

1. Abstract (1 page)

The Kamloops Film Society a.k.a. The KFS has been part of Kamloops for over 20 years at their current location on the Paramount Theatre. Currently, many people assist with their projection at the Paramount Theatre in Downtown Kamloops, which has been part of the city for almost 75 years. The KFS is known for presenting re-releases of classic movies in special events through the Thursday Film Series, whose themes change every two months, or through a special date or season like: Groundhog Day or Home Alone for the Christmas season. They also due releases for independent films or low-budget films that aren't going to be presented at the local Cineplex in the city, which allows the audience to get access to see other stories outside the big blockbusters or the franchise films, even art films like Thelma or The Cabinet of Doctor Caligari, and even for special occasions like the Mulholland Drive in memory of David Lynch or Maria and The Last Showgirl for the 2025 awards season.

The KFS also organizes important events like The Black Film Festival (BFF), Indigenous Film Festival (IFF), and Kamloops Film Festival (KFF), which brought attention due to their goal to advertise other filmmakers as well as a wide diversity of stories. The KFF is a festival that also has its day focused on presenting short films, which is a great opportunity for those who are beginning to work in the film industry to show their talent and their wish to do something else as well as new and bold proposals. The IFF also allows people to see stories led by indigenous groups to tell a wide audience their stories, which might be unknown to common audiences or those unfamiliar with these indigenous groups. It also gives them the chance to have a voice in a way that makes it easy to process the information and enrich their knowledge. The BFF allows the projection of films directed, written, produced, and/or starring with a predominantly black cast telling stories about their culture and their impact on the history of human society like Judas and the Black Messiah, a story about a man forced by the FBI to join the Black Panther Party and get inside information.

The path to being able to do all this has been long, as it began as the Cariboo College Film Club at Cariboo College, now known as Thompson Rivers University (TRU), back in the 50s. Nowadays, they own the local Paramount Theatre after being sold to them by its previous owner. So it's interesting to see what began as a college club with a few members to be a part of the city as a non-profit organization that is beloved by many, but still not everyone knows their history, and some others, like international students, have never heard of them. Giving a chance for more people to hear about their story could be not just beneficial for the KFS but inspirational for other people who want to begin with similar projects.

2. Treatment (Length: 250 words.)

The documentary will present Tom Friedman who is one of the KFS Board Members and current Chair of the Board of Directors of The KFS, who will tell us a bit about how he came to be part of it, as well as the history of the KFS in Kamloops. We will re-enact some of those moments, as much as possible, as well as use any available archival footage to show the old days of the Cariboo College Film Society. If possible, when the Film Society left the college campus to join the city of Kamloops. Tom has also been one of their oldest members, so he must likely have a lot of information.

We could also interview another board member of the KFS, Kevin Martin who used to work at the Downtown Cineplex during the time the Film Society made their projections at that location before shutting down to move their operations to the Aberdeen location. Kevin is also one of the board's oldest members and was born and raised in Kamloops, so he knows a bit more about the KFS history and the impact that it had on the city. He also has been in charge of making sure that films arrive at Kamloops for the audiences here to enjoy them.

The short film also will present the Clock Tower and the interiors of the theatre where the Cariboo College Film Society used to gather so audiences can have a vague idea of the aspect of those meeting back in those ideas, and make a comparison with the society nowadays.

3. Project History (Length: 250 words.)

The inspiration due to seeing a small banner at the Paramount Theatre that contains the timeline of the biggest moments of the KFS, from the moment of its foundation in 1973 to projecting movies on the North Hills Theatre, the move to the Paramount Theatre, the year in which they bought the theatre to Landmark Cinemas, the opening of the Twin Drive-In, to the celebration of its 50 years, as well the year they began with the Film Festivals.

Almost from personal experience that I had while attending their events and reading about them online or on the news, as well as seeing the effort they put into their projects like the Kamloops Film Festival, Thursday Film Series, and the new Black Film Festival. Despite all the marketing they do, sometimes I have noticed that not always their projections are overcrowded or with a large number of people showing up as most people prefer Cineplex, which makes sense as they present newer movies and big blockbusters, like *Wicked* or *Deadpool & Wolverine*, the KFS mission is to present more independent, art, and low budget films giving space to the smaller productions to get to more audiences, especially those who also or more interested in these type of films, but also seems that some people, more likely to

be people that are outside of Kamloops or from another country don't know about their existence and are surprised to hear about them.

I'm looking forward to more people hearing about them and reaching those who live close to Kamloops and are willing to come.

4. Audience (Length: 150 words.)

We are looking for our audience to be young international and Canadian students who have an interest in or enjoy watching movies and are looking forward not just to seeing other stories beyond the big franchise but also willing and interested in hearing bold and different proposals that bring innovative, or who simply wish to see classic films in the theatre but they didn't have the chance to watch or weren't born yet when they came out, and even people who enjoy the experience of watching a movie in a theatre alongside a wide group of people who are interested in the same experience or who share the same likes.

5. Style and Approach (150 words.)

The documentary will adopt a simple yet effective visual style, prioritizing clarity and authenticity throughout the documentary. The main focus of the documentary will be interviews with 2 KFS board members, to capture their unique perspectives on the interview issues through professionally framed still shots, thus ensuring the professionalism of the entire documentary.

Because there are only two people to interview, a single interview can be too boring. So to complement the interview, the documentary will include minimal but meaningful B shots. B shots will include scenes inside the theater, the atmosphere of the show venue. Shoot some old posters and archive material from the past, these auxiliary shots can help to tell the history of KFS visually.

The entire documentary will use natural light as much as possible and adopt a documentary style aesthetic. Editing is simple and straightforward, without using too many special effects, ensuring smooth switching between interviews and auxiliary shots, so as to maintain a consistent flow. The whole documentary will make the audience more immersed in the whole story.

6. Principal Participants and Advisors (100 words per individual)

Tom Friedman grew up in Vancouver, attending Prince of Wales Secondary School and the University of British Columbia. He pursued an academic career in English, earning a PhD from the University of Toronto, and taught English composition, Canadian literature, mystery fiction and film adaptation at Thompson Rivers University for 29 years before

retiring in 2022. He also served as President of the TRU Faculty Association for 12 years in two separate terms of office.

He joined the Kamloops Film Society Board in 2009 and was elected Vice-Chair that year and was elected Chair at the 2010 AGM, having previously served on the Kamloops Film Festival Committee. He is most proud of the Society's successful efforts to save the Paramount Theatre and the growth and impact of the KFS on Kamloops and its region.

Kevin Martin was born and raised in Kamloops and has never left. He has worked for Cineplex for almost 23 years. He first became associated with Cineplex in the Fall 1999 until the Cineplex Downtown location closed in the Fall of 2001. At this time The Kamloops Film Society and the Kamloops Film Festival events were held at the Cineplex Downtown.

In 2002, he volunteered for the Kamloops Film Festival, and that Fall he became a Kamloops Film Society Board Member. Since 2003 Kevin has been part of the Kamloops Film Festival Team, helping with setting up volunteers and making sure films made it to Kamloops.

7. Plan of Work (Length: 150 words.)

The filming of the whole documentary is mainly divided into three key stages: preliminary investigation, interview and post-production.

Preliminary investigation and authorization (February 2025) :

- An in-depth background study of KFS and its history.
- Make sure you get access to interviews and set a filming schedule with your subjects.
- Check and confirm where you want to shoot, make sure you have adequate lighting and space.
- Write down the shot script that will be included in the shoot
- Prepare interview questions.

-Rent all the equipment need

Shooting (February-March 2025) :

-In-depth interview with KFS board members.

-Capture additional B-roll footage, including movie screenings, and audience reactions.

-Record the sound of the cinema environment and capture some additional visual elements to enhance the storyline.

Post-production (March 2025) :

-The editor integrates all the material, integrates the shooting material and the voiceover.

-Tone the color, adjust the documentary sound and background music, and complete the final editing.

-Review and submit.

8. Budget Summary and Breakdown

All equipments borrowed from TRU Mic Lab

1. Sokani Tiny Wireless Lav Mics	\$ 120
2. Westcott 40" Five in one reflector	\$ 50
3. Nikon Z7 with 50mm F1.8	\$ 3500
4. Manfrotto Tripod	\$ 300
5. Upass	\$ 20