

"Inuutsiarniq"

(The Good Life)

A proposal by

*Pauktuutit,
the Inuit Women's Association*

*to produce a docu-drama on
Suicide Prevention*

November 2, 1990



The Need for Action

In Inuit communities across Canada's north, the suicide rate is 4 to 5 times higher than in Southern Canada. The problem has escalated over the last 10 years, and many fear that if something is not done immediately to start to curb suicide, the rate will continue to climb. Inuit are faced with many social and cultural challenges, but losing young lives to suicide is probably the most devastating and final problem that exists.

No matter how good the future looks with land claims settlements, self government and improved education, the lost lives can not be brought back. The only course is prevention for the future, so politicians, women's groups, health organizations, churches and individuals across the north are struggling to find ways to help prevent suicide.

A major difficulty with suicide is that there are no clear cut answers. There are no clear cut reasons why someone chooses to take their own life, and there are certainly no easy answers on how to stop suicides.

Solutions to prevent suicide are often broad and difficult for an individual to take action on alone. Things like economic development, communication, community involvement, improved family life, counselling services, education, recreation facilities, and discussion are only a few of the many types of solutions suggested. Faced with these options, an individual may well ask... "So what am I supposed to do?"

The Project

Pauktuutit proposes to develop a project that will involve Inuit nation wide, and will result in providing educational information that will show individuals ways they can help prevent suicide.

1) *Development*: A series of workshops on suicide are to be conducted in 9 communities across the Arctic to gather specific information from community members to develop an educational video.

2) *Education*: The production of an educational, broadcast quality video based on the information gathered in the workshops, utilizing people who were involved in the workshops. The video will then be used as an educational tool across the Arctic.

Development: Workshops

Objective of workshops:

-To stimulate discussion of suicide prevention in 9 communities across the North.

-To provide realistic ideas, information, and solutions to be shared by all Inuit through the production of a video.

-To lay the ground work for the support and enthusiasm required in the communities for a successful video shoot based on the groups' ideas.

Community involvement is a key factor to a successful project aimed at suicide prevention.

Community members from across the north will be contributing specific examples of causes, signs, and prevention measures they have seen and used in dealing with suicide. They will develop their input through a series of workshops. This collection process alone will in itself spark discussion about local solutions to suicide.

A print package will be developed that will be distributed to the appropriate community counsellor in 9 communities across the Arctic. This package will be developed by an experienced workshop co-ordinator with extensive northern experience in developing workshops on sensitive issues.

(See Appendix C.i).

The workshop development package will be reviewed by Dr. John O'Neil of the Northern Medical Unit at the University of Manitoba. *(See Appendix C ii)*. Dr. O'Neil has extensive experience in the north dealing with suicide. We recognize that a preventative program sometimes may stimulate the response that the program is intending to prevent. Thus, it is extremely important to carefully

review each stage of this project to ensure that the objectives are met. Dr. O'Neil has worked closely with Pauktuutit in the past, and his knowledge and appreciation of the Inuit culture is invaluable. Dr. O'Neil has also agreed to review the video at each stage of its development, from script to rough cut, to final on-line version.

We have chosen 9 communities; 2 in Northern Labrador, 2 in Quebec, and 5 in the Northwest Territories. It is crucial to have a wide cross-section of Inuit communities represented, as factors such as the size of community, impact of white culture, and different economic conditions add up to different problems and different solutions. We want to have a good basis of information and ideas to choose from in developing a video. If not, we face the risk of producing a video that will not be in touch with what is really happening in Inuit communities.

The ideas that are submitted from these community groups will be used as the basis for developing the dramatic scenes for an educational video. (*Please see Appendix D for a detailed treatment of the video*). The dramatic scenes will be shot in 3 locations; one in Northern Labrador, one in Northern Quebec, and one in the Northwest Territories. Because Pauktuutit represents all Inuit in Canada, it is important to involve Inuit right across the country. The three communities will be chosen based on their workshop submissions, and the enthusiasm demonstrated by the communities for the video to be shot in their community. By establishing support for the video in advance with the workshops, the chances of successful shoots increases tenfold.

Education: The Video

Objective: To provide suicide prevention education to caregivers, and motivation to act.

- Goals:*
- 1) To show WHY a person is driven to suicidal behaviour, which will help caregivers understand and empathize.
 - 2) To show HOW to recognize the signs and symptoms of a person who is contemplating suicide, which will help caregivers be aware.
 - 3) To suggest WHAT a caregiver can do to help prevent suicide, and to provide positive motivation to act.

Pauktuutit proposes to develop a video entitled "Inuutsiarniq", (the Good Life) that will outline some specific actions that individuals can take to help prevent suicide in their own community. One of the key areas that needs to be expanded is effective education on suicide prevention.

Providing education and information are areas where video can excel. Not only can the video makers collect concrete solutions from individuals, but it can transform them into a message from which viewers can learn. In the Arctic, taking messages from one community to another is an extremely expensive proposition, but not if it is done through a video. If presented effectively, a video can also provide motivation for individuals to take action.

The actual making of this video will be a suicide prevention program in itself, with its approach to involving community members in the making of the video; developing the script and acting in the video. The distribution will be the final step of the prevention program, to be outlined later in this proposal.

Target Audience

Caregivers in Inuit communities across the NWT, Northern Quebec, and Northern Labrador.

A caregiver in this case is defined as any person in a community who wishes to assist in preventing a suicide. That person could be the sister of a person showing suicidal behaviour, a parent, a son, a teacher, an elder, a nurse, a minister, or a community counsellor...basically any person who cares about someone is a potential caregiver when it comes to suicide prevention.

Production of "Inuutsiarniq"

Pauktuutit proposes to hire the Inuit Broadcasting Corporation's special projects department to produce "Inuutsiarniq". IBC has an excellent reputation across the north, and its acceptance in Inuit communities has allowed it to produce sensitive programming on issues such as family violence, alcohol and drug abuse, solvent abuse, and health care issues to name a few. *Please see Appendix E for more details on IBC's special projects.*

Pauktuutit recently completed "Ikajurti: Midwifery in the Canadian Arctic" with the Inuit Broadcasting Corporation's special projects department. The video was extremely well received, and is currently being distributed across Canada.

"Inuutsiarniq" will be shot and edited on betacam equipment, as this is a broadcast quality format. To shoot on home video or industrial equipment would seriously hamper the technical quality of the project. Because many people and places will be involved in the making and distribution of the video, it is wise to choose a broadcast quality format, as it will stand up to being copied and broadcast extremely well.

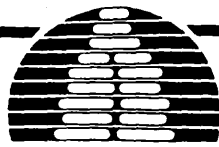
Distribution of "Inuutsiarniq"

Upon completion of the rough cut of the video, it will first be screened by community health care professionals and groups working to prevent suicide (including D. O'Neil). All suggestions will be taken into account to ensure that the video is achieving its objectives of providing suicide prevention education, with particular attention paid to ensure that nobody can misconstrue the information presented. Once the final on-line version is finished, the video will be viewed by all concerned before releasing it to the public.

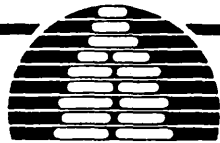
Feedback will be collected from the community workers who initially contributed to the video in the form of informal interviews, to make up a report on the effectiveness of the video in providing education about suicide prevention.

We have currently budgetted for 150 copies of the video, which will provide initial copies to those involved in the project, as well as major organizations serving the Arctic.

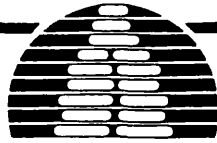
Additional copies will be sold for a minimum fee to cover the cost of duplication and shipping so as to be affordable to those groups who would utilize the video. Groups interested in the video would be community workers, health care professionals, government agencies, hamlet councils, and any group who works to prevent suicide across the north. *(Please see Appendix F)*. Pauktuutit will approach the umbrella organizations concerned with suicide prevention to seek funding to pay for the copies for the various communities.



	A	B	C	D	E	F	G
1		INUUTSIARNIQ		20 MIN.	Breakdown	Cost	
2				DOCU-DRAMA			
3							
4	1	RESEARCH & PRE-PROD'N					
5							
6		Executive Producer	7	days @	250	1,750	
7		Research/package development				4,500	
8		Community workshop costs	9	workshops @	300	2,700	
9		Script compilation	10	days @	300	3,000	
10		Producer/Director	5	days @	300	1,500	
11		Assistant Director	5	days @	250	1,250	
12							
13							\$14,700
14							
15							
16	2	PRODUCTION					
17							
18		Executive Producer	3	days @	250	750	
19		Director	15	days @	300	4,500	
20		Assistant Director	15	days @	250	3,750	
21		Camera person	15	days @	175	2,625	
22		Audio	15	days @	175	2,625	
23		Local transportation	15	days @	65	975	
24		Food/Accom. on location: 4 X15	60	days @	150	9,000	
25		travel: 4 people X 3 com'ts	12	airfares @	1500	18,000	
26		actors	25	people @	100	2,500	
27		Betacam EFP package	15	days @	500	7,500	
28		betacam tape, 20 min	40	tapes @	16.50	660	
29		3/4" tape, 20 min	40	tapes @	19.41	776	
30		Transfers betacam to 3/4"	14	hours @	60	840	
31		Shipping equip. 3 trips	3	flights @	1500	4,500	
32							
33							
34				Subtotal:			\$59,001
35							



	A	B	C	D	E	F	G
36							
37		INUUTSIARNIQ		20 MIN.		BREAKDOWN, SHEET 2	
38				DOCU-DRAMA			
39							
40	3	POST-PRODUCTION					
41							
42		Executive Producer	3	days @	250	750	
43		Director	12	days @	300	3,600	
44		Assistant Director/Editor	12	days @	250	3,000	
45		Translation of script/tapes	4	days @	250	1,000	
46		Food/Accom Iqaluit: Director	8	days @	150	1,200	
47		travel: Assistant Director	1	person @	1200	1,200	
48		food/accom Ottawa, Ass't Dir:	7	days @	140	980	
49		Local transportation, Ottawa	7	days @	25	175	
50		Narration	1	voice overs @	275	275	
51		Record Narration	2	hours @	90	180	
52		Music: original				2,500	
53		Record Music				500	
54		Off-line: Iqaluit	8	days @	350	2,800	
55		On-line in Ottawa	4	days @	1600	6,400	
56		Audio mix	1	days @	750	750	
57		Graphics				1,000	
58							
59							
60							
61				Subtotal:			\$26,310
62							
63							
64	4	DISTRIBUTION					
65							
66		VHS/Beta copies	150	copies @	11	1,650	
67		Shipping	150	copies @	2	300	
68		Follow up and report	6	days @	300	1,800	
69		Phone, FAX				1,000	
70							
71				Subtotal:			\$4,750



	A	B	C	D	E	F	G
72							
73		INUUTSIARNIQ		20 MIN.			SUMMARY
74				DOCU-DRAMA			
75							
76							
77	1	RESEARCH AND PRE-PROD'N					\$14,700
78							
79							
80	2	PRODUCTION					\$59,001
81							
82							
83	3	POST PRODUCTION					\$26,310
84							
85							
86	4	DISTRIBUTION					\$4,750
87							
88							
89							
90							
91		TOTAL:					\$104,761
92							
93		ADMIN, BOOK-KEEPING, LEGAL		10%		10,476	
94							
95		CONTINGENCY		5%		5,238	
96							
97							
98		TOTAL:					\$120,476
99							
100							
101		Plus 7% G.S.T. if applicable		7%		8,433	\$128,909

Appendix B

Budget Notes

1. Research and Pre-Production

6, 18, and 42. The Executive Producer, Lorraine Thomas (*See Appendix C iii*) will be in charge of organizing the project team, and seeing the project through from beginning to end. The Executive Producer is ultimately responsible for the overall production of the video from beginning to end.

7. The workshop package will be developed and distributed utilizing the \$4500 budgetted. Jennifer Rigby (*See Appendix C i*) has extensive experience in developing workshops across the Arctic on all aspects of suicide and family violence. She has lived in the Arctic for over 20 years, and will oversee the workshops through print and telephone contact with the community workshop co-ordinators. Originally, she was to fly to three communities, but the cost is too prohibitive; instead, she will work completely out of Ottawa.

The \$4500 will also provide honorariums for Dr. O'Neil for his input at each level of the project. Because the workshop package and co-ordination is crucial to the success of the project, we must put the necessary resources and qualified people together to do a good job. If this part of the project is weak, then the video will suffer.

8. In each community involved in the workshops, a budget of \$300 will be allotted. This money will go towards paying a workshop co-ordinator, or towards the co-ordinator's organization's funding. The co-ordinator in each community will be responsible for conducting workshops based on Jennifer Rigby's workshop package, and then submitting the results of the workshops to Rigby in written form.

9. The workshop results will be compiled by Rigby, who will then work with a professional television script writer to come up with the script. The Inuit Broadcasting Corporation has access to many excellent script writers that have experience writing scripts for northern productions, and the writer will be chosen at a later date.

10. & 11. Both the director, Denise Withers (*See Appendix C iv*) and assistant director, Rebecca Soucie (*See Appendix C v*) must be involved at the development of the script stage, so that they will be able to have input to the script, as well as bring the script to reality once production begins. By having the director and assistant director involved at this stage, the project is guaranteed success. Without allowing time and funds for these

people to be involved, sometimes the script and the final result of shooting can become removed from each other.

2. Production

19 - 22. The production of the video refers to the actual days spent shooting the footage.

The production team for this project consists of:

- a director from the south (Denise Withers) with experience in creating the type of effects required for this project.
- an assistant director from the north (Rebecca Soucie) with television experience in producing programs dealing with suicide from an Inuit perspective.
- an experienced betacam operator (Philip Joamie *See Appendix C vi*) from the north.
- an experienced audio person (Dennis Okpik *See Appendix C vii*) from the north.

Because it is difficult to commit these people 12 - 18 months in advance, some of these names may change by the time the project actually gets underway. We will fill each job with equally qualified professionals.

Fees for the entire 4 person crew add up to \$900 per day. We require 4 people to a crew so that IBC's assistant director and the southern director can utilize each others skills to the utmost, and advanced training will take place. (A fee of \$1000 per day for a director and 2 person crew is completely acceptable in the south, and the north, so the client is not penalized in any way by having a 4 person crew instead of a 3 person crew.)

Fifteen days has been chosen to shoot all scenes for the video. That gives approximately 3 - 4 days in each community for shooting, and 1 day for travelling in and 1 day for travelling out. (Travel days are only charged at half price for labour.) This is an extremely tight schedule, with very little leeway in terms of problems that may occur due to weather. Northern Labrador is particularly dangerous in trapping crews in one of the communities for extended periods of time.

23. Local transportation varies from community to community. To rent a truck in Chesterfield Inlet costs \$80.00 per day, but in Nain Labrador, the only way to get around is to hire a local driver who will take the television crew from place to place for \$5 per trip in a pick-up truck. In Iqaluit, cabs can be used, although they are expensive and slow. An average of \$65.00 per day has been selected, as the rate is an average that can be expected.

24. Food and accomodation: Three of the crew will be travelling from Iqaluit, and one crew member will be from Ottawa. The fee of \$150.00 per day is low for a community like Rankin Inlet, where the hotel bill would be in the \$175.00 range plus food costs, but high for a small community where the crew may be billeted with a family. IBC pays \$50.00 per diem to all staff travelling while in the north. When staying with a family, the nightly accomodation rate is \$17.00. IBC's experience shows that \$150.00 is an average to be expected for each person while travelling in the north.

25. Travel. The average of \$1500 per crew member has been chosen based on the following rates:

Iqaluit to Nain, Labrador return:	\$2318.00
Iqaluit to Salluit, Northern Quebec return:	\$1296.00
Iqaluit to Pond Inlet, Baffin, NWT return:	\$ 990.00
Average:	\$1534.00

There is also a danger of airline rates rising dramatically in the next year due to rising fuel costs. This may play a large role in determining which communities we are able to afford to fly to.

26. Because the video will be made up of a variety of scenes, quite a large number of actors will be required. IBC's experience in using Inuit actors has shown that \$100.00 is a fair fee for non-Actra members.

27. The Betacam EFP package will be charged at full rates while being used for shooting, and only half rates for travel days. *Please see Appendix E for a complete list of equipment included in the betacam package.* The betacam used by IBC's special projects is rented from Inuit Communications Systems Limited, which financed the purchase of the camera based on using IBC's special projects as its main client. The \$500 per day rate includes all of the equipment needed for the shoot; lighting, audio, monitor, tripod. (By comparison, Yellowknife Films charges \$400 per day for the betacam alone, plus another \$225 per day for lighting equipment, tripod, and audio equipment, for a total charge of \$625 per day.)

28 & 29. Tapé for the project will be sold to IBC by Inuit Communications Systems Limited at a minimum mark-up from the wholesale cost that ICSL pays for tape. Charging \$16.50 for a betacam tape is not out of line with other northern production companies (as Yellowknife Films charges \$20.00 per betacam tape.)

30. Transfers from betacam to 3/4" time code burn in will be done at IBC's Iqaluit studio. The time code transfer equipment was originally purchased in Iqaluit specifically for special projects, as IBC's regular 3/4" equipment is not equipped to generate or read time code. Transfers in the south range from \$50 (Topek Productions) to \$75 (Sound Venture/Sound

Video) per hour depending on the production house, so IBC's rate of \$60 per hour is in line with transfer costs. Because we have been faced with having to have transfers done in the south due to equipment breakdown, it is crucial that we budget appropriately to have the transfers done in or out of house.

31. Freight rates across the NWT vary enormously depending on the location. The television equipment weighs approximately 150 kg, and has to be shipped freight express so that it can travel with the crew. To ship from Cambridge Bay, NWT, to Nain, Labrador, it would cost \$12.16/kg on First Air Cambridge to Goose, then there would be an additional charge of 3.87/kg on Labrador Airways to get the freight from Goose Bay to Nain. That would be a total of \$2404.00 one way! (The return to Iqaluit would be 9.09/kg, so add another \$1363 to get the equipment back). If Cambridge Bay and Nain are two of the communities picked, the freight budget will be completely used before the crew even flies to Northern Quebec. On the other hand, Iqaluit to Igloolik costs \$2.30/kg, for a total of \$345 on First Air. Two way shipping would cost \$690.00. Thus, an average budget of \$1500 for each trip is neither extravagant, nor low.

3. Post-Production

43 & 44. Twelve days has been allotted to for the editing of the video. The first 8 days will be spent in Iqaluit, where the director and assistant will log the tapes using Iqaluit's 3/4" editing facilities, paper edit the video, and edit the rough cut of the video on 3/4" time code burned in tapes. The director will then fly home to Ottawa.

Once the rough cut has been distributed to all parties concerned and comments are collected, the assistant director will fly to Ottawa to work with the director in editing the final version with on-line betacam equipment.

45. Translation refers to translating from Inuktitut to English, and from English to Inuktitut in this project. The script will likely be written in English so that all funders and health care advisors can understand the script. It must then be translated into Inuktitut for the actors. We will not have access to many professional Inuit actors, and dialects across the north will be different. Thus, even as we translate the script into Inuktitut, once the scenes are shot, the actual conversation that ensues may not be identical to the original script. Because the content and wording is so important, special care must be taken to translate the different dialects before editing so that no errors will occur. Good translators are expensive, but invaluable in a project such as this one. One small error can result in a great deal of confusion and misinterpretation. Martha Flaherty has worked extensively with the Inuit Broadcasting Corporation, and is fluent in a number of Inuktitut dialects. To

do a good job of the translation, we will require someone of Flaherty's calibre, and budgetting \$250/day for this work is accurate.

46. While the southern director is in Iqaluit, her food and accomodations must be covered at the \$150.00 per day rate.

47. The assistant director will fly to Ottawa for the on-line edit, and air fare is \$1200.

48. IBC pays \$40.00 per diem rate in the south for food, and generally budgets \$100.00 for hotel.

49. The assistant director will have to travel back and forth from the edit sessions and the airport, thus an average of \$25.00 for cab fares is generally budgetted.

50. The narration will be done by Martha Flaherty, who charges \$275 for voice recordings. (An actra member is \$275. for a 10 minute video.)

51. The narration will be recorded in the south in a sound booth, as IBC does not have access to a professional sound booth at this time. \$90 per hour is an average rate. (Sound Venture is \$100/hr., Blue Turtle Sound is at \$90, and Marc Productions is at \$80.00).

52 & 53. Original music will be composed for this video, as much of its message will depend on its ability to make and impact on the viewer. \$3000 for the writing and recording of original music is a standard fee.

54. The off-line editing equipment will be supplied by IBC in Iqaluit. This is the only below the line cost in the entire production.

55. The on-line editing will take place in Ottawa at General Assembly, Sound Venture, or Topek Productions, depending on which house can provide the services for the \$6400 budget. Again, this is a standard amount.

56. The audio mix will take place at a production house in Ottawa, where all sweetening, sound effects and music will be added to the video. This is an essential part to producing a top quality video.

57. Graphics will include titles, and effects that will be required to effectively produce the effects desired. They will be completed at a production house in Ottawa where the editing will be done.

4. Distribution

66 & 67. Funding for copies of the off-line and on-line version for distribution to all involved in the video must be allotted.

68. Information for the follow-up report will be collected by Jennifer Rigby and Lorraine Thomas to produce a final document outlining the perceived effectiveness of the video from the users point of view.

69. Because of the long distances involved producing a video and doing research of this nature, \$1000 has been allotted for the entire project from beginning to end to cover phone and fax charges. (On the Midwifery project, phone bills vastly exceeded its budgetted amount. This project will be more frugal on the phone bills.)

Appendix D

Treatment

To best reach our target audience, the video will be a dramatic presentation in three parts. There will be a series of dramatizations of the ideas submitted by the communities. Because there is no single warning sign, and no single reason for turning to suicide, we will present a variety of dramatic presentations, woven together with one single strong image as outlined in paragraph 1).

1) **Repetitive Image:** The first concept is the key to binding the entire video together. A strong repetitive image illustrating how many factors add up to create a situation where a person will consider suicide will be developed throughout the video. The image will be interwoven with the other two parts to make a lasting impression on the viewer of how a person exhibiting suicidal behaviour actually feels.

2) **Build-up:** The second concept will make up the body of the first half of the video. It will consist of a series of short dramatizations showing specific situations and signs that could point to a person that may (or could in the future), be considering suicide. Each short dramatization will be separated by a scene from the repetitive image, that will have developed from the last image.

3) **Resolution:** The third concept will make up the body of the second half of the video. It will consist of a series of short dramatizations showing possible specific actions an individual can take to help prevent suicide. Again, each dramatization will be separated by the developing image.

Concept

Isolated. Trapped. Alone. These are words used by some people to describe the feelings they have when they consider suicide as a way out of their current situation.

Repetitive image: To illustrate these feelings, a young Inuk will stand in a barren place (perhaps an empty room, or the tundra), surrounded by a structure up to his hips (perhaps rocks). The rocks represent normal stress that a young man in a northern community may experience. These stresses could be high unemployment rates, isolation, cultural collapse, loss of traditional language etc. These rocks have the potential to grow higher and higher, until he is trapped. Once the rocks have closed in on him completely, he can see no way of escape. He is trapped. The only option he can see is suicide.

The scene of the young Inuk will progressively change throughout the entire video.

Repetitive Image:

The opening will begin with young Inuk with rocks to the hips.

Build-up Cut to the first dramatic scene showing an incident that is stressful. (Example: break-up with a girlfriend).

Cut to young Inuk as rocks are piled higher, (indicating that the break up is only one more factor to add to the young person's problems).

Cut to second dramatic scene showing another incident that is stressful. (Example: A Father arguing with his son).

Cut back to young Inuk, with even more rocks piled up. The music and shots support the anguish that the young man is suffering.

Cut to third dramatic scene showing yet another stressful incident. (Example: Someone receiving news that a friend has just committed suicide.)

Cut back to the young Inuk with even more rocks. They are closing in on him.

Cut to fourth dramatic scene...(Ex. A sign of someone who is considering suicide... giving away valued possessions after a long depression, and feeling happy, indicating that their mind is made up to take the action of completing suicide.)

Young Inuk is really feeling stressed now. The final rocks are closing in.

CLIMAX TO THE VIDEO IS THE POTENTIAL SUICIDE OF THIS YOUNG MAN.

A caregiver enters the barren scene, and takes a rock away, letting light into the "prison". This leads to second half of video...possible solutions.

Resolution Cut to dramatic scene, where caregiver enters stressful situation, and listens to problems.

More rocks come tumbling down.

Cut to 6th dramatic scene. (Ex. Young man enters counselling with an elder to help find solutions to his problems. This could suggest a number of areas people could go for counselling help in a community.)

More rocks tumble down from around young Inuk. Stress is lifting. Young Inuk throws a few rocks away from his wall, indicating that he is also taking action to solve his problems.

Cut back to 7th dramatic scene. (Ex. A father enlists a child to help him skin a seal. Ongoing suicide prevention.)

The pattern of cutting from dramatic scene to young Inuk with rocks continues, until the end scene, where the Inuk is standing alone, with very few rocks left. His family enters shot, surrounds him to show family support. Around the family enters members of the community, who circle around the family, representing community involvement. A very good feeling and positive atmosphere is created to end the video.

Inuit Broadcasting Corporation Special Projects

The Inuit Broadcasting Corporation is a non-profit native communications television broadcaster serving the Eastern Northwest Territories, Northern Quebec, and Northern Labrador. IBC is funded by the Department of Secretary of State to produce 4 hours of Inuktitut language television programming per week, funded at \$8,500 per hour. IBC operates out of 4 production centres in the Northwest Territories, with its main office in Iqaluit. It also has a small administrative office in Ottawa.

In 1983, the Inuit Broadcasting Corporation began to take on special projects in addition to its regular programming commitments. Due to the lack of funding available from Secretary of State, IBC began to search out extra funding to enable it to produce special programming that it could not produce under Secretary of State's funding formula.

Since 1983, IBC's special projects has produced many award winning programs in Inuktitut, from "A Summer in the Life of Louisa" a program on spousal assault, to "Solvent Abuse: A Matter of Life and Death", to "Ikajurti: Midwifery in the Canadian Arctic". For each project, funding was raised, Inuit were hired to replace existing IBC staff who worked on the special project, and staff have achieved a higher level of production skills.

Currently, regular IBC programming is shot and edited on industrial 3/4" equipment, and is aired on CBC North. Inuit staff work full time on their 4 hours of productions per week, and have no opportunities to take time from their full production commitments to produce special projects. If staff stop working on their regular programming, their core funding can be cut. Thus, when IBC staff work on special projects, replacements must be found to continue regular production when IBC producers work on special projects.

The aim of special projects is three fold:

- 1) To enable IBC producers to work on special projects by raising funds to cover their replacements while working on special projects
- 2) To provide advanced training to Inuit by utilizing new production techniques introduced by other television professionals or researchers brought in to work with the Inuit producer on the special project where needed.
- 3) To provide Inuit with the opportunity to utilize betacam equipment and on-line video facilities that IBC's producers would not have access to otherwise.

For each special project, we use an Inuit producer, Inuit camera person, and Inuit audio person. If the Inuit producer requests it, we will bring in a southern professional to help out with whatever the IBC producer requests. In the past, we have had southern professionals assist in honing IBC producers' directing skills, writing skills, and editing with betacam and time code equipment.

For the production of "Innutsiarniq", IBC has budgetted to bring in a southern director to work with the Inuit producer. The effects that are required in the project are relatively new to IBC staff, so the IBC producer will require some assistance in creating the desired effect. If the southern professional is not included, the IBC producer will not have the opportunity to receive some advanced television training that this special project offers. The reasoning behind the advanced training is that IBC staff will be able to do this level of production without any southern professionals in the future, and will raise the quality of IBC programming as the years go by.

Equipment

IBC rents betacam equipment from the Inuit Communications Systems Limited to do special projects. IBC does not do its regular programming on betacam, although we now have a number of camera people with extensive experience using the betacam because of their work on past special projects. (*See next page for list of equipment used for on-location shooting*).

To edit the off-line (rough cut) version of the video, IBC transfers the betacam footage to 3/4", and the video is edited on IBC equipment in Iqaluit.

To edit the on-line version, (final version), all the work has to be done in the south. We generally use either General Assembly, Topek Productions, or Sound Venture/Sound Video in Ottawa. IBC does not currently own any betacam editing equipment.

Inuit Communications Systems Limited is a wholly owned subsidiary of the Inuit Broadcasting Corporation. It was incorporated in 1985, to be a distributor of Sony professional equipment, with the original intent being to distribute to IBC. Since then, ICSL has grown to distribute products to other Native Communications Organizations, and other northern government groups. It also distributes limited Sony consumer equipment to people in the Eastern Arctic. All profit coming into ICSL is turned over to IBC in the form of management fees.