

*LOVESICK*

A short documentary film investigating the changing  
environment and landscape of a small Canadian lake

By

Lauren Bridle

Bachelor of Journalism, Carleton University, 2014

A MRP presented to Ryerson University

in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts

in the program of  
Documentary Media

Toronto, Ontario, Canada, 2017

© Lauren Bridle 2017

**Author's Declaration**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I authorize Ryerson University to lend this thesis to other institutions or individuals for the purpose of scholarly research.

I further authorize Ryerson University to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

I understand that my thesis may be made electronically available to the public.

**Abstract**

The short documentary film, *Lovesick*, explores the changing environment and landscape of a small Canadian lake through the testimonies of the people who live on its shores. Lovesick Lake is one of the smallest bodies of water along the Trent-Severn canal system – a waterway that connects Lake Huron to Lake Ontario. What once was a prosperous region used by Canada's First Nations people for hunting and fishing, is now a popular location for summer cottages and resorts. Over the last 60 years, shoreline development has increased exponentially while the health of the lake and surrounding land has declined as a result. Now, the lake and local communities face an uncertain future as new vacation developments are being proposed. The film asks: At what cost does Canada's cottage country come?

*Lovesick* is a response to the materialistic thinking of Canadians and the land that many people take for granted. It aims to enlighten viewers in the hopes that they begin to question the space they occupy and encourage them to respect the delicate balance between nature and humankind. While cottage country is primarily an Ontario lifestyle, *Lovesick* is a microcosm that aims to shed light on development of natural areas all over North America – and the detrimental effects development can have on the ecosystem.

## Acknowledgements

Thank you to the following people – without you, *Lovesick* would never have come to fruition.

I would like to thank the Documentary Media class of 2017 & Faculty for sharing their passion for documentary with me.

Brian Damude, Michal Conford & Katy McCormick for their wisdom, advising and enthusiasm for *Lovesick*.

Dian Bogie & Bruce Dyer, your joy of life and love for Lovesick Lake is immeasurable – thank you for sharing your small piece of paradise with me.

Brydon Hill, Kim Whetung & Chief Kris Nahrgang, for letting me into your community, you have taught me so much about the water, land and air.

Kawartha Nishnawbe of Burleigh Falls, thank you for being so welcoming and allowing me to pursue this project – you have shown me a new side of Lovesick Lake which I am grateful to know.

My mom, Margaret Bridle, for helping me turn my dreams into reality – thank you.

My siblings Sydney & Spencer Bridle, and my aunt Carolyn Head for being my boat drivers, canoe steering team and overall support system.

The Lovesick Lake Association & lake residents.

*Lovesick* is dedicated to the memory of Brydon Hill, 1941-2017, for being an advocate for the Kawartha Nishnawbe community and acting on behalf of the preservation of Lovesick Lake.

## **Table of Contents**

Author's Declaration	ii
Abstract	iii
Acknowledgements	iv
<b>Introduction</b>	<b>1</b>
<b>Chapter 1: Project Context</b>	<b>3</b>
1.1 Location and Population of Lovesick Lake & Burleigh Falls	3
1.2 Landscape, Geographical Makeup and Archaeology Findings	4
1.3 The Kawartha Nishnawbe at Burleigh Falls and Lovesick Lake	6
1.4 Cottage Country Industry of Ontario and the Kawartha Lakes	9
1.5 Effects of Cottage Development on the Water, Land and People	12
1.6 An Exploration Into the Word, "Lovesick"	15
<b>Chapter 2: Methodology</b>	<b>17</b>
2.1 Conception	17
2.1.1 Lovesick Lake Association	18
2.1.2 Curve Lake First Nation	19
2.2 Production	19
2.2.1 Kawartha Nishnawbe	20
2.2.2 Cottagers	21
2.2.3 Lake & Landscape	22
2.3 Post-Production	23
2.3.1 Interviews	23
2.3.2 Landscape & Archival Footage	25
2.3.3 Sound Design	26
<b>Chapter 3: Ecodocumentaries</b>	<b>28</b>
3.1 <i>The River</i> (1938) by Pare Lorentz	30
3.2 <i>The Rise and Fall of the Great Lakes</i> (1967) By Bill Mason	31
3.3 <i>Battle for the Trees</i> (1993) by John Edginton	32
3.4 <i>Jumbo Wild</i> (2015) by Nick Waggoner	34
<b>Conclusion</b>	<b>36</b>
<b>Bibliography</b>	<b>39</b>
<b>Appendix 1: Project Proposal for Curve Lake First Nation</b>	<b>42</b>

## Introduction

Lovesick Lake is a very important area for my family and myself. I've spent the majority of the last 16 summers living at my cottage, which is on the lake's shore. My family cleared the land of bush and indigenous flora and replaced it with a green lawn, renovated the original cottage to add more living space and rebuilt the small boathouse into a two-story boathouse with two boatlifts and additional living quarters. Most of my life, I never questioned the act of building or renovating something to make it bigger – however, I've since watched as many other properties in the area followed suit: building giant mansions over small cottage cabins, resorts expanding their waterfront for more vacationers, and local protests against further developments on Lovesick Lake as well as other surrounding lakes. While I acknowledge the importance of the lake to myself, I began to wonder why this area is important to other people – thus began the film, *Lovesick*.

This paper will discuss the process of creating *Lovesick*, and also address many contextual elements that are not present in the film. While researching the area, I found that the history of this specific lake has never been fully recounted, and snippets can only be found in other works that discuss other larger areas in the region (i.e. Stony Lake, Buckhorn Lake). This is the first piece of writing which aims to be comprehensive about Lovesick Lake.

In the first chapter, "Project Context," the philosophy behind cottage country (in particular, Ontario) is explained to provide an understanding as to why Lovesick Lake is in a popular location for summer vacationers. In addition to this, the geography of the land is recounted to explain why this area is important, and histories of settlers, cottagers and indigenous groups are included. Finally, a summary of development in the area will be discussed, as well as potential consequences of future developments.

The second chapter, “Methodology,” discusses the process of creating the film. From its conception, to production and post-production, the paper includes my choices in telling the story, who I contacted for information, and what information I chose to leave out.

Finally, the last chapter, “Ecodocumentaries,” addresses how *Lovesick* fits into the world of documentaries, in particular, environmental documentaries. This chapter will analyze several past works including *The River* (1938) by Pare Lorentz, *The Rise and Fall of the Great Lakes* (1967) by Bill Mason and the NFB, *The Battle of the Trees* (1993) by John Edginton and the NFB, and lastly, *Jumbo Wild* (2015) by Nick Waggoner.

## Chapter 1 – Project Context

### 1.1 Location and Population

Lovesick Lake is located along the Trent-Severn Waterway between Buckhorn Lake and Stony Lake in the Kawartha Lakes region. To the east, the Burleigh Falls Canal Lock 28 borders Lovesick, and to the west the lake joins Wolf Island Provincial Park and the Lovesick Lock 30. There are a number of dams surrounding the lake built between the late 1800s and early-1900s by the Trent-Severn Canal Waterway, that help control the lake's water level.<sup>1</sup>

Lovesick Lake is located two hour's drive northeast of Toronto and is part of both the Township of Selwyn and the Township of Trent Lakes. The lakeshore to the northeast is a small community known as Burleigh Falls, with a population of less than 100, and falls in-between to the two municipalities.<sup>2</sup> The area received its name from the small falls between Lovesick Lake and Stony Lake – it was originally known as the Burleigh Chutes.<sup>3</sup> Highway 28 is the major north-south transportation route, which goes through in the middle of the community.

The population surrounding Lovesick Lake is primarily comprised of summer cottagers and tourists coming from bigger cities such as Toronto and the surrounding GTA, Ottawa and Peterborough. There is a small First Nations community in the area, the Kawartha Nishnawbe, who live year-round in houses located in Burleigh Falls and camps located along the shores and islands of Lovesick Lake.<sup>4</sup>

---

<sup>1</sup> Lorraine Brown, *The Trent-Severn Waterway: An Environmental Exploration*, (Friends of the Trent-Severn Waterway, 1994), 8.

<sup>2</sup> Stony Lake Cottagers Association, *Lock #28 - Burleigh Falls*, (2016).  
<http://www.stonylake.on.ca/places/lock-28-burleigh-falls.html> (accessed 12 05, 2016).

<sup>3</sup> Kevin Walters, "The Central and Lower Kawarthas," ed. Kawartha Lakes Stewards Association, *A Decade of Stewardship: Lake Water Quality Report*, (Kawartha Lakes Stewards Association: 2009), 13.

<sup>4</sup> Public History Inc., "Métis of Burleigh Falls Final Report," Historical Report, (Ontario Ministry of Natural Resources, 2000), 65.



In addition to these communities, the area is also home to several vacation rental and hotel properties. This includes the Burleigh Island Inn, Burleigh Beach Resort, Forest Hill Lodge, Ardagh Cottage Resort and the Lovesick Lake Trailer and Camp Park (a café and gift shop are located at the entrance of the park). A local market can be found next to the Burleigh Island Inn, as well as a summer-operated ice cream stand and marina.

## 1.2 Landscape, Geographical Makeup and Archaeology History

Lovesick Lake is the third smallest lake located on the Trent-Severn Waterway followed by Little Bald and Big Bald Lake. It has a surface area of 2.9 km<sup>2</sup> and is characterized by its rocky shoreline and shallow waters with an average depth of 2.3m and a maximum depth reaching 25m.<sup>5</sup> There is a main channel in the middle of the lake that allows boats of all sizes to travel through to get from the Lovesick Lock to the Burleigh Falls Lock and vice versa.

Lovesick Lake is part of the Great Lakes Basin, where two unique landforms collide. The south shore of the lake is part of the St. Lawrence Lowlands comprised of limestone rock and shale, which can be seen as the land slopes towards the lake.<sup>6</sup> The north shore is part of the Canadian Shield, which consists of precambrian granitic rock typically characterized by its pink hue. The meeting of these two distinct landforms stretches from Georgian Bay to the Frontenac Arch and is two kilometres wide. This band encompasses the majority of popular cottage country in Ontario including the Kawartha Lakes, Muskoka and part of Haliburton. This landscape is known as the “land between.”<sup>7</sup> This area is unique in that both the

---

<sup>5</sup> Brown, *The Trent-Severn Waterway An Environmental Exploration*, 123.

<sup>6</sup> John Marsh and Kate Griffiths, “Cottage country landscapes: the case of the Kawartha Lakes Region, Ontario,” in *Multiple dwelling and tourism: negotiating place, home and identity*, ed. Norman McIntyre et al. (UK: Biddles Ltd, King’s Lynn, 2006), 221-222.

<sup>7</sup> The Land Between, *Geography*, (2016), <http://www.thelandbetween.ca/geography/> (accessed August 30, 2016).

indigenous flora and fauna of these two environments meet and they not only survive among each other, but also thrive – this is what is known as an “ecotone.”<sup>8</sup> This unique landscape was formed by Pleistocene glaciation ice that lasted up to approximately 10,000 years ago. This ice is responsible for carving out the water systems in the region, and also scraping soil away from the Canadian Shield and depositing it in tills across the St. Lawrence Lowlands.<sup>9</sup> Because of this, the northern Canadian Shield is characterized by poor soil, swamps and boreal forest and the south as a rich soil home to a deciduous forest.<sup>10</sup>

Prior to the construction of the Trent-Severn Waterway, Lovesick Lake and the surrounding Kawartha Lakes region was characterized by an assortment of river systems. These rivers were known as a place of prosperous hunting and fishing utilized by Paleo-Indian communities dating back thousands of years. Artefacts found at ancient village sites have been carbon dated as far back as approximately 12,000 years ago. On Lovesick Lake, several archaeological sites have been found including a site containing fishing weirs that have been carbon-dated back to 6,500 years.<sup>11</sup> These weirs have been analyzed and concluded to have been made from wood belonging to extinct tree species. As well, pottery and arrowheads have been found in the lake on the northeast side close to Ruba Island. Additionally, a site located between Lovesick Lake and Stony Lake has been found and named the West Burleigh Bay site, home to old portaging camps. Items such as tools, pipes and other objects have been found dating back 12,000 years and this site is thought to be the furthest site North with items

---

<sup>8</sup> Ibid.

<sup>9</sup> Marsh and Griffiths, “Cottage country landscapes,” 222.

<sup>10</sup> Ibid., 222.

<sup>11</sup> Heather Brooks-Hill, “Development On Burleigh Bay,” *Apsley Voice*, (April 2014), 1 & Kris Nahrgang interview by Lauren Bridle, Burleigh Falls, Ontario (August 14, 2016).

that old.<sup>12</sup> This indicates that the area of what is now cottage country was a thriving ecosystem able to sustain communities for thousands of years.

This river system was and is still used for hunting and fishing by a local Ojibway First Nations community, Curve Lake First Nation. Dating back to the early 1800s, community members would set up camps along the shores of the lake by Burleigh Falls to gather duck, geese and fish for the upcoming winter.<sup>13</sup> Wild rice was also a prevalent crop, which grew natively in the shallow waters all along the river system, including the present day Lovesick Lake. While the men would hunt and fish, the women would gather wild rice and other vegetation to prepare it for the community.<sup>14</sup>

In 1883, the Canadian federal government decided to build the Trent-Severn Waterway, which would connect Lake Huron with Lake Ontario. This would allow for easier transportation of lumber and other materials through the waterway across Southern Ontario at a faster pace than land travel. This canal system took over 80 years to fully complete and comprises 43 locks and approximately 160 dams.<sup>15</sup>

### **1.3 The Kawartha Nishnawbe of Burleigh Falls**

As previously mentioned, Canada's First Nations people have used the area surrounding Lovesick Lake and Burleigh Falls for thousands of years as an area for hunting and fishing. It continued to be a popular summer area for members of the Curve Lake First Nation Ojibway Reserve to hunt and gather up until the mid 1900s. Sometime between 1912 and 1920, a portion of the Curve Lake First Nation community moved to Burleigh Falls on a full-time basis after a clash with reserve members claiming their mixed heritage as being

---

<sup>12</sup> Nahrgang, interview by Lauren Bridle.

<sup>13</sup> Public History Inc., "Métis of Burleigh Falls Final Report," 11.

<sup>14</sup> Ibid., 11.

<sup>15</sup> Brown, *The Trent-Severn Waterway An Environmental Exploration*,

problematic for the community.<sup>16</sup> Five families including the Jacobs, Taylors, Browns, Johnsons and Hogarths, moved to establish a community at Burleigh Falls and Lovesick Lake, led by Jack Jacobs who later became the first Chief of the Burleigh Falls Métis and Non-Status Indians.<sup>17</sup> This community began living on the northern shores of Lovesick Lake and in the town of Burleigh Falls. Due to the fact that “Métis” wasn’t yet a recognized indigenous group by the Canadian Federal Government, they received no government support and had to rely on the land and water to survive and provide for the community. This included year-round hunting and trapping, gathering of fish in the spring, and harvesting wild rice, wild berries and other vegetation. To earn money, Jack Jacobs owned a sled-dog team, and later a car, that he used to go into the town of Peterborough to sell items made by the community (including axe handles, rice and other handmade items) to purchase necessities such as sugar and tea. He would then divvy up the items to each family depending on the size and needs.<sup>18</sup>

The community had built homes on the island of Burleigh Falls, and began setting up more permanent camps on the islands they would use for hunting and fishing – typically, these sites were chosen based on popular “meeting spots.” In particular, the island Scow’s Rock was a popular gathering place for the Métis, and it later became the permanent camp of Jack Jacob’s daughter, Sandy Jacobs, her husband Brydon Hill and their children.<sup>19</sup> Typically, the man of the house would provide for the family by means of trapping, hunting and fishing the local game while the women would cook and care for the children. While the families spent the winters in the village of Burleigh Falls, they typically would spend the entire summer on

---

<sup>16</sup> Public History Inc., “Métis of Burleigh Falls Final Report,” 25.

<sup>17</sup> Joan Holmes & Associates, Inc., “Kawartha Nishnawbe Settlement at Burleigh Falls,” Historical Report (2000), 28.

<sup>18</sup> Ibid., 28.

<sup>19</sup> Kim Whetung, interview by Lauren Bridle. Curve Lake First Nation, Ontario (October 13, 2016).

the lake with their children, and the older relatives would work for the local resorts as fishing/hunting guides or maids.<sup>20</sup>

When the government built the Trent-Severn Waterway, the subsequent flooding caused many permanent residents of Burleigh Falls and Lovesick Lake to move their camps to higher ground. Many residents also lost land access to their camps (which had been transformed into islands due to the flooding). When the government was building the canal system and new islands were formed, they decided to claim the land as government-owned property and seized it from the community members who lived there. As cottage country expanded, the government began selling the land to prospective cottagers from the city.<sup>21</sup> At this point, the First Nations group had organized themselves as the Burleigh Falls Métis and Non-Status Indians and began an injunction to pick the land they had always used – and needed – to live on before the government sold it.<sup>22</sup> Around the same time, another group in the community began to emerge, the Lovesick Lake Native Women's Association (LLNWA). The LLNWA and the Burleigh Fall Métis groups began fighting for the land to be given back to them – but in different ways. The Métis group, who began calling themselves the Kawartha Nishnawbe, wanted the government to declare Burleigh Falls as a reserve whereas the LLNWA wanted the land to be placed in the ownership of the people who lived on it.<sup>23</sup> This began a decades-long feud between the groups that still exists today. While the government did neither of those things, it did recognize the existence of the group and decided to lease the land for them to use. While the groups are still fighting for ownership, the government sends their arrears every year demanding payment for use of government property. Current chief,

---

<sup>20</sup> Holmes & Associates, “Kawartha Nishnawbe...” 15.

<sup>21</sup> Brydon Hill, interview by Lauren Bridle. Curve Lake First Nation, Ontario (August 5, 2016).

<sup>22</sup> Public History, “Métis of Burleigh Falls...” 30, and Hill, interview by Lauren Bridle,

<sup>23</sup> Ibid., 58 and Hill, interview by Lauren Bridle.

Kris Nahrgang, expressed no interest in paying the lease fees and says he will continue to fight for the land for his family and people.<sup>24</sup>

#### **1.4 Cottage Country Industry**

Before the Kawartha Lakes became the well-known cottage country of today, it was a place for European settlers to find work. Both saw and lumber mills were prevalent all along the shores of local lakes and rivers, including the Lovesick Lake region. Several locations of these sawmills have been passed down to current cabin owners who have reclaimed the land to be used as family cottages. Notably, a sawmill was located on the Northwest shore of the lake, which housed dozens of workmen and had a horse stable and boarding house.<sup>25</sup> This promise of work drew families to the area for a few decades.

By the 1860s, the Kawartha Lakes had become a recreational hinterland for the surrounding settled areas comprised of urban dwellers from Peterborough. Steamboats and trains ran from Port Hope and Lindsay to the Peterborough and Lakefield area by 1868.<sup>26</sup> By 1888, 50 trains per day were passing through Peterborough while Steamer Lines operated from Peterborough, Young's Point and Bobcaygeon.<sup>27</sup>

The Canadian Federal Government promised to build the Trent-Severn Waterway to allow for easier transportation and navigation for steamers and other water vessels. This new waterway system coupled with the decrease in lumber and sawmills in the area led to new economic and vacation opportunities. Hotels began appearing around the waterway's lock system including at Stony Lake, Young's Point, Burleigh Falls, Bobcaygeon and Fenelon

---

<sup>24</sup> Kris Nahrgang, interview by Lauren Bridle, Burleigh Falls, Ontario (August 14, 2016).

<sup>25</sup> Jim Braund, interview by Lauren Bridle, Lakefield, Ontario, (August 2, 2016).

<sup>26</sup> Marsh and Griffiths, "Cottage country landscapes," 223.

<sup>27</sup> Ibid., 223.

Falls.<sup>28</sup> With the help of advertising, tourists began visiting the region from Toronto and northern U.S. states.

The first planned recreation area in Ontario began in 1888 when land along the south shore of Chemong Lake was bought by developers and subdivided into 66 cottage lots.<sup>29</sup> At the same time, many people who camped along the lakeshores began building cottages and by 1896 there were sufficient numbers of cottages on Stony Lake, thus the Stony Lake Cottagers Association was formed – which led to subsequent associations on neighbouring lakes to be founded.<sup>30</sup> By 1911, it was noted that on Stony Lake: “there is not one available point or island on the lakes and rivers throughout the entire system, that is not dotted with pretty summer homes and comfortable hotels, maintained almost exclusively for the tourist traffic.”<sup>31</sup> Lovesick followed in Stony Lake’s footprints at a slower pace – nonetheless, cottages began to be built around the lake by the early 1900s.

The Canadian cottager is a breed apart from ordinary men. Every summer he overloads the car ... and heads for the wilds. Behind him he leaves a house full of all the comforts and conveniences of the city. He leaves running water, milk delivery, telephone service, doctors, policemen, firemen, air-conditioned movies and all the other accidents of civilization in favor of a pioneer life in the woods.... And he loves every minute of it.<sup>32</sup>

Cottage country increased exponentially following the end of the Second World War. In 1941, Ontario had approximately 28,000 family cottages, one for every 135 Ontarians.<sup>33</sup> But by 1960 the number rose to 100,000 and by 1982 it was close to 200,000.<sup>34</sup> During the postwar

---

<sup>28</sup> Ibid., 224.

<sup>29</sup> Ibid., 224

<sup>30</sup> Ibid., 224

<sup>31</sup> Ibid., 224.

<sup>32</sup> Canadian Homes and Gardens., “How to Cope Successfully with Your Cottage,” *Canadian Homes and Gardens* 40, no. 2 (June 1959).

<sup>33</sup> Peter A. Stevens, “‘Roughing it in Comfort’: Family Cottaging and Consumer Culture in Postwar Ontario,” *Canadian Historical Review* 94 (University of Toronto Press 2013): 234.

<sup>34</sup> Ibid., 234.

period cottaging moved from being an elite activity to including the middle class – cottaging began spreading to smaller lakes and to new parts of Ontario. This was due to a thriving economy, expanding highway system and an upswing in nature appreciation and outdoor recreation.<sup>35</sup> This boom in cottage country, and the necessity for having a recreational home by a lake, became a growing aspiration for much of Ontario and Canada, and can be argued to be part of the great “Canadian Dream.” In an essay by Peter Stevens, he argues that Ontarians wanted to get back to nature and reject materialism by living in the woods.<sup>36</sup> While this may be true, as indicated by cabins without running water or electricity, the state of cottage country today is very different. While it is still popular for people to own homes by the water – with twice as many Generation X purchasing cottages than baby boomers – luxuries often accompany these cottages.<sup>37</sup> It is no longer a time of simple cabins, as new vacation-style homes are built all over cottage country that include all of today’s modern amenities: electricity, running water, high-speed wireless internet and cable television.<sup>38</sup>

Lovesick Lake, in particular, is one of the few lakes that have yet to be bombarded by this style of cottage. Many cabins along the lakeshore are the original camps built by cottagers from the early to mid 1900s. These cabins have been passed down through generations but more recently, have been sold to a new generation of cottagers. A new need for a comfortable life has increased the number of cottages being rebuilt along the lakeshore to resemble year-round homes on both the shore and on islands leading to more development in a fragile ecosystem.

---

<sup>35</sup> Ibid., 234.

<sup>36</sup> Ibid., 234.

<sup>37</sup> The Canadian Press, “Gen X buying twice as many cottages as Baby Boomers: Royal LePage report,” *Business News Network*, (June 23, 2016): <http://www.bnn.ca/gen-x-buying-twice-as-many-cottages-as-baby-boomers-royal-lepage-report-1.513900> (accessed 11 15, 2016).

<sup>38</sup> Ibid.



Apart from the cottage country industry, tourism has grown over the years along the Kawartha Lakes region. In particular, Lovesick Lake was a popular location for fishing and hunting, attracting people from all over Canada and the United States to partake in these activities. Hotels such as the Burleigh Inn and Forest Hill Lodge hired members of the local First Nations reserve to work as hunting and fishing guides for tourists.<sup>39</sup> By the 1970s, this line of work had decreased in popularity, as relaxation and getting back to nature became a more popular pastime. However, even today these vacation areas offer boat rentals for avid fishers to go fishing all over Lovesick Lake.

### **1.5 Effects of Cottage Country Development on the Water, Land and People**

In recent years, many studies have been conducted to identify the effects of human developments in natural areas. In particular, many scientific studies have been completed in cottage country, primarily in Muskoka. The conclusions of many of these studies have determined that development has significantly impacted the lives of mammals, fish and vegetation. For example, in the 1980s a study was released which discussed the negative impact on cottage development on vegetation.<sup>40</sup> Due to this negative impact, the wildlife and delicate ecosystem have been adversely affected across southern-central Ontario.

While these studies haven't been completed in the Kawarthas or Lovesick Lake, similar ecosystems exist so the conclusions of these studies could be extended to these areas. The Kawartha Lakes Stewards Association (KLSA) has been doing testing of the water for certain substances including phosphorus and E.Coli to monitor the health of the lake and any negative impacts the contaminants can have on humans. However, no inquiries have been established into the effects of development that began in the mid 1950s on the environment

---

<sup>39</sup> Holmes & Associates, Inc., "Kawartha Nishnawbe..." 15.

<sup>40</sup> T. Clark and D. Evler, "Vegetation disturbance caused by cottage development in central Ontario," *Journal of Environmental Management, UK* (18, no. 3, 1984): 229.

and local people. Through the testimonies in *Lovesick* it is revealed how development has impacted the lives of the people, animals and vegetation.

A food staple for the Kawartha Nishnawbe community is wild rice or “manoomin,” which grew in the shallow waters of the river and wetlands. After the Trent-Severn Waterway was constructed, the constant fluctuation of the lake’s water levels caused the wild rice to be pulled out with no chance of reseeding.<sup>41</sup> Because of this, the bugs and other small living organisms, which thrived in a wetland environment, were lost. Consequently, the animals such as muskrats and ducks left the area – leaving the community without sufficient resources to feed their members.<sup>42</sup> Wild rice thrived in swamp areas, growing along the bulrushes – the main cause of the depletion was due to flooding, but cottagers also wanted to rid the lake of the “swamp lands” to make way for easy boating access and beautiful views. Ridding the water of these weeds meant that there was little natural filtration of the water from harmful contaminants.<sup>43</sup> Another loss was the traditional fish the Kawartha Nishnawbe would gather. Every spring, the community mass-gathered whitefish using lights and nets, and would smoke the caught fish to preserve it for the upcoming year. When sport fishing became a popular attraction, the government stocked the lakes in the Kawartha region with pickerel, walleye and muskies.<sup>44</sup> These fish ate the whitefish population, leaving the Nishnawbe without their traditional food.<sup>45</sup> At the same time, they had to mass-gather to survive and pickerel fish couldn’t be caught using a lamp and nets. Therefore, the community had to go back to traditional spearfishing to gather large amounts of fish.<sup>46</sup> Finally, bullfrogs were also an important food staple for the community. Bullfrogs were often found in wetland areas and

---

<sup>41</sup> Whetung, interview by Lauren Bridle.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Brown, *The Trent-Severn Waterway An Environmental Exploration*, 46-47.

<sup>45</sup> Whetung, interview by Lauren Bridle.

<sup>46</sup> Ibid.

collected by the Nishnawbe. However, when the province sprayed rural areas for tent caterpillars, the Nishnawbe noticed that the insecticide either killed or forced the bullfrogs to leave the area; Brydon Hill recalls not seeing a bullfrog for the last 10 to 15 years.<sup>47</sup>

However, these chemicals used to clear lots and rid the area of certain invasive species are having a long-term effect on the lake. In particular, phosphorous-based pesticides have seeped into the water, and sunk to the bottom of the lake becoming imbedded within the lakebed.<sup>48</sup> When motorboats disturb the lakebed, the phosphorous is released back into the water system. Motorboats are prevalent along Lovesick Lake, as it is part of the canal system that is frequented by boaters throughout the summer. According to water tester and KLSA member, John Brown, during the busiest time of the summer the water of Lovesick Lake reaches an approximate phosphorous level peak of 23 parts per billion (ppb). According to provincial guidelines, freshwater lakes should not exceed a level of 20 ppb.<sup>49</sup> If phosphorous levels continue to rise, eutrophication<sup>50</sup> of the lake becomes a very real threat at 30 ppb.<sup>51</sup>

While development has been less than environmentally favourable to the area, new vacation properties have been proposed in the area to attract more tourists. In April of 2016, plans to expand an existing trailer park along Lovesick Lake emerged. The Lovesick Lake Trailer Park and Campground submitted documents in August explaining their plan to add up to 500 new trailer spots, with new amenities including washrooms and showers, as well as

---

<sup>47</sup> Hill, interview by Lauren Bridle.

<sup>48</sup> Kathleen Mackenzie, "Phosphorus Testing," ed. Kawartha Lakes Stewards Association, *A Decade of Stewardship: Lake Water Quality Report* (Kawartha Lakes Stewards Association, 2009): 21.

<sup>49</sup> "Water Management: Policies, Guidelines, Provincial Water Quality Objectives," last modified 1998, <https://www.ontario.ca/page/water-management-policies-guidelines-provincial-water-quality-objectives> (accessed February 15, 2017).

<sup>50</sup> Merriam-Webster defines eutrophication as "the process by which a body of water becomes enriched in dissolved nutrients (such as phosphates) that stimulate the growth of aquatic plant life usually resulting in the depletion of dissolved oxygen." If this process occurs on Lovesick Lake, there is a high chance that because oxygen is depleted, organisms will be deprived of a necessary function for life and the lake will begin to die.

<sup>51</sup> John Brown, interview by Lauren Bridle, Burleigh Falls, Ontario (October 13, 2016).

added docks and splash pads.<sup>52</sup> If this development were to move ahead with the clearance of the Township, there are very real consequences. More people would mean more waste and septic issues that are a continuous problem with cottages and trailers. As well, more boats would be on the lake which could stir the lakebed and release more phosphorous into the water potentially resulting in a dead lake, and finally, more people and boats may result in the upsetting of natural habitat for local fauna which could further upset the delicate ecosystem.<sup>53</sup>

## 1.6 An Exploration Into the Word, “Lovesick”

Lovesick is the name for both the lake and the film. In the mid-1800s, settler Samuel Strickland recounted a story in his writings explaining that lovesick derived from the traditional Ojibway word “*caughwawkuonykauk*,” the original word (roughly translating into lovesick) for the area in which Lovesick Lake is situated.<sup>54</sup> While there is no viable or concrete explanation as to why the lake was and is called Lovesick, there are several interpretations of a legend depicting a First Nations man or woman falling in love with a European settler only to be jilted by unrequited feelings. Many local establishments use this legend as an attraction for tourists – in particular, the Lovesick Lake Trailer Park & Campground has an inaccurate version<sup>55</sup> on the back of their pamphlets in an attempt to increase business. This is an example of a local business exploiting a legend for commercial

---

<sup>52</sup> Kevin M. Duguay, “Planning Justification re: Lovesick Lake Trailer Park Expansion,” *Current Planning Application, Township of Selwyn*, (August 2016), [http://www.selwintownship.ca/en/townshiphall/resources/Building\\_Planning/Current-Planning-Applications/PlanningJustification.pdf](http://www.selwintownship.ca/en/townshiphall/resources/Building_Planning/Current-Planning-Applications/PlanningJustification.pdf) (accessed September 13, 2016).

<sup>53</sup> Lovesick Lake Association, “Public Comments re: Lovesick Lake Trailer Park Expansion,” *Current Planning Applications, Township of Selwyn*, (2016) [http://www.selwintownship.ca/en/townshiphall/resources/Building\\_Planning/Current-Planning-Applications/Public-Comments-consolidated-Nov-28-2016.pdf](http://www.selwintownship.ca/en/townshiphall/resources/Building_Planning/Current-Planning-Applications/Public-Comments-consolidated-Nov-28-2016.pdf) (accessed December 2, 2016).

<sup>54</sup> Walters, “The Central and Lower Kawarthas,” 13.

<sup>55</sup> According to Ann Taylor, Cultural Archivist of Curve Lake First Nation.

gain, much like this establishment as well as many other businesses and residents exploiting the land for profit and/or recreational use.

However, regardless of the true meaning behind the lake's name, the word 'lovesick' is an appropriate depiction of the lake and local residents as well a reflection of the themes *Lovesick* explores. Many cottage-goers describe a sense of overall emotion when coming to their cabin, and when they are away they equate the feeling towards it to being "lovesick" for their cottage and nature.<sup>56</sup> However, perhaps their love and the love of other people for this particular lake (or cottage country overall) is the ultimate destroyer of the environment and landscape in Ontario. The actions that many landowners take in cottage country, in an attempt to maintain that feeling during their visits (because they love the lake and land) is making that same waterscape sick through the continual development of the natural landscape, chemical use, and overall ignorance and disrespect for the land and water. *Lovesick* is an attempt to raise awareness about the impacts of cottage country, and hopefully bring recognition to communities who were able to survive for centuries off this land and water.

---

<sup>56</sup> Dian Bogie, interview by Lauren Bridle, Lakefield, Ontario (August 2, 2016) & Bruce Dyer, interview by Lauren Bridle, Lakefield, Ontario (October 15, 2016).

## Chapter 2: Methodology

*Lovesick* is an environmental documentary film that investigates how a landscape has changed over time through natural and human influences. Lovesick Lake is the primary “character” of the film and will be referred to as such throughout the paper. It is brought to life by visuals, sounds and testimonies from the people who live on the islands and shores: cottagers from the city and members of the Kawartha Nishnawbe First Nation of Burleigh Falls. While the film follows a somewhat chronological order by looking into how the landscape was created and recreated and how this subsequently affected the environment, the film has three distinct sections that look at the history of the landscape, the memories the inhabitants have, and the uncertain future of the land and lake. The majority of the testimony given by the secondary characters (cottagers, residents and members of the Kawartha Nishnawbe of Burleigh Falls) is through talking-head style interviews. The aim is to have these interviews provide information fundamental to the story, but that these characters are secondary to the lake itself. The interviews were used as a narration for the film, helping alongside visuals, pacing and sound design, to give life and a sense of space to the waterscape of Lovesick Lake.

### 2.1 Conception

*Lovesick* was conceptualized in late June/early July 2016. Prior to choosing this topic, I was prepared to make a film based in Toronto following bike messengers around the city. However, during the summer course with Dafydd Hughes, I made a short film based on the lake’s name for a sound design exercise. During my research for this project, I became curious about the history of the landscape and how it has changed, and who occupied the land before

my family owned a cottage there. The more research I did, the more fascinated I became with the complex relationship between Ontario's "recreational" land and the people living there.

Prior to filming, I contacted several organizations in the area that might have knowledge of the lake's history including the Lovesick Lake Cottager's Association (LLCA), the Lovesick Lake Native Women's Association (LLNWA) and Curve Lake First Nations (CFLN). From there, I received responses from both the LLCA and CFLN directing me to whom I could speak, to obtain more information.

### **2.1.1 Lovesick Lake Cottagers Association**

The LLCA president, Ann Ambler, put me into contact with cottagers who have lived on the shores of Lovesick Lake for over 40 years to recount their stories. I met with a number of them prior to filming, including Gord Stephens, Cullen Hawken, Jim Braund, Robert and Katie Brown, Dian Bogie, Julie Otto and Bruce Dyer. They discussed their family's histories in the area including how they came to own the cottage and whether or not they were involved with the saw and lumber mill trade in the late 1800s. I gathered information by meeting either in person or over the phone, and was directed to other books and materials including past association meeting notes that could be useful for my own research.

From there, I was able to find out who would want to be interviewed on camera for the project, and who wouldn't. Out of everyone I spoke to, Jim Braund, Dian Bogie and Bruce Dyer agreed to share their stories through a formal camera interview, Dian and Bruce agreed to take me on a tour of the lake to discuss what areas have changed, and each person gave me access to go through family photos taken over the years at their respective cottages.

### 2.1.2 Curve Lake First Nation

After contacting Curve Lake First Nation (CLFN), the local reserve in the area, I was referred to their cultural centre to learn more about the Anishnaabe community and their history at Lovesick Lake. I met with Ann Taylor, their Cultural Archivist, who directed me to many online resources and past research papers dealing with the Lovesick Lake and Burleigh Falls area. Following further research, I presented my thesis proposal to the Chief and Council of CFLN to obtain approval to conduct research within their community and to begin consulting with their community members. I prepared a proposal outlining my project's description, goals, and methodology (Appendix I). Upon presentation, the Council and Chief approved my thesis with a few amendments to abide by their research protocols,<sup>57</sup> and my contact person was to be Ann Taylor – who would put me in contact with the necessary community members who could assist me with my project. After repeated attempts to speak with Ann Taylor, I did not receive any more communication from CFLN, for reasons unknown, and had to conduct my own research into the indigenous community at Burleigh Falls and Lovesick Lake.

## 2.2 Production

Initial filming began in July of 2016 and was primarily focusing on general shots of the lake and surrounding areas. At the same time, interviews were in the midst of being scheduled as I continued to research the area to learn how it was formed and who may have lived here before and after the Trent-Severn Waterway was built. Unfortunately, the history of this specific area hasn't been documented, so I relied heavily on oral history passed down through

---

<sup>57</sup> Curve Lake First Nation, "Consultation and Accommodation Standards," *Curve Lake First Nation*, 2016, <http://www.curvelakefirstnation.ca/documents/CLFN%20Consultation%20and%20Accommodation%20Standards%202016.pdf>, (accessed August 5, 2016).



generations – both by cottagers and the local Kawartha Nishnawbe community. Much of what I learned through interviews guided what type of footage I needed to collect to use in my film.

### **2.2.1 Kawartha Nishnawbe**

Since my contact with the Curve Lake First Nation's council was unresponsive, I looked into contacting local residents. Through local contacts, I was able to connect and interview three long-time Lovesick Lake residents and Kawartha Nishnawbe community members; Brydon Hill, Kim Whetung and Chief Kris Nahrgang.

Doug Taylor, the plumber at my family cottage, was from Curve Lake, and after a conversation with him about my planned film, he put me into contact with Kim Whetung who then set up a time for me to interview her father, Brydon Hill, who was a long-time resident of Burleigh Falls. From there, I met with them to develop a relationship and to discuss my intentions with my project – which they agreed to help me with.

I interviewed both Kim and Brydon after meeting them several times, and had developed a relationship with them. These interviews were the most important aspect of the film, as I didn't have any research that addressed the indigenous community of Lovesick Lake. That being said, I didn't want the interviews to be an interrogation. The Ojibway indigenous research protocols discuss how important it is to understand Indigenous community through shared knowledge.<sup>58</sup> With that, I wanted my interviews to be a shared conversation between the subject and myself, where we both learn about each other. While this made the interview longer, it helped develop a trusting relationship between the filmmaker (me) and the subject. Brydon Hill was also an elder of the Kawartha Nishnawbe, and as Anishnaabe traditions stipulate, a visitor must present them with a gift upon the first

---

<sup>58</sup> Chilisa, Bagele, *Indigenous Research Methodologies*, (Sage Publications Inc., 2012), 247.

meeting.<sup>59</sup> When I first visited Brydon, I brought him a picture I painted of the lake, which happened to include his camp. Subsequently, every following visit I presented him with home-cooked food.

When interviewing Kim, I came early to speak with her about daily things, and learn more about her as a person. She shared traditional Ojibway food with me including corn soup and wild rice stew. Through this relationship, she shared a collection of photos from the late 1920s to 2016 depicting their life at their camp on Lovesick Lake and house in Burleigh Falls. Through Kim, I spent an afternoon with her brother-in-law, James Whetung, who plants and harvests wild rice in the Kawartha Lakes Region. I was invited to burn tobacco in an Ojibway custom that shows respect for the earth and the Creator, and learn how to prepare traditional wild rice. This experience was most important to me, because it gave me insight into a resource that is so important to the community but has been eliminated from the lake system.

I connected with Chief Kris Nahrgang after finding his online writings about his work as an archaeologist and his findings in the Lovesick Lake region. After we talked over the phone, he invited me on a boat tour of the lake to show me where artefacts have been uncovered and to discuss the original shape of the water channel. Kris was a little more cautious about my project, not wanting to be interviewed until he understood my intent. Once we met a few times, he invited me to take part in drum circles, hunting expeditions and fishing trips to learn more about the Nishnawbe way of life at Lovesick Lake. The more I got to know my subjects, the easier it was for them to be themselves on camera.

### **2.2.2. Cottagers**

Three cottagers were interviewed for this project – as stated before – including Dian Bogie, Jim Braund and Bruce Dyer. In each interview I went through their history of the area,

---

<sup>59</sup> Curve Lake First Nation, “Consultation and Accommodation Standards,” 2016.

changes they've seen, and thoughts on future development, specifically the Trailer Park expansion. While I have great experience with formal interviews, I decided to treat these interviews more like a conversation and less like an interrogation (similar to the Anishnaabe way of research).<sup>60</sup> I met with each of the characters before I conducted the camera interview, so they would be more comfortable speaking to me and to learn more about the project I was doing. By doing this, the cottage residents seemed more relaxed and open to talking about a place that is special to them – to someone who also resides in the area (my parents have a cottage that I grew up in).

### **2.2.3 Lake & Landscape**

The story of *Lovesick* revolves heavily around the land and lake. The majority of footage collected was influenced by the stories told through interviews as well as the research I had done. The film relies on the landscape shots to bring the area to life and to show how beautiful a place like this is, and how necessary it is that it be protected. I used several methods to get the landscape shots: including drone footage, DSLR footage gathered from canoeing and being in a motor boat, DJI Osmo footage from a canoe/motorboat, and gopro footage taken underneath the water. Many shots resulted in long, wide-angled pans to try and establish the scenery, while medium and close-up shots are used for beauty aesthetics but also to zoom in on the imperfections happening in the environment (i.e. gas oil in the water, trash on the ground, development). While the majority of the footage was shot on a Canon 5D Mark III, I borrowed a DJI Osmo to get some different shots of the lake including slow motion, and stabilized shots (the camera is on a gimbal).

---

<sup>60</sup> Michael Rabiger, "Directing," in *Directing the Documentary*, (Burlington, MA: Focal Press, 2015), 201.

## 2.3 Post Production

Coming away from filming, I had gathered so much information about the people and the land that I was struggling to figure out how I was going to put everything together. I spent the majority of the fall term transcribing and logging my footage, trying to figure out the themes that were present in what I'd gathered. While there were so many different stories I wanted to share I had to filter everything I gathered – so I created a guiding question to help organize my thoughts; does this information have to do with the lake or the people? The information pertaining to the lake and its story were kept, while everything else was removed.

From the beginning, I didn't want to create a didactic documentary, telling facts about the area with scientific arguments to back up what I had uncovered like an investigative journalist. Rather, I wanted to bring the lake to life as a character, through the testimonies of these people. Through the editing process, I realized I would have to incorporate a traditional, didactic film narrative with pacing that reflects the subject matter to allow viewers to leave with some new sense of understanding—specifically—understanding the meaning of Canadian landscapes that are used for vacation homes. In this subchapter, I will address the use of the interviews, b-roll shots and sound design to create the final cut of *Lovesick*.

### 2.3.1 Interviews

When production concluded, I was left with over 10 different interviews to review prior to editing. The majority of these interviews were conducted through talking-head style supported by some b-roll of characters walking around their cottages, in boats, or photographs supplied by the interview subject. The film has no guiding narration, so the testimony from these interviews supplied the film's narrative. After going through each of the characters, 5 of the interviews were selected to be a part of the film – these include Dian Bogie, Bruce Dyer,

Brydon Hill, Kim Whetung and Chief Kris Nahrgang. Their interviews provided the best testimony in that they were full of intimate details, emotion, and similar themes that could be interwoven throughout the film.

After transcribing the interviews, the film's narrative was created using a paper edit. *Lovesick* follows a primarily chronologically-based narrative, looking at how people came to the area, how the area has changed since their arrival, and what future developments have been proposed that could continually alter the landscape (for better or for worse). Each clip of the film had to be extremely selective – if the selected clip didn't further the film's narration, it would be removed; I had to accept that *Lovesick* was not an advocacy film for people (i.e. for the Indigenous community), but for the lake. As mentioned earlier, I had to follow my rule: if it included the lake, it would be kept – if it didn't, it would be cut. This was one of the hardest parts of the post-production process, because there were so many pieces that could work to show how the landscape has changed over the last 60 years. However, I wanted the clips to flow into each other and relate from each story to the next, so if something was more-or-less random, I would remove it to save time. This helped pare down the first cut of the film from 40 minutes to the final 27-minute run time. For example, at 09:30 when Chief Kris Nahrgang explains the changes of the land due to the construction of the Trent-Severn Waterway, all previous cuts of the film included his testimony that Parks Canada tried to make the indigenous-owned islands into a National Park and that his community had to fight it. While this piece of information was interesting, it wasn't crucial towards how the landscape had changed, nor did it directly relate to how the lake was impacted.

Redundancies were also removed during the final cuts of the film. Once past the first assembly, b-roll was placed into the film overtop of the interview sound clips. This allowed

for repeated information to be removed, and to cut down on pauses to help move the story along at a faster pace.

This film didn't include any interviews from experts or spokespeople from the Trent-Severn Waterway or Lovesick Lake Trailer Park & Campground. This was due to time constraints, and unavailability of these people, as well as the final narrative of the film. *Lovesick* is primarily about how people view and use the lake – it is an intimate portrait of a small area in Ontario, having testimonies from experts or spokespeople who don't have a personal connection to the area would take away from the film's sincerity and flow. *Lovesick* wasn't, and isn't an investigative journalistic endeavour, but an environmental recounting of a lake's history and how humans have been impacted by environmental changes.

### **2.3.2 Archival Footage & Landscape Footage**

Apart from the interviews, the most important visual was the b-roll collected over the summer. This mostly included landscape shots as well as archival footage and photographs. The hope with obtaining and using this footage is to try and bring the viewer into the space of the film: Lovesick Lake. Many of the landscape shots are wide and long lasting (over 5 seconds).<sup>61</sup> The purpose of this is to draw the viewer in, and make it partly an experiential piece. While the lake is small, many of the same areas are shown at different times of the day (morning, midday and evening) as well as different seasons (spring, summer and fall). This was done so the film included shot variety, but also to have the audience understand what the area is like at different times in an attempt to show the beauty of an area under threat. Close-up shots were used, however less infrequently than wide shots - this was only done after an area had been established.

---

<sup>61</sup> Rabiger, "Directing," 201.

Archival footage and photographs were used several times throughout the film. Since *Lovesick* follows the chronology of land, it made sense to use images from the area from previous years. In particular, a found film of a family up at their cottage during the late 1930's was used to explain how cottage country became a popular destination for Ontarians. This footage also acted as a tool to show how long established the cottage country lifestyle is in Ontario, and the type of people who own cottages (middle-upper class, Caucasian families). The participants of the film and cottagers gave me archival footage and photographs from the lake (dating from 1920 to 1990). This footage was used to demonstrate the relationship these people have had with the lake over a number of years. In particular, the super-8 footage was given by local cottager Julie Otto and featured her canoeing around the lake in the 1980s recounting when each cottage was built. This was particularly fascinating, because the year of cottages built coincides with when the cottage boom happened (1940/1950), indicating that Lovesick Lake is in the heart of Ontarian cottage country. Personal archival photographs and footage given by the participants also demonstrates how long these people have been coming to this area, giving their testimony more credibility.

### **2.3.3 Sound Design**

The sound design for this short documentary was crucial for the execution of the film and the message I hoped to get across. While the images were used to show the natural beauty of the area, the sound design was created to assist drawing the audience into the landscape, and leaving them with a sense of space of the area. This sound design included several aspects: dialogue, sound effects and an underlying original film score.

First and foremost, the dialogue was used to drive the story without any guiding narration. Clips from each of the five interview subjects are interwoven to tell the story of the

lake over time. To support the environment and landscape shots, natural sounds were brought in to create an experience for the viewer – these sounds meshed well with the background natural noise apparent in most of the interviews as they were conducted outside. However, due to time constraints the sound design isn't as developed as I'd hoped and I plan to revisit this to add more sound layers to the project. One thing to note is the use of balance between the left and right channels of the audio. Depending on the shot and the way it was presented, sound effects move between the two channels (i.e. a bird flying from the right to left screen while chirping) to mimic how one would hear the sound as if they were there. Most sound effects include water, wind, birds (sometimes specifically sea gulls, loons or geese), and crickets. The water sound effects included slowly moving water, rushing water or paddle noises. The majority of these effects were included from field recordings conducted during production or from a sound library.

Beginning this project, I wanted to try and use only natural sound but realized this was too difficult to do in the timeframe. Instead, I opted for an original soundtrack to be made that would compliment the story and sound effects – not overtake it. A rough cut I made using sample music (as a sort of “guide” as to the music I'd want there wasn't received well, so the original soundtrack is much different). To make the soundtrack, I worked with audio engineer Rob Wilson to create a unifying score that would carry the emotion throughout the piece, and was simple so as to not overpower the other sound effects or story. The majority of this score is simple ambient tones, placed underneath sound effects. The goal of the score was to help evoke a specific tone or emotion, relevant to the narrative. Because of how long the film was, the music acted as a tool to set up the tone of the shot/emotion of the story, and to help move it along a little quicker. This also allowed the audience to not think about where the story was going (emotionally) but focus on what the participants are saying.



### Chapter 3 - Ecodocumentaries

*Lovesick* is primarily a historical and environmental investigation into a small area of Ontario. The film recounts Lovesick Lake's history; who lived there, how the land and water have changed, and the ecological risks of new vacation developments. While it focuses on a small area – roughly a 2.9km<sup>2</sup> lake and the land surrounding it, it is a reflection of issues arising all over Canada and North America. This type of history at this specific location has never been recounted or researched, and small portions have only been shared through some books and word-of-mouth within both the settler/cottager history as well as the Kawartha Nishnawbe. The goal of this film is to facilitate a conversation about the land and space we occupy in an effort to ensure the preservation of the environment. Over the past few decades, there have been numerous documentary films released discussing this notion of land, people's relationship with land, and the effects of developing that land for economic gain. This is a newer strain of cinema activism, accurately named "ecodocumentaries."<sup>62</sup> Within that, different documentary strategies have been pursued in the name of the environment including the ethnographic film, the art film, the historical archive film and the campaigning film.<sup>63</sup> However, an overarching characterization of so-called ecodocumentaries is the fact that each are a type of activism documentary that disseminates information to the general public.<sup>64</sup> It is important to note that film differs greatly from environmental writing or photographs, in that it has the ability to show the environmental degradation of an area; where text can only describe and photos can only show after-the-fact.<sup>65</sup> Nonetheless, while ecodocumentaries may

---

<sup>62</sup> Rayson K. Alex, S. Susan Deborah, *Ecodocumentaries: Critical Essays*, (London, UK: Macmillan Publishers Ltd., 2016), 2.

<sup>63</sup> Helen Hughes. "Introduction: Contemplation, Irony, Argument," in *Green Documentary: Environmental Documentary in the Twenty-First Century*, ed. Helen Hughes and MPS Technologies. (Chicago: Intellect, University of Chicago Press, 2014), 4.

<sup>64</sup> Ibid, 4.

<sup>65</sup> Ibid, 7.

disseminate information about an environmental issue, filmmaking in and of itself is environmentally inefficient; using cars to get somewhere, equipment that is made from resources around the world <sup>66</sup> – something which *Lovesick* is guilty of – having used cars and boats to get shots of the land and water. However, this might be a necessary evil as the potential outcomes of the film might outweigh the resources used to create it – with that being said, there were attempts made to minimize the wastefulness and further harm by using canoes when possible and biking instead of driving.

While the genre of ecodocumentary filmmaking is not new, it is becoming more prevalent as we witness the changes in the world due to climate change and overdevelopment. In 1897 the first environmental documentary produced is thought to be the Lumiere Brothers' film *Oil Wells of Baku: Close View*, which investigates the ecocritical perspective of burning oil wells.<sup>67</sup> However, according to Helen Hughes's definition, author of *Green Documentary*, moving forward to modern day, the ecodocumentary has become a:

Professionalization of environmental protection within the institutional contexts of modern industrialization, in particular the development of expertise in the collection and communication of knowledge about how human activities as well as natural occurrences affect ecological cycles and potentially the well-being of human societies.<sup>68</sup>

Hughes argues that activist environmental documentaries continue to be on the rise within the filmmaking world. Today, these films are typically low budget and are “connected with local concerns and made and shown in local concerns and made and shown in local institutional or activist contexts... as means of public dissemination.”<sup>69</sup> In fact, *Lovesick* embodies this definition – and according to Hughes's definition, it is situated within the larger institutional

---

<sup>66</sup> Ibid, 11.

<sup>67</sup> Helen Hughes, “The Institutional Context” in *Green Documentary: Environmental Documentary in the Twenty-First Century*, ed. Helen Hughes and MPS Technologies. (Chicago: Intellect, University of Chicago Press, 2014), 24.

<sup>68</sup> Ibid 24-25.

<sup>69</sup> Ibid, 31.

context of ecodocumentaries. *Lovesick* is a locally-based film with local concerns, using a very low budget, created in the hopes of spreading awareness about themes of chemical use, over-development and land appropriation, through the means of public dissemination.

### 3.1 *The River* (1938) by Pare Lorentz

One of the earliest short documentaries examining environmental tragedy is *The River* (1938) by Pare Lorentz.<sup>70</sup> This film documents the importance of the Mississippi River to the United States, and how farming and timber practices have caused topsoil to be swept down the river into the Gulf of Mexico, which lead to flooding and impoverishing farmers. This film won “best documentary” at the 1938 Venice International Film Festival.<sup>71</sup> Similar to *Lovesick*, the film centres on a body of water that uses poetic narration and artistic cinematography to emphasize how great and important this water system is to both the Native community of the United States as well as local farmers and residents.<sup>72</sup> The goal of this film – as described above – was to facilitate a conversation about the environment and land we use, in hopes to allow social and environmental change.<sup>73</sup> While *Lovesick* doesn’t use poetic narration – rather, the testimonies of those who live there recounting the change – it strives to achieve the same thing: environmental activism.

Since Lorentz’s *The River*, many films have started to appear which challenge our current development ideology; environmental-themed film festivals are now prevalent all over the world. There are films such as *The Rise and Fall of the Great Lakes* (1967), *Battle for the Trees* (1993) *An Inconvenient Truth* (2006) *Jumbo Wild* (2015) and *Before the Flood* (2016),

---

<sup>70</sup> *The River*, directed by Pare Lorentz (1938).

<sup>71</sup> James D. Schneider, “Documentary Film in the Public Sphere: Pare Lorentz’s *The River* and its Alternatives,” Doctor of Philosophy (Communication Arts), (University of Wisconsin-Madison, 1999), 139.

<sup>72</sup> *Ibid.*, 246.

<sup>73</sup> *Ibid.*, 3.

which all critique our current way of life and explore the negative effects of our continued disregard of the environment in favour of money. In particular, *Battle for the Trees* and *Jumbo Wild* focus on the alteration of natural areas in British Columbia for logging or development – these films have several similarities in style and theme with *Lovesick*.

### **3.2 *The Rise and Fall of the Great Lakes* (1968) by Bill Mason**

A short film, which is closer in geographical location to Lovesick Lake, is the NFB's *The Rise and Fall of the Great Lakes* by Bill Mason. This film recounts how the landscape of the Great Lakes has changed since before the Ice Age until present day. Mason's film follows a chronological narrative similar to *Lovesick*, looking at how different environmental changes have shaped the land, and also investigates how humans have influenced the land and water. Audiences see these changes through the film's central character, a canoeist who "lives through the changes of geological history, through Ice Age and flood, only to find himself in the end trapped in a sea of scum."<sup>74</sup>

This film is based solely around the lake and land of the Great Lakes, and doesn't include any testimony or visuals of the people who live in the area - unlike *Lovesick*, which relies on residents' testimonies to show how the land has changed. However, there is an overall guiding narration in the form of a song that details the land changes with explanations as to why the land has changed in such a way – either due to natural phenomena or because of human development. As the film progresses, viewers are exposed to more land changes that are a result of humans rather than of a natural change.

---

<sup>74</sup> *The Rise and Fall of the Great Lakes*, directed by Bill Mason, produced by Joe Koenig, National Film Board of Canada (NFB), 1968.

This film differs from *Lovesick*, in its use of quick landscape changes to visually show how the lake and land are being affected. Viewers can fully understand the impact of the environmental changes whereas in *Lovesick*, the changes haven't been as thoroughly documented so the use of graphics helps demonstrate the changing landscape. As well, further environmental changes due to development can't be seen, since it is diluted into the water as well so the gravity of the situation is less visible.

### **3.3 *Battle for the Trees* (1993) by John Edginton**

In 1993, producer and director John Edginton released his documentary, *Battle for the Trees* in partnership with the NFB. This hour-long film “examines the battle strategies of citizens, scientists, loggers, environmentalists and First Nations people who are fighting over the liquidation of public forests and with it, a way of life.”<sup>75</sup> From 1967 with the *Rise and Fall of the Great Lakes* until *Battle of the Trees* in 1993, it is evident that environmentally based documentaries have been and will be very important within the documentary world.

*Battle for the Trees* recounts the logging happening all over BC, including on the main land and on Victoria Island, examining the widespread growth of the logging industry and the role it plays in Canadian society. *Battle for the Trees* covers a much larger territory than *Lovesick*, and includes many more characters. While this is arguably a heavily biased film against the logging industry, it does a good job at including all the different viewpoints of the residents, loggers and experts. *Battle for the Trees* is similar to *Lovesick* in the way it uses wide angle nature shots, but also with its end message: a look at how deforestation can ultimately affect the environment and people, and what the future has in store if logging were to continue. This film uses many long, wide shots to help establish the area as a beautiful,

---

<sup>75</sup> *Battle for The Trees*, directed by John Edington, produced by George Johnson, National Film Board of Canada (NFB) 1993.

wild, ecosystem – similar to beauty shots in *Lovesick*. However, viewers can see the stark contrasts between old growth versus clear-cut forests, and can visually understand the impacts of development and deforestation – unlike *Lovesick* where the changes are within the water, and viewers can't really grasp the magnitude of the consequences since it isn't visible.

Another similarity between the two films is the use of archival footage. *Battle for the Trees* uses black-and-white film showing the history of logging, the lifestyle of loggers, and how far back logging began as an industry. In *Lovesick*, archival footage is used in a similar way to demonstrate when cottaging began, who the cottagers were and why it became a popular lifestyle.

*Battle for the Trees* differs in the way it was made, and the narration used. John Edginton is not Canadian, nor does he have any ties to British Columbia – meaning he has no personal reasons for creating this film. With that being said, the narration used (which is mostly testimony from film participants, and some guiding narration) revolves directly around the conflict and its impacts, not around the people. While the film is host to many different perspectives and characters – including residents, politicians, experts, loggers, logging company spokespeople, indigenous community members and environmental activists – there is no mention of personal connections to the land, or the good memories people have shared: it is solely about the conflict surrounding the logging of forests. John Edginton was lucky enough to gain access to all people involved, to really give an overall view of the issue. The film concludes with what has happened since production had stopped, including the approval logging companies were granted to continue deforestation in the areas profiled within the film – similar to the end of *Lovesick*, when the film states the status of the potential trailer park development.

Both *Battle for the Trees* and *Lovesick* are important as they bring to light important, local, environmental issues. However, *Lovesick* is more of a historical account of the area, whereas *Battle for the Trees* is looking at a current and ongoing issue that is threatening areas all over BC.

### **3.4 *Jumbo Wild* (2015) by Nick Waggoner**

The documentary film *Jumbo Wild* (2015) by Nick Waggoner, documents the “decade-long battle over the future of British Columbia's Jumbo Valley and the tension between the protection of wilderness and the backcountry experience.”<sup>76</sup> This 1-hour film explores the history of the Jumbo Valley and the importance of the land, water, flora and fauna of this area to the local residents. Similar to *Lovesick*, *Jumbo Wild* doesn't have a main human character – rather, it focuses on the land and water as being the central figure of discussion, where the voices of minor characters bring to life the land, water and air. Characters recount their relationship to the land; whether it being historical, familial, or personal. Through this narrative, viewers understand the importance of the Jumbo Valley both physically and culturally while the risks of developing the valley are interspersed throughout the film. The goal of this film, and the media accompanying it (website, etc.) is to keep “jumbo wild,” and ultimately act as a vehicle for social and environmental activism.<sup>77</sup>

The voices used in *Jumbo Wild* are similar to the voices and characters of *Lovesick*. Both films explore the connection of land and humans through personal narratives. These narratives include testimonies from the local First Nations communities who have used this land for thousands of years and the spiritual importance they feel towards the land. Narratives also include skiers and researchers as well as resort developers all weaved together with a

---

<sup>76</sup> Sweetgrass Productions, *Jumbo Wild*. <http://www.sweetgrass-productions.com/jumbo-wild/> (accessed 11 30, 2016). (Wildsight n.d.)

<sup>77</sup> Wildsight, *Keep Jumbo Wild Forever*. <http://www.Keepitwild.ca/> (accessed 12 11, 2016).

guiding narration by the director himself.<sup>78</sup> Conversely, *Lovesick* doesn't use a guiding narration but relies on the testimonies of the characters to drive the story forward.

What sets *Jumbo Wild* and *Lovesick* apart is the focus on development. *Jumbo Wild*'s narrative is driven by the potential threat of an all-mountain development in the heart of the Jumbo Valley spearheaded by Italian-Canadian developer Oberto Oberti. The film includes interviews with him and his colleagues as they try to explain the positive benefits of the development including economic gains, job creation, and the ability to share the mountains with everyone. These points are constantly juxtaposed with opposing viewpoints from the First Nations leaders, local residents of the valley and researchers, as well as footage taken from local city council meetings from the past few years. In contrast, *Lovesick* explores the effects of a newly proposed trailer park development, but strives to discuss the impacts of any new development along the lake. Unlike the Jumbo Valley, Lovesick Lake has already been developed and continuously redeveloped since the late 1800s. While *Jumbo Wild*'s main argument is to keep the valley natural, *Lovesick* strives to educate residents about the impacts of approving developments, and the consequences of developing existing infrastructure. *Lovesick* will not include viewpoints of those developing (mainly because those individuals have refused to be a part of the film), but rather, the film acts as an exploration into the space we occupy and the history of the land that Canadians – particularly Ontarians – enjoy.

---

<sup>78</sup> *Jumbo Wild*, digital, directed by Nick Waggoner, produced by Sweetgrass Productions, 2015.



## Conclusion

It is clear that environmental documentaries are an important tool for educating the public on environmental issues and themes. Since the late 1800s, films have been used to educate the public and disseminate information, and we are seeing an increase in ecodocumentaries as the world continues to battle Climate Change. *Lovesick* is a very timely film, in an age where so many people are worried about the future of the earth, and has gained much interest from others, including local publications such as KawarthaNow, and a featured spot on the Rogers TV Show, *Cinema Seen*.

*Lovesick* falls within the scope of ecodocumentaries, in that it aims to bring awareness to an industry and area which so many take for granted – myself included. While this was a personal project for me, it was also an enlightening one. I’ve never considered myself ignorant until I began this project, and learned about the lake and people and how simple acts can affect an area so significantly. Having grown up on the lake, I was surprised (and shocked) to learn so much about Indigenous communities I never acknowledged before (the Kawartha Nishnawbe). While my main hope is to educate the general public, I’m also using this film as a way to educate the residents of the lake. Through my many discussions with neighbours and other cottagers around the lake, it is clear that so many still remain ignorant of the fact that Indigenous communities have lived and continue to live on the shores of the lake, and use the lake’s resources to provide for themselves. I never understood our need to own land, and our greed for what is “ours” until I met Brydon Hill for the first time. While he spoke of the lake with huge respect and admiration, he commented that the cottagers refer to the area quite differently; within the Kawartha Nishnawbe community, the area is referred to as “our lake,

our water, our land.” Brydon explained that when people began vacationing up there, they viewed it as their own personal property, referring to it as “my lake, my water, my land.”<sup>79</sup>

However, *Lovesick* is much more than a film about a lake – it is a microcosm for interactions between settlers, government, and First Nations all over North America. It breaks long-held myths about the way Canadians relate to the land. The Canadian landscape is an idea as much as a place, with a central importance to Canadian history and art – exemplified by the Group of Seven, who made the Canadian wilderness iconic through their paintings of the north.<sup>80</sup> These wilderness landscape representations have been at the forefront of Canadian identity, championing the idea of an all-natural wilderness—and that Canadians are a people who respect the environment. In 1967, the year of Canada’s centennial celebration, these images were used to reinforce the unity of Canadian ideals and identity.<sup>81</sup> However, as we head into the 150<sup>th</sup> anniversary of Canada, new conversations must be had which go beneath the façade of worshipping the landscape and wilderness. *Lovesick* dispels these traditional ideals by looking beyond the landscape to acts committed rather than words said. This film investigates the creation of the Trent-Severn waterway and how it affected the land, highlighting how the Canadian Government seized land from communities who had lived there for centuries, and breaks down long-held typecasts of Canadians. We are not a people that respects nature’s balance; rather, we are a people who take the land we live on for granted, ignoring greater necessities of environmental conservation in favour of profits, luxury homes and convenience.

---

<sup>79</sup> Hill, interview by Lauren Bridle.

<sup>80</sup> John O’Brien and Peter White, “Introduction,” in *Beyond Wilderness The Group of Seven, Canadian Identity, and Contemporary Art*, ed. Peter White and John O’Brien, (Montreal, Qc: McGill-Queen's University Press, 2007), 3-4.

<sup>81</sup> Peter White, “Out of the Woods,” in *Beyond Wilderness The Group of Seven, Canadian identity, and Contemporary Art*, ed. Peter White and John O’Brien, (Montreal, Qc: McGill-Queen's University Press, 2007), 15.

After viewing *Lovesick*, I hope audiences begin to think about the land they take for granted, whether it be for vacationing or living. I hope this film begins a dialogue between communities and within communities. With an open dialogue, we can hopefully begin working together to recognize what we need to do to ensure the preservation of our environment and respect for those who lived here first.

Word count: 10,662

## Bibliography

- Battle for The Trees*. Directed by John Edington. Produced by George Johnson. National Film Board of Canada (NFB), 1993.
- Bogie, Dian. Interview by Lauren Bridle, Lakefield, Ontario (August 2, 2016).
- Braund, Jim. Interview by Lauren Bridle. Lakefield, Ontario, (August 2, 2016).
- Brooks-Hill, Heather. "Development On Burleigh Bay." *Apsley Voice*, April 2014: 1-3.
- Brown, John. Interview by Lauren Bridle. Burleigh Falls, Ontario, (July 29, 2016).
- Brown, Lorraine. *The Trent-Severn Waterway An Environmental Exploration*. Friends of the Trent-Severn Waterway, 1994.
- Canadian Homes and Gardens. "How to Cope Successfully with Your Cottage." *Canadian Homes and Gardens* 40, no. 2 (June 1959).
- Chiliisa, Bagele. *Indigenous Research Methodologies*. Sage Publications Inc., 2012.
- Clark, T., and D. Evler. "Vegetation disturbance caused by cottage development in central Ontario." *Journal of Environmental Management*, UK 18, no. 3 (1984): 229-239.
- Curve Lake First Nations. "Consultation and Accommodation Standards." *Curve Lake First Nations*. 2016.  
<http://www.curvelakefirstnation.ca/documents/CLFN%20Consultation%20and%20Accommodation%20Standards%202016.pdf> (accessed August 5, 2016).
- Duguay, Kevn M. "Planning Justification re: Lovesick Lake Trailer Park Expansion." *Current Planning Application, Township of Selwyn*. August 2016.  
[http://www.selwyntownship.ca/en/townshiphall/resources/Building\\_\\_Planning/Current-Planning-Applications/PlanningJustification.pdf](http://www.selwyntownship.ca/en/townshiphall/resources/Building__Planning/Current-Planning-Applications/PlanningJustification.pdf) (accessed September 13, 2016).
- Dyer, Bruce. Interview by Lauren Bridle, Lakefield, Ontario (October 15, 2016).
- Hill, Brydon. Interview by Lauren Bridle. Peterborough, Ontario, (August 5, 2016).
- Hughes, Helen. *Green Documentary Environmental Documentary in the Twenty-First Century*. Edited by MPS Technologies. Chicago, IL: Intellect, University of Chicago Press, 2014.
- Joan Holmes & Associates, Inc. "Kawartha Nishnawbe Settlement at Burleigh Falls." Historical Report, 2000. \*Hard copy of report given for research by Kim Whetung.
- Jumbo Wild*. Digital. Directed by Nick Waggoner. Produced by Sweetgrass Productions. 2015.

Lovesick Lake Association. "Public Comments re: Lovesick Lake Trailer Park Expansion." *Current Planning Applications, Township of Selwyn*. 2016.  
[http://www.selwyntownship.ca/en/townshiphall/resources/Building\\_\\_Planning/Current-Planning-Applications/Public-Comments-consolidated-Nov-28-2016.pdf](http://www.selwyntownship.ca/en/townshiphall/resources/Building__Planning/Current-Planning-Applications/Public-Comments-consolidated-Nov-28-2016.pdf) (accessed December 2, 2016).

Marsh, John, & Griffiths, Kate. "Cottage country landscapes: the case of the Kawartha Lakes Region, Ontario." In *Multiple dwelling and tourism: negotiating place, home and identity.*, edited by Norman. McIntyre, Daniel R. Williams and Kevin. E. McHugh, 219-233. Biddles Ltd, King's Lynn, UK, 2006.

Merriam-Webster. *Eutrophication*. 2017. <https://www.merriam-webster.com/dictionary/eutrophication> (accessed April 6, 2017).

Nahrgang, Kris. Interview by Lauren Bridle. Burleigh Falls, ON, (August 14, 2016).

O'Brian, John & White, Peter. "Introduction." In *Beyond Wilderness The Group of Seven, Canadian identity, and Contemporary Art*, edited by Peter White and John O'Brian, 3-10. Montreal, Qc: McGill-Queen's University Press, 2007.

Ontario Ministry of Environment. "Water Management: Policies, Guidelines, Provincial water Quality Objectives." Last modified 1998. <https://www.ontario.ca/page/water-management-policies-guidelines-provincial-water-quality-objectives> (accessed February 15, 2017).

Public History Inc. "Métis of Burleigh Falls Final Report." Historical Report, Ontario Ministry of Natural Resources, 2000.

Rabiger, Michael. "Directing." In *Directing the Documentary*, edited by Michael Rabiger, 199-207. Burlington, MA: Focal Press, 2015.

Rayson K. Alex, S. Susan Deborah. *Ecodocumentaries: Critical Essays*. London, UK: Macmillan Publishers Ltd., 2016.

Schneider, James D. "Documentary Film in the Public Sphere: Pare Lorentz's *The River* and its Alternatives." Doctor of Philosophy (Communication Arts), University of Wisconsin-Madison, 1999.

Stevens, Peter A. "'Roughing it in Comfort': Family Cottaging and Consumer Culture in Postwar Ontario." *Canadian Historical Review* (University of Toronto Press) 94, no. 2 (2013): 234.

Stony Lake Cottagers Association. *Lock #28 - Burleigh Falls*.  
<http://www.stonylake.on.ca/places/lock-28-burleigh-falls.html> (accessed 12 05, 2016).

Sweetgrass Productions. *Jumbo Wild*. <http://www.sweetgrass-productions.com/jumbo-wild/> (accessed November 30, 2016).

The Canadian Press. "Gen X buying twice as many cottages as Baby Boomers: Royal LePage report." *Business News Network*. June 23, 2016. <http://www.bnn.ca/gen-x-buying-twice-as-many-cottages-as-baby-boomers-royal-lepage-report-1.513900> (accessed 11 15, 2016).

The Land Between. *Geography*. 2016. <http://www.thelandbetween.ca/geography/> (accessed 08 30, 2016).

*The Rise and Fall of the Great Lakes*. Directed by Bill Mason. Produced by Joe Koenig. National Film Board of Canada (NFB), 1968.

*The River*. Directed by Pare Lorentz. 1938.

Walters, Kevin. "The Central and Lower Kawarthas." Edited by Kawartha Lakes Stewards Association. *A Decade of Stewardship: Lake Water Quality Report* (Kawartha Lakes Stewards Association), 2009: 12-19.

Whetung, Kim. Interview by Lauren Bridle. Curve Lake First Nation, ON, (October 13, 2016).

White, Peter. "Out of the Woods." In *Beyond Wilderness The Group of Seven, Canadian identity, and Contemporary Art*, edited by Peter White John O'Brian, 11-20. Montreal, Qc: McGill-Queen's University Press, 2007.

Wildsight. *Keep Jumbo Wild Forever*. <http://www.Keepitwild.ca/> (accessed December 11, 2016).

## APPENDIX 1 – Project Proposal to Curve Lake First Nation

### Thesis Project: An Investigation into the History of Lovesick Lake and Surrounding Areas

---

MFA, Documentary Media, Ryerson University

#### About Me:

My name is Lauren Bridle and I am a MFA candidate at Ryerson University. I hold a Bachelor of Journalism degree with a specialization in broadcast production from Carleton University with a Minor in Law. I have worked as a freelance photographer/videographer for the last three years, specializing in Canadian landscapes. My clients include Images of Canada, Thank You Canada, Rundle Sport Inc., Carleton University, Backyard Axe-Throwing League (B.A.T.L.) and Wits End Farm.

I have a strong interest in learning and exploring Canadian geography and history; researching how certain areas have evolved and the relationship between land and people. My family has owned a cottage on Lovesick Lake for 16 years, and I've always been interested in the origin of the lake name and its role in Canadian history. This is the perfect time for me to combine my skills and interests to create a project about an area I have a personal connection to and can share with the world.

#### Proposal:

A 15-20 minute film exploring the history of Lovesick Lake and surrounding areas; understanding the importance of the landscape, how it has changed, and the relationship between the land and inhabitants (looking into both First Nations and settlers).

#### Process, in Full Disclosure:

- Theoretical Research - Background Research, ongoing
  - Am working with Cultural Archivist Anne Taylor to collect information about this area – she has directed me to several online sources that provide a history of First Nations in the area as well as interviews conducted with Burleigh Falls residents in 1977. My sources are attached to this document.
  - Have contacted those part of the Lovesick Lake Association if they have any records pertaining to the history of the lake
  - Will be visiting Trent University Archives and Trent Valley Archives
  - \*\*Most of the research I collect will be done during the interview and filming stages – background research informs my practice while interviews and filming are the content of the project
- Practical Research – Interviews, ongoing
  - I have been speaking to Kris Nahrgang, Chief of the Kawartha Nishnawbe First Nations to learn more about his diving and archaeology finds in Lovesick Lake

- Aiming to interview community members about their family history to learn more about the territory; interested in learning about cultural practices, traditional language and customs
- Depending on availability of others, I am open to learning and being apart of ceremonies and traditional practices which allow me to get to know and understand the First Nation community; my goal is to accurately and fairly represent the participants.
- Filming (to be conducted from July 2016 to May 2017)
  - As of this meeting, I have begun to film different areas Lovesick Lake which may be relevant for my final film.
  - I would like to conduct interviews with willing participants
    - Depending on the content of the interviews and those willing, I'd like to film traditional practices that are still practiced today; including the language, ceremonies, traditional stories etc.
    - Participants will have to sign a release form and/or an Intellectual Property contract if requested (see Ownership below). A sample release form is included.
  - Looking to film the area in the summer/fall/winter/spring
  - In the event of filming places deemed "sacred", the exact location will not be revealed unless approved by Curve Lake First Nation
  - The narrative of the film will be established during the editing phase once all footage and research is collected.
- Film Editing (to be conducted from January 2017 to June 2017)
  - Once filming is complete, I will begin the process of editing the film.
  - I would like this to be a collaborative process between myself and Curve Lake First Nation. Periodically, I would like to send small edits of what I'm working on for review by the participants and council.
- Review
  - Once I believe the film is complete, I will hold a final screening prior to the film's public release. This is intended to be a critical review of my work and input from the Chief, Council and participants. This should be completed at the beginning of May, 2017 (date to be confirmed).
  - This review is to ensure I accurately and fairly represent the area and First Nation history/culture.
- Dissemination of project
  - The film will be released as part of Ryerson University's DocNow Festival in June 2017. This film will be open to the public for two evenings (date to be confirmed).
  - I would like to screen the film for community members at Curve Lake
  - Ryerson University will keep a copy of the film and final accompanying paper.
  - May be entered in film festivals including ReFrame Film Festival– Curve Lake First Nation will be contacted with each festival and screening submission.



**Paper**

To fulfill my graduation requirements, I will need to write a paper outlining my project's research and process. This paper is secondary to the film and acts as a supplementary piece during my thesis defense. However, in accordance with Ryerson University's School of Graduate Studies, all successfully defended graduate theses are to be submitted to the National Library of Canada, the University and the Documentary Media program, where they will be freely available to other scholars.

**Impact**

This project will hopefully act as a digital archive of history about the Lovesick Lake and Burleigh Falls area. It will also act as a way of educating audiences about an area of land that so many enjoy and take for granted; understanding the history of this land is important to both Ontario and Canada's history and identity.

**Ownership**

I will own the rights to my thesis film under Canada's copyright law, which will last the "lifetime of the author plus 50 years." In this case, no one (including Ryerson University) can use my work or research without my permission.

In the instance of using Intellectual Property obtained from research participants, I can create a contract which states that the participants are the owners of their knowledge and that they give me written consent to use obtained knowledge for this project. All contributors will be appropriately acknowledged within the film and paper.

All research (written and filmed) obtained through the participants and/or Curve Lake First Nation will be given to the Curve Lake First Nation for them to use in any way they see fit.

If a third party requests to use the research I have obtained, they will need my permission to use it. If a third party wishes to use research provided by the participants and/or Curve Lake First Nation, they will need approval from the participant, the Curve Lake First Nation and myself.

Curve Lake First Nation will be notified of any public presentation of the film; such as screenings, film festivals or other.

**Research Project Budget – N/A**

**Sponsoring and/or Funding Agencies – None**

**Anticipated Date of Completion – Early June 2017**

**Contact Information**

You can email, text or phone me any time with any questions or concerns you may have: Lauren Bridle, (416) 559-6183, [laurencbridle@gmail.co](mailto:laurencbridle@gmail.co)

