



# ANNUAL REPORT

## 2024- 2025



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Aqqsiiq

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## A WORD FROM OUR PRESIDENT

Since I first became involved in establishing theater in Nunavik, the story of Aukkauti has been one that has resonated with us. After more than 15 years of work, the world premiere of the play Aukkauti at the Puvirnituq Snow Festival in March was undoubtedly a milestone event for Aaqsiiq Theatre and a source of great personal pride. That is why, in keeping with this annual report, I therefore dedicate my words this year to explain how the Aukkauti Play Came to Be.

While writing Illirijavut, a book about the loss of the Inuktitut language, it became clear to me that there were not enough youths participating in public gatherings. During brainstorming sessions on strategizing on how to encourage youth participation, Sarah Tuckatuck-Bennett, Zebedee Nungak, Ida Saunders, the late Moses Novalinga and I, with the aid of Gérald McKenzie, came up with the idea of creating theatre pieces reminiscent of Shakespearian plays.

Avataq hired professional theatre workers, and youth from the region were given a chance to be trained in stage acting. Sessions were prepared in Inukjuak and Kuujjuuaq and then Salluit. In Salluit, actor and theater owner Alexis Martin was hired to meet youth interested in theater. Zebedee and I were there to encourage them and to put an emphasis on Inuktitut language preservation. It was then, in summer 2011, that we first imagined the legend of Aukkauti as a play.

Some years later, we learned that Avataq wanted to create a theatre company based on Inuit values and legends.

During the early phases of writing about Aukkauti, we did much research. A meeting in Ivujivik, for example, included Adamie Angiyou of Puvirnituq, Lucy Anautak from Akulivik, the late Quitsak Tarriasuk and the late Mosusie Naluiyuk, both of Salluit. We worked from maps, existing art and Inuktitut texts. It became clear then that the character has living descendants all over Nunavik and with some in Nunavut but especially in Puvirnituq, Akulivik and Ivujivik. Alexis Martin also participated in the meeting; as did Gabriel Léger-Savard, manager of Aaqsiiq Theatre; Gérald McKenzie, now a board member; and Lisa Koperqualuk, also a board member. Representing the young actors were Kathy Tukkiapik, Daniel Gadbois, Poasie Napartuk, Pauyungie Nutaraaluk and Alison Thomassie. This meeting was the founding of Aaqsiiq Theatre.

In 2021, under the guidance of Joanasie Qaqqutuq, some of the Aaqsiiq personnel set out from Akulivik to explore the environment where Aukkauti lived. Travelling by canoe, we explored the region of Kuuvik Bay, including Iyaittuit and Imiliit. Through all our research, we maintained the goal of writing a play, as opposed to doing a documentary. Lisa Koperqualuk, Daniel Gadbois and I were each assigned sections of the play to write. In 2024, Aaqsiiq returned to the Kuuvik area to record film footage and sound and for the writers to get a feel of the environment during the winter.

Elders in Salluit, Puvirnituq, Akulivik and Kangiqsujuaq were consulted, and it became clear that many Inuit from the region were related to Aukkauti. That relationship expanded to all of the villages of Nunavik and Nunavut and made us realize that we are dealing with a play that is based on something that is deeply rooted in our culture. Since the villages of Puvirnituq and Akulivik are closest to the character in the play, it was decided that the dialect used in the play should be that of Puvirniturmiut.

There are so many people to show our appreciation to for their contribution. Many of them have been deeply dedicated to making Aukkauti a reality. We are at the end of one cycle and are at the beginning of a new one for the evolution of theater in Nunavik. For my part, after a five-year term as president of Aaqsiiq, I feel that this is the right time for me to pass on the torch to another person.

I want to emphasize the pride instilled in me during the production and early days of Aaqsiiq Theatre. This was one of the better happenings in my life.

**ADAMIE KALINGO** Outgoing President of Aaqsiiq

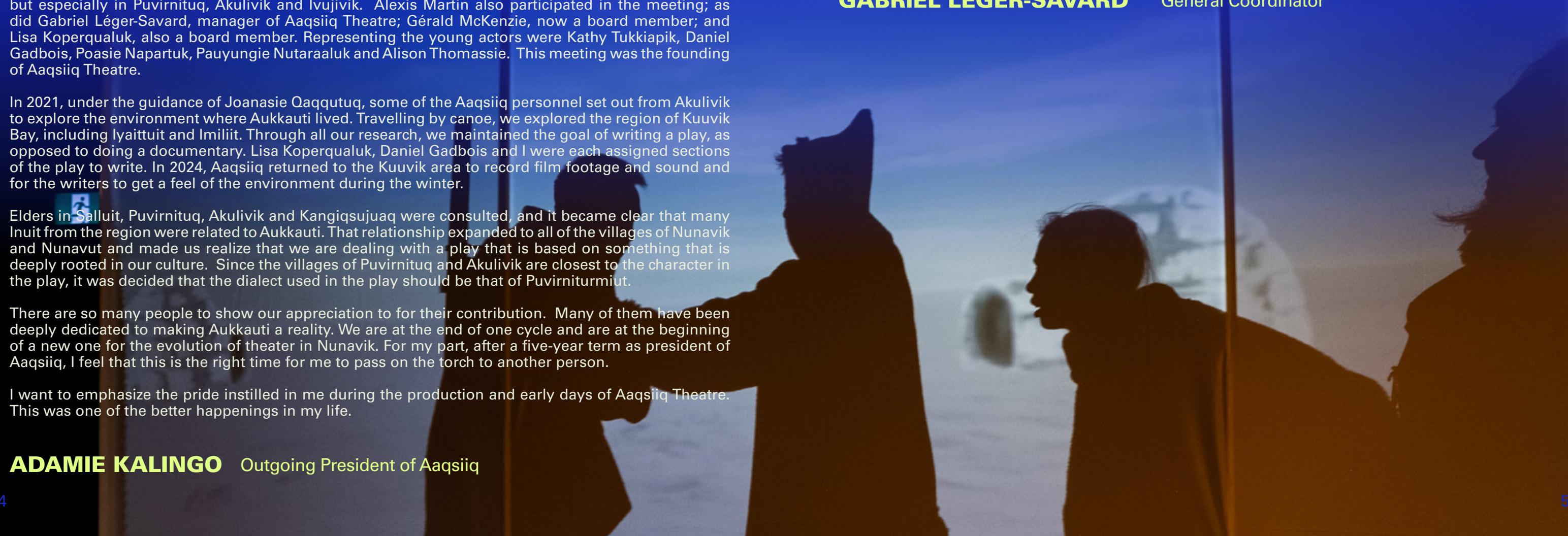
## UPDATE FROM THE GENERAL COORDINATOR

This year's annual report highlights our production of the play Aukkauti, as it is a huge achievement for our company. This project had been in development since 2016, but it was only after Aaqsiiq became an independent organization (2019) that it was able to truly come to fruition. Our president, Adamie Kalingo, gives a good account of the creative process in his message. For my part, I would like to emphasize the tremendous teamwork that went into this project. The team of artists and producers worked courageously and determinedly throughout the year to bring this important and sensitive story to the Nunavimmiut for the first time. At the same time, away from the spotlight, the rest of the Aaqsiiq team saw their workload increase. I am thinking of the administration and communications teams, but also the youth programs and operations teams, who managed to hold activities even though our resources were focused on Aukkauti. We are proud to see that Aaqsiiq is now a solid organization that can carry out several projects at once. Reading this annual report will demonstrate this to you.

The coming year will be one of consolidation. We will enable our youth programs to become more firmly rooted in their communities and we will launch the Aukkauti theatre tour in Nunavik. We will also launch promotional and recruitment campaigns to raise awareness among Nunavimmiut about their theatre company and encourage them to get involved. So stay tuned if you want to join our wonderful team.

I hope you enjoy reading this annual report.

**GABRIEL LÉGER-SAVARD** General Coordinator



# BOARD OF DIRECTORS



## ADAMIE KALINGO

(President, Ivujivik) is the mayor of Ivujivik. He is a prolific author who shares his knowledge and contributes to the personal development of Inuit youth. Adamie is as well a committee member for the Hudson Strait Park project Illuiliq. He has held several important positions and served on various boards. Among other things, he was a Youth Protection worker and was elected president of the Ivujivik Cooperative Association. Adamie took part in the reflections for the preservation of the language project known as Inuktituurniup Saturaugasuarninga (I.S.).



## LINDA KOWCHARLIE

(Board Member, Kuujjuaraapik) is an advocate for her culture and the Inuit youth. She was Qarjuit Youth Council Board member, Hudson Coast Representative from September 2021 to April 2024. Linda was part of the creation of Kaujjajuq in 2011-2015 and she also studied theatre for a semester at John Abbott College. She is very involved in her village as a First responder.



## AKINISIE SIVUARAPIK

(Board Member, Puvirnituq) started throat singing when she was six years old. Her grandmother Mary Sivuarapik taught her how to throat sing and she now teaches throat singing to young women across Nunavik and Nunavut. She has received an award from Conseil des Arts et des lettres du Quebec for Artist of the year 2021 in Northern Quebec.



## JANICE PARSONS

(Board Member, Kuujjuaq) embodies inspiration, love, and care. She immerses herself in positivity, cultural pride, and the presence of unique individuals. Her passions include sewing, beading, throatsinging, berry picking in bug-free environments, and she enjoys karaoke. Exotic tacos are currently on top of her list of favourite dishes! She is passionate about forging new connections and advocating for resources and support in the North.



## LISA QILUQQI KOPERQUALUK

(Secretary, Montreal) began her life in Puvirnituq and has worked with major Inuit organizations advocating for the advancement of Inuit rights and the value of Inuit knowledge. She is an anthropologist, Inuit rights activist, and member of the Kativik Environmental Quality Commission.



## GÉRALD MCKENZIE

(Board Member, Percé) was for more than 50 years an educational advisor and liaison in Nunavik after being a principal in Puvirnituq and Ivujivik schools. He has a bold vision for youth development, pedagogy and the importance of cultural transmission in northern villages. Following the recommendations of Inuktituurniup Saturaugasuarninga (I. S.), with leaders and youth from all over Nunavik, he co-founded the Nunavik theatre group which became Aqsiiq, the Nunavik Inuit Theater Company.

# MISSION AND MANDATE

## MISSION

Aaqsiiq Theatre's mission is to create, develop, and present theatrical performances, plays, and workshops that reflect and enrich Inuit language and culture. Through its programs and activities, Aaqsiiq fosters the creation and production of professional plays and performances, building a substantial repertoire in Inuktitut inspired by Inuit history, myths, legends, and contemporary Inuit life.

### • TO SHARE ITS ACTIVITIES

and knowledge with all Nunavik communities and schools so as to contribute to the

### SOCIAL AND PERSONAL DEVELOPMENT

of young people by fostering the growth of their talents.

### TO ESTABLISH LINKS

with other theater companies around the world, and with the artistic community in general, in order to create partnerships for the exchange of information and awareness-raising activities.

### • TO ACT

as an  
**AMBASSADOR**  
of Nunavik Inuit culture.

## MANDATE

**TO RECRUIT AND TRAIN**  
artists in all fields related to the theatre arts, including writing, acting, stage direction, music, set design, costumes, lighting and other relevant skills.

To promote dialogue between artists and to encourage their direct participation in the various processes underlying the **CREATION AND PRODUCTION OF THEATRICAL WORKS.**

**TO CREATE**  
jobs and contribute to the economy of Nunavik

### • TO ENCOURAGE AND DEVELOP

the art of theatre in Nunavik by developing links and partnerships with public institutions in the region and by creating links with all sectors of Inuit society.

# 1. CREATION AND PRODUCTION OF PLAYS IN INUKTITUT

## 1.1 PREMIERE PERFORMANCE OF AUKKAUTI

After nearly 15 years of hard work, the play Aukkauti premiered to a packed house at the Puvirnituq Snow Festival on March 24, 2025. For the Aaqsiiq team, seeing the audience enchanted and enthralled was the ultimate reward for all their hard work.



Dora Koperqualuk, Alasie Sivuarapik, Alaku Kulula, Tommy Putulik, Daniel Gadbois, Minnie Ningiuruvik, Paulusie Nappaaluk and Calai Ivilla acknowledge the audience after the show.

### The background of the play

The idea for developing a play based on this well-known episode from Nunavik's history was hatched in 2011 during a theater workshop in Salluit. Over the following years, members of our team carried out interviews with descendants of the people involved in the original event and compiled several versions of the story. By 2018 we had created a writing committee, which made two expeditions to Kuuvik Bay (2021, 2024) and held various linguistic and terminological consultations with Elders (2022-23-24). After a rigorous process of research and linguistic revision, the script of the Aukkauti play took final shape, and this year a troupe of seven actors took to the stage to recount this landmark drama in Nunavik's history.

The audience members were completely engrossed in the performance and gave the troupe a prolonged standing ovation.



Alaku Kulula, Minnie Ningiuruvik and Paulusie Nappaaluk on stage.

“My heart was pounding, and I felt like crying when I heard my ancestors' names. It's the first time I've ever felt like that.”

– Audience member



Daniel Gadbois let his hair grow for a full year to portray the character Aukkauti.



Dora Koperqualuk and Alasie Sivuarapik in action.

“The children stopped running around and were listening attentively. I think they'll remember the play for a long time.”

– Audience member



“My heart is still singing from seeing your show. The vocabulary was impeccable and the ending very fitting.”

– Audience member

## 1.1 PREMIERE PERFORMANCE OF AUKKAUTI

Written by Adamie Kalingo, Lisa Koperqualuk and Daniel Gadbois, the play tells the story of Aukkauti, who accidentally killed the son of his friend Kumainnaq. In retaliation, Kumainnaq killed Aukkauti's entire family. Aukkauti responded with increasing rage and violence, and everyone in the region panicked. Many were killed, others fled. The exodus triggered by the episode resulted in a shift in the population from the Hudson Bay coast to Kuujjuaq, Salluit, Kangiqsujuaq and Kangirsuk.

### A team effort

While the script came to life, the costumes and stage props were being designed and the casting formalized. Last year, following a public reading at the Elders' Conference that Avataq organized in Kangiqsujuaq, the troupe met twice in Montreal and twice in Puvirnituq to rehearse together.



Part of the cast and production team during a residency at Théâtre Aux Écuries in October.



Public reading at the Elders' Conference in Kangiqsujuaq in October.

Olivia Lya Thomassie and Akinisie Sivuarapik were responsible for casting the actors. Under the guidance of director Myriam Fugère, Akinisie Sivuarapik and Lisa Koperqualuk got their first taste of directing. They integrated puppets, video recordings and shadow theater into the performance.



Co-directors Akinisie Sivuarapik and Lisa Koperqualuk giving final instructions to the actors a few days before the premiere in Puvirnituq.



Production meeting in Montreal in October between Olivia Thomassie, Lisa Koperqualuk, Myriam Fugère, Anne-Sarah Gendron, Gabriel Léger-Savard and Akinisie Sivuarapik.



Eva Saunders, Akinisie Sivuarapik, Sarah Surusila and Elisapie Irqu visited the National Theatre School in October to learn more about costume design.



Co-director Akinisie Sivuarapik worked with seamstresses Elisapie Irqu and Sarah Surusila to create the costumes.

The directors were keen to honour Inuit knowledge by ensuring that the costumes and objects used on stage were faithful to what had existed at the time of the Aukkauti events in 1899. Elder Elisapie Irqu, designer Eva Saunders and seamstress Sarah Surusila were commissioned to create the costumes. Nunatsiavut (Labrador) artist Jason Sikoak designed most of the stage props, from a piece of panirtitaq (bannock) to a traditional knife and a fishing net.

## 1.1 PREMIERE PERFORMANCE OF AUUKAUTI



Jason Sikoak during a research visit to the Avataq collection before starting work on the props.

This production was made possible thanks to the committed work of a team of theatre professionals: Gabriel Léger-Savard, who served as production manager; Antoine Bédard, sound designer; Hailey Verbonac, video designer; Pier-Luc Legault, lighting and technical director; Anne-Sara Gendron, set designer; Sophie Deslauriers and Sandra Turgeon, puppet designers; Antonin Gougeon-Moisan, video technician; and Florence Blais-Thivierge, technical director.

### Theatre arts in the service of Inuit language and culture

With the performance of its first full play since the Aqsiiq Theatre Company was created in 2019, we have made a giant step forward in fulfilling our mission to reflect and enrich the Inuit language and culture of Nunavik.

The actors have expanded their vocabulary in Inuktitut as a result of practicing their dialogue. The fact that the play was presented in the dialect of the Hudson Coast (Inukjuak, Puvirnituq, Akulivik) helped solidify everyone's appreciation for and understanding of that version of Inuktitut.



Jason Sikoak presenting the props he created to director Akinisie Sivuarapik during a rehearsal in Montreal in February.

The actors even studied the gestures and skills related to hunting – included the use of a hunting bag and the handling of a harpoon – so that they could present an accurate and plausible performance. Those are just two examples of the skills they were able to demonstrate to the audience. Likewise, much research and care went into creating costumes that accurately reflected the clothing techniques common in 1899, which further contributed to the transmission of knowledge of the period.

**“Many thanks for what you do. I really enjoyed working on the historic clothing.”**

– Elisapie Irqu

Like many stories from Nunavik's oral tradition, the story of Aukkauti has been told through different lenses. Throughout the creation and rehearsal phases, the creative team noticed that the production process prompted Nunavimmiut to offer their own versions of the story. So, over and above the story as presented on stage, the various versions instigated by the play's production have helped revitalize this story and make it come very much alive in Nunavik.

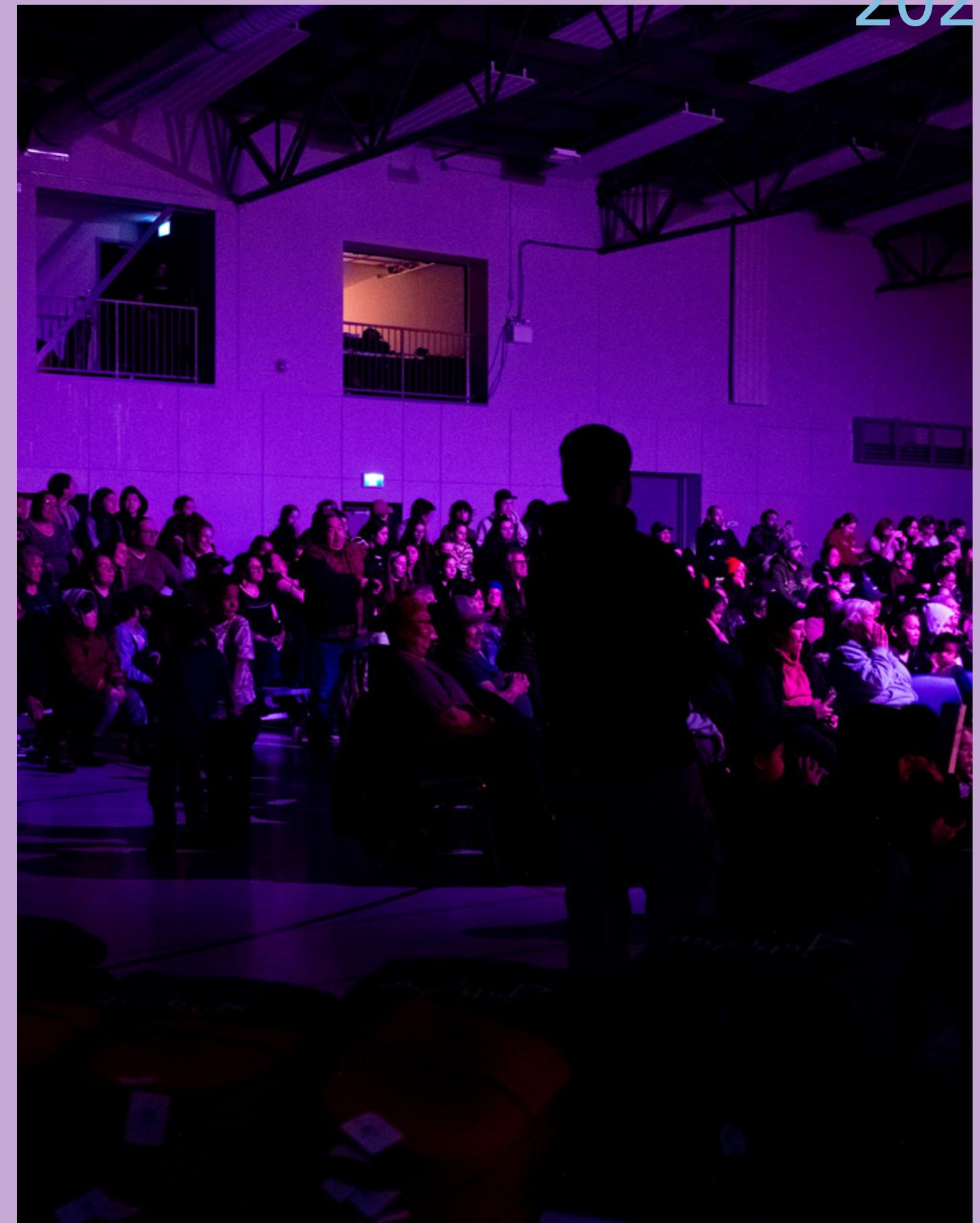


Lucassie Nappaluk from Kangiqsujuaq came to share his knowledge of the Aukkauti story just before the public reading at the Elders' Conference in October.

## 1.2 PUBLIC PERFORMANCES

In addition to the grand premiere of Aukkauti, Aaqsiiq gave 9 other various performances in some Nunavik villages through its social and cultural programs. In total, 1317 Nunavimmiut attended these Inuktitut-language performances.

• Puvirnituq	Aukkauti – Premiere: <b>700</b> attendees
• Ivujivik	School program: <b>110</b> attendees
• Tasiujaq	School program – Christmas show: <b>130</b> attendees  School program – End-of-year show: <b>45</b> attendees
• Kangiqsujuaq	School program: <b>85</b> attendees  Aukkauti – Public reading: <b>50</b> attendees
• Kangirsuk	Summer camp: <b>70</b> attendees  Professional training – Aaqsiinaq: <b>92</b> attendees  Creative residency: <b>35</b> attendees



It was a packed house for the premiere of Aukkauti on the opening night of the Puvirnituq Snow Festival.

## 2. SOCIAL AND CULTURAL PROGRAMS

This year, in addition to Aaqsiiq's well-established school programs and vocational training weeks (Aaqsiiinaq) we have launched a summer camp program. In addition, a support program for artists is currently under development.

### 2.1 SCHOOL PROGRAMS

Aaqsiiq has continued to develop its theatre arts activities in Nunavik schools. Our vision of school programs takes a long-term approach. We concentrate our efforts in a few villages to make sure that our projects are of utmost quality and sustainable. Now that our programs in Ivujivik and Tasiujaq are well-established, we have launched a program in Kangiqsujuaq and started pilot project in Kangirsuk.

#### Ivujivik

Once again this year, the power of theater worked its magic at Ivujivik's Nuvviti school, where Aaqsiiq conducted a school program for the fourth year running.

Nearly 70 young Ivujivimmiut took part in the theater activities offered during four visits by the Aaqsiiq team, which consisted mainly of Daniel Gadbois and Myriam Fugère. The performance was attended by 110 members of the community – one-quarter of the 400 inhabitants.

Like last year, the script for the play presented was written in collaboration with the *Un Livre à la Fois* book program run by UQAM. In addition to the script of the play, this collaboration led to the creation of the book *L'île aux morses*, a story inspired by Tutjaat, the island near Ivujivik where the villagers go walrus hunting. The Aaqsiiq team also recorded and produced an audio version of the walrus story in Inuktitut.

The talented Annie Qillasi Mangiuk and Siasi Kalingo Mangiok once again created the costumes for the play.

Aaqsiiq is very proud of the ongoing school program, which reinforces our belief in the importance of building stable teams.

**"We're lucky to have you year after year! Having the same people and the same program is very beneficial for our children."**

– Thomassie Mangiok, Centre Director, Nuvviti School.

**"I'm very excited about the idea of performing in my third show next year and putting on my pink silapak!"**

– Siasi, 11 years old



Tutjaat (Walrus Island) in rehearsal - Daniel Gadbois coaches the cast.

During rehearsals for the show, the children learned the vocabulary specific to walrus hunting. They also studied hunting techniques to make for realistic acting.



Ivujivik's young actors backstage.

**"I already have some ideas for next year! Please come back so we can work on our next show!"**

– Nauya, 11 years old



Despite the blizzard and a polar bear wandering in the village, the hall was packed for the final show.



The young actors in action.

## 2.1 SCHOOL PROGRAMS

### Tasiujaq

For the second year running, Aaqsiiq organized a theatre project at Ajagutak school in Tasiujaq. Led by theater professional Geneviève Bélisle, the project introduced 84 young Inuit to theater over four training sessions. More than thirty of these students took part in two performances: one organized as part of the Christmas festivities, the other as an end-of-year show.

Teachers Mary Cain and Jaiku Kudlik helped create the costumes and stage props.

Elsie Sivuarapik and Victoria Tukkiapik made their debut with Aaqsiiq as drama instructors for this project.

The Elder Moses Munick came to support the creation of the final show by talking to the young actors about his childhood. They staged a play inspired by the book *The Little Orphan and the Polar Bear*, written by Sakiasi Qaunaq.



Tasiujaq's young actors backstage at the final show.



Victoria Tukkiapik led a spatial movement workshop in October.



Culture teacher Mary Cain designed the costumes.



Theatre instructor Elsie Sivuarapik gave a drumming workshop in May.

## 2.1 SCHOOL PROGRAMS

### Kangiqsujuaq

Aaqsiiq launched a new school project this year in the community of Kangiqsujuaq. Minnie Ningiuruvik and Tommy Putulik were the theater instructors responsible for this project.

The team visited the community twice and offered 41 theater workshops to 34 Kangiqsujuammiut youngsters.

The project's final performance was a reinterpretation of the Sikuliasiujuittuq story from Nunavik's oral tradition. Elder Jessica Arngak first told the story in a workshop, taking the time to explain to her young audience some words in the story that are less used today. Then, working with the students during in-class workshops, Minnie and Tommy transformed the story into a play. This tale of giants captivated the children, and the seal dance scene was a particular favorite.

**"I enjoyed the show, I liked seeing the children laugh and play"**

— Mary Arngak



Jessica Arngak recounted the story of Sikuliasiujuittuq in February

### Kangirsuk

Theater animators Daniel Gadbois and Alison Thomassie approached the Sautjuit school in Kangirsuk to offer students an introduction to theater. The school opened the doors to them, and they were able to provide six workshops for primary students. Daniel took advantage of the visit to read excerpts from the play Aukkauti and to talk to the young people in the community about his experience as an actor.



Daniel led an activity in which apprentice actors had to interpret animals or emotions through movement.

### SCHOOL PROJECTS BY THE NUMBERS

**4** communities visited

**235** workshops given

**237** school-age participants

## 2.2 SUMMER CAMPS

Aqsiiq has launched its first summer camps to give young Nunavimmiut the opportunity to learn about theatre during the school break. Produced in partnership with Esuma and the MCCQ, the camps were offered in two communities:

### Kangirsuk

In early July, artists Daniel Gadbois, Pasha Kaukai and Alison Thomassie led a week of creative activities in this village on Ungava Bay. Young people from the community were invited to take part in a performance on the theme of fishing. The audience turned out in large numbers, and parents were thrilled to see their children on stage. The camp's closing show was a great success!



Animator Daniel Gadbois gives instructions to Kangirsuk's apprentice actors during a rehearsal.

### Kangiqsuuaq

At the end of July, young Kangiqsuumiut were introduced to theater through activities led by Minnie Ningiuruvik and Mathilde Murphy. These included shadow theater. Based on the story of Kaujjajuq as told by Mary Arngak, the young people created a shadow theater film. The week also included a fishing day. The camp was a success in terms of attendance. Some activities had as many as 20 young participants.



Young campers from Kangiqsuaq on a day-long fishing trip.



Image from the shadow theater film created during the Kangiqsuaq summer camp.

### SUMMER CAMPS BY THE NUMBERS

**2** communities visited

**22** youths introduced to theatre arts

**11** days of camp provided

## 2.3 PROFESSIONAL TRAINING

Aaqsiiq realized one of its dreams this year: to bring in established Inuit actors to offer training to Nunavimmiut wishing to refine their theater skills.

### VINNIE KARETAK, guest trainer in Kangirsuk

In December, Nunavut actor Vinnie Karetak visited Kangirsuk to take part in an Aaqsinaq. These professional training weeks for actors offer training in the form of a creative residency. Vinnie worked with the participants in the staging of a production that was presented to the community. His participation in the creative process and the quality of his performance enabled the artists to let their ideas shine.



Vinnie Karetak and young Jackson Kudluk on stage.



Alison Thomassie performing in a sketch inspired by the TV show Family Feud

12 performers and artists of all ages – from school-age children to Elders – joined in on this creative adventure. The performance at the end of the week was made up of various sketches, and members of the community joined the troupe at the end of the show to play music and enjoy some square dancing. Pride and joy were the order of the day!



Participants in a creative session.

**“It was a happy day, I wish you were still here.”**

– Penina Simiunie, a 60-year-old participant

**“Jackson was the star, he was even amazing when he played a fish”**

– Sonia Kudluk, mother of young participant Jackson.



Jackson Kudluk and Dora Koperqualuk crafting stage props.

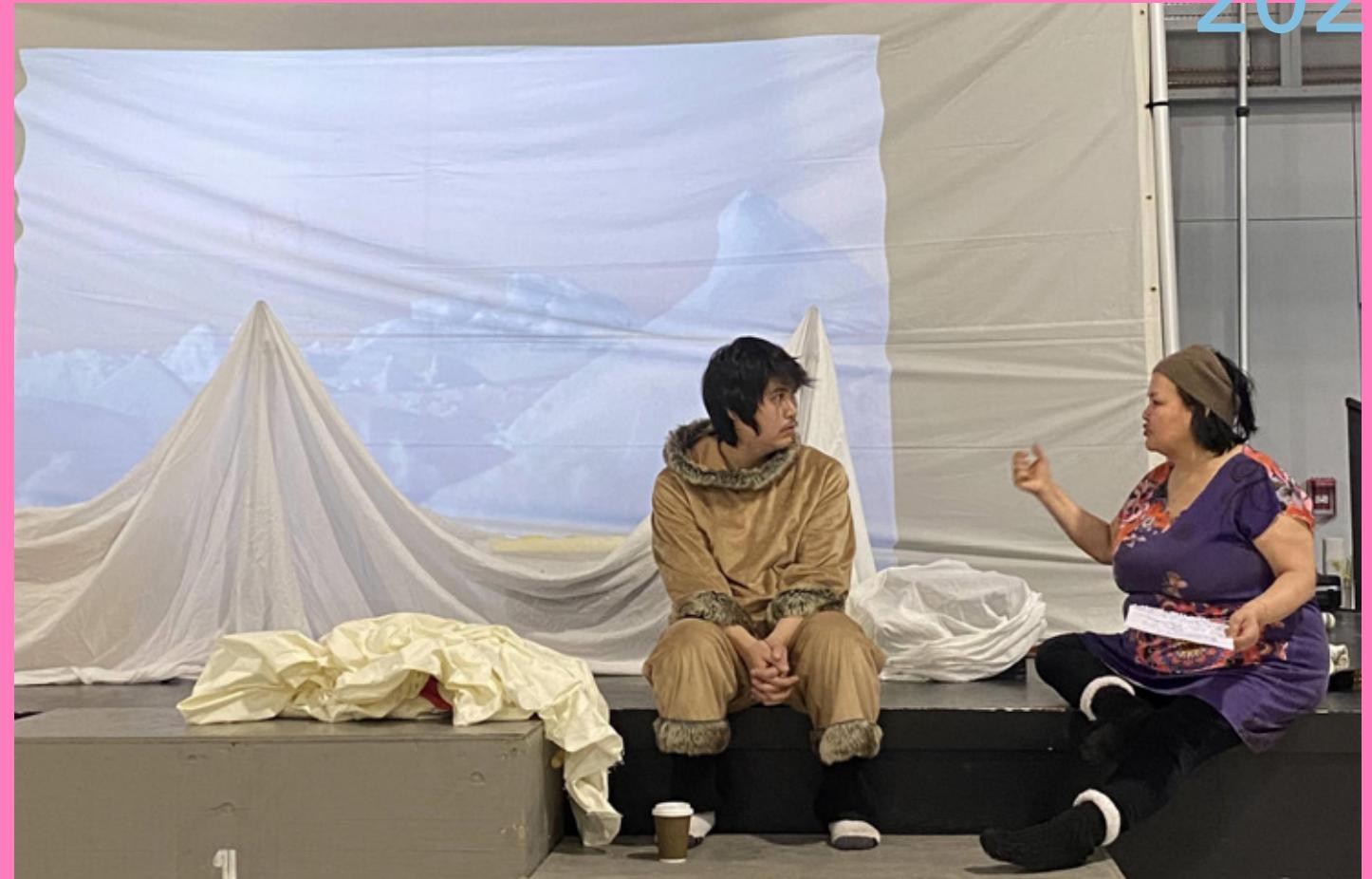
## 2.3 PROFESSIONAL TRAINING

### AMAROK SØRINE PETERSEN, acting coach for the Aukkauti cast

Greenlandic actor Amarok Sørine Petersen worked with the cast of this year's play Aukkauti to help them develop the depths of their characters. The training took the form of group workshops and private sessions with the actors during rehearsals. Interpretation exercises focused on the exploration of emotions were offered to deepen the cast's dramatic range.



Workshop in exploring emotional range.



Amarok Sørine Petersen gives advice to Daniel Gadbois, who played the lead in the play Aukkauti.



Amarok Sørine Petersen gives directions to actors in the play during a rehearsal in Puvirnituq.

## 2.4 ARTIST SUPPORT PROGRAM

Supporting artists in their artistic and personal development is a priority for Aaqsiiq.

### SUPPORTING THE CREATIVE PROJECTS OF ARTISTS

#### Radio shows

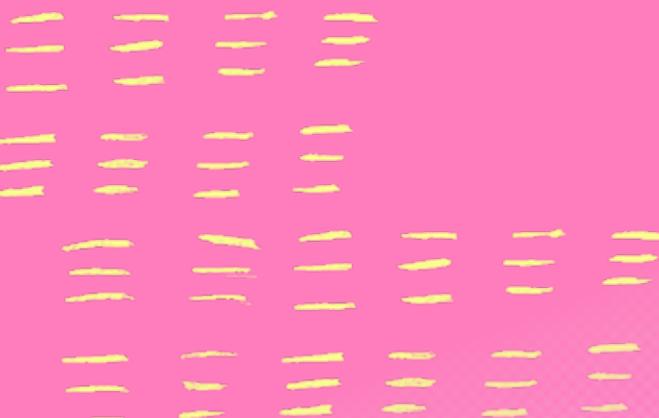
One of Aaqsiiq's goals is to support the ambitions of our team members and open up career prospects for them, and so this year we supported the initiative of two of our theater instructors, Alison Thomassie and Daniel Gadbois, to produce their own radio show. The two artists designed and produced four blocks of radio content in Inuktitut which were broadcast via Kangirsuk local radio. These humorous programs, averaging 1 1/2 hours in length, featured sketches, improvisations and songs – inspired by daily life in Nunavik villages or stories from Inuit oral tradition.



Alison Thomassie and Daniel Gadbois hosting one of their radio shows from Kangirsuk.

For their last show of the year, a recording session took place in Kuujjuaq at the Qimuk Music studios. This allowed the duo to perfect their use of professional equipment.

Aaqsiiq is proud of this initiative, the brainchild of two members of its team of drama teachers, and hopes that it will add to the value of the skills acquired through their theatre activities.



#### A creative residency in Kangirsuk

At the request of several of Aaqsiiq's theater instructors, Kangirsuk played host to a creative residency this year. The creative trio of Daniel Gadbois, Alison Thomassie and Kathy Tukkiapik led 5 intensive days of creation to prepare a 7-sketch Inuktitut performance for the community. Kangirsuk's rising star, young Jackson Kudluk, and a few Kangirsumiut joined in for the final show.

Kuujjuamiut Daniel Gadbois and Kangirsumiut Alison Thomassie took the opportunity of being together to present a radio broadcast together.

“People really enjoyed the radio broadcast and the performance. They laughed a lot and were eager to see the next Aaqsiiq show”

– Daniel Gadbois



The actors on stage during the final performance of the creative residency in Kangirsuk.



Kathy Tukkiapik and Alison Thomassie in rehearsal.

#### Parental support and psychological support

This year, Aaqsiiq introduced compensation for babysitting during our activities to encourage parental participation. We also approached organizations and social workers with a view to offering a psychological support program to all participants and employees.

### 3. ORGANIZATIONAL DEVELOPMENT

More activities, more employees, more productions in Inuktitut presented in the communities; once again this year, Aaqsiiq has been in a period of rapid expansion. As Nunavik's first theatre company, Aaqsiiq is determined to lead the way with leadership rooted in Nunavik culture. This past year has been a time to reflect on best governance practices and develop culturally appropriate tools.

#### 3.1 GOVERNANCE: BUILDING A SOLID FOUNDATION

Aaqsiiq is now a viable and recognized organization in Nunavik, and our start-up phase has been very rapid. The theatre company is now in the process of consolidating its presence and thinking about how to position itself for the coming decades. It has therefore embarked on a process of reflection to improve its governance structures and cement Aaqsiiq as a key cultural player in Nunavik.

A major strategy meeting was held in Montreal in July of 2024 to lay the foundations for this process. Board members joined the Aaqsiiq development team to discuss a three-year action plan. It was agreed to take steps to implement an executive structure reserved for Inuit candidates (artistic steering committee and general management) as soon as financial and material resources are available. The Board's involvement in representing the company to its partners was also discussed.

Almost a year after this first meeting, we can already see that solid foundations have been laid with the Avataq Cultural Institute, which includes Aaqsiiq in its activities such as the Elders' Conference, and with Makivvik, with which we are in constant communication.



The drafting of a strategic plan for the next 5 years was discussed during a major strategic meeting in July.



This meeting enabled team members to meet members of the Board of Directors.

In addition, the company worked with Rémunération & Co to structure its salary policy, with a view to realizing the theater's ambitions in terms of hiring and attracting talent to the region.

#### OUR TEAM

This year at Aaqsiiq, 12 part-time, 3 full-time and 114 contract employees were hired. Of these, **84 are Inuit**.

## 3.2 DEVELOPING CULTURALLY ADAPTED TOOLS

Words were flowing all over the place this year as Aaqsiiq worked to create a diction handbook in Inuktitut. The aim of this project is to create a culturally adapted tool for the theater workshops we offer to young people in Nunavik. The handbook will include breathing and articulation exercises. It will also provide information on the pronunciation of Inuktitut sounds and highlight the richness of the region's various dialects. Interpreter and language expert Lizzie Kulula has been appointed to oversee the project.

Two production trips were made to produce content: one to Kangiqsujuaq in November and the other to Quaqtaq in January. The trips included discussions on Nunavik dialects and on the collection and development of Inuktitut tongue twisters – word sequences that are difficult to pronounce.



Lucassie Nappaluk, Pitsiulaaq Pingnguat, Jessica Arngak, Minnie Editloie, Lizzie Kulula and Ijukka Pingnguat work on pronunciation errors in Kangiqsujuaq.



Lizzie Aloupa and Passa Puttayuk work on the differences between dialects in January in Quaqtaq.

“It’s very interesting because it’s about our language. This project will improve the way young people pronounce. I like the fact that we’re integrating vocabulary that young people don’t use much today.”

—Lizzie Aloupa

Young Kangiqsujuaq illustrator lima Arngaq was commissioned to produce the illustrations, and a first mock-up is currently in production.

We also launched a contest on social media networks inviting people to submit tongue twisting phrases/sentences in Inuktitut. We received a total of seven videos in which Nunavik Elders presented the tongue twisters they had invented, which were then broadcast on Aaqsiiq’s various platforms.

The booklet is now in the graphic design phase. All that remains is the final revision phase before we can print and launch the first version of this key tool for using Inuktitut in a theatre context.

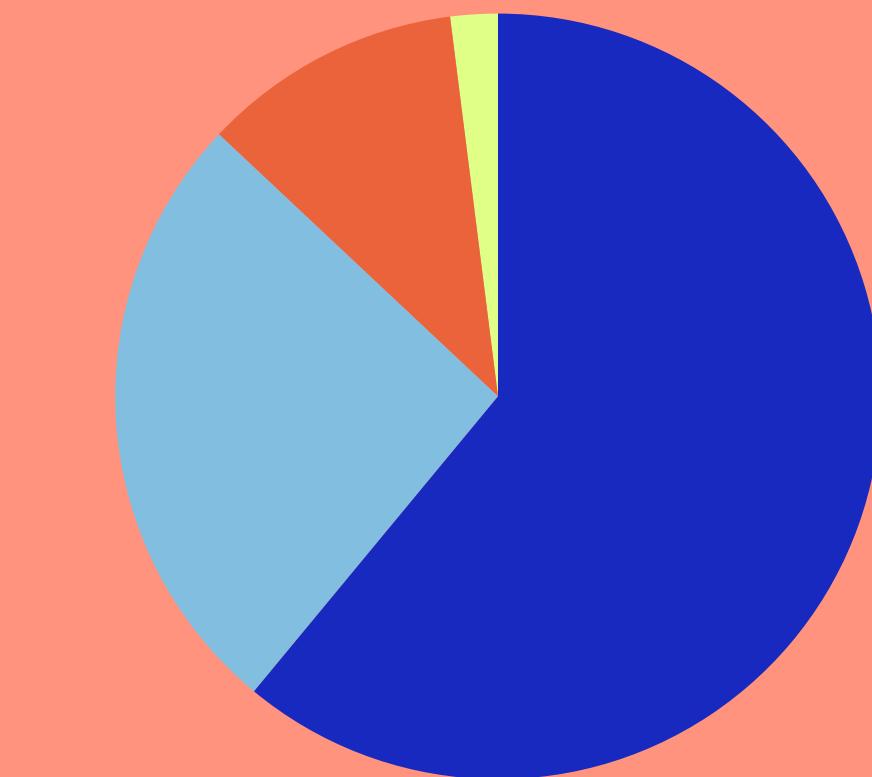
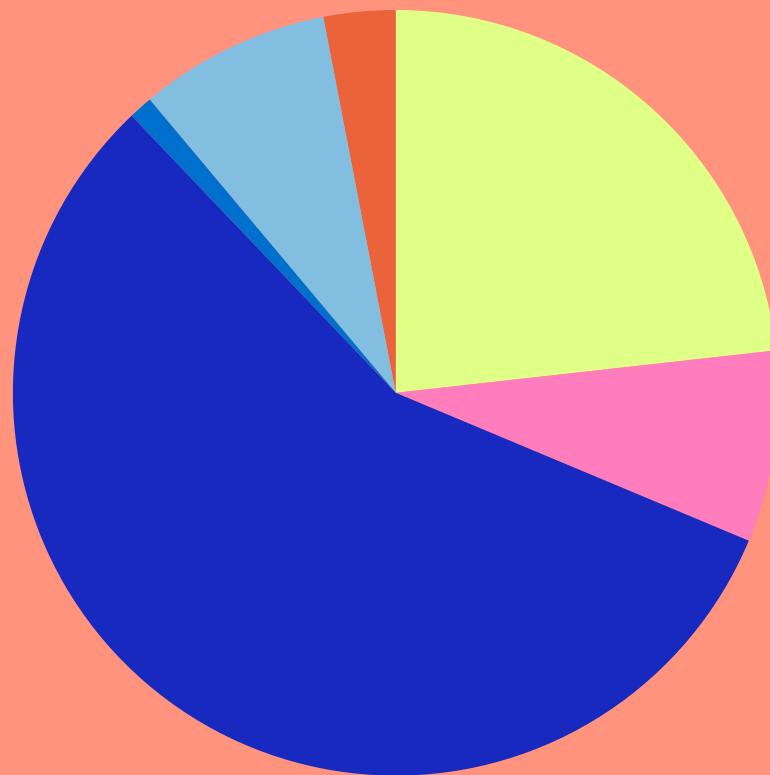
## 3.3 NEW COMMUNICATIONS TEAM

This year, Aaqsiiq deployed resources to extend its outreach and recruitment in the region. A new communications team was hired that includes a communications manager and a social media agent, who now team up to make Aaqsiiq’s activities and productions shine.



Anika Nochasak, the new social media agent, behind the Aaqsiiq sales table at the premiere of Aukkauti in Puvirnituq.

### 3.4 FINANCIAL STATEMENTS



### EXPENSE BREAKDOWN

### SOURCES OF REVENUES

Sources of Revenues	Amount (\$)	Percentage
REGIONAL GRANTS	450 864 \$	23%
PROVINCIAL GRANTS	162 059 \$	8%
FEDERAL GRANTS	1 086 690 \$	56%
PRIVATE CONTRIBUTIONS	18 249 \$	1%
IN KIND CONTRIBUTIONS	163 359 \$	8%
INTEREST REVENUES AND OTHERS	53 372 \$	3%
<b>TOTAL</b>	<b>1 934 593 \$</b>	

### EVOLUTION OF ANNUAL EXPENDITURES



# OUR COMMUNITY

## OUR PARTNERS

Aaqsiiq is deeply grateful to every one of its partners. Without their support, our adventure into theatre arts for all of Nunavik would not be possible.



Québec



Canada Council  
for the Arts

Conseil des arts  
du Canada



INSPIRIT  
FOUNDATION



ΔΩΔ  
Air Inuit



# THE TEAM BEHIND THE PREMIERE OF AUKKAUTI

**Authors:** Lisa Koperqualuk, Adamie Kalingo and Daniel Gadbois

**Co Stage Directors:** Akinisie Sivuarapik and Lisa Koperqualuk

**Stage director assistant:** Myriam Fugère

**Performers:** Daniel Gadbois, Caalai Ivilla, Dora Koperqualuk, Paulusie Nappaaluk, Vanessa Tukalak, Minnie Ningiuruvik, Mary Iqiquq, Alaku Kulula, and Tommy Putulik

**Narration:** Lucy Aupalu Qalingo

**Production & artistic Advisors:** Gabriel Léger-Savard, Gérald McKenzie, and Alexis Martin

**Logistics:** Olivia Lya Thomassie and Marie Kirouac-Poirier

**Costumes:** Sara Surusila, Elisapie Irqu and Eva Saunders

**Videos design:** Hailey Verbonac Videographer: Élise Legault

**Sound design:** Antoine Bédard Throat singers: Akinisie Sivuarapik and Amaly Sallualuk

**Light Design and Technical Director:** Pier-Luc Legault

**Acting Coach:** Amarok Sørine Petersen

**Props:** Jason Sikoak, Michael Amamatuak and Students at Iguarsivik School

**Set:** Anne-Sara Gendron / Set assistant: Kathlyne Levesque-Caron

**Puppets:** Sophie Deslauriers / Assistant puppet maker: Sandra Turgeon

**Video board Operator:** Antonin Gougeon-Moisan

**Technician:** Florence Blais-Thivierge

**Artistic Committee (2023-24):** Olivia Lya Thomassie, Sylvia Watt Cloutier, Malaya Chapman, Miali Buscemi, Lisa Koperqualuk and Akinisie Sivuarapik

**Contributions to the development of the script:** Lucy Anautak, Adamie Angiyou, Quitsaq Tarqiasuk, Mosusie Naluiyuk, Eli.T. Quananack, Eva Sakiagak Aullaluk, Ellisapie Juliusie, Tiili Aupaluk Alasuak, Mary Qumak Sivuarapik, Talasia Tulugak, Alacie Naalattuujak, Paulusie Novalinga, Lucassie Napaaluk, Pauyungie Nutaraaluk, Akinisie Sivuarapik, Minnie Amidlak, Lizzie Kulula, Caroline Palisser, Saisie Tarkirk, Irsutuk Usuituayuk, Olivia Lya Thomassie, Myriam Fugère, Kathy Tukkiapik, Sylvie Coté Chew, Alexis Martin, Gérald McKenzie, Gabriel Léger-Savard, Lucy Aupalu Qalingo, Sylvia Watt Cloutier, Malaya Chapman and Miali Buscemi



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