

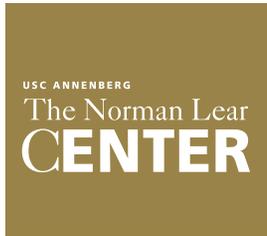
INUK

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HOLLYWOOD, HEALTH & SOCIETY
USC ANNENBERG NORMAN LEAR CENTER

Transcript of a panel
following a special
screening of *Inuk*
Presented by **Hollywood,
Health & Society**
Oct. 1, 2013
Directors Guild Theater,
Los Angeles



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Hollywood, Health & Society (HH&S), a program of the Norman Lear Center, provides entertainment industry professionals with accurate and timely information for storylines on health and climate change. Funded by the Centers for Disease Control and Prevention, the Bill & Melinda Gates Foundation, The California Endowment, the Grantham Foundation, ClimateWorks, Skoll Global Threats Fund, among others, HH&S recognizes the profound impact that entertainment media have on individual knowledge and behavior. HH&S supplies writers and producers with accurate health information through individual consultations, tip sheets, group briefings, a technical assistance hotline, panel discussions at the Writers Guild of America, West, a quarterly newsletter and web links to health information and public service announcements. The program also conducts extensive evaluations on the content and impact of TV health storylines.

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➡ To watch a video of the full panel discussion, part of the HH&S outreach to writers, [click here](#).

Participants



MIKE MAGIDSON was born at the height of the 1967 “summer of love” in Oakland, California. Raised by a family of musicians just outside of San Francisco, Mike spent his childhood playing football, performing in obnoxious garage bands, and acting in the local theater. In 1989, after four years at the University of California and one year at the prestigious French school of politics, he received a BA in International Relations. For Mike, however, the diploma was a small interlude. He immediately set off to Los Angeles where he was cast in a series of small theater productions. Unable to pay his rent with his modest actor fees, Mike took a job as an apprentice editor with one of Hollywood’s top ranked trailer producers, Intralink Film Graphic Design, where he began to dream of a career as a filmmaker. Following his heart and a strong curiosity for French culture, Mike packed up a suitcase in 1992 and moved to Paris. After several years editing for such reputable directors as Pan Nalin, Antoine de Maximy and Jean-Michel Carré, Mike borrowed a friend’s camera and made his first award-winning documentary, *Kanada*. Eleven years later, Mike has written and directed over 20 documentaries and shorts. *Inuk* is his first feature-length narrative film.



ANN ANDREASEN was born in the Faroe Islands, a small North-Atlantic archipelago which, like Greenland, was colonized by Denmark before getting autonomous political power within the Danish kingdom. Also like the Greenlanders, the Faroese people have a lot of old traditions based on a nourishing sea. All of these common aspects make them feel close to Greenlandic people, and so does Ann. Her father and grandfather were captains of fishing boats for many years in Greenland and she keeps the family tradition alive by being at the helmwww as well as self-discovery through travels to foreign countries. She is a co-producer of *Inuk* and the 2003 film *La Longue Trace*.

Participants



DR. MICHAEL GUNSON is currently the manager of the Global Change & Energy Program and the project scientist for the Orbiting Carbon Observatory (OCO-2). His research interests have primarily focused on the physical and chemical processes of the Earth's atmosphere using space-based instruments. Most recently, through OCO-2 he has been examining ways in which atmospheric measurements of carbon dioxide can help resolve questions as to the sources and sinks of this gas at the surface and how these inform carbon cycle science.



MARTIN KAPLAN holds the Norman Lear Chair in Entertainment, Media and Society at the USC Annenberg School, where he was associate dean for 10 years. He is the founding director of the school's Norman Lear Center, whose mission is to study and shape the impact of media and entertainment on society. He was Vice President Walter Mondale's chief speechwriter and deputy campaign manager of Mondale's presidential bid. He worked at Walt Disney Studios for 12 years, where he was first a feature films vice president and then a screenwriter/producer. His movie credits include *The Distinguished Gentleman*, starring Eddie Murphy, and the film adaptation of Michael Frayn's *Noises Off*. A summa cum laude in molecular biology from Harvard College, where he was president of The Harvard Lampoon, he won a First in English as a Marshall Scholar at Cambridge University, and he holds a Ph.D. from Stanford in modern thought and literature.

Marty Kaplan: We are fortunate to have with us tonight a number of people who were in the film and helped make the film, and if those of you who are in INUK, or work behind the scenes, could stand, we all want to thank you.

You will notice that some evaluation forms are being distributed. It's not to evaluate the film; we know the film is terrific. It's to evaluate the evening as its helpfulness to you as you think about your own work and the place of climate change in it. So we would appreciate it if you'd fill it out at the end of the discussion and before the dessert.

So I'd like to introduce to you—and hold your applause until I introduce them all. You have probably a good sense of who some of them are. Mike Magidson is the director and co-writer and he's right there.

All right, all right, break into applause, that's okay. To my left here is Mike Gunson. Mike is the Manager of the Global Change and Energy Program—

Mike Gunson: Correct.

Martin Kaplan: Got it. —at the NASA-JPL Laboratory at CalTech, and he's also the project scientist on the Orbiting Carbon Observatory. So we've got someone who really understands climate change and we're very glad to have you. And Ann Andreasen is the co-producer of the film and she also runs the Children's Home in Uumannaq that we

sought in the film and she is also, I saw in the credits, the Production Designer, Location Manager, and all those other things.

So I was an executive at Disney for a number of years and a Production Executive in features, and one of the things that was drilled into my head was never make a movie with animals, children or water. So what possessed you, and how did you do it?

Mike Magidson: Crazy. (Laughter). No, well, the unserious answer to that is I figured if I had a film—if I was making my first feature in a language that I didn't understand, with children on the ice at minus 30 to 40 degrees Celsius, I would have every excuse in the world if

“Hunters explained to me that there used to be six months of solid ice where they could go out and hunt and basically do what they do, what they've been doing for thousands of years to survive. And now, they're down to sometimes six weeks.”

– MIKE MAGIDSON, DIRECTOR OF “INUK”

the film was a failure. (Laughter). But the more serious answer is that I had made two documentaries with Ann up in Uumannaq, which is about 500 kilometers north of the Arctic Circle, and I didn't feel like we had gotten to the end of the story with those two documentaries. Greenland is going through some tremendous transitions right now due to climate change, as well as with modernization that we all know about. So I felt that to go more into a narrative form, still using some of my documentary know-how, I would do justice, at least a little bit more justice, to the story.

Martin Kaplan: Ann, could you tell us something about those changes that Greenland is going through, especially in the north?

Ann Andreasen: Yes, things go very fast, and of course, it's always

the weakest people that pay the price and it's not only the economic changing and there's climate change too because when you are a very wonderful person, you don't say that you need help. So it's always the weakest one who is paying the price and the same with climate change too.

Martin Kaplan: How do you see that? The film was made some years ago. Since then, I read somewhere that there is even less ice.

Mike Magidson: Yes, I think the scientists can respond to that a little better than I can, but I can just respond through my own eyes and what I've experienced. As I said, I've made two documentaries there as well, so I started working up there in 1999, 2000, and since that period, which is, what, 12, 13 years, the amount of ice during the ice season in Uumannaq has significantly been reduced. When I first went up there, we would start working in February and it would be real solid ice. Now, sometimes in March, sometimes there's no ice. The hunters explained to me that there used to be a good six months of solid ice where they could go out and hunt and basically do what they do, what they've been doing for thousands of years to survive. And now, they're down to sometimes six weeks.

Martin Kaplan: So Mike, would you explain to us what's going on, what we're seeing?

Mike Gunson: It's a bit of a convoluted story, but about 50-odd years ago, when modern climate science took off, everybody recognized that the place which would be most sensitive, where we would see the quickest change, was going to be in the Arctic. There are a number of different reasons, but you have an ocean, the Arctic Sea is surrounded by land. There's lots of environmental and physical reasons why we expected that to be the most sensitive area, but what we're seeing now—and I've been at JPL for more than 25 years and a number of different NASA sensors have monitored the ice cover in the Arctic Sea, as well as on the Greenland ice sheets.

And the most remarkable thing, for anybody who's a climate-change skeptic, is to look back at the record of measurements of the Arctic



ice extent. It's one of the great signatures, in my humble opinion, of climate change because now, we're in a period where almost everybody knows that we expect the Northwest Passage to be free of ice. You can see that in the summertime, the sea ice extent is at remarkably minimum, and it will be in our lifetimes, if not in the next 5 to 10 years, where we will probably see the whole of the Arctic Sea ice-free.

The mechanisms by which that happens, it's not just the air is warmer or—it's a combination of different factors, but you can see there is no buildup from year-to-year of old ice. The old ice used to be a dominant feature of the Arctic ice around the northern parts of Greenland and North America, Puffin Island, etc. And we can see from satellite data that that's almost all gone. So every year, the Arctic has to freeze over afresh and then it goes away. So you get new—you have to form new ice every season now.

Martin Kaplan: Can you take that to our lives? We saw an amazing

Martin Kaplan, director of the USC Annenberg Norman Lear Center and moderator, introduces the panel following the screening of "Inuk" at the DGA.

—we were amazingly intimate with people in the film, to see how it affected their lives, but it’s still possible to say, well, that’s there and we’re here.

Mike Gunson: With the Arctic being—and by the way, I thought it was such a personal film and can I just say “wow” again, because I spend my days looking at satellite data and it’s so impersonal; it really is so impersonal. But back to the point—we’re not far from—a number of people have been looking at the impacts to us here in Southern California and we live on the opposite extreme. We live in such an arid environment that’s made only possible by the availability of frozen snow water that we live off the melt every year. And we’re in a situation where there are a number of projections that, in the next 20 years, we will see changes in our access to that water — the amount, the variability and the amount that we get from year-to-year.

And at the same time, we are back-filling. We’re using ground water, aquifers, fossil water, that’s been down there for millennia and we are over-drafting. We are just drafting away. So for us in California, living in the middle of a very arid, a semi-arid environment, we all are going to see the impact on fresh available water because we’re going to lose the snow and we’re going to lose the ice we depend on.

Martin Kaplan: Mike, one of the great symbols of the problem of climate change is the polar bear —

Mike Gunson: Wow.

Martin Kaplan: — which, in this film, was treated in a surprising way. It was not the furry friend who was endangered, but rather embedded in the life of the people. It’s a very different way of looking at them, but what were your thoughts about that part of the script in the movie?

Mike Gunson: Me?

Martin Kaplan: No, the other Mike.



Mike Gunson: We’re going to have to have a Mike (inaudible).

Martin Kaplan: Sorry, yes, sorry.

Mike Magidson: Well, our major goal with this film was to tell their story, to help them tell their story, I should say, and not to — we just wanted to make it as authentic as possible. Jean-Michel came down from France and he was my co-writer. So we weren’t going to go politically correct for Western audiences. We were telling their story; this is their story. So treating polar bears in the Greenlandic sense was a no-brainer. That’s what’s happening. They’re not off slaughtering polar bears. It’s a subsistence society from — it was. We’ve sort of trampled over that. But there are still hunters who are still hunting polar bears. There is a quota, obviously. They can’t go out and kill in great numbers and there are only certain hunters who can hunt them, and those hunters are still the pride of the culture in which they live.

Martin Kaplan: And we saw two different kinds of changes happening

Mike Gunson, climate scientist with NASA-JPL, talks about the loss of “old ice” at the Arctic Circle, an area that he says is very sensitive to the changes brought on by global warming.

in the North. One had to do with climate change and the other had to do with urban culture, the credit card life of the big city. Talk a little bit about both of those forces as they have affected the children at the Children's Home.

Ann Andreassen: Yes, one thing — what's very important for the Greenlanders is their identity, and because all this modern is coming, they're losing their identity, and it's very important then to go back to their roots. And for example, when you know your roots — I just want to show you (inaudible), if you had to hunt something, you had to go backwards to get very fast-forward. So the kids are losing their identity. If you don't give them a good strong identity, they have a lot of problems, social problems, and it doesn't make it easier.

For example, you're talking about climate change here, and I have to say, for example, when we started to make this program with our kids, it was because we had dogs and there's two of them are (inaudible) this year. They used to make big dogs sleds in five weeks and now it's impossible because we had 6,000 dogs and (inaudible) for five years ago, and now we have only half. And that's why we are very close to see what's happening to the society. You're talking all the time about this climate change, but when you have climate change, this means we have culture change and that's very important.

In fact, the people in this — even when you're talk about (inaudible) would be changed, and that in the future, we'll have an issue called weather. We're going to fight against weather. It's going to be the big issue with power in the world. It's going to be the weather. And I'll say it again, it's almost the most weak people who have to pay the price for all kinds of changing, even if it's climate change or culture change. I don't know what more to say about it, but I have lived 28 years seeing how the ice is disappearing, and it's going faster and faster and faster every year. In '97, you could go for dog-sledding for five weeks in '97 and we've not been doing that yet because the ice situation is very bad, and we don't have that much dogs anymore.

Mike Magidson: Just to add to the point about modernization, when I first went to Uumannaq to visit Ann in the Children's Home, one of the

first things I noticed were the posters of Madonna, and all the other icons of our culture, on the doors and in the rooms of the children. And it just struck me at that point that they are identifying with the same things that I identify with, yet they can't go to a concert to see Madonna. They can't — there's nothing really very concrete about it.

So I think the day when I went out on the ice with Ann and I saw these children put on the polar-bear pants and the sealskin jackets, and suddenly, the transformation of the children, just their faces, just it was so remarkable that I suddenly understood what she had been telling me about how important this program was for her and

"What's very important for the Greenlanders is their identity, and because all this [modernization] is coming, they're losing their identity, and it's very important then to go back to their roots."

– ANNE ANDREASEN, CO-EXECUTIVE PRODUCER OF "INUK"

her children, and the fact that they're — it's not nostalgia. It's just reminding the children where they come from so that they can be proud of their past and better confront their future.

Ann Andreassen: I'd like to add something because I remember that when all the people were wearing this clothes, outfit, and the people asking (inaudible) sitting down to ask "How does it feel like to wear your ancestors' clothing?" She said "What? That's what we had to wear today." If you had to survive Greenland cold (inaudible) and nature, you need to use the same as they did before, and they're doing that today. So we don't make this program for the kids to be hunters or to be old-fashioned. Actually, it's to be modern.

Martin Kaplan: This Mike — you said something a moment ago, which was startling, which is that in our lifetimes, we will see the Arctic be water.

Mike Gunson: That's right, and I think that — I can't remember the numbers just off the top of my head, but the round number that they track in terms of millions of square miles that are covered in the Arctic by ice at a minimum point, but it is entirely possible that the rate of change we're seeing is quite remarkable. And it only has to continue at the rate it is every season, every summer season, for us to get to be ice-free within the next few years — within the next few years.

And just a comment — I remember a certain CalTech professor talking about this many years ago. If you want to go look for climate change on a planet where water changes from ice to water to water vapor and clouds, you go look where the ice is. So you see all the signatures of climate change wherever you find ice. That's the bottom line, and the Arctic Sea is one of the great examples, never mind that great land glaciers anywhere in the world are pretty much all retreating at a fantastic rate.

Martin Kaplan: One of the things that screenwriters talk about is the risk of being preachy in talking about an issue like climate change. Was that something on your mind?

Mike Magidson: Absolutely, absolutely. As an audience member, I don't like to be hammered over the head with preachiness, and so that was something that — we wanted to — when you do speak with hunters in Greenland, it's exactly what you see on the screen. They talk about what they've heard on the radio or what they're hearing as rumors, but I don't think any of them are more interested in going that much deeper, because they have other things to do, like hunting. So I just wanted to treat it through their point of view. I didn't want to change their point of view to my point of view.

Martin Kaplan: Before we do Q&A from everyone here, we do have one of the stars of the film who's going to join us up here. Rebekka Jørgensen, could you join us?

Rebekka Jørgensen: Up here?

Martin Kaplan: Yes, up here. We're going to bring a chair for you.



(Applause)

Mike Magidson: If I can just say a comment, Rebekka — or as a call her, [Bevvy] — was a pillar during the making of this film. I was working — all the children that you see on screen live in the Children's Home and they're all non-professionals, and [Bevvy] was basically doing more than just acting. She was the go-between for me and Jean-Michel and the children and without her, we wouldn't be sitting in this room.

Martin Kaplan: If I could ask Rebekka a question — what was it like for you as a professional actor working with people who were not professionals?

Ann Andreassen: I'm just translating a bit for her. (Laughter). You want to say that? (Laughter).

"We're living as we used to live. It was even easy now," she said,

"Inuk" director Mike Magidson: "It's not nostalgia. It's just reminding the children where they come from so that they can be proud of their past and better confront their future."

“because it was like we’re playing what — we’re doing what they used to do, so it was easy,” she said.

Martin Kaplan: And has the climate change been something you have been touched by in your life?

Ann Andreassen: “Yes, it has. How?” It’s like in the movie, we’re translating again. Can you see it, the scene again? “When we (inaudible) dog sleds now, the drive is very small. Before, it used to be several months. Now, it’s very short.” And her polar-bear trousers have been laying in the basement for a long time now and before, there used to be dog sleds every year. And now, dogs get more hungry because we don’t have that much food anymore because it’s difficult to go out and fish when there is no ice and there is no water. It’s just between. It’s too much months where it’s between.” Do you understand what I mean? “Before, we had ice and we had water; now, we have between and it’s difficult now to get some food for the dogs.”

Martin Kaplan: So you heard on the sound track beautiful voices, and in a few minutes, we’re going to be fortunate enough to hear the real people who made some of those beautiful songs, who are going to perform for us. It’s going to be a great treat. But between now and then, I’d love to invite you to ask questions. There are two people with microphones, so it can be saved for posterity. Do we have a question?

Audience Member: First of all, I want to thank you for coming here and letting us see this film. It’s a real treat. I was actually born in Greenland and raised there as a child, but I don’t get to go back that often, so it was just wonderful to hear the language. But it’s such a strange and wonderful conglomeration of people who worked on this film, people from all different kinds of backgrounds and nationalities. I was wondering if you could talk a little bit from a producing side on how you managed to pull the film together and where you got financing, and how the film came together, because it’s a little bit of a strange animal.

Mike Magidson: Do you want to try that?

Ann Andreassen: You want me to answer that? (Laughter).

Mike Magidson: Yes.

Ann Andreassen: I have to say that it sounds very strange when you’re in America because then a lot of things is about money, and of course, money makes the world go around, but I have to say that this film is made by a heart. Because, as Mike told you, he made two documentaries first and then he wanted to make this feature film, and we talked about how we’d get this money. So I went to Paris and we talked together, so I told him “Mike, we have the people, we have the language, we have the clothing.”

And clothing is very important, because, see, in this film, clothing is

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– MIKE MAGIDSON, DIRECTOR OF “INUK”

important in Greenland. We will also had to bring people with us to take care of the clothing and we had the location, we had other things already. So I told him “We already have 50% of the budget, so you just get the rest.” (Laughter). Well, 70%, didn’t have much (inaudible).

Mike Magidson: And unlike — I am American, but unlike America, in France — that’s where I live — there is — and I’m not going to (inaudible) this; I’m not going to criticize Americans and the system — but I was able to convince just a few friends, two great DPs, a great sound man, to come on board this adventure for very, very minimal fees and go up to Greenland. And these guys have shot fiction and documentary and I knew they could handle it. Then I formed quite a few partnerships in France for the post-production and everything. So like she said, it was a lot of hearts, people who liked the project,

who got on board, not necessarily for some type of profit, but because they wanted to see this film made.

Martin Kaplan: Other audience questions? There's a microphone that's going to come to you.

Audience Member: For the kids who went out onto the ice for a great duration, for a great portion of the film, were any of them out there essentially for the first time? Was this something that they had not previously experienced in their own lives? And if so, what was the essence of their experience that they managed to convey to you, who worked on the film? Do you see any — or did they talk about any ways in which it made a profound difference in the way they thought about their own country and their own living experience?

Mike Magidson: You'll have to buy my documentaries to get the answer.

Audience Member: (Laughter). No, I don't.

Mike Magidson: I'm joking; I'm joking.

Ann Andreasen: I just had to add every year, we have this program with the kids to go on the ice, but of course, every year, there's new kids, and at this time, there were some new kids' first-time experience, but in this kind of culture, when you go to this orphanage, we're using the nature a lot and we have dogs and we go on dog sleds. But every time is the first time for somebody because you have to remember when kids come from broken homes, their (inaudible) doesn't have so much their own culture with them. You have to start actually from the ground, even with this kind of — to wear national clothing and to wear the (inaudible) on your feet and to share the nature.

I don't think you understand, a lot of problem kids from homes that have problems to be out in the nature and see their own culture. So a lot of the new kids here, there were some new kids, of course. It was not — you saw some of the kids inside this movie tell you "We had all the village behind us, we had almost all Greenland behind us." And we



had to bring, just for young people sitting behind there, we had to bring the other one because they had to motivate the other one to go on the ice. They had to be friends with them; they didn't go out there alone. They need to bring their own friends and that's the way they helped them to go through this movie. So there's lots of other kids behind this movie who helped the one who's acting.

Mike Magidson: And just to go on to what happens after, some of the children really do appreciate it to a point that, for example, one of the boys in my first documentary, [*Massa*], I learned this year that he killed his first polar bear, which makes him a legend, seriously. And then others, they end up doing administrative jobs in this capital, but I think it does have — I don't know, Ann has been (inaudible), but I think it does have a profound effect on all of them in some form or another.

Ann Andreasen: If you asked today, we have (inaudible) right of this screen, he's just making [PSG] now and he's filling up about 50 of

Rebekka Jørgensen (right) joins the panel to discuss her role in the film. The actress took on many responsibilities during filming, including working closely with the children.

the children who left the orphanage, and one of the best experiences of these kids was the dog sled rides. They've been on the nature, just go over how the nature is, and they're not becoming hunters. They're becoming, as Mike said, they're going to be working other jobs. We don't create this program because they should be a hunter. It's just to give them identity.

Martin Kaplan: Ann, I read somewhere that you talked about therapy on the ice as one of the programs, but therapy in film became a program.

Ann Andreasen: Yes, two.

Mike Magidson: That was one of the major points of this film was to — I had worked with these children with documentaries with Ann, and we said, "Hey, why don't we show these children that they can make a film, too, a film that is worthy of being shown in places across the world?" I believe in these kids and I believe in the work that Ann is doing and I figured that we could make it happen.

Ann Andreasen: I have to say that [Bevvy], who's sitting beside me here and [Bevvy] is aware, though she went out, but they used to take kids out from Uumannaq, all the way from Uumannaq to (inaudible) in these dog sleds that take five weeks only one way. And that may have been doing dog sleds to the [Mova] Bay three times and I wish that one day is a hope still I would do it, because we're waiting for good ice. So [Bevvy] is sitting here with [Eppy] other hunters here, they're the one who really — it's also the ice for like — she's been sometimes three months on the ice with the kids.

Martin Kaplan: Mike Gunson, we could be depressed listening to you, or watching that movie, so how can you talk us down from this ledge? What can we do?

Mike Gunson: Have you heard the story about the Irishman, the Englishman and the Scotsman? (Laughter). I'm not going there. Actually, that's a really serious complaint actually is climate, depression, and how do I talk myself out of it? I think we are an

adaptable country to what the folks in Washington are doing at the moment. I think we can do the right thing and I think we can adapt, but I worry — I think Ann said it most — the worry is where people are right on the fringe and they're the people who pay the price. But can we adapt? I believe you've got to be optimistic. I think there are things we will do and we can get through this, but it's a new world we're going to be living in.

Martin Kaplan: Another audience questions? Yes, bring a mic. Thank you.

Audience Member: Thank you for an enormously powerful film. Is

"The rate at which carbon dioxide builds up in the atmosphere and remains there is measured in centuries. ... So the bad news is, no, we're not going to see a return to conditions that have existed for millions of years."

– MIKE GUNSON, CLIMATE SCIENTIST WITH NASA-JPL

there any way that this film can be shown to the Neanderthal brains in Washington to effect a change? (Laughter).

Mike Magidson: We will work on that.

Mike Gunson: When is it going on Netflix?

Mike Gunson: Yes, exactly.

Martin Kaplan: Well, do you want to take that or — one hope is that the people in Washington, and elsewhere around the country, will not only see this film, but they will see the work that you all will bring onto the television screen and onto iPads and laptops and feature films. The hope is that this will inspire you to tell stories, human

stories, not abstract ones, in which the presence of climate change in our lives can be a theme.

Right down there? Here comes a mic for you. We do that only because people who are watching the video won't hear your question.

Audience Member: Well, first of all, just to say thank you, all, an amazing film, and in addition to all the things you've talked about, visually stunning, just the locations and the photography, really beautiful, and important for as many people to see as possible. Mike from JPL, just to follow up your incredibly depressing comment, even if we take the most radical action, can we ever return to the balance that we've had, or will we always have to settle, in the best of cases, for an enormously reduced ice, or if we do things — I've seen this film "Carbon Nation," and it talks about big —

Mike Gunson: I'm just going to get my wife get the car warmed up so I can make a run for it.

Audience Member: Is it possible, assuming that we are all correct in understanding the degree to which humanity is responsible for this, is it possible to take enough action that this can be reversed to the point where there is a balance that we had 50 years ago or —

Mike Gunson: The simple answer is no. The rate at which carbon dioxide builds up in the atmosphere and remains there is measured in centuries. Carbon dioxide is tremendously inert; that's the bottom line. There are two ways you lose carbon dioxide out of the system. It dissolves in the water and everybody knows what soda bottles got in it — or plants take it up in photosynthesis. But in balance of all of that, warm water lets carbon dioxide go back out and plants and microbes and animals [respond], so you put CO₂ back in. So the bad news is, no, we're not going to see a return to conditions that have existed for millions of years, literally millions of years.

The best I can — sorry to be such a bad-news-monger. I know there's a lot of interesting work going on in geo-engineering, etc., on trying to come up with solutions where we can re-engineer the earth. My



biggest worry about all that is that the unintended consequences lead to a worse situation. But I had a terrific experience this summer — sorry to divert — in working with fourth through sixth-grade teachers, and we talked about this one issue. We talked about climate change and how you bring education into fourth through sixth grade.

And the teacher who was helping me lead that workshop, she said "Mike, the one thing I always tell people is you do one small thing every day," and she was big about beach litter. She said "What I do is I always pick up one more piece of litter off the beach when I go for a walk," and that's the approach you have to take in your life. I think you can do one small thing every day and it doesn't matter what it is, but just do one small thing, and it's about consumption. No matter how you turn it around, everything you get comes with a footprint, a carbon footprint, every piece of food, everything. So if you can take one small step in reducing your carbon footprint, you'll help slow down the process.

Martin Kaplan: Ann, did you want to say something?

"Inuk" co-producer Anne Andreasen runs a social institution in Uummannaq, Greenland that's dedicated to helping troubled kids with educational programs using traditional culture, art and music.

Ann Andreasen: Yes, of course. It's very nice what you talk about here, but if you had to do something, we have to start earlier than kindergarten and even tell kids not — but that's nothing new; we should do it all the time. We care about how much water we use and how much soap and all these things. It's just normal, common education for our kids and be more aware about what we do with our children when they are small.

I just wrote an article called “People on Thin Ice “ and we have a lot of scientists and we have so many people coming, and they're watching all the people living in the North through a microscope. They even know more about the people than the people know about themselves, but we need to put all this knowledge out to the people, down to the children, so they understand it.

But this year, for example, you say about hope, there's one hunter that said to me “Ann, look at the rainbow this year.” It was big and he hopes it's going to be cold next year. This was his wish for next year, and he saw this big rainbow and it means there's going to be colder weather. So we hope every year, it would be cold, but we don't know because we can see, as you talk about, the ice gets smaller and smaller and the light got through and the plants are growing under the ice and eating the ice and that's a problem.

So every year, we see (inaudible), let's hope the ice will come because when the ice come, it is dark and then it's easier, the ice gets thicker, but when the ice comes in January or February, and there's too much light, then the plants just even eat the ice from under the ice. So we hope every year that it will be colder, but as you said, we don't know, but we wish to get more cold weather so we have more time for dog-sledding and fishing on the ice and doing what they used to do, but we still hope it, but as you said —

Martin Kaplan: In the press kit, but there was an amazing set of statistics — and I'm just going to read a few of them — about the film: “1,000 kilometers of sea ice, 243 sled dogs, 74 pairs of mittens, 62 skin anoraks, 56 days, 41 non-professional Inuit actors, 13 seal hunters, 6 canvas tents, 4 different languages, 3 blizzards” — and could I add one applauding audience?

So please fill out your evaluation forms. The conversation will continue outside and so will our great good fortune be to hear the voices of many of the cast members you saw. Thanks so much.

Mike Magidson: Thank you.

