

FOREWORD

In the twenty years since the creation of Nunavut, the screen-based media industry has changed significantly. It has witnessed dramatic changes: moving from analogue to digital; traditional broadcast to online streaming and linear channel viewing to mobile consumption.

Since its establishment in 2004 by the Government of Nunavut, the Nunavut Film Development Corporation (NFDC) has been the organization best placed to foster the full economic and creative potential of the screen-based industry in Nunavut — increasing the strength and value of our content creator's products, services, intellectual property and brand.

Screen-based media are a desirable global commodity due to a multitude of economic impacts. There are many channels through which the screen-based industry contributes to a local economy, and the benefits can be measured in three ways:

1. **Direct impacts** related to the actual stages of production (development/pre-production, production, postproduction, distribution).
2. **Indirect impacts** in support of production (equipment, construction, transport, advertising, legal, accounting, financial banking).
3. **Cross-sectoral impacts** that spill over into other parts of the territorial economy (labour, skills development, tourism, retail/entertainment, trade, cultural).

In 2015, Indigenous and Northern Affairs Canada published a report outlining that Inuit artists and creative workers in the industries of film, media, writing and publishing contributed \$9.8 million to GDP in Canada. The resulting economic activity created or supported an additional 208 full time equivalent jobs.

NFDC's most recent data on its activities in 2018-2019 outline the following:

- Funded \$1,235 million for projects in 7 program categories.
- Supported over 40 film, television, and digital projects.
- Created a spend of nearly \$7 in Nunavut for every \$1 of funding.
- Created a spend of \$13 in Canada for every \$1 of funding.
- Oversaw an additional \$6 million of Nunavut expenditure from guest productions in accommodations, outfitters, travel costs, and more.
- Offered employment support for 619 Nunavut residents.

Notable recent award-winning productions that were made possible by funding from NFDC include *The Grizzlies*, *A Day in the Life of Noah Piugattuk*, *Anaana's Tent*, *Tia and Piujuq* and *Giant Bear*. NFDC is proud that Nunavut productions and producers win awards and recognition all over the world.

NFDC is dedicated to the continued growth and development of the screen-based industry in Nunavut and has undertaken the development of this five-year strategy. After significant consultation with stakeholders from across the territory, we have identified three areas of focus and six goals. Creativity and continued strategic alignment will allow us to continue to push the boundaries in these times of technological advancement and social change.

EXECUTIVE SUMMARY

The Nunavut Film Development Corporation’s (NFDC) role is to increase economic opportunities for Nunavummiut in the screen-based industry and to promote Nunavut as a circumpolar production location. This Strategic Plan provides direction on how to best serve Nunavut’s screen-based industry for the next five years (2020-2025). In recent years, substantial changes in the screen-based industry have transformed the way that content is created and consumed. Nunavut’s competitiveness in the industry is limited by significant challenges including the cost of and access to technology, equipment, and bandwidth. However, Nunavut holds a clear and competitive industry position particularly in relation to Inuit cultural content that is exclusively associated with Inuit producers.

For the next five years, NFDC will adopt three areas of focus for developing the screen-based industry in Nunavut:

1. increase current support;
2. create new opportunities; and
3. build capacity.

Within these areas of focus, six goals that emerged from the strategic planning consultations:

- Goal 1:** Training and Professional Development
- Goal 2:** Content Distribution and Information Dissemination
- Goal 3:** Equipment
- Goal 4:** Industry Growth
- Goal 5:** Continued Advocacy
- Goal 6:** Film Commission

This Strategic Plan includes a five-year Action Plan that delivers 39 actions framed within the context of the focus areas and goals. With an emphasis on implementation and practicality, priority and regular objectives are scheduled within reasonable target timelines.

AS A RESULT OF THIS PLAN, THE EXPECTED OUTCOMES BY 2025 ARE:

- An increase in domestic productions, with Inuit stories told by Inuit producers, using Inuit labour, and benefitting Inuit communities.
- Increased recognition for Nunavut’s screen-based industry with the promotion of Indigenous language storytelling.
- Increased access to Nunavut’s screen-based content, in part due to the creation of a permanent Inuktut distribution platform, such as TV Nunavut or other new/developing platforms.
- Innovative partnerships, collaborations, co-productions, shared labour, networking, and

continued professional development between circumpolar Inuit.

- An increased skillforce in the Nunavut screen-based industry.
- An increase in employment opportunities for service providers such as outfitters, craft services, accommodations, and more.
- An emphasis placed on guest productions to work with Inuit communities in positive, mutually-beneficial, and practical ways.

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METHODOLOGY

The Nunavut Film Development Corporation's (NFDC) Strategic Plan is a high-level organizational document that provides direction on how to best serve Nunavut's *screen-based industry* for the next five years, from 2020 to 2025.

In 2019, a broad industry consultation was conducted in Nunavut in order to provide perspective and context for future planning. This included three main sources of information and input:

1. Presentations and interactive discussions at the Avalusiniq Sivuniksaq / Framing the Future Industry Conference (spring 2019).
2. Consultations with industry members in communities across Nunavut, specifically in Gjoa Haven, Cambridge Bay, Taloyoak, Rankin Inlet, Arviat, Iglulik, Clyde River, and Iqaluit. Participants included production companies, independent creatives, and technical specialists (fall and winter of 2019).
3. Consultations with national industry stakeholders, including the *Canada Media Fund*, Telefilm, the *Indigenous Screen Office*, the Government of Canada's Department of Canadian Heritage, and the Government of Nunavut's Department of Economic Development and Transportation (summer and fall of 2019).

This strategic plan reflects all these conversations. It also considers economic and industry research. The result is an actionable plan that aligns Nunavut's strengths and opportunities within a rapidly changing world.

This document is presented in two parts. The **first part** shares background information about NFDC and provides targeted strategic analysis of the current situation. The **second part** delivers the strategic focus of the plan, with an action plan that includes areas of focus, goals, objectives, and timelines. It also clarifies expected outcomes.

A **glossary** is included at the end of this document, which provides explanations for industry terms. Please note that wherever ***italicized text*** appears in this document, it indicates that the term is listed in the glossary.

PART 1

Background and Analysis

CORPORATE INFORMATION

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 Inuit *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:

- Innuqatigiitsiarniq: respecting others, relationships and caring for people
- Tunnganarniq: fostering good spirit by being open, welcoming, and inclusive
- Pijitsirniq: serving and providing for family and/or community
- Aajiiqatigiinni: decision making through discussion and consensus
- Pilimmaksarniq/Pijariuqsarniq: development of skills through observation, mentoring, practice, and effort
- Piliriqatigiinni/Ikajuqtigiinni: working together for a common cause
- Qanuqtuurniq: being innovative and resourceful
- Avatittinnik Kamatsiarniq: respect and care for the land, animals, and the environment

EXTERNAL ENVIRONMENT (PESTLE ANALYSIS)

In recent years, changes in the external political, economic, social, technological and legal environments have transformed the way that *screen-based media* content are created and consumed. The industry as a whole is undergoing rapid and substantial change.

POLITICAL AND REGULATORY ENVIRONMENT

- Role of the newly formed *Indigenous Screen Office* in advocacy and access to support, funding, training, and networks.¹
- Revisions to the Canadian Broadcasting and Telecommunications Legislation.²
- Emphasis on the rights of Indigenous peoples³ (e.g. Truth and Reconciliation Commission⁴ and new government legislation⁵).
- Political attention on reinstating ease of movement and work for Inuit across borders⁶ (e.g. free travel zone⁷).

ECONOMIC ENVIRONMENT

- Large global industry players (e.g. Apple, Disney, Amazon, and Netflix) are exclusively consolidating their content.⁸
- *Subscription Video On Demand (SVOD)* introduces work into global platforms and drives competition into a global marketplace.⁹
- Canada's *screen-based industry* is strong and is doing better than ever, and the Canadian Media Producers Association is projecting continued growth.¹⁰
- Nunavut's economic environment is stable with consistent revenues from federal transfers, taxes, and other revenues¹¹ and in recent years, the allocation for grants and contributions has remained stable.¹²

SOCIAL ENVIRONMENT

- Consumer adoption of *Subscription Video On Demand (SVOD)* content is extensive and expanding.¹³
- Increasing interest in diverse and niche creative content that is being shared and consumed on YouTube, Vimeo, Facebook, Tik Tok, Instagram, Snapchat, etc.¹⁴
- Increasing focus on the importance of *social equity*.¹⁵
- Increasing number of culturally diverse productions available through *SVOD*.¹⁶

TECHNOLOGICAL ENVIRONMENT

- Rapid changes in telecommunication services in Nunavut: cellular service in all Nunavut communities¹⁷ and changes expected to high speed cellular services, including 5G.¹⁸
- New investments in *fiber optic internet*¹⁹ and *low orbit satellites*²⁰ serving the Arctic.
- *Big Data* techniques are increasingly used in marketing and to inform business decisions in predicting consumer behaviour (i.e. the popularity of films and to gauge audience interest).²⁰

LEGAL ENVIRONMENT

- *Canadian Radio-television and Telecommunications Commission* declared in 2016 that broadband internet is a basic telecommunications service.²²
- Indigenous corporate ownership and control will play an increasingly important role in accessing opportunities and funding.²³

COMPETITIVE ANALYSIS

Nunavut's competitiveness in the industry is limited by significant challenges, including the cost of and access to technology, equipment, and bandwidth. However, there are clear competitive strengths that counterbalance these challenges.

Inuit productions are distinctive within the national and international *screen-based industry*. They offer an original expression of cultural content that is exclusively associated with Inuit producers. There is demonstrated competitive strength in the unique production of cultural content that is grounded in the tradition of Inuit oral and visual storytelling. In relation to authentic Inuit cultural content in the *screen-based industry*, Nunavut holds a clear and competitive industry position.

COMPETITIVE STRENGTHS

- The Inuit cultural tradition is transferrable to telling visual stories.
- There is a strong Inuit oral tradition of storytelling.
- Inuit cultural stories illustrate a unique Inuit perspective.
- Inuktitut productions are unique and show strong language and culture.

COMPETITIVE CHALLENGES

- Nunavut is expensive for production, due to the high cost of logistics, goods, and services.
- The geographical remoteness of Nunavut makes it challenging to access production locations.
- Both Nunavut-based and guest productions face technology and equipment challenges (e.g. a lack of readily-available and updated equipment in communities).
- There are significant internet and bandwidth challenges in Nunavut communities (e.g. high cost, capped internet, slow upload/download speeds).
- Nunavut's financing challenges limit opportunities in the screen-based industry (e.g. NFDC's limited program funds budget, absence of a tax credit).
- Nunavut has a limited available skillforce.

PART 2

Strategic Focus

AREAS OF FOCUS

For the next five years, NFDC will adopt three cross-cutting areas of focus for the *screen-based industry* in Nunavut.

AREAS OF FOCUS FOR 2020-2025

<p>FOCUS 1 Increase current support</p>	<p>FOCUS 2 Create new opportunities</p>	<p>FOCUS 3 Build capacity</p>
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STRATEGIC GOALS

Within these areas of focus, there are six goals that emerged through the strategic planning consultations.

<p>GOAL 1: Training and Professional Development</p>	<p>GOAL 2: Content Distribution and Information Dissemination</p>	<p>GOAL 3: Equipment</p>
<p>GOAL 4: Industry Growth</p>	<p>GOAL 5: Continued Advocacy</p>	<p>GOAL 6: Film Commission</p>

GOAL 1: TRAINING AND PROFESSIONAL DEVELOPMENT

NFDC recognizes the need for a spectrum of skills training (e.g. videography, audio-recording, editing, storytelling, and business affairs) in order to create a robust industry skillforce. A continuum of learning is required, from beginner to advanced. The industry will also benefit from more interaction between emerging and established professionals.

Ensuring Nunavut has adequately trained production crews is of the utmost importance. Through Nunavut *FIT (Film Industry Training)*, NFDC will deliver a comprehensive training program that addresses a continuum of development from entry level training through to advanced training and professional development. This will result in maximizing production dollars spent in Nunavut, and will lessen the reliance on ‘guest’ film crews being brought in to work on Indigenous productions.

This training will also identify and nurture the next generation of Inuit who will be Nunavut’s new content creators, and who will contribute to future *Inuktut* distribution platforms. Ensuring Nunavut has adequately trained production crews is of the utmost importance and ensuring Inuit keep abreast of industry training development is critical.

STRATEGIC ACTIONS FOR TRAINING AND PROFESSIONAL DEVELOPMENT:

- Design and coordinate professional training and development programs for the *screen-based industry* in Nunavut.
- Deliver a spectrum of skills training including technical (e.g. camera, audio, editing, subtitling etc.), production, and business affairs training.
- Work towards establishing a continuum of learning and opportunity, culminating in partnering with Nunavut Arctic College on an accredited media course.
- Facilitate partnerships for professional development for emerging practitioners (e.g. shadowing and on-the-job training on productions in Nunavut and Canada.)
- Facilitate advanced mentoring and shadowing opportunities for experienced practitioners, in Nunavut and Canadian Indigenous productions.
- Partner with Qaggiavuut to assist in the development of acting/on-screen talent.

GOAL 2: CONTENT DISTRIBUTION AND INFORMATION DISSEMINATION

Once content has been created, distribution is necessary for producers and consumers to benefit from the product. NFDC recognizes the need for platforms for broadcast and distribution of Nunavut productions.

Isuma TV continues to play a vital role in the creation and distribution of *Inuktut* content. Through *Isuma* TV’s online presence and related distribution to Nunavut’s community channels, many Nunavut communities have been adept at showcasing their own content. However, with the increase in

penetration of satellite television and high definition cable, a dedicated channel for *Inuktitut* content is no longer available on these platforms.

To address this, NFDC will promote the need for specific *Inuktitut* platforms including a permanent platform, such as *TV Nunavut*, to distribute *Inuktitut*-content that is accessible to all Inuit wherever they live. NFDC will also support increased distribution of ‘Made in Nunavut’ productions through community screenings.

STRATEGIC ACTIONS FOR CONTENT DISTRIBUTION AND INFORMATION DISSEMINATION:

- Promote the cultural importance and economic benefit of a permanent and accessible Inuit distribution / broadcast platform for all of Nunavut’s residents, such as *TV Nunavut* or other new/developing platforms.
- Promote the distribution capabilities of short form content on online platforms (YouTube, Vimeo, Facebook, Instagram, Snapchat).
- Encourage community screenings of ‘Made in Nunavut’ productions (Film Festival, Mobile Cinema, distribution of Hard Drives for screenings).
- Coordinate funding for equipment to facilitate community film screenings throughout the territory.
- Increase opportunities for information sharing in Nunavut, such as industry gatherings, conferences, and summits.
- Continue to share information on NFDC’s activities in addition to the national and territorial *screen-based industries*.

GOAL 3: EQUIPMENT

NFDC recognizes that access to quality equipment remains a major challenge in Nunavut. There is a pressing need for community access to contemporary equipment for filming, editing, and sharing. Addressing these gaps will make a significant and positive impact on Nunavut’s *screen-based industry*.

STRATEGIC ACTIONS FOR EQUIPMENT:

- Seek funding to increase access to video equipment in communities.
- Provide regular training and support in the use of equipment and maintenance.
- Advocate for the shared use of local resources and access to community facilities such as:
 - Technical equipment
 - Broadcasting equipment
 - Studio Space
 - Postproduction Space (Editing, Audio, Podcasting)

GOAL 4: INDUSTRY GROWTH

NFDC recognizes that industry growth happens through a combination of factors, including increased access to a range of funding, expanded access to markets, and continuous capacity building for sector professionals.

STRATEGIC ACTIONS FOR INDUSTRY GROWTH:

- Advocate for increased funding for:
 - The Nunavut Spend Incentive Program
 - *Inuktitut* Language Incentive Fund
- Implement structural changes to the Short Film Fund to reflect industry trends and the increased consumption of short form content.
- Combine and refocus the aims of the Entry-Level Experience Fund and the Industry Development Training Fund to align with NFDC’s industry training strategy.
- Work towards the establishment of a funding program to develop scriptwriters and script editors.
- Encourage and support collaboration with other circumpolar jurisdictions.
- Leverage and enhance territorial, national, and international partnerships and relationships, for increased funding, training, and additional opportunities.
- Create and maintain a practitioner network and skills database of Nunavut communities.
- Work towards establishing a standardized wage agreement for Nunavut *screen-based industry* practitioners.

GOAL 5: CONTINUED ADVOCACY

NFDC recognizes the need to continue outreach with Nunavut’s communities. It is important for NFDC to remain aware of developments and challenges across Nunavut, and to use this information to modify funding and training programs to suit local realities. Community outreach can provide existing and potential content creators with a better understanding NFDC’s funding programs and help them to access opportunities.

A closer working relationship and information sharing with existing organizations — such as Qaggiavuut, Skills Canada, *Isuma TV*, the Inuit Broadcasting Corporation, Ilisaqsivik Society, Nunavut’s production companies and film societies, and *Inuit organizations* — will help promote advocacy of the issues affecting Nunavut’s *screen-based industry*.

Advocacy efforts can be targeted to other established funding organizations, such as the *Canada Media Fund*, Telefilm Canada, the National Film Board, Canadian Broadcasting Corporation, Harold Greenburg Fund, Bell Media, the GN’s Department of Culture & Heritage, Canada Council for the Arts, and Heritage Canada.

STRATEGIC ACTIONS FOR CONTINUED ADVOCACY:

- Continue NFDC’s outreach by visiting Nunavut’s communities.
- Advocate for policy and program changes that create increased circumpolar opportunities for collaboration:
 - Inuit *co-productions*
 - Inuit shared labour across borders
 - Inuit advanced training opportunities
- Advocate for equitable bandwidth capacity throughout Nunavut, relating to speed, reliability, and cost.
- Lobby *Inuit organizations* for *Inuktitut* language support for *screen-based activities* in Nunavut.
- Continue board membership and advocacy of the Arctic Indigenous Film Fund.
- Continue to develop working relationships with territorial, national, and international funding organizations.
- Share expertise and best practices on a pan-territorial level to provide a unified voice to national matters.
- Track the economic impact of domestic production activity in Nunavut.

GOAL 6: FILM COMMISSION

As part of NFDC’s mandate and mission, the Nunavut Film Commission supports and advises *guest productions*. NFDC recognizes the importance of sharing best practices and providing guidelines for *guest productions* working in Nunavut. This work involves the *On-Screen Protocols and Pathways* document, which emphasizes working with Inuit communities in a positive, mutually-beneficial, and practical way. The Nunavut Film Commission works on the promotion and implementation of a *code of conduct* for visiting productions.

The Nunavut Film Commission fosters economic benefit by encouraging relationships between *guest productions* and Nunavut producers, production personnel, and *service providers*. *Guest productions* can access NFDC’s Nunavut Spend Incentive funding program only if the production has partnered with a Nunavut resident who has a decision-making position within the production.

STRATEGIC ACTIONS FOR FILM COMMISSION:

- Encourage *guest productions* to choose Nunavut as a destination.
- Explore funding incentives that encourage *guest productions* to consider Nunavut as a production location.
- Provide one-on-one production counseling to domestic and foreign producers considering Nunavut as a location.
- Revise NFDC’s *Guest Productions Code of Conduct* to reflect *On-Screen Protocols and Pathways*.

- Support *guest productions* that complete a Production Registration Form and follow NFDC's *Guest Productions Code of Conduct*, hire local Inuit labour, and provide training.
- Consult with Travel Nunavut, Destination Nunavut, and the Nunavut Economic Developers Association on how to better track *guest productions* activity in Nunavut.
- Advocate for adequate funding of the Film Commission within NFDC.
- Continue to maintain the website with up to date information on available programs, industry news and resources for production enquiries.

NFDC ACTION PLAN 2020-2025

- This Action Plan is intended to be clear, concise, and useful for tracking implementation.
- The Action Plan is presented as a list of NFDC’s five-year goals. Each goal contains a series of objectives.
- Each objective is categorized in relation to a focus (i.e. increase current support; create new opportunities; build capacity). Objectives have numbers for tracking purposes (i.e. Objective 1.1.1).
- Each objective has a projected timeline (i.e. Year 1, Year 2...). The colour coding helps manage the workplan that supports implementation.
- In the following tables, the **purple colour** refers to priority actions and the **blue colour** refers to regular actions.

GOAL 1: TRAINING AND PROFESSIONAL DEVELOPMENT		YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
FOCUS 1: INCREASE CURRENT SUPPORT						
Objective 1.1.1	Work towards establishing a continuum of learning and opportunity, culminating in partnering with Nunavut Arctic College on an accredited media course.					
FOCUS 2: CREATE NEW OPPORTUNITIES						
Objective 1.2.1	Facilitate partnerships for professional development for emerging practitioners (e.g. shadowing and on-the-job training on productions in Nunavut and Canada.)					
Objective 1.2.2	Facilitate advanced mentoring and shadowing opportunities for experienced practitioners, in Nunavut and Canadian Indigenous productions.					
Objective 1.2.3	Partner with Qaggiavuut to assist in the development of acting/on-screen talent.					
FOCUS 3: BUILD CAPACITY						
Objective 1.3.1	Design and coordinate professional training and development programs for the <i>screen-based industry</i> in Nunavut.					
Objective 1.3.2	Deliver a spectrum of skills training including technical (e.g. camera, audio, editing, subtitling etc.), production, and business affairs training.					

GOAL 2: CONTENT DISTRIBUTION AND INFORMATION DISSEMINATION		YEAR	YEAR	YEAR	YEAR	YEAR
		1	2	3	4	5
FOCUS 1: INCREASE CURRENT SUPPORT						
Objective 2.1.1	Increase opportunities for information sharing in Nunavut, such as industry gatherings, conferences, and summits.					
Objective 2.1.2	Continue to share information on NFDC's activities in addition to the national and territorial <i>screen-based industries</i> .					
FOCUS 2: CREATE NEW OPPORTUNITIES						
Objective 2.2.1	Encourage community screenings of 'Made in Nunavut' productions (Film Festival, Mobile Cinema, distribution of hard drives for screenings).					
Objective 2.2.2	Coordinate funding for equipment to facilitate community film screenings throughout the territory.					
FOCUS 3: BUILD CAPACITY						
Objective 2.3.1	Promote the cultural importance and economic benefit of a permanent and accessible Inuit distribution / broadcast platform for all of Nunavut's residents, such as <i>TV Nunavut</i> or other new/developing platforms.					
Objective 2.3.2	Promote the distribution capabilities of short form content on online platforms (YouTube, Vimeo, Facebook, Instagram, Snapchat).					

GOAL 3: EQUIPMENT		YEAR	YEAR	YEAR	YEAR	YEAR
		1	2	3	4	5
FOCUS 1: INCREASE CURRENT SUPPORT						
Objective 3.1.1	Provide regular training and support in the use of equipment and maintenance.					
FOCUS 2: CREATE NEW OPPORTUNITIES						
Objective 3.2.1	Seek funding to increase access to video equipment in communities.					
FOCUS 3: BUILD CAPACITY						
Objective 3.3.1	Advocate for the shared use of local resources and access to community facilities, such as technical equipment, broadcasting equipment, studio space, postproduction space (editing, audio, podcasting).					

GOAL 4: INDUSTRY GROWTH

YEAR	YEAR	YEAR	YEAR	YEAR
1	2	3	4	5

FOCUS 1: INCREASE CURRENT SUPPORT

Objective 4.1.1	Advocate for increased funding for the Nunavut Spend Incentive Program and the <i>Inuktitut</i> Language Incentive Fund.					
Objective 4.1.2	Implement structural changes to the Short Film Fund to reflect industry trends and the increased consumption of short form content.					
Objective 4.1.3	Create and maintain a practitioner network and skills database of Nunavut communities.					
Objective 4.1.4	Combine and refocus the aims of the Entry-Level Experience Fund and the Industry Development Training Fund to align with NFDC's industry training strategy.					

FOCUS 2: CREATE NEW OPPORTUNITIES

Objective 4.2.1	Work towards the establishment of a funding program to develop scriptwriters and script editors.					
Objective 4.2.2	Encourage and support collaboration with other circumpolar jurisdictions.					
Objective 4.2.3	Work towards establishing a standardized wage agreement for Nunavut <i>screen-based industry</i> practitioners. .					

FOCUS 3: BUILD CAPACITY

Objective 4.3.1	Leverage and enhance territorial, national, and international partnerships and relationships for increased funding, training, and additional opportunities.					
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GOAL 5: CONTINUED ADVOCACY		YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
FOCUS 1: INCREASE CURRENT SUPPORT						
Objective 5.1.1	Continue NFDC’s outreach by visiting Nunavut’s communities.					
Objective 5.1.2	Continue board membership and advocacy of the Arctic Indigenous Film Fund.					
Objective 5.1.3	Continue to develop working relationships with territorial, national, and international funding organizations.					
Objective 5.1.4	Lobby <i>Inuit organizations</i> for <i>Inuktitut</i> language support for <i>screen-based media</i> activities in Nunavut.					
Objective 5.1.5	Track the economic impact of current domestic production activity in Nunavut.					
FOCUS 2: CREATE NEW OPPORTUNITIES						
Objective 5.2.1	Advocate for policy and program changes that create increased circumpolar opportunities for collaboration: <i>Inuit co-productions</i> ; <i>Inuit shared labour</i> across borders; and <i>Inuit advanced training opportunities</i> .					
Objective 5.2.2	Advocate for equitable bandwidth capacity throughout Nunavut, relating to speed, reliability, and cost.					
FOCUS 3: BUILD CAPACITY						
Objective 5.3.1	Share expertise and best practices on a pan-territorial level to provide a unified voice to national matters.					

GOAL 6: FILM COMMISSION

YEAR	YEAR	YEAR	YEAR	YEAR
1	2	3	4	5

FOCUS 1: INCREASE CURRENT SUPPORT

Objective 6.1.1	Encourage <i>guest productions</i> to choose Nunavut as a destination.					
Objective 6.1.2	Provide one-on-one production counseling to domestic and foreign producers considering Nunavut as a location.					
Objective 6.1.3	Revise NFDC's <i>Guest Productions Code of Conduct</i> to reflect <i>On-Screen Protocols and Pathways</i> .					
Objective 6.1.4	Support <i>guest productions</i> that complete a Production Registration Form and follow NFDC's <i>Guest Productions Code of Conduct</i> , hire local Inuit labour, and provide training.					
Objective 6.1.5	Consult with Travel Nunavut, Destination Nunavut, and the Nunavut Economic Developers Association on how to better track <i>guest production</i> activity in Nunavut.					
Objective 6.1.6	Continue to maintain the website with up to date information on available programs, industry news, and resources for production enquiries.					

FOCUS 2: CREATE NEW OPPORTUNITIES

Objective 6.2.1	Explore funding incentives that encourage <i>guest productions</i> to consider Nunavut as a production location.					
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FOCUS 3: BUILD CAPACITY

Objective 6.3.1	Advocate for adequate funding of the Film Commission function within NFDC.					
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EXPECTED OUTCOMES

The Nunavut Film Development Corporation is dedicated to supporting the creation and sharing of Nunavut-made *screen-based media*, and promoting Inuit-controlled content.

The overarching expected outcomes of this Strategic Plan are outlined below, which will be further detailed with Key Performance Indicators in NFDC's annual Business Plans.

By 2025:

- There will be an increase in **domestic productions**, where Inuit stories are told by Inuit producers, using Inuit labour, and benefitting Inuit communities.
- Nunavut will be recognized as a national and international **leader in promoting Indigenous language storytelling** in *screen-based media*.
- Nunavut's *screen-based media* will be regularly available across Nunavut, due to the development of a **permanent Inuktitut distribution platform**.
- New **partnerships and collaboration between circumpolar Inuit** will lead to innovative co-productions, shared labour, networking, and continued professional development.
- Training delivered within Nunavut's communities will **grow the skillforce**, and increase awareness and interest in working within the screen-based industry.
- There will be an **increase in employment opportunities for service providers** such as outfitters, craft services, accommodations and more.
- The Nunavut Film Commission will revise the **code of conduct** for **guest productions** and enhance its implementation to emphasize working with Inuit communities in positive, mutually-beneficial, and practical ways.

ACRONYMS LIST

CRTC	<i>Canadian Radio-television and Telecommunications Commission</i>
FIT	<i>Film Industry Training</i>
NFDC	Nunavut Film Development Corporation
SVOD	<i>Subscription Video on Demand</i>

GLOSSARY

This document uses the following terms:

Big Data: Big Data is data collected from a variety of sources (e.g. social media, GPS-enabled devices, and public camera footage) that is processed and used by companies to make corporate business decisions. The purpose of using Big Data is to analyze and predict customer behaviour.

Canada Media Fund (CMF): The Canada Media Fund has a mandate to support the creation of Canadian convergent digital content across multiple platforms, including television and new media applications, as well as experimental content applications or software for the Internet, wireless and other emerging digital platforms.

Canadian Radio-television and Telecommunications Commission (CRTC): The CRTC is in charge of regulating and supervising Canadian broadcasting and telecommunications. It operates at arm's length from the federal government.

Co-production: Co-productions are projects in which a Nunavut producer shares the copyright with a non-Nunavut producer, who are either foreign or from other Canadian provinces or territories.

Code of conduct: A code of conduct provides a relationship framework for interactions between production companies and communities. Production companies are encouraged to sign a code of conduct to demonstrate their commitment to good practices. This includes: paying well; being respectful; taking advice; appreciating the value of community contributions; avoiding tokenism; supporting local professional development and training; and contributing to the local economy.

Fiber optic internet: Fiber optic internet means an internet connection that transfers data through fiber optic cables for internet communication.

Film Industry Training (FIT): A three-year program of training in Nunavut delivered by the NFDC, funded by the Makigiaqta Inuit Training Corporation.

Guest production: Guest productions refer to production companies from outside of Nunavut, who retain copyright or control of the production. These guest productions come to Nunavut to work on

projects that are filmed in full or in part here. Any production company that is resident outside of the Nunavut Territory is considered a guest production.

Indigenous Screen Office (ISO): The Indigenous Screen Office serves and advocates on behalf of the Indigenous screen industry, its producers, creators and storytellers. Its mission is to foster Indigenous narrative sovereignty on screen, so the content produced is owned and controlled by Indigenous creators. It supports and develops Indigenous screen storytellers and Indigenous stories on screens, to increase representation of Indigenous peoples throughout the screen industries.

Inuit organizations: Inuit organizations are representative organizations of Inuit at the national level, territorial level, regional level, or community level.

Inuktitut: Inuktitut refers to the Inuit language as it is spoken in Nunavut. The Government of Nunavut selected this term to represent all of the Inuit dialects spoken in Nunavut, including Inuktitut and Inuinnaqtun.

Isuma TV: Launched in 2008, Isuma TV (www.isuma.tv) is a collaborative multimedia platform for Indigenous filmmakers and media organizations with programming from a coalition of independent producers and non-profit partners.

Low Orbit Satellite (or Low Earth Orbit): Thousands of small satellites (constellations) are launched into the low-earth-orbit to work together and operate effectively as one. The purpose of these large constellations is to have constant 100% global internet coverage.

On-Screen Protocols and Pathways: A Media Production Guide to Working with Indigenous Canadian Communities, Cultures, Concepts & Stories: This is a media production guide that lays out an adaptable framework on how to work with Indigenous communities and content in Canada. It was developed as a positive framework to guide productions and funders, to ensure Indigenous property is protected and to ensure that negative on-screen stereotypes are not perpetuated.

Screen-based media / Screen-based industry: This plan has adopted “screen-based media” to refer to film, TV, gaming, apps, virtual reality, augmented reality, and all forms of media that are distributed on screens. “Screen-based industry” is used as the umbrella term.

Service providers: Service providers offer business services for productions. These include translators, interpreters, craft services, set, and costume design. Outfitting companies offer location fixer and location manager services, and can also fulfil most of the required production support services.

Social equity: Social equity is concerned with justice and fairness of social policy. It addresses systemic barriers through fair treatment that acknowledges situation, context, and history.

Subscription Video on Demand (SVOD): Subscription Video on Demand is a service that charges subscribers a regular fee to access unlimited screen-based programs. Examples of these services include Netflix, Amazon Prime Video, Disney+, Crave, and Hulu.

TV Nunavut (or Inuit TV): TV Nunavut is a desired broadcast entity for Inuit that specifically showcases Inuktitut programming from Nunavut and beyond.

ENDNOTES

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