

***“Cultural Industry and Political Expression:  
the Rise of Canadian Inuit Film-Making”***

***Friday–Saturday, April 22–23, 2011***

**Works shown**

***Starting Fire With Gunpowder*** explores control of the media as a means of Native American self-determination. The program, part of the “As Long As The River Flows” series, chronicles the origins and achievements of the Inuit Broadcasting Corporation (IBC), a model for aboriginal broadcasters the world over. Through documentary, drama, animation, and children's programs, the IBC helps keep Inuit culture and language alive, producing compelling television on ever-shrinking budgets. Their story is told by Inuk film maker Ann Meekitjuk Hanson who “noticed that the first thing that happens in a revolution is the take-over of the radio and television stations.” ***Starting Fire With Gunpowder*** examines how Inuit television will play a critical role in the creation of a modern Inuit nation.

***Najursitiit – The Keepers*** was made during the Hudson Bay Project in the 1990s. It illustrates the collaboration among Inuit and Cree knowledge holders and outside scientists who documented changes resulting from the major hydro-electric developments operating and being planned in the Hudson Bay and James couple bioregion.

***Ilisaat Amiayikami—Berkeley Studies Inuit*** is a film/sound recording with a script by Minnie Aodla Freeman, about the creation of the 1993 Inuit art exhibition “Creating Tradition,” put on by a class of Berkeley undergraduates and Nelson Graburn in the Phoebe A. Hearst Museum of Anthropology.

***Qallunaanik Piusiqsiuriniq—Why Whitemen Are Funny*** presents the Inuit as anthropologists studying white people, running tests on specimens (including Nelson Graburn) brought back from the South, and presenting papers on their research at a conference.

***Diet of Souls*** — “The great peril of our existence lies in the fact that our diet consists entirely of souls”; so an Inuit shaman summarized the moral danger of being human. A paradox sparks director John Houston's third Arctic journey: Can animals be spiritual equals and one's daily bread? ***Diet of Souls*** was the 2004 Winner of the William F. White cinematography Award at the 24<sup>th</sup> Atlantic Film Festival, Halifax, Nova Scotia. Shot in some of the harshest environment on Earth, it was also featured in Kodak Entertainment Imaging's *InCamera Magazine*.

***Ullumi*** is designed to be meaningful to both northern and southern audiences. The film's stories are told from the points of view of four young people from Nunavik and Nunavut

who affirm their Inuit identity in an age of information, technology, and self-determination. The co-directors take a clear and critical look at the major challenges facing their future, their children's future, and their society, and how the Inuktitut language and the reconciliation between tradition and modernity are at the heart of their preoccupations.

***Kakkalaakkuvik—Where the Children Dwell*** is a deeply personal film about the Inuit experience of residential schools. The purpose of the early educational system in the Arctic, as with other aboriginal populations, was *assimilation* – “to take the Eskimo out of the child”. In 2008, Prime Minister Stephen Harper made an official apology in the House of Commons to former students of aboriginal residential schools – but can the pain ever be erased? Drawing upon archival footage, old photographs, and songs, *Kakkalaakkuvik* recounts the vivid memories of students from Port Harrison (now Inukjuak, Québec), the first group of Inuit to sue the federal government for compensation.

***Umiaq Skin Boat*** is a documentary about a group of Inuit elders in Inukjuak, Québec, who decide one summer to build the first traditional seal skin boat their community has seen in over fifty years. Once an essential vessel for travel and for hunting large prey like bowhead whales, the umiaq has been replaced in modern times by canoes powered by out-board motors. Over the course of working together on the boat, the elders recount astonishing stories of survival while navigating volatile and unforgiving Arctic waters, and of dangers both natural and man-made. Shot against the magnificent backdrop of the northern landscape, *Umiaq Skin Boat* bears witness to the resilience of the Inuit spirit in changing times.

***The White Archer***, a children's drama based on Inuit legend, tells a tale of brutal violence finding a peaceful resolution. When the hero's family is killed and his sister imprisoned, he vows vengeance and retreats to an island where he not only becomes a great archer and acquires other traditional skills, but is inculcated by an old couple in the virtues of gentleness and patience. When the time for vengeance arrives, he finds that his life has been transformed by his time on the island, and opts (with the help of a few miracles and near-miracles) for peace instead.

***Qapirangajuq—Inuit Knowledge and Climate Change*** is the world's first documentary on climate change as told by Inuit in their language. Director Ian Mauro is pioneering what he calls “video research”—using filmmaking techniques to find and publish scientific discoveries. The film involves “people telling their own perspectives, and their own stories, and that really inverts the dominant way of doing research,” says Mauro. It pieces together dozens of interviews with Inuit elders, who speak of their fears about environmental change brought on by global warming, a tragedy they are witnessing more closely, and experiencing more intimately, than anyone else in the world.