppressive powers within our society, if we want to see systemic change. As Mariame Kabe and Nopper (2021) explain, "Organizing is both science and art. It is

thinking through a vision, a strategy, and then figuring out who your targets are, always being concerned about power."

In closing, I hope my research has supported new understandings around the field of impact producing. When we embark on each film campaign, we have to be prepared to be changed by it. We have to be open to go with the flow, to learn, to unlearn and to truly carry an adaptable lens in which to see the work. It is a model that can be so deep in relationship with people, passion and histories, that it is easy to see how we would fall in love with this work itself.

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