



WINSTON MOXAM's *The Barbecue*

independent producers in Igloolik.

We formed Igloolik Isuma Productions Incorporated as a partnership. It is a unique and successful cross-cultural collaboration. Currently, we are producing a 13-part television drama series called *Nunavut (Our Land)*. Set in the mid-1940s, it follows the lives of five families. Three programs are now complete. The first is called *Qamaq (Stonehouse)*, the second is *Tugaliaq (Ice Block)*, and the third is *Angirag (Home)*.

The objective is to recreate Inuit ways of life during that time, using Inuit actors. Part of the series shows how the Second World War affected these northern families, with priests nearby, and the

fear that the war would wipe them out. The latter program is being funded by Telefilm as a tv pilot, with commitments from the Knowledge Network, SCN and others. We'll be requesting more funds this year and the other ten programs are already written.

Our cultural advisor and the main actor is Paulossie Qulitalik. Although Igloolik has only a little over a thousand people, we're trying to build a star system here by using the same actors in our productions. Believe it or not, it's starting to work. Visitors from northern Quebec recognize these actors – Mary Qulitalik, David Aqqiraiuk, Damaius Aqqiraiuk and Rachel Uyarashuk.

Ontario

Karen Tisch

ACCCESS PROGRAMS designed specifically for people of colour and First Nations people have provided unprecedented opportunities for filmmakers in Ontario. The Racial Equity Fund, funded by the Ontario Film Development Corporation and administered through the Liaison of Independent Filmmakers of Toronto, has awarded 49 grants since its inception in 1990, providing emerging filmmakers with seed money for the development and production of short dramatic films. The Fall Lab, conducted by the Canadian Film Centre, is a six-week training program. Twenty-seven directors, producers and screenwriters nationwide (most of them Toronto-based, all pursuing feature film projects) have participated over the last three years.

In 1993, 31 new works by artists of colour were screened at the Images Festival of Independent Film and Video, and 13 films were screened as part of the Perspective Canada section of the Toronto Festival of Festivals.

The rapid growth of specialized festivals organized by communities of colour is even more remarkable. Since the Race to the Screen Conference in 1991, Toronto audiences have been offered a continuous wave of events: True Colours; Reel Aboriginal; The First National Encounter of Latin American Film and Video Makers in Canada (organized by Corrientes del Sur); and Desh Pardesh (an annual celebration of South Asian culture throughout the diaspora).

Networking among filmmakers of colour has also been a crucial element in the struggle for access. Organizations such as the Black Film and Video Network (BFVN) and Full Screen have worked to create common spaces and avenues of communication. Unfortunately, they have had to devote much time to lobbying government bodies for operating funds. Still, BFVN has grown substantially, and Full Screen, after a period of financial crisis, has also re-emerged with a new board and slate of activities.

While many equity-based programs have identified Aboriginal peoples as a key group requiring their services, Native filmmakers in Ontario have clearly not received the same benefits

from access programs. This may be changing with the launch of the Ontario chapter of the Aboriginal Film and Video Art Alliance. This June, a four-day conference bringing in dozens of filmmakers and elders nationwide is sched-



SYLVIA HAMILTON's *Speak it!*

uled in conjunction with the Association for Native Development in the Performing and Visual Arts. Also, adding to his tasks as an actor, director and journalist, Gary Farmer is the editor of *The Rider: A Native Magazine for the Communicative Arts*, which disseminates information about Native peoples working in media arts (*The Rider*, 125 John St. Toronto, ON, M5V 2E2).

Upcoming works by individual filmmakers are too numerous to mention here, but the dramatic shift of opportunities for filmmakers of colour and First Nations filmmakers is an encouraging sign. Still, the long and arduous battle for equity continues. ▶

PHOTOGRAPH: NFB

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