



**ANNUAL  
REPORT  
2020-21**



INDIGENOUS SCREEN OFFICE  
BUREAU DE L'ÉCRAN AUTOCHTONE

# TABLE OF CONTENTS

Message from the Directors .....	3
About the Indigenous Screen Office .....	4
2020-21 Year in Review .....	5
2020-21 Funding Highlights .....	
COVID-19 Emergency Funding Programs .....	7
Indigenous Project Development Grants .....	
Indigenous Sector Development Partnership Grants .....	8
Solidarity Fund .....	
Partnership Grants Program .....	9
Netflix Apprenticeship and Cultural Mentorship Program .....	
Communications Report .....	
Partnership Special Initiatives .....	11
Sundance Institute Native Filmmakers Lab .....	
Indigenous Digital Delegation at MIT .....	
Amazon Studios Pitch Program .....	
Looking Ahead: Ongoing Initiatives and Priorities for 2021-22 .....	12
Federal Funding: \$39m over Three Years .....	
Organization Capacity Building .....	
Eligibility and Identity Consultation Process .....	13
Pathways and Protocols .....	
Recipients Listing .....	14
Auditors' Report .....	18
Financial Statements .....	20

# Message from the Directors

The office space for the Indigenous Screen Office finally opened in the CBC building in Toronto in January 2020, following two years of remote work for our small team. The office closed on March 13, 2020 and has not reopened since. Such is the effect of the Covid-19 pandemic on many places of work. Luckily, shifting to remote work was not hard, as that is how we began, and we were able to respond to the needs of the sector swiftly and effectively.

The pandemic, as it has for the entire cultural sector, not only caused a shift in working conditions, for many of the artists and storytellers we support, it meant a stop to work in the short and long term. The ISO was able to respond to the sector's needs alongside the other major funders, by providing immediate assistance to First Nations, Inuit and Métis storytellers and companies. As outlined in this report, we distributed many times the amount we did the year before with only a handful of staff, and no built systems of support. Our goal was to help those in need, and to ensure that the sector would retain the momentum it had before the pandemic and be poised for a quick recovery.

At the same time, we launched a solidarity fund in the wake of ongoing police violence against Black people in both Canada and the U.S.. Our leadership has helped build capacity at some of our cousin organizations, while demonstrating our strategic and community-centred leadership, which further demonstrated that the ISO was prepared to grow and meet the needs of our community in the long term.

The sustained advocacy of many, including the ISO, yielded results over the last year in the currently proposed Bill C-10, which would update the Canadian Broadcasting Act. This update includes the elimination of qualifying language that had proven to be an escape valve for the Canadian broadcasting sector to avoid having to engage with Indigenous storytelling.


The proposed changes would require an increase in Indigenous-created content among the broadcast system and would require the CRTC to compel supports to aid in the meeting of these new service conditions. While we are still awaiting passage of the bill and the resulting CRTC direction, this is a long overdue win for the Indigenous screen sector and represents a new normal for the entire industry.

Finally, in its most recent federal budget, the Government of Canada announced a \$40 million investment into the ISO over the next three years. While this figure amounts to roughly half of the requested amount, it is nonetheless the largest investment in Indigenous screen content since the founding of the Aboriginal Peoples Television Network (APTN) more than 20 years ago. This investment roughly doubled the amount currently earmarked for Indigenous storytelling at Telefilm and the Canada Media Fund (CMF).


While 2020 was a year of challenges, it was also a year of remarkable growth and accomplishment for the ISO. Not only did we deliver emergency funding while adapting to remote work, we also developed new programs, led the push for legislative change and received core funding for our operations and programs. We are incredibly proud of the work of all staff, past and present, and thankful for the support of our partners, the government, and our communities. We would particularly like to take this opportunity to acknowledge and thank the ISO founding Board of Directors: Jean LaRose (Chair), Dorothy Christian and Brock Roe. We look forward to continued growth in 2021-22, including the launch of our programmes, completion of our latest community consultation, and expansion of our staff and operations.

## In Solidarity,



  
Jesse Wentle  
Co-Executive Director



  
Kerry Swanson  
Co-Executive Director



The Indigenous Screen Office (ISO) is an independent national funding and advocacy organization serving First Nations, Inuit and Métis creators of screen content in Canada. The ISO's mandate is to foster and support narrative sovereignty by increasing Indigenous representation across the screen sector.

Launched in 2017, the creation of the ISO is the result of decades of advocacy from Indigenous industry professionals and creators who identified that an organization supporting Indigenous storytellers was a crucial component to a healthy and robust media landscape in Canada. Seed funding for the creation of the ISO came from APTN, CBC, Canada Media Fund, Canadian Media Producers Association (CMPA), Telefilm Canada and Canadian Heritage.

ISO supports Indigenous screen creators and professionals with funding for project development; production; training and mentorship; and sector development. The key pillars of ISO's work are:

**We empower communities**

- ISO's work is in building Canada's burgeoning screen-based sector and the workforce to support it.
- ISO provides advocacy, training and funding for Indigenous storytellers and professionals working in any screen-based context in Canada, including film, television, web, gaming, digital and emerging technologies.
- ISO advocates for Indigenous narrative sovereignty on screen and is the first independent, Indigenous-led organization taking on this work in Canada.
- While we are a central organization, we do not direct our communities – our communities direct us.

**We are responsive**

- We are an agile organization. As Indigenous storytellers identify system gaps, barriers, and needs, we respond.
- ISO is unwaveringly there for Indigenous people in the screen-based industry. We are generous with our time and flexible in accommodating needs.
- By securing permanent funding, ISO will be steadfast in reaching out to communities with new funding and training opportunities.

**We are innovative**

- ISO is Canada's first Indigenous-led screen-based funding body and we are looked to for our leadership in creating sectoral change.
- As an Indigenous-led, community-centred organization, we engage distinctly. We reimagine programs and opportunities that align with Indigenous values and ways of working and knowing. We rebuild old structures to develop new funding streams that meet the needs of our communities.
- Through training and partnerships, we show industry partners and professionals a more powerful way to work with Indigenous storytellers in Canada.

# Year in Review

RESPONDING TO THE NEEDS OF THE  
INDIGENOUS SCREEN SECTOR

## Administration

For the first two years of its organizational development, ISO's finances and accounting were trusted by our partners the Canada Media Fund (CMF). Following incorporation in November 2019, the ISO took over its financial administration at the beginning of that following fiscal year, April 1, 2020. This coincided with the beginning of the Covid-19 lockdown and a period of emergency for Canada's production industry. ISO was only beginning to build internal financial and administrative systems for its first audited fiscal year when it was called on to deliver emergency funding for the sector.

In just ten months, from August 2020 to March 31, 2021, the ISO rose to the challenges and needs presented by Covid-19 and delivered over \$7 million in funding, including an allocation of over \$5 million from the CMF's federal emergency funding and additional partners. Covid Emergency funding was disbursed through four new funding programs, each of which was designed, created and administered primarily through jury processes during this time. In addition, ISO administered two rounds of Netflix partnership program funding. This was an incredible achievement for the ISO considering the previous year's annual budget was just over \$700k with only one program deadline fully administered prior to the crisis.

While ISO received some funding to support the administration of the emergency funds, the organization did not have permanent or even long-term funding secured during this time. The ISO's long-term federal funding proposal was in limbo as Canada marked the longest period without a federal budget in the nation's history. This translated into ISO delivering an incredible amount of funding with a small team of full-time and contract staff reliant on basic technological systems and manual processes.

# 2020-21 Funding Highlights

5

Grant  
Programs

\$7,638,875

in funding delivered

334

grants awarded





## Covid-19 Emergency Funding Programs

### ISO COVID-19 EMERGENCY FUND

The first program support rolled out by ISO was emergency funding for projects that had been fully financed and were going to camera in 2020. This funding was specifically to cover costs related to meeting new health and safety requirements that had not been in the budget, and time lost as a result of production delays. This funding was delivered to Indigenous-owned companies on a first-come basis and all projects that met the eligibility criteria were supported to a maximum of \$50k.

**\$1,717,900**

Total Funding Approved

**53**

Total # of Grants to Companies

### INDIGENOUS PROJECT DEVELOPMENT GRANTS

When proposing emergency funding for Indigenous creators, the ISO identified the urgent need to keep them in the sector and to ensure that the momentum and gains achieved in the last decade were not lost. We advocated for development funding as a mechanism to keep people working and to support their advancement when production resumed. A total of 88 grants of \$15k maximum for individuals and \$30k maximum for companies were disbursed.

**\$1,782,900**

Total Funding Granted

**88**

Total # of Grants

**57**

Grants to Individuals

**31**

Grants to Companies



Wildhood (d. Bretten Hannam)





Slashback (d. Nyla Innuksuk)

Slashback (d. Nyla Innuksuk)

Black Lives Matter Demonstration (p. Nicole Baster)

## INDIGENOUS SECTOR DEVELOPMENT PARTNERSHIP GRANTS

Training and mentorship are a priority for the ISO and COVID presented an opportunity to support Indigenous creators and professionals, including crew, with new programs that would support the sector’s sustainability. ISO partnered with 29 non-profit organizations, universities, and production companies on Indigenous-led projects supporting training, mentorship and capacity building for the Indigenous screen sector.

## SOLIDARITY FUND

Following the murder of George Floyd and the responding protests and movement for social justice, the ISO wanted to show meaningful support and solidarity to our Black and People of Colour colleagues and peers. We proposed the creation and administration of the Solidarity Fund to the CMF and asked the Racial Equity in Media Collective (REMC), and later BIPOC TV & Film to partner with us on design and outreach for the program. Starting from a \$300k request, the Solidarity Fund became a multi-partner, multi-million-dollar initiative demonstrating the need and potential for BIPOC leadership in the sector. In addition to \$1.1m from the CMF, the Solidarity Fund was supported by Amazon Studios, Creative BC, Inspirit Foundation and IMPACT Producers’ Pledge.

**\$1,309,000**

Total Funding Granted

**29**

Total # of Grants

**\$2,152,400**

Total Funding Granted

**125**

Total Number of Grants

**93**

Grants to Individuals

**32**

Grants to Companies



# Partnership Grants Program

## **NETFLIX** NETFLIX APPRENTICESHIP AND CULTURAL MENTORSHIP PROGRAM

As a result of Covid, the second assessment process for this three-year program was pushed back and ISO delivered two rounds of Netflix funding last year. The program has two components:

- On-set or production apprenticeships where Indigenous trainees can advance their careers through hands-on learning;
- Cultural mentorships where Indigenous key creatives can engage with knowledge keepers, language speakers, Elders, and community members in the pre-development stage of their project.

**\$720,000**

Total funding granted

**17**

Cultural Mentorship Grants

**22**

Apprenticeship Grants



Querencia (p. Jessie Anthony)

# Communications and Media Relations

The ISO communications team handled several media requests for Jesse Wente and the ISO; as well as writing many news releases regarding programming, funding, and the establishment of the Indigenous identity consultation process. We have worked in collaboration with APTN, the Black Screen Office, Netflix, and Amazon to issue media releases. A new bilingual logo was unveiled in 2020, along with a branding guide developed by UpHouse Inc. Communications manager Jamie Monstyrski left at the end of February and Kim Wheeler began in January 2021 as a communications consultant. ISO is currently developing content for the launch of our new website, launching in September. ISO continues to use social media as the primary vehicle for connected with our communities. We have a robust and increased social media presence that has grown since we hired a social media intern from Ryerson University in 2021

### SOCIALS FOR 2020-2021

<b>3,036</b> Facebook Followers	<b>122,733</b> Facebook Impressions
<b>2,731</b> Twitter Followers	<b>1,115,500</b> Twitter Impressions
<b>1,888</b> Instagram Followers	<b>10,404</b> Instagram Impressions
<b>184</b> LinkedIn Followers	<b>6,726</b> LinkedIn Impressions

# 2020 INDIGENOUS DIGITAL DELEGATION AT MIT



*INDIGENOUS KNOWLEDGE, ARTIFICIAL INTELLIGENCE AND DIGITAL WORLDS*



*Ojibwe elder, artist, and scholar Duke Redbird speaks at the inaugural Indigenous Digital Delegation*



*Stellar (d. Darlene Naponse)*

## Partnership Special Initiatives

### **SUNDANCE INSTITUTE NATIVE FILMMAKERS LAB**

The long-running Sundance Native Fellows Lab, run by Bird Runningwater, has only been available to American participants until last year when the ISO instigated a partnership to support the lab's first Indigenous Fellow from Canada. Michif filmmaker Amanda Strong was selected as the 2020 Fellow and because of the shift to digital we were also able to support an emerging resident to the program, Cole Forrest (Anishinaabe). Each filmmaker took part in an intensive digital lab and also received a development grant for their project. ISO has committed to supporting a new 2021 Fellow.

### **INDIGENOUS DIGITAL DELEGATION AT MIT**

ISO partnered with MIT's Co-Creation Studio at the Open Documentary Lab, and Dr. Julie Nagam at the University of Winnipeg to create and launch MIT's first-ever Indigenous digital delegation, with ten Indigenous scholars and artists participating from across Canada. Originally planned as an in-person event in April 2020, the event was reimaged as a robust 3-day intensive that kicked off with a keynote from Elder Duke Redbird. ISO will continue exploring opportunities to build on the relationship with MIT and is a partner on Dr. Nagam's nine-year global Indigenous SSHRC partnership grant exploring digital practices.

### **AMAZON STUDIOS PITCH PROGRAM**

As a result of Amazon Prime Video support for the Solidarity Fund and Indigenous Development Grants with a contribution of \$1.2m, ISO also engaged Amazon Studios as a partner for a Pitch Program for BIPOC creators. This opportunity awarded 10 BIPOC creators with \$10k development grants as well as pitch training and the opportunity to pitch their projects directly to Amazon Studios executives, five in Unscripted and five in Scripted. ISO was pleased to partner with the Black Screen Office on this initiative.

# Looking Ahead: Ongoing Initiatives and Priorities for 2021-22

## **FEDERAL FUNDING: \$39M OVER THREE YEARS**

As announced in the 2021 federal budget, the ISO has secured \$40m in funding over the next three years, \$1m of which is for Canadian Heritage administration fees. ISO's allocation is for \$13m per year, including up to \$1.3m in administration funding. ISO and Canadian Heritage anticipate that a contribution agreement will be in place before September, at which time ISO will launch a new slate of programs with the objective of disbursing the full annual allocation by the end of this fiscal year.

ISO will expand on the program framework launched during COVID, adding production funding to ensure support for the entire lifecycle of screen content creation. The ISO will fund content created on all screen platforms and explore ways to continue supporting digital and new technologies.

## **ORGANIZATIONAL CAPACITY BUILDING**

There are currently four full-time staff members at the ISO, in addition to two contract consultants. The key priority is to build the funding and administrative team, with an anticipated team of eight full-time workers by the end of the year, and an additional two to three contractual team members, located in different regions across Canada. Jesse Wenthe and Kerry Swanson are now co-directors of the ISO, with Kerry leading management and operations and Jesse leading advocacy and external relations.

The ISO is in the midst of building a robust application portal, ISO Apply, that will be accessible and streamlined for applicants and allow for better data collection and reporting. ISO Apply will launch in September along with a newly designed website, currently in progress.

In addition to organizational and administrative capacity building, the ISO Board of Directors will undertake crucial policy development work and is adding five new members to its roster this year with regional representation a key consideration in the recruitment process.



## ELIGIBILITY AND IDENTITY CONSULTATION PROCESS

ISO, in partnership with APTN, has engaged Archipel Research Inc. to undertake a two-staged consultation process to examine the question of funding criteria and eligibility as it relates to Indigenous identity. The proposed timeline for the project is for the first phase of one-on-one interviews and focus groups to take place in June and July, with a discussion document and proposed framework ready for broader community consultation in August and a final report delivered in September/October. While it will take time to fully implement new policies, ISO hopes to have some guidance and direction in time for launching a new slate of programs in fall 2021 and we intend to continue revisiting these policies annually.



## PATHWAYS AND PROTOCOLS

ISO continues to spearhead dissemination of the Pathways and Protocols document, working with the project's lead consultant Marcia Nickerson. In 2020, Marcia engaged in research and interviews to develop Protocols Tools and Resources, which will be available on the ISO's new website. She also delivered a number of workshops on behalf of the ISO. With demand for these workshops far exceeding capacity, the ISO intends to develop a roster of individuals who are trained to deliver workshops specifically tailored for the screen sector.

# 2020-2021 Grant Recipients:

## NETFLIX CULTURAL MENTORSHIP PROGRAM 2020

### Assessors

Amos Scott, NWT  
Darlene Naponse, ON  
Jessie Short, AB

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Helen Haig Brown, BC  
Jay Cardinal Villeneuve, BC  
Jordan Wanuch, BC  
Stacey Aglok-MacDonald and Alethea Arnaquq-Baril, NU  
Steven Thomas Davies, BC  
Elle-Máijá Tailfeathers and Tyler Hagan, BC  
Judith Schuyler, ON  
Tasha Hubbard, SK  
Theresa Stevenson, ON  
Trevor Solway, AB

## NETFLIX APPRENTICESHIP PROGRAM 2020

### Assessors

Amos Scott, NWT  
Darlene Naponse, ON  
Jessie Short, AB

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Amanda Strong, BC  
Eva Thomas, Roger Boyer, ON  
Gail Maurice, Kawennáhere Devery Jacobs, Michelle St. John, and Jaene Castrillon, ON  
Jessie Anthony, Tanis Redcrow, BC  
Kassia Ward, QC  
Saige Mukash, Kim O'Bomsawin, QC  
Lindsey Sarazin, Wendell Collier, ON

## AMAZON PITCH PROGRAM 2021

### Assessors

Melanie Hadly, ON  
Nathalie Younglai, ON  
Andrew Moodie, ON  
Anita Lee, ON  
Shane Belcourt, ON  
Marcelle Edwards, ON

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Andrea Scott, ON  
Maninder Chana, ON  
Ziad Touma, QC  
Gail Maurice, ON  
Asia Youngman, Amber-Sekowan Daniels, Adeline Bird, BC, ON, MB  
Alan Poon, ON  
Marlene Ginader, BC  
Jessie Anthony, BC  
Wendell Collier, ON  
Natalie Preddie, ON

## NETFLIX APPRENTICESHIPS 2021

### Assessors

Amber Sekowan Daniels, MB  
Zoe Leigh Hopkins, ON  
Trevor Solway, AB

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Amanda Strong, BC  
Marie Clements, BC  
Laura Milliken, ON  
Cole Vandale, BC  
Heather Hatch, AB  
Jessie Anthony, BC  
Rebeka Tabobondung, ON  
Pete Kytwayhat, BC  
Jason Brennan, QC  
Rhonda Lucy, ON  
Stefany K Mathias, BC  
Tristin Greyeyes, BC  
Rebeka Herron, ON

## NETFLIX CULTURAL MENTORSHIPS 2021

### Assessors

Amber Sekowan Daniels, MB  
Zoe Leigh Hopkins, ON  
Trevor Solway, AB

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Tyler Hagan, BC  
Jonathan Elliott, ON  
Jordan Molaro, MB  
Micheal Auger, BC

Roseanne Supernault, AB  
Carmen Thompson, BC  
Stephanie Joline, NS

## EMERGENCY RELIEF FUND FOR PRODUCTIONS 2020

Brandon Wilson, AB  
Sage Daniels, MB  
Tanya Brunel, MB  
Steve Sxwithultxw, BC  
Benjamin Ross Hayden, Ab  
Gharrett Paon, NS  
Wendell G. Collier, ON  
Rylan Friday, Producer, BC  
Jessie Anthony, MB  
Gail Maurice, ON  
Sarah Del Seronde, QC  
J. Hank White, NS  
Yuma Hester, ON  
Camille Beaudoin, BC  
Rene Collins, AB  
Kelton Stepanowich, AB  
Loretta Todd, BC  
Jason Brennan, BC  
Petie Chalifoux, BC  
Hannah Johnson, MB  
Amanda Strong, BC  
Jamie Bourque, AB  
Lucy Veale, ON  
Shirley Cheechoo, ON  
Karen Pickles, AB  
Tamara Bell, BC  
Todd Ivey, ON  
Alexandre Bacon, QC  
Janet Hamley, AB  
Nicki Horsley, QC  
Nicki Horsley, QC  
Tanya Brunel, MB  
Sharlene Millang-Borst, AB  
Danis Goulet, ON  
Luc Lainé, QC

# 2020-2021 Grant Recipients:

Jaren Brandt Bartlett, BC  
Tanya Talaga, ON  
PJ Thornton, ON  
Asia Youngman, BC  
Neil Mathieson, ON  
Cody Lefthand, AB  
Julian Black Antelope, AB  
Jordan Molaro, MB  
Jessie Anthony, BC  
Georgina Lightning, AB  
Marie Clements, BC  
Jerry Thevenet, QC  
Sébastien Nasse, MB  
Erik Virtanen, BC  
Leslie Bland, BC

## DEVELOPMENT GRANT - INDIVIDUAL

### Assessors

Zoe Leigh Hopkins, ON  
Howard Adler, ON  
Asia Youngman, BC

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Angel Aubichon Sanderson, AB  
April Johnson, BC  
Archer Pechawis, ON  
Barbara Hager, BC  
Beverly Sellars, BC  
Cameron Courchene, MB  
Cameron Watts, BC  
Candace Campo, BC  
Carmen Thompson, BC  
Cassandra Gardiner, ON  
Christopher Herbert, AB  
Cliff Skelliter, ON  
Cole Vandale, BC  
Cole Forrest, ON  
Corey Payette, BC  
Dallas Soonias, AB  
Damien Eagle Bear, BC  
Dana Khan, ON  
Danis Goulet, ON

Delores Smith, BC  
Dominic Lafontaine, QC  
Eric Janvier, AB  
Eva Grant, BC  
Eva Grant, BC  
Gail Maurice, ON  
Geraldine Carriere, AB  
Helen Haig-Brown, BC  
Ian Maracle, ON  
Jade Baxter, BC  
Jay Cardinal Villeneuve, BC  
Jessie Anthony, BC  
Julia Anderson, BC  
Justin Ducharme, BC  
Justin Neal, BC  
Kaitlyn Redcrow, BC  
Kassia Ward, QC  
Kelly Roulette, BC  
Kristy Assu, BC  
Lindsay McIntyre, BC  
Marc Whiteway, ON  
Marcy Waughtal, BC  
Maureen Belanger, SK  
Maurice Thevenet, QC  
Melanie Mullen, ON  
Nadia McLaren, ON  
Nadia Mike, NU  
Natasha Beeds, ON  
Natasha Naveau, ON  
Pamela Beebe, AB  
Patrice Shelley Niro, ON  
Rhayne Vermette, MB  
Ryan Atimoyoo, BC  
Ryan Moccasin, SK  
Tanner Zurkoski, BC  
Tchadas Leo, BC  
Theresa Stevenson, ON  
Troy Hunter, BC  
Victoria Inglis, MB  
Zoe Hopkins, ON

## DEVELOPMENT GRANT - COMPANIES

### Assessors

Tracey Kim Bonneau, BC  
Stephan Puskas, QC  
Janine Windolph, SK

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Ryan Cooper, ON  
Alexandra Lazarowich, ON  
Darlene Naponse, ON  
Colin Van Loon, BC  
Roger Boyer, MB  
Sage Daniels, MB  
Paula Devonshire, ON  
Lisa Jackson, ON  
Tasha Hubbard, SK  
Tyler Hagan, BC  
Courtenay Crane, BC  
Tina Keeper, MB  
Tamara Bell, BC  
Marie Clements, BC  
Camille Beaudoin, BC  
Jason Brennan, QC  
Jordan Molaro, MB  
Jaypeetee Arnakak, ON  
Georgina Lightening, AB  
Paul Spence, QC  
Charlene SanJenko, BC  
Denis Paquette, BC  
Steven Davies, BC  
Alexander Lasheras, BC  
Jules Koostachin, BC  
Wendell G. Collier, ON  
Tania Koenig-Gauchier, BC  
Carla Robinson, ON  
Tanya Brunel, MB  
Gordon Loverin, BC  
Michelle St. John, ON

# 2020-2021 Grant Recipients:

## PARTNERSHIPS INDIVIDUALS

Shirley Cheechoo, ON  
Amber-Sekowan Daniels, ON  
Daniel Pink, ON  
Darlene Naponse, ON  
Doreen Manuel, BC  
Lisa Jackson, ON  
Emily-Jane Williams, ON  
Frances-Anne Solomon, ON  
Frédérique Alain, QC  
Heather Igloliorte, QC  
Jason Brennan, QC  
Jennifer Podemski, ON  
Joy Loewen, MB  
Julie Nagam, MB  
Kristen Pauch-Nolin, AB  
Loretta Todd, BC  
Marie Clements, BC  
Roger Boyer, MB  
Sam Cohn-Cousineau, QC  
Shane Belcourt, ON  
Shirley Cheechoo, ON  
Tantoo Cardinal, AB  
Trevor Solway, AB  
Darlene Angecone, ON  
Asia Youngman, BC  
Coleen Rajotte, MB  
Jason Lewis, QC  
Julian Black Antelope, AB  
Alethea Arnaquq-Baril, NU

## PARTNERSHIPS COMPANIES

Shine Network, ON  
Women in View, ON  
Reel World Screen Institute, ON  
Caribbean Tales, ON  
IM4 Lab at Emily Carr University, BC  
National Screen Institute, MB  
Aabijjiwan Digital Lab at University of Winnipeg, MB

Weengushk Film Institute, ON  
BOSA Centre at Capilano University, BC  
Isuma Nunavut Inuit TV,  
Ayasew Ooksana Productions, BC  
Wolfwalker Productions, ON  
Initiative for Inuit Futures, NU/QB  
Napi Collective, AB  
Indigenous Film Summit, MB  
Baswewe, ON  
Door Number 3 Productions, ON  
Wapikoni Media Lab, QC  
Weengushk Film Festival, ON  
Nish Media, QC  
Artists and Lawyers Collective, ON  
Tap Roots Academy, AB  
Equay-wak (Nadine), ON  
Visceral Village Productions, BC  
Winnipeg Aboriginal Film Festival, MB  
Initiative for Indigenous Futures, QC  
HERD of 1 MEDIA, AB  
Inuit TV Network, ON  
Banff Centre Indigenous Programs, AB

## SOLIDARITY FUND - INDIVIDUALS 2020

### Assessors

Joan Jenkinson, ON  
Lea Marin, ON  
Lalita Krishna, ON  
Myrium Charles, QC  
Nimisha Mukerjee, BC  
Adeline Bird, ON

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Aeyliya Husain, ON  
Aisha Evelyn Pedican, ON  
Alejandro Valbuena, QC  
Alicia Bunyan-Sampson, ON  
Alicia K. Harris, ON  
Amita Bhatia, ON  
Ana de Lara, BC  
Anaïs Damphousse Joly, QC  
Andrew Hamilton, ON  
Andy Hodgson, BC

Ashley Duong, QC  
Ayinke Dorothy Atabong, ON  
Ben Smith, BC  
Bisong Taiwo, MB  
Boonaa Mohammed, ON  
Carlos Mora Noblot, ON  
Christopher Bautista, ON  
Christopher Yip, ON  
Cristine Brache, ON  
David Eng, QC  
David Lloyd, ON  
Diane De La Haye, ON  
Elizabeth Singh, QC  
Eric Idriss-Kanago, QC  
Florence Dubois, QC  
Fluent Films Inc, QC  
Fraser Collins, ON  
Helena-Morgane Eloa, ON  
Henri Pardo, QC  
Ian Bawa, MB  
Jacqueline Batsinduka, ON  
Jenny Lee, ON  
Jessica Meya, ON  
Jiro C. Okada, ON  
Julie Redon, QC  
Kalainithan Kalaichelvan, ON  
Katia Café-Fébrissy, ON  
Kelly Fyffe-Marshall, ON  
Kevin Saychareun, ON  
Kevin Smith, ON/Khadijah Salawu, ON  
Kimberley Ann Surin, ON  
Maria Christina Cruz, ON  
Maria Peeters, ON  
Mariam Barry, BC  
Marie Ka, QC  
Maya Després-Bedward, ON  
Meghan Swaby, ON  
Meghna Haldar, BC  
Misha Bellerive, QC  
Monica Mustelier, ON  
Mugume butetsi Katrina, BC  
Nauzanin Knight, AB  
Nayani Thiyagarajah, ON  
Nilesh Patel, BC  
Omolola Ajao, MB

Omorose Osagie, BC  
Oonya Kempadoo, QC  
Pedram Dahl, ON  
Qais Pasha, ON  
Rahul Chaturvedi, ON  
Ravi Steve Khajuria, ON  
Richard Pierre, ON  
Robina Lord-Stafford, ON  
Saccha Dennis, ON  
Samantha Chizanga, ON  
Samantha MacAdam, ON  
Sandi Rankaduwa, NS  
Sedina Fiati, ON  
Sehar Bhojani, ON  
Shabnam Shahin, ON  
Sharrae Lyon-Moncrieffe, ON  
Shaun Boyd aka Shaun Ray Boyd, ON  
Shelly Hong, ON  
Sheronna Osbourne, ON  
Sideah Alladice, BC  
Sonya Mwambu, ON  
Stefan Verna, QC  
Stephanie Burbano, QC  
Stephanie Sonny Hooker, ON  
Sumeet Kumar, BC  
Susanne Serres, QC  
Tatiana Zinga Botao, QC  
Thembanani Mdluli, ON  
Tichaona Tapambwa, ON  
Tochukwu Osuji, ON  
Troy Crossfield, ON  
Umang Antariksh Sagar, ON  
Vadney S. Haynes, QC  
Valerie Amponsah, ON  
Vincent Lui, ON  
Winnifred Peters, ON



# 2020-2021 Grant Recipients:

## SOLIDARITY FUND - COMPANIES 2020

### Assessors

Joan Jenkinson, ON  
Lea Marin, ON  
Lalita Krishna, ON  
Myrium Charles, QC  
Nimisha Mukerjee, BC  
Adeline Bird, ON

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Chrisann Hessing, ON  
Sasha L Henry, ON  
Kent Donguines, BC  
Tarique Qayumi, BC  
Alain P. Arthur, ON  
Kathy-Ann Thomas, QC  
David Sutherland, ON  
Natasha Semone Vassell, ON  
Kashif Pasta, BC  
Ian Marki Kimanje, ON  
Alicia De Four, ON  
Kevin Fitzgerald, BC  
Mylène Augustin, QC  
Jeanette Kong, ON  
Weggon Allen, ON  
Shazia Javed, ON  
Charlie Hidalgo, ON  
Anna Fahr, ON  
Alison Duke, ON  
Anand Pavamani, ON  
Darren Anthony, ON  
Danielle Mujica, QC  
Rama Swaroop, ON  
Karen Chapman, ON  
Fonna Seidu, ON  
Nilufer Rahman, MB  
Tamar Bird, ON  
Heidi Tan, ON  
Baljit Sangra, BC  
Denver Jackson, BC  
Kyle Schmalenberg, ON  
Lisa Rideout, ON

Aabijjiwan New Media Lab (University of Winnipeg)



# Independent Auditors' Report on Summarized Financial Statements

To The Board of Directors of Indigenous Screen Office:

## **OPINION**

We have audited the accompanying financial statements of Indigenous Screen Office, which comprises the statement of financial position as at March 31, 2021 and the statements of operations, changes in net assets (deficiency), and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Indigenous Screen Office, which comprises the statement of financial position as at March 31, 2021, and the statements of operations, changes in net assets (deficiency), and cash flows for the year then ended, and notes to the financial statements in accordance with the Canadian accounting standards for not-for-profit organizations (ASNPO).

## **BASIS FOR OPINION**

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibility for the Audit of the Financial Statements section of our report. We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis of our opinion.

## **RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS**

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO), and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with the governance are responsible for overseeing the Entity's financial reporting process.

## **AUDITOR'S RESPONSIBILITY FOR THE AUDIT OF THE FINANCIAL STATEMENTS**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

# Independent Auditors' Report on Summarized Financial Statements

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events of conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit. We also provide those charged with governance with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

Toronto, Ontario  
June 27, 2021

Chartered Professional Accountants,  
authorized to practice public accounting by  
Chartered Professional Accountants of  
Ontario

## INDIGENOUS SCREEN OFFICE

### STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2021 *(with comparative figures for 2020)*

	2021	2020
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash	\$ 355,461	\$ 223,271
Grant receivable	-	125,000
HST recoverable	27,793	-
Prepaid expenses	4,666	-
	<b>\$ 387,920</b>	<b>\$ 348,271</b>
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Accounts payable and accrued liabilities	\$ 99,654	\$ 7,234
Deferred revenue, <i>note 5</i>	200,000	350,000
	<b>299,654</b>	<b>357,234</b>
<b>NET ASSETS (DEFICIENCY)</b>		
<b>UNRESTRICTED</b>	<b>88,266</b>	<b>(8,963)</b>
	<b>88,266</b>	<b>(8,963)</b>
	<b>\$ 387,920</b>	<b>\$ 348,271</b>

APPROVED ON BEHALF OF THE BOARD:

\_\_\_\_\_ Director

\_\_\_\_\_ Director

## INDIGENOUS SCREEN OFFICE

### STATEMENT OF CHANGES IN NET ASSETS (DEFICIENCY) FOR THE YEAR ENDED MARCH 31, 2021 *(with comparative figures for 146 days ended March 31, 2020)*

	2021	2020
<b>BALANCE, beginning of year</b>	<b>\$ (8,963)</b>	<b>\$ -</b>
<b>EXCESS OF REVENUE OVER EXPENSES (EXPENSES OVER REVENUE)</b>	<b>97,229</b>	<b>(8,963)</b>
<b>BALANCE, end of year</b>	<b>\$ 88,266</b>	<b>\$ (8,963)</b>

## INDIGENOUS SCREEN OFFICE

### STATEMENT OF CASH FLOWS FOR THE YEAR ENDED MARCH 31, 2021 *(with comparative figures for 146 days ended March 31, 2020)*

	<b>2021</b>	<b>2020</b>
<b>CASH FROM (USED IN) OPERATING ACTIVITIES</b>		
Excess of revenue over expenses (expenses over revenue)	\$ 97,229	\$ (8,963)
<b>CHANGES IN NON-CASH WORKING CAPITAL</b>		
Grant receivable	125,000	(125,000)
Prepaid expenses	(4,666)	-
HST recoverable	(27,793)	-
Accounts payable and accrued liabilities	92,420	7,234
Deferred revenue	(150,000)	350,000
<b>INCREASE IN CASH</b>	<b>132,190</b>	<b>223,271</b>
<b>CASH, beginning of year</b>	<b>223,271</b>	<b>-</b>
<b>CASH, end of year</b>	<b>\$ 355,461</b>	<b>\$ 223,271</b>

## INDIGENOUS SCREEN OFFICE

### STATEMENT OF OPERATIONS FOR THE YEAR ENDED MARCH 31, 2021 *(with comparative figures for 146 days ended March 31, 2020)*

	<b>2021</b>	<b>2020</b>
<b>REVENUE</b>		
Grant revenue	\$ 8,515,199	\$ 225,000
<b>EXPENSES</b>		
COVID Funding for Indigenous Creators	4,766,475	-
Solidarity Fund	2,152,400	-
Netflix Grants	720,000	225,000
Salaries and honoraria	476,229	-
Partnership expenses	135,655	-
Advocacy and sector development	54,767	-
Communications, promotion and marketing	43,156	-
Grant expenses	28,996	-
Professional fees	19,569	7,234
Office and general	6,932	1,270
Telephone and internet	5,455	-
Special program	5,000	-
Consulting	1,878	-
Insurance	1,458	459
	<b>8,417,970</b>	<b>233,963</b>
<b>EXCESS OF REVENUE OVER EXPENSES</b>		
<b>(EXPENSES OVER REVENUE)</b>	<b>\$ 97,229</b>	<b>\$ (8,963)</b>



INDIGENOUS SCREEN OFFICE  
BUREAU DE L'ÉCRAN AUTOCHTONE