



nunavut film development corporation

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## **ANNUAL GENERAL REPORT 2019-2020**

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# 2019-2020

## ECONOMIC IMPACT OF NUNAVUT FILM DEVELOPMENT CORPORATION FUNDING\*



\*based on the Nunavut Spend Incentive

100% OF FILMS  
IN INUKTUT

267 INUIT  
EMPLOYED

7 COMMUNITY  
LOCATIONS

NFDC Production  
Funding  
Contributed:  
**\$775,775.68**

Total  
Nunavut Spend  
on Location:  
**\$4,323,574.33**

\$1 NFDC funding generates \$5.57 of spend in NU



Total Production  
Contribution to GDP:  
**\$9,407,356.69**

\$1 NFDC funding contributes \$12.13 to GDP

**12** INUIT TRAINEE POSITIONS CREATED

**8** COMMUNITIES VISITED BY NFDC

**40** ATTENDED INDUSTRY TRAINING WORKSHOPS

**87%** OF PRODUCTIONS RECEIVED FUNDING  
FROM THE INUKTUT LANGUAGE  
INCENTIVE FUND\*\*

\*\*based on SF, IVF, NSI

The Nunavut Film Development Corporation (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 2019-2020 Operations and Management core budget is \$326,000 and its Film, Television and Digital Media Funding budget is \$1,235,000.

### 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 Aajiiqatigiinniq: decision making through discussion and consensus
- o Pilimmaksarniq/Pijariuqsarniq: development of skills through observation, mentoring, practice, and effort
- o Piliriqatigiinniq/Ikajuqtigiinniq: working together for a common cause
- o Qanuqtuurniq: being innovative and resourceful

- 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 2019-2020, governed by a Board of Directors comprising of the following individuals:

Graham Dickson (Iqaluit), President and Chairperson  
Charlotte DeWolff (Iqaluit), Vice-President  
Alethea Arnaquq-Baril (Iqaluit), Secretary-Treasurer  
Joey Evalik (Cambridge Bay)  
Eric Anoe Jr. (Arviat)  
Stacey Aglok MacDonald (Iqaluit)  
Carol Kunnuk (Igloolik)  
Heather Igloliorte (Ottawa)

During the September 19, 2019 Board Meeting the Board voted new officers:

President and Chairperson: Stacey Aglok MacDonald  
Vice-President: Graham Dickson  
Secretary-Treasurer: Joey Evalik

Charlotte DeWolff tendered her resignation as Board Member in the November 28, 2019 meeting.

Heather Igloliorte tendered her resignation as Board Member in the March 31, 2020 meeting.

No new Board Member appointments were made during 2019-2020.

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. Any and all information on which decisions are based will be available to the public.
- Cultural Support: All policies and programs must promote and enhance the Indigenous 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, namely a Chief Executive Officer (Huw Eirug) and a Projects Manager (Corinne Dunphy).

### *Core Business Operation*

Our funding programs were 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:

Entry-level Experience Fund provides opportunities for Nunavummiut who are interested in exploring the potential for employment in the film, television and digital media industry.

Industry Development and Training Fund encourages and fosters the professional development and growth in the industry.

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 future film, television and/or digital 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.

Inuktitut Versioning Fund for Existing Programming offers grants to create an Inuktitut version of an existing television, film or digital program and can be applicable to applications through the Nunavut Spend Incentive Program 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. In order 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 2019-2020*

The following applications were awarded funds under our 2019-20 funding programs:

#### *Entry-Level Experience Fund*

No applications to the fund were received in this fiscal year.

#### *Industry Development and Training Fund*

One application was received and approved.

##### **Red Marrow Media Inc - *Producer Trainee / Internship* - \$6,600**

Nunavut based producer internship program with Red Marrow Inc.

#### *Short Film Fund*

Eight new applications were received, and five approved. Previous funding commitments to productions that were completed in this fiscal year totaled \$12,500.

##### **Ceporah Mearns - *It's Time for Bed* - \$25,000**

Animated short based on the bedtime story written by Ceporah Mearns and Jeremy Debicki. We follow Siasi on a nighttime adventure as she comes up with excuse after excuse for why she's not quite ready to go to bed.

##### **Vinnie Karetak - *The Boys* - \$7,500**

Fictional drama with 3 actors, set near a small departure gate in an airport and in a car near the airport.

**Aviaq Johnston - *Haunted Blizzard* - \$25,000**

Animated short based on Aviaq's short story about Inu, a young girl who is followed home by a shadow brought by a blizzard.

**Nadia Mike - *Leah's Moustache Party* - \$15,000**

Animated short based on Nadia's book. When Leah's birthday finally arrives, she knows exactly what she wants to do: have a party where everyone must wear a moustache! This project was the winner of additional funding from the Harold Greenberg Fund.

**Sarah Jancke / Ipeelie Ootoova - *Nakimayuk* - \$14,664.78**

A short horror themed film about two hunters going out on the land and experiencing a dramatic event that proves to be quite terrifying.

**[Creative Content Development Fund](#)**

Ten applications were received and eight were approved for funding.

**Taqqut Productions - *Orphan Tales* - \$7,500**

Preparation of treatment and concept art for an animated television series following a young orphan who encounters creatures from Inuit myths and legends.

**Taqqut Productions - *Tundra Friends* - \$7,500**

Preparation of a treatment for an animated pre-school television series designed for children between 2 and 7 years old. Each episode is built around a theme that will teach children about their emotions and how to deal with them.

**Taqqut Productions - *Uivvaq: Shaman's Journey* - \$7,500**

Preparation of first draft scripts for an animated children's television series. Ataniq, one of the last surviving shamans, uses his ancient knowledge to travel to the sky and recruit two of the elemental beings to bring balance back to the spirit realm.

**Taqqut Productions - *Ukaliq and Kalla Winter Special* - \$7,500**

Preparation of a treatment and concept artwork on a one off animated special based on the characters from the pre-school series. Ukaliq, an excitable and impatient arctic hare, and Kalla, an even tempered and intelligent lemming.

**Red Marrow Media Inc - *Twice Colonized* - \$7,500**

Development funding for a treatment and demo tape for a feature documentary on renowned Inuit lawyer and activist Aaju Peter.

**Red Marrow Media Inc. - *Inuit Org. Phase 2* - \$7,500**

Research and preparation of a treatment for a half hour comedy series based in an office workplace environment in the arctic.

**Ashley Kilabuk Savard - *The Wandering* - \$7,500**

Preparation of a treatment for a dramatic fiction feature where a young Inuk woman gets lost on the land. She must confront her troubled past in order to remember essential survival skills taught to her by her late grandparents.

**Red Marrow - *This Road of Mine* - \$7,500**

Funding for research, treatment and first draft of a feature length drama based on co-producing partner, Pipaluk Jørgensen's childhood.

**[Nunavut Spend Incentive Program](#)**

Eight applications were received, and all were granted funding. Previous funding commitments to productions that were completed in this fiscal year totaled \$104,320.

**Siku Entertainment - *Unikkaaqtuat* - \$64,451.10 (includes Training Enhancement).**

This 4 x 22-minute series offers a 'behind the scene' look at an unprecedented collaboration of two circus troupes – one from Igloolik and one from Montreal as they create a multidisciplinary circus production inspired by Inuit founding myths and Inuit oral history.

**Taqqt Productions - *Anaana's Tent Season 3* - \$144,807.36 (includes Training Enhancement).**

A third season has been licensed by APTN. Anaana's Tent is an educational children's series that mixes animation, puppets, and live action. This series is designed for preschool children between 2 and 5 years old.

**Kingulliit Productions - *Qanuqtaima* - \$160,000 (includes Training Enhancement).**

TV mini-series (4 x 60 min episodes) as well as a 90-minute documentary. Lucy Tulugarjuk and Zacharias Kunuk lead a group of young Inuit filmmakers to ask their own generation how they feel about the forces of change bearing down on them. With the worst health and job prospects in the developed world, Inuit youth talk about the mining boom, global warming, culture loss and how to use the power of digital media to avoid being left behind.

**Red Marrow Media - *Slash/Back* - \$263,118 (includes Training Enhancement).**

A teen focused genre feature film based in Pangnirtung, directed by Nyla Innuksuk. For Maika and her friends, the usual summer is suddenly not on the cards when they discover an alien invasion threatening Pang and nobody believes them. The aliens soon realize you don't mess with the girls from Pang.

**Inuit Broadcasting Corporation - *Nunavummi Mamarijavut* - \$53,040**

Third season of the adventure culinary series licensed for broadcast by APTN. The series follows Inuit families and Inuit outfitters, venturing out to the places where Inuit have camped and lived out on the land to learn about their history, their names and to hunt for the best food in Nunavut.

**Inuit Broadcasting Corporation - *Uakallanga!* - \$38,760**

A third season licensed for broadcast by APTN. This series shows the incredible things made traditionally by Inuit and how they make and use the creations today.



### **Inuit Broadcasting Corporation - *Pituqait* - \$10,200**

Pituqait (The Old Stuff) utilizes IBC archive material to explore Inuit society past and present. Each episode features a different aspect of Inuit culture. The 10-minute web episodes will be available on isuma.tv.

### **Taqquq Productions - *Aakuluk Season 1* - \$30,000 (includes Training Enhancement).**

Aakuluk is an Inuktitut preschool television series designed to entertain and educate infants and toddlers (ages 0 to 3). The show is built around children's land, language, culture, and lived experiences and features puppets, animation, Inuit music segments, animal footage, and live action segments featuring children.

### **Market Endowment Fund**

Stacey Aglok MacDonald was awarded \$4,000 to attend *The Grizzlies* Theatrical Release Premiere in Toronto and \$733.35 to attend the Nuuk International Film Festival in Greenland.

Neil Christopher was awarded \$5,000 to attend the Annecy International Festival of Animation in France and \$3,750 to attend the Nuuk International Film Festival in Greenland.

Alethea Arnaquq-Baril was awarded \$3,933.83 to attend the Hot Docs Forum in Toronto, \$2,633.91 to attend *The Grizzlies* Theatrical Release Premiere in Toronto and \$733.35 to attend the Nuuk International Film Festival in Greenland.

Nadia Mike was awarded \$3,750 to attend the Nuuk International Film Festival in Greenland and \$2,621.54 to attend the ImagineNATIVE Festival in Toronto

Malaya Qaunirq Chapman was awarded \$4,957 to attend the Split Film Festival, Croatia for the screening of *Restless River*.

Jamie Takkiruq was awarded \$2,477.35 to attend the Nuuk International Film Festival in Greenland for the screening of *The Grizzlies*.

Karliin Aariak was awarded \$2,517.35 to attend the Nuuk International Film Festival in Greenland.

Roselynn Akulukjuk was awarded \$2,753.43 to attend the ImagineNATIVE Festival in Toronto

### **Inuktit Language Incentive and Versioning Fund**

#### **Inuktit Language Incentive**

Eleven applications were received while one was rejected. Previous funding commitments to productions that were completed in this fiscal year totaled \$38,707.32.

Ceporah Mearns - *It's Time for Bed* - \$5,000

Vinnie Karetak - *The Boys* - \$2,500

Aviaq Johnston - *Haunted Blizzard* - \$5,000

Siku Entertainment - *Unikkaaqtuat* - \$21,804

Taqut Productions - *Anaana's Tent Season 3* - \$40,000

Kingulliit Productions - *Qanuqtaima* - \$40,000

Inuit Broadcasting Corporation - *Nunavummi Mamarijavut* - \$30,000

Inuit Broadcasting Corporation - *Uakallanga!* - \$30,000

Taqut Productions - *Aakuluk Season 1* - \$5,000

Nadia Mike - *Leah's Moustache Party* - \$5,000

Sarah Jancke / Ipeelie Ootoova - *Nakimayuk* - \$5,000

### [Inuktit Language Versioning](#)

Three applications were received and all approved.

#### **Taqut Productions - *Orphan and Qalupalik* - \$10,000**

Children's animation short film. A young Orphan encounters Qalupilluit and tricks the sea creatures so he can escape without getting eaten.

#### **Taqut Productions - *Meeka Healthy Living* - \$10,000**

Animated pre-school series providing age-appropriate and engaging methods for children to learn the values of healthy living.

#### **Taqut Productions - *Inukpak and the Hunter* - \$10,000**

Short animated film. Inukpak, a giant, comes across a little hunter on the tundra. Inukpak decides to adopt him as his son. And so, from the shoulder of one of the biggest giants to ever roam the Arctic, this hunter embarked on a series of adventures only a giant could enjoy.

### [Nunavut FIT Professional Development Fund](#)

Six applications were received, and all were approved.

#### **Isaac Strickland – \$5,890**

Received mentorship and work experience on the *Slash/Back* movie set in Pangnirtung.

#### **Richard Manitock – \$2,210**

Camera trainee on the *Slash/Back* movie set in Pangnirtung.

#### **Aviaq Johnston – \$5,370.30**

Attended the Storytelling & Storylines Masterclass by Aida del Solar in Nuuk, Greenland.

**Roselynn Akulukjuk – \$6,000**

Attended the Storytelling & Storylines Masterclass by Aïda del Solar in Nuuk, Greenland.

**Simeonie Kisa-Knickelbein - \$6,000**

Work experience in a 'Writers Room' for Inuit Org in Los Angeles, California

**Robert Kautuk - \$5,950**

Advanced drone training and apprenticeship.

**2019-2020 Business Plan Goals**

**Goal 1 - Completion of a 5-year Strategic Plan**

Lichen Consulting (consultant) and NFDC completed work on a 5-year draft strategic plan, funded by the Canadian Northern Economic Development Agency (CANNOR). Community consultations and industry consultations were held throughout the year to inform the strategic plan.

The Strategic Plan for 2020-2025 was approved by the board in the March 24 meeting.

**Goal 2 - Review and Assessment of NFDC Funding Programs**

A review and assessment of the funding programs was part of the strategic plan consultations.

NFDC's request for additional funding from ED&T in 2020-2021 for the Nunavut Spend Incentive Program, the Short Film Fund and a new Short Form Video Fund was rejected. It was clarified that no increase would be considered until the end of the 2021-2022 fiscal year.

Applications were submitted to the Department of Culture & Heritage requesting an increase in funding for the Inuktut Language Incentive Fund and the establishment of a new 'Micro' fund for short videos under 5 minutes. The applications were rejected.

**Goal 3 - Community Outreach**

As part of Nunavut Film's outreach activities, the CEO visited Gjoa Haven, Taloyoak, Cambridge Bay, Rankin Inlet and Arviat in August and September. The CEO had the opportunity to discuss and learn more about the community channels operations in the Kitikmeot and Kivalliq, also the KIA Media Fund, and current and future needs for filmmakers in the communities.

The CEO visited Igloodik in October 2019 to meet with Zacharias Kunuk and Carol Kunnuk at Kingulliit Productions. It was an opportunity to discuss the community channel, NITV and Isuma.tv. The CEO was also able to meet Madeline Ivalu at her home.

In January 2020, the CEO held discussions on future collaborations with Ilisaqsivik, Ittaq, and Piqqusilirivvik during his visit to Clyde River.

In March 2020, due to the COVID-19 outbreak, all NFDC and travel activities were postponed. These included meetings in Cambridge Bay and Yellowknife.

#### **Goal 4 - Further Develop Relationships with Funding Organizations**

Specific stakeholder consultations were held with the Canada Media Fund, Telefilm Canada, Canadian Heritage and the Indigenous Screen Office. Their input and insight were of great assistance in drafting the strategic plan.

NFDC launched a partnership with the Harold Greenberg Fund to establish a talent development initiative, *The Harold Greenberg Fund / Territories Shorts Program* offers an emerging filmmaking team the opportunity to make a dramatic short film. NWT Film Commission and Yukon Media Development are also partnering in the initiative. The successful applicant from Nunavut was *Leah's Moustache Party* led by producer, Nadia Mike.

The CEO completed work as a member of the Reading Committee for the 2019-20 [Cross Currents Canada Doc Fund](#). The Fund is open to emerging and sophomore documentary storytellers who are Indigenous, Francophone, Deaf, with disability, or who are artists of colour.

Funding was received from Inuit Art Quarterly towards travel costs for participants from the Kitikmeot to the 'Masterclass Workshop' with the filmmaker Marc Fusing Rossbach, the writer / producer / director of the Greenlandic film *'Among Us - In the Land of Our Shadows'*.

NFDC is a member of the newly formed national COVID-19 Production Industry Taskforce established in reaction to the "unprecedented challenge for all involved in the screen-based industry across Canada."

The Task Force includes representatives of funding agencies (Canadian Heritage, CMF, Telefilm, NFB, Harold Greenburg Fund) as well as provincial, territorial and municipal film commissions. The aim of the taskforce is to collectively work together to assess the impact of COVID-19 on the industry.

A Pan Territorial Task Force was established on March 31<sup>st</sup> between Yukon Media Development, NWT Film Commission and Nunavut Film. This task force meets on a regular basis to discuss each territory's reaction and action plans for COVID-19.

#### **Goal 5 - Facilitate in the Establishment of TV Nunavut**

Discussions were ongoing with NTI regarding a new educational broadcasting entity called Inuit TV. A publisher broadcasting platform to service Inuit with Inuktut content.

#### **Goal 6 - Promote the Development of International and Circumpolar Co-productions**

Discussions were held with Telefilm Canada on the inclusion of Greenland in the Emerging International Arctic Indigenous Project. This is the 'micro budget' fund established between NFDC, Telefilm and the International Sámi Film Institute.

Discussions are ongoing with Canadian Heritage regarding the constrictions of the co-production treaty between Canada and Denmark, which includes Greenland. Namely, that Inuit media professionals from Greenland, working on Canadian productions, are not currently deemed as a 'Canadian spend'.

The CEO and Projects Manager accompanied eight industry representatives from Nunavut to the Nuuk International Film Festival between September 18-23. The Canadian delegation was welcomed by Film.GL and discussions were held to support and strengthen the partnership between Nunavut and Greenland.

A selection of nine animated shorts from Taqqut Productions were featured during the NIFFKids programming while writers Roselynn Akulujuk and Aviaq Johnston participated in a four-day animation and storytelling workshop.

*The Grizzlies* had two screenings, one to high school students and the other as the festival's closing film. Both screenings were to a packed auditorium, with standing ovations, and meaningful and moving Q&A's. Producers Alethea Arnaquq-Baril, Stacey Aglok MacDonald and actor Jamie Takkiruk (Vinny) represented the film, which won *Best Film* at the festival.

The CEO and Stacey Aglok spoke on the *On-Screen Protocols and Pathways* document commissioned by ImagineNATIVE. Alethea Arnaquq-Baril participated in a panel talk titled "Cinema as Nation Building".

The CEO and Projects Manager accompanied industry representatives to the *ImagineNATIVE* film festival in Toronto. Meetings were held with representatives from Film.GL in Greenland, the International Sámi Film Institute, APTN, National Film Board, National Screen Institute, Telefilm Canada and the Canada Media Fund.

Zacharias Kunuk's *One Day in the Life of Noah Piugattuk* was the gala screening, opening the ImagineNATIVE festival.

### [Goal 7 - Continued and Strengthened Promotion](#)

NFDC's new website was launched in August, while we continue to post articles of interest to domestic producers on our Facebook and Twitter pages on a regular basis and publish the newsletter TAKKU! on a monthly basis.

Nunavut filmmakers were featured prominently in *Inuit Art Quarterly* along with a full-page advertisement for NFDC.

In January, the CEO and Projects Manager attended Prime Time in Ottawa. NFDC participated in the Association of Provincial and Territorial Film Agencies (APTFA) meetings while additional meetings were held with CMF, Telefilm, Harold Greenberg Fund and Canadian Heritage. The pan-territorial commissions (Yukon, NWT, NFDC) held their first official meeting during the conference.

In March 2020, NFDC increased its regular updates on the industry impact of COVID-19 on its website and has increased social media postings with relevant articles on information and opportunities of interest to Nunavut screen-based media participants. TAKKU! has been increased to a weekly update for information sharing.

### **Goal 8 - Territorial Skills Development**

The first Nunavut FIT “Train the Trainer” workshop session was held in Iqaluit between April 12-15. It was facilitated by Helen Haig-Brown with eight participating as trainers.

The first Nunavut FIT community workshop was held in May in Cambridge Bay with nine participants and four trainers.

Further Nunavut FIT workshops were held in Arviat between October 4<sup>th</sup> - October 7<sup>th</sup>. Eight participants enrolled for the four-day workshop. Ten participants enrolled for the Nunavut FIT workshop in Iqaluit between November 29 - December 2.

In February, a two-day masterclass workshop with the Greenlandic filmmaker Marc Fusing Rosbach was held in Iqaluit, the writer / producer / director of ‘*Among Us - In the Land of Our Shadows*’. The workshop was a motivational two-day Master Class in independent filmmaking practice.

In March 2020, due to the COVID-19 outbreak, all Nunavut FIT travel activities were postponed. These included FIT 4-day workshops in Gjoa Haven and Clyde River.

### **Nunavut Film Commission**

NFDC provides a service to the Government of Nunavut through the Nunavut Film Commission. The Commission operates to attract Canadian and International production companies, broadcasters, and studios to choose Nunavut as a location destination for their productions and to provide informational support and logistical connections for such productions.

NFDC responds to a range of requests for information and advice from producers outside of the territory (guest productions). Productions are asked to complete a Registration Form, Read the *On-Screen Protocols and Pathways* document and carry a copy of the Code of Conduct at all times.

#### **Sample of Guest productions:**

S2 Productions Inc. - *In the Making*

CBC - *Jordin Tootoo mini documentary*

NFB / 90<sup>th</sup> Parallel (Michelle Latimer) - *Inconvenient Indian*

Alibi Content Inc. - *Project Borealis*

Canada Goose - *Promotional*

See-Saw Films / Rhombus Media / BBC - *The North Water*

Wildstar Films (UK) - *Frozen Planet*

Natural History Network - *Untitled (Ellesmere Island)*

Explorer Pictures - *Ran (Northwest Passage)*

Merit Motion Pictures - *March of the Polar Bears*

### [Highlights of 2019-2020](#)

**Zacharias Kunuk** and Isuma Productions represented Canada at the 58th International Art Exhibition La Biennale di Venezia 2019 (Venice Biennale). The exhibition included livestreams and the screening of *One Day in the Life of Noah Piugattuk*. For the livestream project *Silakut: Live from the Floe Edge*, Zacharias directed live broadcasts from Igloolik that were viewable in the Canada Pavilion, as well as at the Art Gallery of Alberta in Edmonton and Cinéma Moderne in Montreal.

*One Day in the Life of Noah Piugattuk* was screened at the Toronto International Film festival in September and was the gala opening screening of the ImagineNATIVE film festival. Zacharias received the highest honor in the territory for his pioneering and innovative contribution to Canadian cinema, receiving the Order of Nunavut on June 5, 2019.

The **Pinnguaq Association**, a Pangnirtung-based organization that operates the Iqaluit Makerspace, partnered with the Nunavut Association of Municipalities, the Embrace Life Council and Qaujigiartiit Health Research to win a \$10-million prize from the Canadian Smart Cities Challenge through Infrastructure Canada, which they'll use to teach technology and digital arts skills throughout Nunavut.

Pangnirtung was invaded by 40 cast and crew members from the production *Slash/Back* last summer. The sci-fi horror movie transformed Pang into a working movie set. The film is written, produced and directed by Nyla Innuksuk, the first Inuk woman to do so. She is co-producing *Slash/Back* with Red Marrow Media (Stacey Aglok MacDonald & Alethea Arnaquq-Baril).

The **Nunatta Sunakkutaangit Museum** held an exhibition, *Films of Nunavut* between July and October 2019. 2,728 visitors came to the museum during the exhibition. Videos included, *What's My Superpower?* produced by Taqqut Productions, archival silent footage of Iqaluit, *Nowhere Land* by Bonnie Ammaq, Zacharias Kunuk tribute video by Isuma and a room projection of Nunavut Tunngavik Incorporated's documentary on the creation of Nunavut, *Kappiataittut* (Fearless).

The feature film *Restless River* was released in the fall of 2019 and was written and directed by Marie-Hélène Cousineau in collaboration with Madeline Ivalu. Marie-Hélène also produced the film, while Madeline Ivalu and Lucy Tulugarjuk served as co-producers. The film stars Malaya Qaunirq Chapman as Elsa, who gives birth to a boy and begins the difficult task of raising him.

**Taqqut Productions'** short animated film *The Giant Bear* garnered three awards throughout the year and is nominated for the Canadian Screen Awards. The film was screened in more than 20 festivals worldwide, including the prestigious Annecy International Animated Film Festival in France.

The Youth Media Alliance gave the Emerging Talent Award to **Rita Claire Mike-Murphy**, host of Anaana's Tent, the educational children's show. The award aims to improve quality of screen-based media for youth across the country. Rita also received a Juno nomination in the 'Indigenous Artist or Group of the Year' category.

**The Grizzlies** had two jam-packed screenings at the Nuuk International Film Festival in Greenland in September. Producers Alethea Arnaquq-Baril, Stacey Aglok MacDonald and actor Jamie Takkirug (Vinny) represented the film. The film received *Best Film* of the 2019 festival.

### [AUDITED FINANCIAL STATEMENTS](#)

Audited statements for the fiscal year ending March 31<sup>st</sup>, 2020 are available.