



**GOVERNMENT OF CANADA  
PROGRAM FOR INTERNATIONAL POLAR YEAR  
TRAINING, COMMUNICATIONS AND OUTREACH  
APPLICATION FORM**

<b>1. Applicant Information</b>	
<b>Title of Proposal</b>	<b>From an Inuit Point of View</b>
	<i>Arctic Climate Change from the Inuit Side</i>
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## 2. Overview of Project

A short overview describing the proposed project and its goals (max 300 words).

*From an Inuit Point of View (FIPV)* is a two-year internet-based filmmaking process to research and present **from the Inuit side** environmental issues, climate change and the 21st century politics of the arctic homeland.

Led by Igloolik Isuma Productions founder, Zacharias Kunuk, Canada's foremost northern filmmaker, *FIPV* uses Isuma's new video website, **www.isuma.tv**, as a global media platform for prominent Inuit spokespeople and ordinary Inuit, especially youth, to speak through the internet to the future as they see it.

Under Zacharias's direction, collaborating with Nunavut Independent TV (NITV), Artcirc Youth Circus/Video Collective and other non-profit agencies, *FIPV* trains and hires young Inuit filmmakers to create 100 short films – one a week for a hundred weeks - across Nunavut, Nunavik, NWT and Greenland, exploring the meaning to Inuit of media catch-phrases like 'climate change,' 'global warming,' 'animal welfare' or 'protecting the environment.'

Prominent Inuit spokespeople including Nobel nominee Sheila Watt-Cloutier and former Canadian Arctic Ambassador Mary Simon lead a continuing public discussion through **IsumaTV** about the arctic future as a *human rights* issue, and the role Inuit should play in managing their environment.

**IsumaTV** creates 'channels' for uploading unlimited video or audio content, including Live-TV and remote mobile netcasting from the arctic wilderness. Satellite-based internet stations in selected northern communities allow Inuit to communicate directly among regions, to identify and solve common problems.

Worldwide promotion and educational outreach build an audience interested to follow what Inuit have to say about the future of the arctic and the future of the planet. This project harnesses the power of the internet, Isuma's experience with media production and the energy of Inuit youth to make sure the Inuit side gets a fair place in the debate.

### 3. Objectives

Please check off the objectives your proposal will address:

<b>X</b>	Raise awareness about the Canadian Arctic, its peoples, and northern issues, among Canadians and the international community	<b>X</b>	Engage children and youth, particularly Northern youth, in polar science and research
<b>X</b>	Create dialogue and build connections between and within Northern and Southern regions of Canada, as well as between Canada and other countries, to foster greater understanding of the importance of the polar regions	<b>X</b>	Provide experience and training for Northerners, particularly Aboriginal Northerners, in the skills, techniques and knowledge needed to carry out northern-based research and monitoring during and beyond IPY
<b>X</b>	Promote IPY and polar science and research, and communicate the progress and collective results of IPY science and research on climate change impacts and adaptation, and/or health and well-being of northern communities	<b>X</b>	Document and share Traditional Knowledge as it relates to northern environmental change

#### 4. Detailed Project Description

When acclaimed Inuit filmmaker and Officer of the Order of Canada, Zacharias Kunuk, made his first independent video in 1985, he called it *From an Inuit Point of View*. A half-hour documentary, produced on a \$15,000 Canada Council grant, *FIPV* recorded aspects of Inuit daily life in Igloolik – Halloween in the elementary school, square dancing at the community hall, a family camping on the land – from what Zach always called ‘the Inuit side.’ Never subtitled and rarely shown, *FIPV* led Zach through thirty films and two decades to the Cannes Film Festival and worldwide recognition, simply by continuing to record his community and arctic homeland from the Inuit side.

During the same period Zach’s community and arctic homeland underwent a similar evolution, registering both momentous change while remaining strangely the same. Like everything, it depends on your point of view. Since 1978 the arctic ice pack has lost 20%, or 600,000 square miles, shrinking at the rate of 8% every decade; while Zach and his friends, including his 81 year-old father Enookie, keep hunting year round for seal, caribou, walrus, whales and polar bears, tracking animals over the same terrain with the same skills and knowledge their ancestors used for the past 4,000 years.

Climate Change, Global Warming, Shrinking Ice Packs and Skinny Polar Bears are front-page news in the new, environment-focused politics of the early 21<sup>st</sup> century, although Inuit are rarely mentioned. Mainstream media identify global warming as a scientific crisis for humanity, but not as a human rights crisis for Inuit and other Indigenous peoples. Al Gore’s film, *An Inconvenient Truth*, collects \$50 million at the box office and an Academy Award. Gore is co-nominated for the Nobel Peace Prize with Inuit environmental activist Sheila Watt-Cloutier and a panel of scientists, but when Gore and the scientists win the Prize somehow the Inuit activist fails to make the cut.

Will the arctic militarize as the Northwest Passage becomes navigable? Will untapped oil and gas suddenly become viable through global warming? Will uranium mining come to Nunavut, with a deep-water port in Iqaluit or Nanisivik? Will Canada’s north become the new South Africa of diamonds? Will polar bears become extinct in our lifetime?

Huge questions represent trillions of dollars and planetary consequences as the backdrop for the world’s International Polar Year. From an Inuit point of view, however, these questions and their consequences for Inuit are nothing new, but rather the same familiar preoccupation with Self over Community that characterizes exploration and colonization of the arctic by foreigners for the past 500 years.

This IPY project, also called *From an Inuit Point of View*, looks at our arctic homeland and planetary future from the Inuit side. What do Inuit think? What do Inuit *know* about their land, climate, animals and environmental balance; about the social politics of interdependency and cooperation in the face of limited resources? Most important, what can Inuit contribute to understanding the most dangerous problems of the 21<sup>st</sup> century?

The world ignores the Inuit point of view at its peril. Last June, Zach's father Enookie was out alone hunting caribou 100 kms north of Igloolik when his snowmobile got stuck in an early spring thaw. Bad weather and fast-melting snow hampered air and ground searches. Stranded for 28 days with no tent or food, given up for dead by the military search and rescue teams, 81 year-old Enookie caught six fish and two ptarmigans and was in good spirits when a passing Twin Otter finally noticed his abandoned snowmobile and radioed for help.

'He said he did a lot of exercise waiting,' Zach told Dawn Walton of the Toronto Globe and Mail. 'He went by the shore and figured sooner or later people going fishing would have to run into him.'

Sounds simple? Maybe, but could Al Gore and his team of scientists do it?

'You never give up,' Zach added. 'He knows the land like the back of his hand.'

\* \* \* \* \*

21<sup>st</sup> century internet offers a shattering opportunity to democratize mass media. Marginalized minorities now have unmediated access to their own communities and global audiences. No longer do Indigenous cultures need to be collected, analyzed, represented and 'preserved' by others. Recent advances in online video technology allow Indigenous filmmakers to present Indigenous media content – including remote mobile Live TV - widely online for the first time.

432 years after Martin Frobisher first landed on Baffin Island, the International Polar Year focuses attention on the arctic as never before; the polar environment and its flora and fauna are in the news daily as a planetary front line in the battle against Global Warming and Climate Change. *From an Inuit Point of View* insures IPY will have an Inuit side, a human rights component highlighted on a public, global, media platform.

[www.isuma.tv](http://www.isuma.tv) is the world's first interactive video website for Inuit and Indigenous media content. Launched December 17, 2007, **IsumaTV** evolves and advances previous online innovation by Igloolik Isuma Productions supported by Telefilm Canada and Canadian Heritage's Canadian Content Online, including [www.isuma.ca](http://www.isuma.ca), [www.atanarjuat.com](http://www.atanarjuat.com) and [www.sila.nu](http://www.sila.nu). Live from the Set at [www.sila.nu/live](http://www.sila.nu/live), on location in the High Arctic during the 2005 filming of Isuma's second feature film, *The Journals of Knud Rasmussen*, allowed viewers to experience the 'making of' an Inuit film through daily videos, embedded blogs and interactive exchanges with Isuma's cast and crew during eight weeks of production. Information and background on the film's content, support for teachers and The Great Arctic Hunter, an interactive game to play and learn about arctic wildlife, added to the site's entertainment and educational value.

**IsumaTV** now builds on this experience while capitalizing on technical advances in uploading video content online. Starting with 100 films on 13 channels in seven Indigenous languages, the possibilities for 2008 and beyond now speak for themselves.

The perspective of Indigenous filmmakers on their own cultures and contemporary realities is of utmost relevance to all Canadians, who remain uninformed about northern Canada and confused by many of its issues, like land claims, residential schools, mining, oil and gas, animal welfare, arctic warming and climate change. The same lack of information exists worldwide, particularly in the essential relationships between so-called 'environmental' issues, like natural resource exploitation and global warming, and so-called 'social' issues like health, substance abuse, residential school legacies and land claim negotiations.

*FIPV* uses **IsumaTV** to build more integrated understanding in Canada and globally of how environmental and social issues overlap and interact, and how for Inuit and other Indigenous peoples climate change is a matter of human rights. This project:

- trains and recruits young emerging filmmakers to create new forms of content suitable to the viral urgency, low-cost immediacy and interactivity of the internet. Connecting over vast distances through cyberspace, filmmakers across the polar world produce one short film per week, 52 per year, to address critical 21<sup>st</sup> century issues of global warming, animal welfare and the planetary future *from an Inuit point of view*, highlighting arctic climate change as a human rights issue.
- provides a public, global media platform for prominent Inuit to speak to the future of Inuit communities and the arctic homeland under the onslaught of 21<sup>st</sup> century exploitation and global warming. Inuit activists, artists and politicians like Sheila Watt-Cloutier, ITK's Mary Simon, Makivik Corp.'s Pita AAtami, human rights activist Kiviaq and filmmaker Zacharias Kunuk contribute video content from an Inuit point of view through regular channels on **IsumaTV**.
- opens a window on contemporary Inuit reality by harnessing the startling political potential of remote mobile live webcasting. *Live from the Floe Edge* from remote communities and wildernesses connect Inuit and a global audience in real-time around common concerns, such as indigenous youth, climate change, access to information technologies, land use, human rights and health to bring urgent attention to common problems and to discover and implement new solutions.
- digitizes priceless irreplaceable media content to insure Inuit cultural information is not lost for future generations. *Digitizing the Inuit and Aboriginal Media Archive (DIAMA)* by NITV and other non-profit collaborators enables formerly invisible archives of Indigenous films and filmmakers to reach a wider audience for the first time online.

Good intentions about digital equality for the remote north have not produced results so far. *FIPV* demonstrates the need of affordable high-speed broadband for fair access to unique, important media content by remote Indigenous communities currently stuck on the wrong side of the digital divide. *FIPV* establishes three pilot satellite stations in remote northern communities to down-and-upload interactive content including Live TV at high-speed to prove the possibility of fair access to the north.

Under leadership by Zacharias Kunuk and Bernadette Dean, filmmakers, youth and community groups in Igloodik, Rankin Inlet and Puvirnituk develop and exchange unique content to prove the importance of real digital equality in the Canadian cultural landscape.

**Igloodik Isuma Productions**, one of the world's top private-sector Indigenous film companies, and **Isuma Distribution International**, its distribution and new media subsidiary, lead a private-public collaboration with non-profit agencies committed to Indigenous filmmaking. **Nunavut Independent Television Network (NITV)**, Canada's only artist-run media access centre and local-access community broadcaster in the arctic, is lead sponsor of *Digitizing the Inuit and Aboriginal Media Archive (DIAMA)*. **Artcircq**, Canada's first Inuit youth circus/filmmaking collective, and Isuma's non-profit youth associate since 1998, will coordinate relations with youth artists and filmmakers across the arctic from NWT to Greenland.

*Why is this 'Inuit Point of View' so important?*

Edward S. Curtis's 20-volume set of photogravure images, *The North American Indian*, is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document "the old time Indian, his dress, his ceremonies, his life and manners." In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs of eighty Indian tribes. Northwestern University Library received an award in the 1997-98 round of the Library of Congress/Ameritech National Digital Library competition to digitize all 2,228 images along with individual plates in portfolios. The set is held in the Northwestern University McCormick Library of Special Collections. Image files and descriptions were given to the Library of Congress.

"Some American Indian people I interviewed objected that the pictures are fake because they don't show their ancestors in their everyday lives. They argue that Curtis' many images of Indians riding off into darkness reinforced white people's belief that indigenous American cultures were doomed to disappear. Other Indian people argued that their ancestors in the pictures remembered the old ways and were able to recreate them accurately for Curtis' camera. They point out that the traditional and the modern coexist in Indian life now as they did in Curtis' time, and that his images capture an aspect of their history, which they treasure."

-- Anne Makepeace

"Nevertheless, [*Nanook of the North*] is full of faking and fudging in one form or another. Observers (starting with John Grierson) would come to accuse Flaherty of ignoring reality in favor of a romance that was, for all its documentary value, irrelevant. The family at the film's center was not at all. These were photogenic Inuit, cast and paid to play these roles. The characters' authentic clothes were actually a nostalgic hybrid; the Inuit had started to integrate Western wear some time previously. This integration was in fact quite general: igloos were giving way to southern building materials, many harpoons had been replaced by rifles, many kayak paddles by motors. The seal that



appears to be engaging Nanook in a delightful tug of war is actually dead; Nanook is in fact being pulled around by friends at the other end of the rope, standing just off camera. During the famous walrus hunt the hunters desperately asked the filmmaker to stop shooting the camera and start shooting the rifle. For his part, Flaherty pretended not to hear, and kept filming until the prey was taken in the old way.”

-- *Dean W. Duncan*

There is a long history of white western Europeans documenting the vanishing native. Early journals and drawings from Columbus and Lewis and Clark to Parry's account of Igloodik Inuit in 1822-23 and Custer's memoirs among the Plains Indians of the 1860's, gradually gave way to the 20th century's use of new photographic technologies to do this more convincingly than ever before. Photographs or films of vanishing Indigenous peoples by whaling Capt. George Comer, anthropologist Franz Boas, artists Edward Curtis and Robert Flaherty and explorers like Knud Rasmussen now fill the archives of libraries, schools and our globalized 21<sup>st</sup> century imagination.

The story told by **IsumaTV** – *Living Proof, Living Cultures* - is essential to Canada's cultural healing and future. Indigenous people have been filming themselves and their lives for three decades but, despite more than \$250 million in government funding to produce them, these films remain mostly invisible to Canadian audiences. Excluded from mainstream television, libraries and educational curricula, still in 2008, most Canadians would never know this body of work even exists. The national importance of **IsumaTV** is to bring into wider public view the Indigenous media archive of the past thirty years, and the equally important work of contemporary young and emerging filmmakers, as an opportunity to believe in a different future.

What is important about bringing films made by Indigenous people to a wider audience? Why can't good films about them and their issues do the same job? Why would a *national* and *international* online audience find these films worth viewing?

The answer is not racial but political. It is the *political* difference in how media content shapes public opinion and promotes or obstructs change. Films *about* Indigenous people freeze them in the frame: good, bad or indifferent, the image of them presented is passive, frozen in the place, time and condition in which they are seen. Arranged by a foreign filmmaker, Indigenous characters in films are *watched*; powerless, like Nanook, they are ghosts in the machine.

Films *by* Indigenous filmmakers are alive and active. Whoever made the film is there in the present, intervening powerfully in the place, time and conditions of the present moment. Indigenous filmmakers are *heard*. No longer *ghosts* in the machine, now they are directing it. Zacharias Kunuk's *Atanarjuat The Fast Runner*, the first Aboriginal-language feature film supported by Telefilm Canada and NFB, broadcast by CBC/SRC and Canal+ in France, proves the fantasy of disappearance to be impossible: after all, at least one of those vanished Inuit hasn't disappeared, he's making the film! One reason for the success of *Atanarjuat* at Cannes and in thirty countries was the surprise to viewers that *living* Inuit actually could make an authentic film.

The undeniable reality of a whole body of work by Indigenous filmmakers is *living proof* people haven't vanished, since quite a lot of them must be making these films; not all languages are lost, since people making these films often still speak them; not all cultural knowledge has been forgotten, since someone knows how to build igloos and sew costumes only cultural knowledge can make. Finally, not all Inuit could be drunk or hopeless, since hopeless drunks can't write, finance, shoot and edit a modern movie.

The late Australian anthropologist, Eric Michaels, was one of the first to focus on the consequences of self-representation by emerging Indigenous filmmakers:

"I got into media studies, as an anthropologist, because I believed the media were the belly of the beast, and because I thought TV was central to the creation of the extraordinary contradictions that plagued the contemporary world.... It is now no longer possible for the student of culture to ignore the fact that people all over the world have learned, and will continue in great numbers to learn, how to use the visual symbolic mode. Anthropologists must begin to articulate the problems that will face us in trying to understand others when their point of view is known to us primarily through movies distributed by broadcast TV and cable." (*Eric Michaels 1983*)

In *For a Cultural Future* Michaels shows the impossibility to integrate single satellite channels with existing Aboriginal information structures. Citing the 22 Aboriginal languages representing different cultural formations in Australia's central footprint area, he distinguishes between Aboriginal and contemporary mass communications systems. Modern mass media, particularly satellite TV, is centralized, homogenized, archival and impersonal; whereas Aboriginal media is dispersed, heterogeneous, personal and *current*. Michaels explains:

"Video with its dispersed and loosely coordinated distribution and dissemination system when used in conjunction with low powered community TV transmission of the kind employed by Francis Jupurrurla represents a contemporary accommodation of tradition to the 'electronic' age. In contrast the direct broadcast satellite with its single point to multi-point transmission (centre to periphery) broadcasts the same message throughout the footprint. Consequently it will not only tend to broadcast in a common lingua franca but will seek generalized forms of address. A consequence of this must be to diminish the power and the importance of the communities, their languages and rituals within the footprint area."

In remote polar communities, what Michaels calls the 'centre to periphery' centralized satellite footprint imports up to a hundred southern TV channels in English and French, from cities like Montreal, Toronto, Seattle and Detroit. Only one of these channels, APTN, broadcasts Indigenous programming at all, and only a small portion of it in their original languages. In its limited weekly schedule, APTN's 'centre to periphery' satellite footprint responds to single-channel pressure to please a mass audience. Among programs by Inuit Broadcasting Corp. and other funding-strapped Northern Communications Societies, APTN regularly presents films like *Dances With Wolves*, *Out of Africa*, *Free Willy 3*, and *Arizona Dream*, a 1993 western with Faye Dunaway and Johnny Depp.

*From an Inuit Point of View*, the story of **IsumaTV** is Life, not Death: a story of identity, culture and hope presented by people who still speak their language and know who they are, even in an increasingly globalized 21<sup>st</sup> century. Zacharias Kunuk's second feature film, *The Journals of Knud Rasmussen*, opened the 2006 Toronto International Film Festival, by retelling Danish explorer Knud Rasmussen's account of visiting Igloolik in 1923 *from the Inuit side*. Even when it shows the past, the fact a film is made *by* Indigenous filmmakers expresses a dramatic political act in the present, proving the reality and possibility of change.

**IsumaTV** addresses a systemic inadequacy in Canadian media by presenting priceless archives of Indigenous films Canadian taxpayers already have paid for, and fostering innovative new work by today's filmmakers, through a state-of-the-art global window on contemporary Indigenous reality never seen before.

*From an Inuit Point of View*, however, addresses an essential need in the public media discourse about Global Warming and Climate Change the International Polar Year should meet. *FIPV* promotes IPY objectives and findings as *inclusive* and *humane*, recognizing the arctic as a living human environment. By supporting the voices of today's Inuit – artists, filmmakers, activists and politicians – IPY puts to rest the false imperial illusion of the the polar region as *Terra Nullius*, an empty land. In fact, Inuit language and culture are still alive; young artists are making surprising films about the past, present and future. *FIPV* reminds scientists and ordinary people alike the arctic is inhabited land, not empty, and the people who live there have something meaningful to say about it.

*How will our results be promoted, distributed and evaluated?*

A global website of unique media content has the advantage of promoting, distributing and evaluating itself through the public eye. Everything proposed in *From an Inuit Point of View* can be evaluated by anyone, simply by typing the URL and seeing for yourself. Websites also have built-in statistical feedback: for example, in the first two weeks of January 2008 we know **IsumaTV** had 716 unique visitors with 1056 visits viewing 20,022 pages (18.96 pages/visit) with 91,065 hits. And while 55% of our hits have come from Canada, we know we've had 15,606 hits from the U.S., 3,907 from Greenland and 2,272 from Japan. A quick look at the home page map, 'Who is watching us right now,' shows **IsumaTV** visitors from Alaska to Iceland, from Chile to Australia to Mali to Vietnam since the start-up less than one month ago.

IPY support will be immensely helpful to our project. But *From an Inuit Point of View* on **IsumaTV** can be equally valuable to IPY, bringing interest to IPY's goals from new constituencies not normally tuned to the IPY frequency. For example, although googling "arctic climate change" gets 58,700 entries, googling "indigenous media" gets 67,100; "aboriginal self-government" 45,100; "indigenous justice" 93,900; "Native culture" 580,000 "Indian residential schools" 62,000; "indigenous health" 509,000; "Zacharias Kunuk" 43,000; "First nations" 1,910,000; and "Inuit" 2,020,000.

A large market of interest already exists on the internet for Indigenous media content and points of view. Unique, innovative and important, *From an Inuit Point of View* is probably of interest to most of these related networks and users already online, and brings their attention to the International Polar Year. A brief sample of existing Indigenous-related internet networks includes:

- UNESCO Indigenous Films <http://www.lacult.org/noticias/showitem.php?lg=&id=914>
- [http://www.nativenetworks.si.edu/frameset\\_html.html](http://www.nativenetworks.si.edu/frameset_html.html)
- UN Human Rights <http://www.un.org/rights/>
- Centre for Indigenous Environmental Resources <http://www.cier.ca/>
- Centre for Indigenous Sovereignty <http://www.cfis.ca/>
- Indigenous Governance Programs <http://web.uvic.ca/igov/>
- Indigenous Law Journal <http://www.indigenouslawjournal.org/>
- Aboriginal and Indigenous Social Work <http://www.aboriginalsocialwork.ca/>
- Indigenous People Partnership Program <http://www.acdi-cida.gc.ca/cidaweb/acdicida.nsf/En/JUD-327123948-NQF>
- Indigenous People of the Arctic Council <http://www.arcticpeoples.org/>
- National Indigenous Literacy Association <http://www.nila.ca/>
- Native Women in the Arts <http://www.nativewomeninthearts.com/>
- Avataq Cultural Institute <http://www.avataq.qc.ca/>
- Wataway Native Communications Society <http://www.wawatay.on.ca/>
- Assembly of First Nations <http://www.afn.ca/>
- Centre for Native Policy and Research <http://www.cnpr.ca/Home.aspx>
- Congress of Aboriginal Peoples <http://www.abo-peoples.org/>
- Native Women's Association of Canada <http://www.nwac-hq.org/>
- Aboriginal Canada Portal <http://www.aboriginalcanada.gc.ca/>
- Aboriginal Youth Centre <http://www.ayn.ca/>
- National Aboriginal Achievement Foundation <http://www.naaf.ca/>
- Turtle Island Native Network <http://www.turtleisland.org/>
- Alaska Native Language Centre [www.uaf.edu/anlc](http://www.uaf.edu/anlc)
- Arctic Circle <http://arcticcircle.uconn.edu/>
- Gift of Language and Culture Website <http://www.giftoflanguageandculture.ca/>
- Northern Native Broadcasting <http://www.nnby.net/>
- Inuit Broadcasting Corporation <http://www.inuitbroadcasting.ca/>
- CFNR Canada's First Nations Radio <http://www.mycfnr.com/>
- Film Training Manitoba <http://www.filmtraining.mb.ca/>
- Aboriginal Multi-Media Society <http://www.ammsa.com/ammsa.html>
- Aboriginal Film and Video Alliance <http://www.banffcentre.ca/Aboriginal%5FArts/>
- Aboriginal Film and Video Art Alliance [www.banffcentre.ca/](http://www.banffcentre.ca/)
- Indigenous Media Arts Group (IMAG) [www.geocities.com/nativemedia](http://www.geocities.com/nativemedia)
- Indigenous Independent Digital Filmmaking Program [www.capcollege.bc.ca/iidf](http://www.capcollege.bc.ca/iidf)
- American Indian Film Institute (AIFI) [www.aifisf.com](http://www.aifisf.com)
- National Museum of the American Indian [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu)
- Native American Producers Alliance <http://members.aol.com/napa4go/napa4.html>
- Native American Public Telecommunications (NAPT) [www.nativetelecom.org](http://www.nativetelecom.org)
- Sundance Institute. Native American Program [www.sundance.org](http://www.sundance.org)

### *Educational Outreach*

Under direction of Bernadette Miquusaaq Dean as educational coordinator, *From an Inuit Point of View* focuses on bringing the Inuit side of IPY into schools across the polar north, but also in southern Canada and around the world. Isuma Productions has considerable experience tailoring the use of our films to teachers and students; Isuma's Inuit Culture Kit , a boxed set of 22 videos with an Inuit Studies Reader and Teacher's Guide, has been distributed to schools north and south since 2004, and was purchased by the Nunavut Department of Education for every Nunavut community. More recently, in 2005 the website [www.sila.nu](http://www.sila.nu) and it's multimedia component, Live from the Set, organized teachers and students to study arctic history and cultural content from a front-row seat during the making of Isuma's second feature film, *The Journals of Knud Rasmussen*. And in December 2006 Isuma launched *Exploring Inuit Culture Curriculum*, a complete 100-page curriculum for Grades 4-6 based on five Isuma DVDs and a CD.

*From an Inuit Point of View* should be essential curriculum material for primary, secondary and post-secondary students studying climate change but also Native culture and Canadian history. As the Kivalliq Inuit Association's former Social and Cultural Development Coordinator, Bernadette has enormous experience in developing educational materials, organizing youth projects and bringing Inuit culture to a wide audience. Among other things, *FIPV* will enroll teachers and schools both north and south in a year-long study of IPY from the Inuit side for the 2008-09 academic year.

### *Intellectual Property and Privacy Policy*

As a public media website IsumaTV has had to address carefully issues of copyright, intellectual property and privacy from the start. By choosing to *stream* media content rather than *download* it, IsumaTV permits viewers to watch videos but not to copy, keep or sample them. Through our Terms and Conditions we require all filmmakers to have the rights needed to upload videos, and by our Privacy Policy we make clear how the rights of visitors to the site and filmmakers are protected.

### *Equipment Notes*

Three stationary 1.8m Satellite Systems will be installed in Rankin Inlet and Igloolik in Nunavut, and Puvirnituq in Nunavik, enabling 1024k down x 512k up bandwidth in three remote communities. Wireless and/or cable-TV re-broadcast will reroute satellite feeds up to a radius of 30 kms. Broadband capacity in place for Inuit organizations and filmmakers in Ottawa, Montreal, Iqaluit, Kuujuaq and Nuuk, Greenland, enables a high-speed network of eight stations (six north, two south) to launch the full media capacity of *From an Inuit Point of View*. One mobile 1.2m Satellite System in Igloolik enables Zacharias Kunuk and his production team to travel widely year-round in Igloolik's Foxe Basin region as a ninth station uploading video and webcasting Live from the land.

End Detailed Project Description: 9 pages, (p 5-13) of the application form.

Maximum 10 pages, extra pages will be removed.

<b>5. Workplan</b>		
Describe project phases, activities, milestones and deliverables, including team members working on each activity	Start Date	Completion Date
<p><b>Train and recruit young emerging filmmakers to create new forms of content suitable to the viral urgency, low-cost immediacy and interactivity of the internet.</b></p> <p><b><u>Phase 1: Build technical capacity</u></b></p> <p><i>Team:</i> Zacharias Kunuk, Norman Cohn, Guillaume Saladin, Carol Kunnuk, Bernadette Dean</p> <p><i>Activity 1:</i> Identify and contact Inuit youth and groups interested in filmmaking for the project in Igloolik, Rankin, Iqaluit, Puvurnituq, Kuujuuaq, Nuuk, Ottawa and Montreal</p> <p><i>Activity 2:</i> Organize and Deliver Round One (4 workshops). Identify the training team, select youth participants, group, date, time and place for the first three workshops.</p> <p><i>Activity 3:</i> Organize and Deliver Round Two (4 workshops) in the four remaining communities.</p> <p><b><i>Milestone:</i></b> Schedule and content of the workshops organized</p> <p><b><i>Deliverables:</i></b> One workshop in each of eight communities.</p> <p><b><u>Phase 2: Produce 100 Short Films in 100 weeks</u></b></p> <p><i>Team:</i> Zacharias Kunuk, G. Ittuksarjuat Saladin, Bernadette Dean, Norman Cohn, Carol Kunnuk, Solomon Uyarasuk, Bruce Haulli, Marie-Helene Cousineau, Oana Spinu, Kenneth Rasmussen, Cynthia Hicken and Gabriela Gámez, and participating youth filmmakers.</p> <p><i>Activity 4:</i> Assign filmmaking teams, identify subjects and themes, divide work plan for the first 50 films, organize a work flow and production schedule in which each community contributes one film per month.</p> <p><i>Activity 5:</i> Assist young filmmakers in development of their productions, provide feedback, direction, technical assistance networking and supervision. Organize travel for filmmakers to unrepresented regions and digitize and upload final productions.</p>	<p>April 2008</p> <p>April 2008</p> <p>Sept 2008</p> <p>April 2008</p> <p>May 2008</p>	<p>September 2008</p> <p>December 2008</p> <p>December 2008</p> <p>December 2008</p> <p>April 2010</p>



<p><b>Milestone:</b> Filmmaking project plans of the filmmakers.</p> <p><b>Deliverables:</b> Produce a short film per week, 50 per year over two years, to address critical 21<sup>st</sup> century issues of global warming, animal welfare and the planetary future <i>from an Inuit point of view</i>, highlighting arctic climate change as a human rights issue. Every filmmaker or team's production uploaded and available on the website in its own channel.</p>		
<p><b>Provide a public, global media platform for prominent Inuit to speak to the future of Inuit communities and the arctic homeland under the onslaught of 21<sup>st</sup> century exploitation and global warming.</b></p> <p><i>Team:</i> Bernadette Dean, Zacharias Kunuk, Sheila Watt-Cloutier, Mary Simon, Pita AAtami, Kiviaq and others.</p> <p><i>Activity 1:</i> Identify, digitize, compress and upload to the website previous audiovisual works of the collaborators; create website blogs for each participant and upload texts and documents.</p> <p><b>Milestone:</b> A list of previous productions or paperwork.</p> <p><b>Deliverables:</b> Previous audiovisual productions uploaded and blogs started on the website.</p> <p><i>Team:</i> Zacharias Kunuk, Carol Kunuk, G. Ittuksarjuat Saladin leading the newly trained young emerging filmmakers.</p> <p><i>Activity 2:</i> Film interviews, speeches, conferences or other important activities Inuit participants participate in, or short films suggested by them for the filmmaking teams. Upload all film content to IsumaTV.</p> <p><b>Milestone:</b> Schedule of activities and events to be filmed.</p> <p><b>Deliverables:</b> New video content from an Inuit point of view through regular channels on <b>IsumaTV</b> of prominent Inuit speaking to the future of Inuit communities and the arctic homeland under the onslaught of 21<sup>st</sup> century exploitation and global warming.</p>	<p>April 2008</p> <p>May 2008</p>	<p>July 2008</p> <p>April 2010</p>

<p><b>Stream Inuit media content <i>Live from the Floe Edge</i> connecting Inuit remote communities and wildernesses to a global audience in real-time around common concerns.</b></p> <p><i>Team:</i> Zacharias Kunuk, Norman Cohn, Oana Spinu, Gabriela Gamez, Bernadette Dean and team of technicians.</p> <p><i>Activity 1:</i> Purchase and install three Fixed 1.8m Satellite Systems in Igloolik, Rankin Inlet and Puvirnitug or alternate communities to be determined; and purchase and install one Mobile 1.2m Satellite System in Igloolik for mobile communications on the land. Train in each community the local team responsible for the use and maintenance of the technology.</p> <p><b>Milestone:</b> Confirmed orders for purchased equipment.</p> <p><b>Deliverables:</b> Satellite Systems Installed in communities.</p> <p><i>Team:</i> Zacharias Kunuk, Bernadette Dean, Oana Spinu, Gabriela Gamez, and trained young emerging filmmakers and local community organizations in each location.</p> <p><i>Activity 2:</i> Identify filmmakers, local individuals and community groups to propose, design, produce or participate in special programming events on issues such as indigenous youth, climate change, access to information technologies, land use, human rights and health to bring urgent attention to common problems and to discover and implement new solutions.</p> <p><i>Activity 3:</i> Schedule, promote, produce, film and stream special community events through the LiveTV channel of IsumaTV. Upload archived productions of streamed events to the LiveTV archive.</p> <p><b>Milestone:</b> A list of LIVE events planed and schedule of activities</p> <p><b>Deliverables:</b> Events transmitted LIVE though the LiveTV channel of the website; recorded and archived in the LiveTV archive channel. A window on contemporary Inuit reality harnessing the startling political potential of remote mobile live webcasting.</p> <p><i>Team Members:</i> Zacharias Kunuk, Carol Kunuk, Oana Spinu, G. Iltuksarjuat, elders, youth and the Igloolik filmmaking team.</p>	<p>April 2008</p> <p>April 2008</p> <p>Oct 2008</p>	<p>October 2008</p> <p>September 2008</p> <p>April 2010</p>
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<p><i>Activity 4:</i> Using the Mobile 1.2m Satellite System begin a series of voyages on the land by Inuit hunting teams to explore, research, document and record Inuit traditional knowledge in the area of Igloolik and Foxe Basin. During each voyage the team will attempt to film, edit and upload content from remote locations, and experiment with webcasting literally <i>Live from the Floe Edge</i>.</p> <p><b>Milestone:</b> A calendar of voyages and destinations planned.</p> <p><b>Deliverables:</b> A unique ground-breaking video ‘diary’ live to the internet by the world’s leading Inuk filmmaker of his two-year voyage through his arctic homeland with elders and youth from the Inuit point of view. Not less than 26 ‘episodes’ of this video diary uploaded to the internet for a global audience.</p>	<p>Aug 2008</p>	<p>April 2010</p>

Add additional lines as necessary.

## 7. Budget

**TABLE 1: Summary of Budget Information for Overall Project**

Description of Budget Item	2008-09	2009-10	2010-11
Salaries, Wages and Benefits	346,080	346,080	0
Equipment and Facilities	149,585	39,840	0
Professional Fees (i.e. contracts)	103,000	103,000	0
Travel	21,875	21,875	0
Operating Expenses	46,000	46,000	0
Other Costs (specify)	0	0	0
-	0	0	0
-	0	0	0
-	0	0	0
-	0	0	0
-	0	0	0
-	0	0	0
<b>TOTAL BY YEAR</b>	<b>666,540</b>	<b>556,795</b>	<b>0</b>
<b>TOTAL AMOUNT REQUESTED</b>			<b>600,000</b>

**TABLE 2: Summary of Budget Information for Overall Project**

Proposed Expenditures (Detailed Description)	2008-09	2009-10	2010-11
<b>1) Salaries, Wages and Benefits</b>			
Project Leader: Zacharias Kunuk	65000	65000	0
Education Director: Bernadette Dean	52000	52000	0
Assistant Director: Carol Kunuk	39000	39000	0
Youth Coordinator: G. Ittuksarjuaq Saladin	39000	39000	0
Technical Coordinator: Oana Spinu	39000	39000	0
Regional Producers x 3	75000	75000	0
MERC @ 12%	37080	37080	0
<b>2) Equipment and Facilities</b>			
Remote Fixed (1.8m) Satellite Upload stations x 3	73545	9960	0
Remote Mobile (1.2m) Satellite Upload station	46040	9960	0
Video camcorder plus laptop editing x 3	30000	0	0
<b>3) Professional Fees (i.e. contracts)</b>			
Mary Simon honorarium	5500	5500	0
Sheila Watt-Cloutier honorarium	5500	5500	0
Film segment producers	52000	52000	0
Elder and participant honoraria	25000	25000	0
Legal, insurance	5000	5000	0
Audit and bookkeeping	5000	5000	0
Satellite and equipment maintenance	5000	5000	0
<b>4) Travel</b>			
Airfares	15000	15000	0
Hotel & Per diem	6875	6875	0
<b>5) Operating Expenses</b>			
Payroll and Accounting	18000	18000	0
Office and Operating (office, phone. Etc.)	12000	12000	0
Internet and wireless services	10000	10000	0
Shipping	6000	6000	0
<b>6) Other Costs</b>			
<b>TOTAL BY YEAR</b>	<b>666540</b>	<b>556795</b>	<b>0</b>

**TABLE 3: Other Contributions**

Financial or "in-kind" contributions to the project from other sources

	2008-09	2009-10	2010-11
Salaries, Wages and Benefits	178,665	268,920	0
Equipment and Facilities	0	0	0
Professional Fees (i.e. contracts)	20,000	20,000	0
Travel	21,875	21,875	0
Operating Expenses	46,000	46,000	0
Other Costs (specify)	0	0	0
	0	0	0
	0	0	0
	0	0	0
	0	0	0
	0	0	0
<b>TOTAL BY YEAR</b>	266,540	356,795	0
<b>TOTAL CONTRIBUTIONS FROM OTHER SOURCES</b>			<b>623,335</b>

**Other project Funding Sources (specify as much detail as possible)**

	2008-09	2009-10	2010-11
Igloolik Isuma Productions, Isuma Distribution	116,540	206,795	0
NITV - Nunavut Independent TV Network	150,000	150,000	0
	0	0	0
	0	0	0
<b>TOTAL BY YEAR</b>	266,450	356,795	0

**ATTACHMENTS**

Please attach the following:

- a résumé or short biography of relevant background, education and job/life experience for each team member (maximum two pages each)
- letters of support or endorsement from team members, supporting communities or organizations and/or collaborators/partners
- budget justification