



nunavut film development corporation  
ᓄᓇᓂᓪᓴ ᑕᓄᓇᑎᓴᓴᑦᓂᓪᓴ ᓂᓴᓴᑦ

## **ANNUAL GENERAL REPORT 2022-2023**

P.O. Box 2398, Unit 107-8 Storey, Iqaluit, Nunavut X0A 0H0  
c 867.222.4698 | e [ceo@nunavutfilm.ca](mailto:ceo@nunavutfilm.ca) | w [www.nunavutfilm.ca](http://www.nunavutfilm.ca)

## Highlights of 2022-2023

*The Story Telling Fund* approved nine projects for funding. The *Creative Content Fund* approved twelve projects; the *Inuktit Language Incentive Fund* approved twelve projects while the *Nunavut Spend Incentive Program* approved seven projects.

Netflix, CBC and APTN announced a partnership to produce a Nunavut-shot comedy series with producers Red Marrow (Stacey Aglok MacDonald and Alethea Arnaquq-Baril).

Zacharias Kunuk was named the recipient of the Nunavut Commissioner's Arts Award in recognition for his decades-long career as a filmmaker.

Alethea Arnaquq-Baril and Stacey Aglok MacDonald premiered their co-produced feature film *Twice Colonized* at the Sundance Film Festival in Park City, Utah.

*Slash/Back* received its world premiere at the SXSW festival in Austin, Texas.

*Angakusajaujuq: The Shaman's Apprentice* won the Best Animated Short at the Canadian Screen Awards.

*Inuit TV* was launched on Shaw Direct, Bell TV and 'on demand'. *Qview* which houses close to 100 videos from the Inuit Broadcasting Corporation (IBC) was launched online.

The Canada Media Fund (CMF) supported three Nunavut productions with funding. *Uiksaringitara (Wrong Husband)* from Kingulliit Productions, Taqqut Productions' children's series, *Mangittatuarjuk* (Mangittatuarjuk Productions) and *Tuktu's Journey*.

NFDC released its 2022-2023 Economic Impact Report outlining the economic and creative impacts of its production funding. The report outlines a reduction in production activities compared to the previous year. Even so, every \$1 of funding received from the Government of Nunavut generated \$5.77 of spend in Nunavut and generated \$9.56 of a total spend in Canada.

Published bi-weekly, Nunavut Film's email newsletter *Takkuuk!* has increased the sharing of industry related news and support for screen-based artists throughout the year.

## Nunavut Film Development Corporation (NFDC)

NFDC provides training and funding through seven funding programs for the production and marketing of screen-based media. NFDC also provides a service through the operation of the Nunavut Film Commission.

NFDC's 2022-2023 Operations and Management core budget is \$376,000 and its Film, Television and Digital Media Funding budget is \$1,185,000.

### Mandate

The Nunavut Film Development Corporation (NFDC) is mandated by the Government of Nunavut to increase economic opportunities for Nunavummiut in the screen-based industry, and to promote Nunavut as a world-class circumpolar production location.

### Vision

Nunavut is internationally recognized as a leader in Indigenous screen-based media. Talented and experienced Nunavummiut professionals are producing unique Inuit stories for screen, which are valued by local, national, and global audiences for their excellence and unique perspective.

### Mission

The mission of the Nunavut Film Development Corporation is to support and develop a vibrant screen-based industry in Nunavut:

1. Strengthen the labour skills of the screen-based industry in Nunavut,
2. Share, communicate, and promote Nunavut screen-based media content,
3. Support and advise guest productions working in Nunavut.

### Values

NFDC brings the following values and principles to its work and upholds them in its internal and external relationships, including through the *On-Screen Protocols and Pathways* document.

NFDC ensures that all activities it undertakes will respect and be guided by the ethical behaviours embedded within Inuit societal values:

- o Innuqatigiitsiarniq: respecting others, relationships and caring for people
- o Tunnganarniq: fostering good spirit by being open, welcoming, and inclusive
- o Pijitsirniq: serving and providing for family and/or community

- o Aajiiqatigiinni: decision making through discussion and consensus
- o Pilimmaksarniq/Pijariuqsarniq: development of skills through observation, mentoring, practice, and effort
- o Piliriqatigiinni/Ikajuqtigiinni: working together for a common cause
- o Qanuqtuurniq: being innovative and resourceful
- o Avatittinnik Kamatsiarniq: respect and care for the land, animals, and the environment

## Core Responsibilities

The Nunavut Film Development Corporation embraces and accepts that it is responsible to:

- Work with the community to sustain and grow a competitive Nunavut owned and controlled screen-based industry.
- Enable Nunavut production companies to foster existing relationships and to equip same with the tools and resources necessary to establish new relationships with national and international co-financing partners.
- Assist and enhance the ability of the Nunavut screen-based industry to secure development, production, distribution and marketing financing.
- Utilize best management practices to administer territorial funding programs in an open, equitable and effective manner.
- Commit to a regular and open consultation with the industry.
- Work effectively with the private sector, government and other agencies to secure resources to enhance the programs and initiatives required to grow and foster the industry.
- Provide timely and accurate program and policy advice.

## Governance

The Nunavut Film and Development Corporation began 2022-2023, governed by a Board of Directors comprising of the following individuals:

Stacey Aglok (Iqaluit), President and Chairperson  
 Graham Dickson (Iqaluit), Vice-President  
 Joey Evalik (Cambridge Bay), Secretary-Treasurer  
 Rico Manitok (Rankin Inlet)

Jessica Kotierk joined as a Board Member at the April 28, 2022 meeting.

The composition of the Board of Directors is guided by a directive outlined in the Government of Nunavut's Film, Television, and Digital Media Development Contribution Policy. NFDC reports to the Minister of Economic Development and Transportation through its Board. The Board delegates day-to-day leadership and management to the CEO and monitors performance.

The Board of Directors carries out its duties and responsibilities guided by the following principles:

- IQ: All policies and programs must reflect the eight guiding principles of IQ.
- Continual Learning: All programs must support the development of the Nunavummiut workforce.
- Transparency: All decision-making processes will be fair, explicit and without conflict of interest. All information on which decisions are based will be available to the public.
- Cultural Support: All policies and programs must promote and enhance the Inuit culture and official languages of Nunavut.
- Accountability: All management procedures must ensure that public funds from whatever source are used in a responsible manner.
- Partnerships: All partners must work together in a consultative and supportive manner.

In the discharge of their responsibilities, members of the Board follow and adhere to the following code of conduct:

- Each Board Member will act honestly, in good faith and in the interests of the Nunavut Film Development Corporation.
- Each Board Member will exercise care, skill and diligence in the process of decision-making.
- Each Board Member will adhere to the highest ethical standards in order to avoid any real or apparent conflicts of interest between private interests and the interests of the Nunavut Film Development Corporation.

The Nunavut Film Development Corporation has two full-time staff members. A Chief Executive Officer (Huw Eirug) and a Projects Manager (Corinne Dunphy).

## Core Business Operation

Our funding programs are designed to offer a continuum of both training and opportunity to Nunavummiut and to be responsive to the various levels of experience within the industry:

The Story Telling Fund was established in response to the COVID-19 pandemic and encouraged applications for self-distancing type activities. It has been Nunavut Film's most popular fund and has continued as an option for various skillsets and forms of storytelling.

The Learning Fund (Ilisarnirmut Kiinaujatsat) provides opportunities for those in screen-based industries to obtain training at a professional level. The fund is open to production companies or individuals at all levels of experience.

Short Film Fund offers professional mentoring support from established industry leaders over the course of the production of a short film.

Creative Content Development Fund supports the development of pre-production materials for screen-based productions.

Nunavut Spend Incentive Program awards production companies a rebate on the total eligible costs of goods and services purchased and consumed in Nunavut on eligible film, television, and digital media productions.

Market Endowment Fund provides financial assistance to attend international markets, co-production conferences and forums.

Inuklut Incentive Program and Versioning Fund for Existing Programming provides support for new productions, or versioning of existing productions into Inuklut. The incentive grant is applicable to applications through the Nunavut Spend Incentive Program, The Story Telling Fund and the Short Film Fund.

All projects submitted to Nunavut Film Development Corporation are reviewed and assessed by an independent program review committee. The project must be approved by a majority of the committee to proceed. To eliminate any potential conflict of interest, the Board of Directors has no involvement in the selection of projects funded by the corporation.

## Funding Recipients 2022-2023

The following applications were awarded funds under our 2022-23 funding programs:

### Story Telling Fund

10 applications were received, and 9 were approved.

#### **Katie May Dunford – *Baby May Podcast* – \$7,750**

Podcast series on big ideas and hard conversations on being an Inuk.

#### **Simeonie Kisa-Knickelbein – *VHF Phase 2* - \$3,650**

Drafting of a short film script based on a man having been overturned in his boat in the water, asking for help over VHF radio. The community comes together to try and save the man and his boat.

#### **Andrew Morrison – *Aggaak (Our Hands)* – \$7,500**

A lyrical short film focusing on the intricate movement of carving soapstone. The film focuses on carver Tommy Takpanie Jr. from Iqaluit, who is well known for his work on polar bear carvings.

#### **Arctic Kingdom Films – *Ultimate Floe Edge* - \$7,750**

A short video with footage from the floe edges across Nunavut. The footage ranges from Eclipse Sound to Navy Board to Admiralty Inlet and the southern coast of Devon Island.

#### **Mike Jaypoody – *Eventful Memory* - \$3,700**

Research and interviews by Mike in preparation for an animated short story based on his family's memories.

#### **Uuktumiaq Studios – *The Birthday Party* - \$3,500**

Final draft script, written by Vinnie Karetak, about a young boy excited about his upcoming birthday party. The party never happens, and the story is told from the young boy's perspective in his bedroom.

#### **Qajaaq Ellsworth - ᐱᐱᐱᐱᐱᐱᐱᐱ / *PilakSliurin* – \$7,750**

ᐱᐱᐱᐱᐱᐱᐱᐱ is an artistic project using the schlieren technique, which will involve the production of a unique cinematographic visual experience of an Inuk hunter butchering a fresh catch of nattiq (seal).

#### **Qajaaq Ellsworth – *Kulukuluk Atai* – \$7.750**

The production of a demo-reel of Nunavut image-based media, presenting past video and photo works of cinematographer Qajaaq Ellsworth.

**Sean Guistini – Enhancing Nunavut’s Archival Past: Part 1 - \$7,750**

The first of a planned series of micro-archival films that will present formerly black and white archival film in vivid colour, enhanced resolution and smooth movement.

**The Learning Fund (*Ilisarnirmut Kiinaujatsat*)**

3 applications were received and all 3 approved.

**Dany Ishulutuk – Professional Subtitling - \$5,000**

Attendance at two workshops followed by a supervised apprenticeship throughout the production of two documentaries focusing on Inuit hunting knowledge.

**Myna Ishulutuk – Professional Subtitling - \$5,000**

Attendance at two workshops followed by a supervised apprenticeship during the production of two documentaries focusing on Inuit hunting knowledge. The training will benefit Myna in improving her skills in creating English subtitles from Inuktitut.

**Ashley Qilavaq-Savard – Director Mentorship - \$5,000**

Mentorship as a director from the Greenlandic Inuk director, Marc Fusing-Rosbach, during the production of Ashley’s short film *Reclaim*.

**Short Film Fund**

4 applications were received, and 3 were approved.

**Stacey Aglok MacDonald – *Kug Street-Water is Life* - \$25,000**

A wholesome comedy about an Inuk Elder who has run out of water on a hot summer day in Kugluktuk. Elisapee uses her wicked sense of humour and adorable curmudgeon attitude to get everybody she sees outside her house on Kugluktuk Street to help her fight for her cause — because water is life and that water truck better deliver.

**Tolok Productions – *Silent Cries* - \$25,000**

By Indigenous People’s Day in June 2023, it will be nearly a year since the Pope’s apology on Canadian soil. Was the event a starting point for reconciliation and healing or was it an expensive propaganda exercise on behalf of the Catholic church? Would the demands of the Inuit, presented to Pope Francis be met? Will their silent cries finally be heard?

**Anna Lambe – *Qauppat* - \$25,000**

The film follows a young woman navigating the tragic loss of her father to suicide, and her decision to end her life in the same way. She sets out to an old Inuit camp where she would go with her father when she was a child and is interrupted by a



man that seems to have appeared out of thin air, who remembers her father fondly. He leaves her with memories of her father she never had, and the decision to be made of whether she will accomplish what she set out to do.

## Creative Content Development Fund

13 applications were received and 12 were approved for funding.

### **Tulaffik Inc – *Tartupaluk Phase 2* - \$7,500**

Preparation of a demo/prototype, which is a virtual reality experience created by Laakkuluk Williamson Bathory, during which users are invited to visit the imaginary Republic of Hans Island, otherwise known as Tartupaluk ('looking like a kidney'). The project blends 360 live-action video, motion-capture animation and VFX.

### **Naniq Media Inc - *Ajjait Phase 1* - \$7,500**

Treatment, bible, and concept artwork for a children's television series inspired by Inuit mythology and contemporary Arctic storytelling. A group of Inuit youth meet at an old cabin to share scary stories they have collected from their family members.

### **Tulaffik Inc – *Tartupaluk Phase 3* - \$7,500**

A completed edited prototype with original composed music and special effects added.

### **Ashley Qilavaq-Savard – *Listen Phase 1* - \$5,750**

Research, treatment and first draft scripts for 6 x 30-minute episodes that follows an Inuk elder telling her grandchildren Inuit myths and legends relating to their current life problems that they ask her advice for. The grandchildren disregard them, so the elder decides to bring the monsters and myths to life, to teach her grandchildren the importance of listening to their elders. Each episode explores the life of one of her grandchildren and one Inuit myth/legend relating to their life problem.

### **Taaqtumi 1 Inc – *Taaqtumi Phase 1* - \$7,500**

Bible for an adult animation series on Inuit oral history and personal experiences that involve land spirits, ghosts, zombies, cannibals, and mystical animals. The chilling tales will aim to thrill and entertain even the most seasoned horror fan.

### **Naniq Media Inc – *Siku and Kamik Phase 1* - \$7,500**

Treatment and concept artwork for a children's animation series of shorts (3-5 minutes). Siku is a French Bulldog and is a calm, patient and affectionate companion dog. Kamik is a Northern Inuit dog and can be very stubborn but is very quick-witted.

**Ashley Qilavaq-Savard – *Listen Phase 2* - \$3,500**

Rewrite of draft episodic scripts for the 6 x 30-minute episodes.

**Umingmak Productions Inc – *Year of the Muskox* - \$7,000**

Research and treatment on a one-off feature length documentary following muskoxen over their yearly cycle in the central arctic mainland.

**Uktumiaq Studios – *In Alaska* - \$6,500**

Research and final draft by Vinnie Karetak on a feature length film script that begins in Alaska and ends in Nunavut. The grant also supports Vinnie to work on aspects of the final budget with Bizable Media.

**Naniq Media Inc – *Siku and Kamik Phase 2* - \$7,500**

First draft scripts and bible for the children’s animation series of shorts (3-5 minutes).

**Taqut Productions Inc. – *Orphan Tales Phase 3* - \$7,500**

Final draft scripts and demo tape of an animated pre-school television series following a young orphan who encounters creatures from Inuit myths and legends. In each episode, the orphan has to rely on his wits and knowledge to survive on his own.

**Nunavut Spend Incentive Program**

Seven applications were received, and all were granted funding. Previous funding commitments to productions that were completed in this fiscal year totaled \$69,704.60

**Kingulliit Productions - *Uiksaringitara (Wrong Husband)* – \$230,000**

Feature film based on oral histories and conversations with elders who grew up on the land and experienced similar stories, Uiksaringitara follows Zacharias Kunuk’s cinematic tradition of creating unique and critically acclaimed historical drama, exploring the themes of love, fate, and justice in a world where humans are often prey to spiritual forces out of their control.

In addition to the feature film, Zacharias Kunuk will also create a 13-part video project called Imanna (Like This) to document and share his unique filmmaking practice. Part "Masterclass", part video memoir, Imanna is a way for Zacharias to pass on knowledge to the next generation of Indigenous filmmakers.

**Mangittatuarjuk Productions Inc. – *Mangittatuarjuk* – \$124,072**

Animated short film. While everyone is busy preparing for the coming winter, two girls wander away from their camp. They discover beautiful stones and begin collecting them. Each stone is more beautiful than the last, and the trail leads them farther and farther away from camp. But what starts out as a peaceful afternoon on the tundra quickly turns dangerous when the girls find themselves trapped in

the cave of Mangittatuarjuk! They must find a way to outsmart this fearsome creature in order to escape.

**Tuktu Television S1 Inc. – *Tuktu Season 1* - \$145,984**

An educational children's series that engages two to five year olds to learn about friendship and traditional Inuit values. Tuktu features five loveable Arctic animal friends: Tuktu, a caribou; Umingmak, a muskox; Nanuq, a polar bear; Ukaliq, an Arctic hare; and Tiri, an Arctic fox.

**Inuit Broadcasting Corporation - *Katijut Season 1* – \$45,778**

13-episode series focusing on Inuit youth and their fascination with new and emerging technology. Two episodes will be broadcast from each Inuit region, (Nunatsiavut, Nunavik, Inuvialuit) two in Ottawa, and five in Nunavut.

**Inuit Broadcasting Corporation – *Ajungj Season 1* – \$65,792**

13-episode series travelling to Nunavut communities to meet Inuit mentors and their mentees and learning about the traditional skills required to be successful in the modern world. The series will focus on highlighting natural resources, materials, techniques, and traditional skills as seen through the lens of mentorship and traditional Inuit learning.

**Inuit Broadcasting Corporation – *Ikpaksaq Season 1* – \$40,924**

13-episode series exploring the dynamic transition of Inuit life over the past fifty years, highlighting people who have old photographs of their relatives. The series will connect the dots of relationships, names and relatives throughout time through pictures vital to Inuit history.

**Umik Media - *Amausiurniq Akiani* – \$83,783.70**

Feature documentary following Vivi Sørensen, a young Inuk mother from Greenland, and three Inuit seamstresses from Nunavut as they travel from Iqaluit, Nunavut to Nuuk, Greenland (Kalaallit Nunaat) to teach fellow Inuit seamstresses on the techniques of amauti/amaat making. Until now, this tradition has been lost in Greenland, due to the history of colonization.

**Market Endowment Fund**

Fourteen applications to the fund were received and all were approved.

**Alethea Arnaquq-Baril – Phase II *Canadian Creative Accelerator Program (CCA), Los Angeles* - \$5,000**

**Alethea Arnaquq-Baril – Phase III *Canadian Creative Accelerator Program (CCA), Los Angeles* - \$5,000**

**Stacey Aglok MacDonald – Phase III *Canadian Creative Accelerator Program (CCA), Los Angeles* - \$5,000**

In person meetings to pitch Red Marrow projects to new and returning network executives, including sessions with their mentor advisor, paired with, through the program.

**Andrew Morrison - Nuuk International Film Festival - \$4,798.55**

**James Ungalaq - Nuuk International Film Festival - \$4,798.55**

Attendance at festival for screening of short film *Northern Haze* followed by Q&A.

**Ceporah Mearns - Nuuk International Film Festival - \$5,000**

**Robert Jeremy Debicki - Nuuk International Film Festival - \$5,000**

Festival screening of animation short *It's Time for Bed*.

**Roselynn Akulukjuk - Nuuk International Film Festival - \$4,798.55**

**Andrea Flaherty - Nuuk International Film Festival - \$5,000**

Attendance at the festival representing Taqqut Productions films screened at the festival.

**Louise Flaherty – ImaginaNATIVE Film Festival, Toronto - \$5,000**

Attendance at the festival representing Taqqut Productions Inc.

**Zacharias Kunuk - Nuuk International Film Festival - \$5,000**

Festival premiere of *The Shaman's Apprentice* followed by a Q&A session.

**Alethea Arnaquq-Baril – Sundance Film Festival - \$5,000**

**Aaju Peter - Sundance Film Festival - \$5,000**

**Stacey Aglok MacDonald - Sundance Film Festival - \$5,000**

Attendance at the festival for the world premiere of the feature documentary *Twice Colonized*.

## **Inuktitut Incentive Program and Versioning Fund**

### **a) Inuktitut Incentive Program**

Twelve applications were received and approved. Previous funding commitments to productions that were completed in this fiscal year totaled \$22,318.20.

**Kingulliit Productions - Uiksaringitara (Wrong Husband) – \$40,000**

Feature film based on oral histories and conversations with elders who grew up on the land and experienced similar stories

**Mangittatuarjuk Productions Inc. – Mangittatuarjuk – \$40,000**

Animated short film. While everyone is busy preparing for the coming winter, two girls wander away from their camp. What starts out as a peaceful afternoon on the tundra quickly turns dangerous when the girls find themselves trapped in the cave of Mangittatuarjuk!

**Tuktu Television S1 Inc. – *Tuktu Season 1* - \$40,000**

An educational children’s series that engages two- to five-year-olds to learn about friendship and traditional Inuit values.

**Arctic Kingdom Films – *Ultimate Floe Edge* - \$1,500**

A short video with footage from the floe edges across Nunavut. The footage ranges from Eclipse Sound to Navy Board to Admiralty Inlet and the southern coast of Devon Island

**Tolok Productions – *Silent Cries* - \$5,000**

Short film about the Pope’s apology and whether it was a starting point for reconciliation and healing or an expensive propagandist exercise on behalf of the Catholic church.

**Qajaaq Ellsworth - ᐱᓕᑦᑦᑦᑦᑦ/PilakSliurin – \$1,500**

ᐱᓕᑦᑦᑦᑦᑦ is a project using the schlieren technique, which will involve the production of a unique cinematographic visual experience of an Inuk hunter butchering a fresh catch of nattiq (seal).

**Inuit Broadcasting Corporation - *Katijut Season 1* – \$26,928**

13-episode series focusing on Inuit youth and their fascination with new and emerging technology.

**Inuit Broadcasting Corporation – *Ajungj Season 1* – \$38,701**

13-episode series travelling to Nunavut communities to meet Inuit mentors and their mentees and learning about the traditional skills required to be successful in the modern world.

**Inuit Broadcasting Corporation – *Ikpaksaq Season 1* – \$24,073**

13-episode series exploring the dynamic transition of Inuit life over the past fifty years, highlighting people who have old photographs of their relatives.

**Qajaaq Ellsworth – *Kulukuluk Atai* – \$1,500**

Demo-reel, presenting past video and photo works of cinematographer Qajaaq Ellsworth.

**Sean Guistini – *Enhancing Nunavut’s Archival Past: Part 1* - \$1,500**

Micro-archival films presenting formerly black and white archival film in vivid colour.

**Umik Media - *Amausiurniq Akiani* – \$31,031**

Feature documentary following Vivi Sørensen, a young Inuk mother from Greenland, and three Inuit seamstresses from Nunavut as they travel from Iqaluit to Nuuk, Greenland (Kalaallit Nunaat) to teach fellow Inuit seamstresses on the techniques of amauti/amaat making.

## b) Inuktitut Versioning Fund

No applications were received.

## Nunavut FIT Professional Development Fund

Five applications were received and approved.

### **Isaac Strickland – Radinac Productions Internship - \$5,964**

One month internship with Toronto production company, Radinac Productions.

### **Benjamin Alivaktuk – Audio Recordist Trainee - \$4,700**

Workshop training and location training as an audio recordist on a short documentary with Myna Ishulutak.

### **Jerry Laisa – Audio Recordist Trainee - \$5,000**

Workshop training and location training as an audio recordist on a short documentary with Myna Ishulutak

### **Vinnie Karetak – Australia Independent Film Festival - \$6,000**

Attendance at the festival for industry sessions, networking, and the screening of Vinnie's short film *The Boys*.

### **Simeonie Kisa-Knickelbein – Whistler Film Festival Filmmaking Fellowship - \$5,760**

Chosen participant of the Filmmaking Fellowship. It entails attendance in online workshops to refine writing skills and pre-production knowledge.

## 2022-2023 Business Plan Goals

### Goal 1 - Continued Industry Support

*The Story Telling Fund*, a fund that supports various skillsets and forms of storytelling, funded 9 projects. The applications varied between script writing, archive editing, research, demo videos, microfilms, and podcasting. The program also contributes funding from the *Inuktit Language Incentive Fund*, and uniquely, offers a contribution towards internet usage.

The other funding programs performed as follows: 12 applications were approved under the *Creative Content Development Fund*, 12 applications to the *Inuktit Language Incentive Fund*, 14 applications to the *Market Endowment Fund* and 7 applications to the *Nunavut Spend Incentive Program (NSI)*.

With funding support from Nunavut Film, three of NSI's applicants received further funding from The Canada Media Fund (CMF). *Uiksaringitara (Wrong Husband)* from Kingullit Productions received \$750,000. Taqqut Productions' children's series, *Tuktu's Journey*, secured \$712,928, while *Mangittatuarjuk* (Mangittatuarjuk Productions), picked up \$497,475.

NFDC's *Market Endowment Fund* supported a delegation of nine representatives from Nunavut's screen-based industry to attend the Nuuk International Film Festival in September. Among the highlights were Zacharias Kunuk sharing a screening of *Angakusajaujuq: The Shaman's Apprentice* and being presented with the Nuuk International Film Festival Honorary Award at the closing ceremony. James Ungalaq and Andrew Morrison attended the world premiere of their short film *Northern Haze* and performed an hour of acoustic music in a cafe concert.

NFDC hosted an 'in person' lunchtime information session with Netflix executives who were visiting Iqaluit in April 2022. In March 2023 came the announcement of Netflix partnering with CBC and APTN to produce a Nunavut-shot comedy series, produced by Red Marrow Productions Inc.

The publication of our newsletter, *Takkuuk!* continued on a bi-weekly basis throughout the year. The newsletter offers industry news, updates, and information sharing. Our social media platforms were also used extensively to share news and updates relevant to the industry.

NFDC continues to participate in the Association of Provincial and Territorial Film Agencies (APTFA) meetings, and the Pan Territorial meetings (with the Northwest Territories Film Commission and Yukon Media Development). The CEO is also a board member of the Arctic Indigenous Film Fund (AIFF).

NDFC continues to offer advice and guidance to production companies and individuals. It also continues to sympathetically address issues with those few productions still affected by COVID.

## Goal 2 - Industry Growth

The most important development to our screen industry's growth came in March 2023 with the announcement that CBC and APTN are partnering with Netflix to produce a Nunavut-shot comedy series. The producers are Red Marrow's Stacey Aglok MacDonald and Alethea Arnaquq-Baril. The duo will also executive produce with Miranda de Pencier. The trio previously worked together on *The Grizzlies*. The impact of this production on the industry's growth in Nunavut will be far reaching not only in offering job opportunities, training, and mentorship, but also contributing a substantial amount of 'spin off' dollars to the local economy in goods and services. NDFC and Nunavut's screen industry congratulate Stacey and Alethea on their remarkable accomplishment.

One of the most encouraging trends during this fiscal year has been an increase in new applicants seeking program funding. A key factor has been the four-year roll-out of the Nunavut FIT training workshops. Several of the participants now feel confident to apply for funding for their own projects.

A new fund, *The Learning Fund (Ilisarnirmut Kiinaujatsat)*, was implemented in this fiscal year but the take up was disappointing, with only three applications receiving funding.

Zacharias Kunuk was named the recipient of this year's Nunavut Commissioner's Arts Award in October. Zacharias, who is already an Order of Nunavut and Order of Canada recipient, earned the \$10,000 prize in recognition of his decades-long career as a filmmaker, using his craft to tell stories of Inuit life in Nunavut. The Commissioner's Arts Award honours the artistic achievement of established Nunavut visual, performing, and literary artists.

Among the short films screening at the ImagineNATIVE Film Festival in Toronto in October were the animated short *Arctic Song*, from Germaine Arnattaujuq, Neil Christopher and Louise Flaherty, and Nadia Mike's *Kimmirut Race* following snowmobile racer Davidee Qaumariaq as he takes part in the annual 320-kilometre race from Iqaluit to Kimmirut and back.

Alethea Arnaquq-Baril and Stacey Aglok MacDonald premiered their co-produced feature film *Twice Colonized* at the Sundance Film Festival in Park City, Utah. It also won the top International Film Talent Association award at Cannes Docs in France. The film follows Inuk lawyer and activist Aaju Peter as the sudden death of her son inspires a new campaign to address colonial violence.



*Slash/Back* received its world premiere at the SXSW festival in Austin, Texas, and its Canadian premiere at TIFF's Next Wave film festival. It also held its first Nunavut screenings in Pangnirtung and Iqaluit.

*Angakusajaujuq: The Shaman's Apprentice* won the Best Animated Short at the Canadian Screen Awards and was on the initial shortlist for the Academy Award for Best Animated Short Film.

Ashley Qilavaq-Savard was chosen as a participant in the ImagineNATIVE Feature film Screenwriting lab in October 2023. Nadia Mike of Umik Media has been chosen to participate in the Indigenous Screen Summit Forum at The Banff World Media Festival in June 2023. Simeonie Kisa-Knickelbein has been selected for the Indigenous Filmmaking Fellowship with the Whistler Film Festival. The fellowship is a five-month creative and business immersion program focused on strengthening and advancing short-form scripted projects for emerging Indigenous Canadian filmmakers and content creators.

The Nunavut International Film Festival was held at the Astro Theatre in Iqaluit in February. Nunavut Film supported the festival by organizing two lunchtime panel sessions.

Nunavut Film has teamed up with the Nunatta Sunakkutaangit Museum to present a speaker series focused on the screen-based industry. Ashley Qilavaq-Savard began the series in March.

NFDC launched its new Inuktitut and English website in December. All the reporting and application processes are now available through an online portal in both languages.

The broadcasters Inuit TV and Uvagut TV submitted applications to the Canadian Radio-television and Telecommunications Commission (CRTC) for mandatory carriage under the Broadcasting Act, and for the right to operate their services as licenced services. The Commission's hearing for both broadcasters is on June 28, 2023.

NFDC released its 2022-2023 *Economic Impact Report* outlining the economic impact of its production funding and training initiatives. The report outlines a reduction in production activities compared to the previous year. Even so, every \$1 of funding received from the Government of Nunavut generated \$5.77 of spend in Nunavut and generated \$9.56 of a total spend in Canada. 90% of the funding recipients were Nunavut Inuit and 73% of applicable projects received funding from the Inuktitut Incentive Fund.

### Goal 3 - Continued Advocacy

NFDC continued to advocate for solutions to the lack of internet bandwidth and followed closely discussions and announcements on LEO satellite rollout and fibre optic plans that will impact the territory, most notably the arrival of the Starlink LEO service.

NFDC has continued its working relationship with territorial, national, and international funding organizations. The Association of Provincial and Territorial Film Agencies (APTFA) meetings were held throughout the year, most notably with the Indigenous Screen Office, Canada Media Fund, Telefilm Canada, the National Screen Institute, Black Screen Office, and the Canadian Media Producers Association (CMPA). The CEO also attended the Pan-Territorial Industry Task Force meetings between Nunavut, NWT, and the Yukon throughout the year.

Board meetings of the Arctic Indigenous Film Fund (AIFF) were held three times throughout the year. Telefilm Canada announced in November that they had joined the Arctic Indigenous Film Fund (AIFF) as a partner to “*support Indigenous audiovisual productions and increase new training and mentorship opportunities for Indigenous creators in the Arctic regions (including Canada).*” Telefilm will contribute \$200,000 for the above activities.

NFDC held discussions with Parks Canada and the National Film Board of Canada on future collaborations in the Kitikmeot.

### Goal 4 - Content Distribution and Information Dissemination

NFDC recognizes the importance of Inuktitut media content being available on distribution platforms that are accessible to all Inuit wherever they live. *Inuit TV Network* began broadcasting on Bell Satellite and Shaw Direct. The service was also made available through its app. *Uvagut TV* is available throughout Canada on Shaw Direct, Arctic Co-op Cable (NU and NWT), FCNQ (Nunavik).

*Qview* which houses close to 100 videos from the Inuit Broadcasting Corporation (IBC) was also launched. The online platform is hosted through a partnership with Qiniq and SSi Canada.

The arrival of the Low Earth Orbit (LEO) satellite provider, Starlink, in Nunavut has been welcomed and has received mostly positive feedback. Subscribers report download speeds between 50 to 200 megabits per second (mps). The maximum download speed available to consumers before Starlink was 25mbps. Although the number of satellites required to secure a consistent service aren't all in orbit yet, the service will continue to improve as more satellites are launched. One major challenge facing consumers is the reluctance of rental housing owners to allow satellite dishes to be mounted on their buildings.

Published every Monday, our two-weekly posting of the newsletter *Takkuuk!* has increased the sharing of industry related news and support for screen-based artists.

Five screening programs of curated films were created by NFDC to share with Nunavut communities for public screenings. NFDC compiled hard drives with programs based on themes (Humanity, Sacrifice, Culture, Tradition, Transformation). The first drives were posted in March.

## Goal 5 - Film Commission

In addition to providing regular counselling to territorial producers on an on-going basis, Nunavut Film responds to a range of requests for information and advice from producers outside of the territory. Productions that contact Nunavut Film are encouraged to complete the Registration Form and carry a signed copy of the Filmmakers Code of Professional Responsibility during their production.

There is no specific funding for the Nunavut Film Commission, and it is not mandatory for guest productions to inform NFDC of their intention to film in the territory. This leaves the Commission with limited capacity to operate effectively and to gather data on guest production activities.

We continue to maintain the website with up-to-date information, industry news and resources for production enquiries.

### Sample Requests Received:

**Beach House Pictures** – Permit requirements for filming in Arctic Bay and Axel Heiberg

**Mathilde Poirer** – Registration for filming in Mittimatalik and Bylot Island

**Fine Media, Denmark** – Permits requirements for Gjoa Haven and Cambridge Bay

**Wai Sun Cheng** – Permits required for filming beluga whales

**True to Nature, Bristol, U.K.** – Permits required for sea ice in Nunavut above Churchill, MB.

**The Workshop (USA)** – Permit requirements for scouting around Pond Inlet

**Shane Fennesey** – ScoreG Productions – Registration and Code of Responsibility

**Deborah Schildt** - True Detective Night Country - Looking for Inuit actors

**Darrell Paul** - Park Digital - Drone/Videography/Photo in Resolute

**Andrew Comrie Picard (Muskateer Media)** - Transglobal Car Extraction - Registration and Code of Conduct

**Bronwyn Szabo** – Qallupilluit – Contacts for shoot in Iqaluit

**Peter Meech** – White Heat – Seeking ‘cultural advisor’ for shoot on Ellesmere Island

**Monique Marnett/ADV Productions (Belgium)** – Road to Nowhere – Registration and Code of Responsibility

**Tania Koeniq-Gauchier** – Indigenous Competition Series – Seeking interested communities.

## Goal 6 - Training and Professional Development

Nunavut FIT (Film Industry Training), in partnership with the Makigiaqta Training Corporation, offered a comprehensive training strategy to address a continuum of development from entry level training through to advanced training and professional development. The four-year contract ended on March 31<sup>st</sup>, 2023.

Over the contract period, Nunavut FIT facilitated 12 introductory training workshops, 5 masterclasses and funded professional development for 15 Nunavut Inuit. The total number of Inuit participants was 301.

NFDC has been encouraged to see workshop participants applying to NFDC’s funding programs to further their skillsets.

The final year’s activities included Nunavut FIT introductory training workshops in Clyde River, Pangnirtung and Nunavut Sivuniksavut in Ottawa. Nyla Innuksuk facilitated a masterclass and a weekend workshop, while the Greenland director Marc Fussing Rosbach held a masterclass where participants were given ‘hands on training’ experience of working on a film set during a production.

A comedy writing workshop was hosted by Jennifer Whalen, known for *The Baroness Von Sketch* show, *22 Minutes* and *The Gavin Crawford Show*.

Two lunchtime sessions were held during the Nunavut International Film Festival. The first was with Jon Taylor, CEO of the Independent Production Fund, and the second was a discussion featuring directors who had created documentaries featuring Inuit musicians.

A series of ‘production related’ webinars were produced and made available throughout the year.

## AUDITED FINANCIAL STATEMENTS

Audited statements for the fiscal year ending March 31<sup>st</sup>, 2023, are available.