



INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE



Annual Report 2023-24

www.iso-bea.ca



Top:

Image Credit: SXSW Reservation
Dogs Panel, Hosted by ISO

Left to right: Devery Jacobs,
Danis Goulet, Sterlin Harjo,
Kerry Swanson

Left:

Celebrating Indigenous Voices,
Hot Docs

Left to right: Kim Wheeler,
Jessica Ramirez, Falen Johnson
and Kaniehtiio Horn



Cover Image:

ANYWHERE: A METAPHYSICAL ROMANCE (2024)
Written and Directed by Evelyn Pakinewatik (Nbsiing Anishinaabe)
Produced by Melanie Nepinak Hadley (Minegoziibe Anishinabe)

Photographer: Evelyn Pakinewatik

Synopsis: "ANYWHERE" is a 20-minute 16mm metaphysical romance
exploring the holistic practice of love during the ongoing global pandemic.

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The Indigenous Screen Office (ISO) is an independent national advocacy and funding organization serving First Nations, Inuit and Métis creators of screen content in Canada.

The ISO's mandate is to foster and support narrative sovereignty and cultural revitalization by increasing Indigenous storytelling on screens and promoting Indigenous values and participation across the sector.



INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE

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MESSAGE FROM THE CEO



As the year drew to a close, ISO welcomed the announcement by the Minister of Canadian Heritage, the Honourable Pascale St-Onge, of renewed and permanent funding for the ISO. Starting with a commitment of \$65m over the next five years, this marks a major milestone for ISO and the Indigenous storytellers we support, providing us with a foundation to continue the critical work of growing the Indigenous screen-based production sector. In addition to permanent support in the amount of \$13 million per year, the ISO aims to increase its resources by leveraging the implementation of a new regulatory framework by the Canadian Radio-Television and Telecommunications Commission (CRTC) aligned to the new Online Streaming Act.

In only a few short years of securing federal funding, ISO has become a critical voice in the industry and achieved significant milestones in our mandate to foster Indigenous narrative sovereignty. The ISO is a model for the transformative power of Indigenous leadership that has inspired the screen industry and beyond.

As CEO I am pleased to report on ISO's achievements and the fulfilment of our first Three-year Strategic Plan. As we embark on our next planning process, this report will demonstrate ISO's successes in line with the following four priorities:

- 1. Leading Systemic Change in Canadian Screen-based Industries**
- 2. Growing Audience Appreciation and Access to Indigenous Screen Content**
- 3. Investing in a Connected Talent Stream**
- 4. Building a Thriving Organization**

The accomplishments of the ISO are shared with the entire community of Indigenous screen-based storytellers whose work continues to inspire us and our work. The ISO also has a team of talented and dedicated staff members who continue to grow and expand in their roles and I want to thank each and every one of them. Special thanks to Kristy Assu, Director of Funding Programs and Jean-Francois D. O'Bomsawin, Director of Communications and Francophone Initiatives, and our thoughtful and engaged Board of Directors led by Brock Roe.

We now have a strong and lasting foundation for the ISO's future growth and we look forward to continuing on this path with all of you – our valued community members, storytellers, partners and collaborators.

Miigwetch,

A handwritten signature in black ink, appearing to be 'Kerry Swanson', written in a cursive, flowing style.

Kerry Swanson
Chief Executive Officer



MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS

Tansi Nitotem'tik,

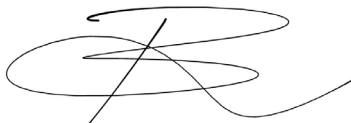
It has been my pleasure to take on the appointment of Board Chair after having served as a Director of the inaugural ISO Board since 2019. I want to thank my colleagues on the Board for their dedicated work in ensuring a strong governance framework for the ISO, particularly at this critical time of growth and policy development.

Special thanks and acknowledgement goes out to colleagues Tom Darnay (Treasurer), whose experience and leadership in financial management has been instrumental to ISO's development, and to Dorothy Christian (Secretary) for the guiding force of her wisdom and cultural knowledge.

Last year we also welcomed two new Directors to the Board, Trina Roach and Allan Clarke and they have already made invaluable contributions in their roles. This year, we look forward to expanding our Board with new members and continuing to work with our Members' Circle.

I also want to send a very special message of appreciation to the CEO Kerry Swanson from the Board. We thank her and lift her up for all of her hard work and determination to bring the ISO forward in an efficient, organized and Indigenous way! We are grateful for your service to empower Indigenous peoples in this industry.

This year has seen a historical milestone for ISO, and we are thrilled to see the advocacy for permanent federal funding come to fruition. The depth and scope of ISO's impact can be seen in the pages of this report. We look forward to envisioning the next phase of future growth for building the Indigenous screen sector and bringing our stories to audiences across Canada and around the world.

A handwritten signature in black ink, consisting of a large, stylized 'B' with a horizontal line crossing through it, followed by a series of loops and a final upward stroke.

Brock Roe
Chair of the Board of Directors

ISO IMPACT BY THE NUMBERS

\$11.9m

disbursed directly to recipients through ISO funding programs and special initiatives

236

recipients supported in the Story Fund and Sector Development funding programs

88

individuals supported to attend festivals and markets through travel funding

44

participants on ISO international delegations

33%

recipients based on-reserve or non-urban centres

20%

of funded projects included more than 30% Indigenous languages

13

French-language productions supported

34

participants in ISO workforce development, training and professional development programs

53%

female-identified recipients in Story Fund programs

OVERVIEW

Who We Are

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

ISO policies and activities are grounded in and informed by Indigenous knowledge(s), which means respecting Indigenous ways of knowing, seeing, doing, acting, and listening. We acknowledge, and strive to uphold the principles of respect, reciprocity, responsibility, and relevance in our working relationships.

The Indigenous Screen Office is led by Indigenous professionals, with its team and Board of Directors based across different nations and regions in Canada. The ISO Membership Circle is an advisory group recruited from a diversity of screen industries and practices.

BOARD OF DIRECTORS

Brock Roe, Chair
Daryl Kootenay, Vice Chair
Dorothy Christian, Secretary
Thomas Darnay, Treasurer
Trina Roache, Director
Allan Clarke, Director

ISO TEAM

Kerry Swanson, Chief Executive Officer
Kristy Assu, Director, Funding Programs
Jean-François D. O'Bomsawin,
 Director of Communications and
 Francophone Initiatives
Nicole Hill, Finance Manager
Kerry Sugiyama, Senior Manager,
 International Market Development
Tash Naveau, Program Manager, Story Fund
Isabelle Ruiz, Program Manager, Sector Development
Kaya Wheeler, Program Manager, Strategic Initiatives
Savanna Chiblow, Manager of Social Media and
 Digital Communication
Natalie Dunlop, Program Coordinator

MEMBERSHIP CIRCLE

Danis Goulet
Lisa Jackson
Jennifer Podemski
Judith Schuyler
Julie O'Bomsawin
Alanis Obomsawin



Left:

Image Credit: *Actors and Ancestors*
podcast, Dir. Joel D. Montgrand

Bottom:

Image Credit: *Skite'kmujekat'kw*
(*Place of Ghosts*),
Dir. Bretten Hannam



What We Do

Our mission is to foster and support narrative sovereignty, which means the ability of Indigenous peoples to have ownership and control over their own stories on-screen, including film, tv, interactive, immersive and digital platforms. Our mandate is funding content creation, professional development and sector capacity building. Through our work we aim to achieve our vision of a thriving Indigenous screen industry that uplifts people and communities and creates a strong foundation for future generations.

ISO currently funds a number of programs and initiatives through two key streams: the ISO Story Fund and Sector Development. We also partner with industry organizations on a range of strategic initiatives and international market development opportunities.

ISO achieves its mandate with a strategic and community-centered approach that includes the following key pillars:

Empowering Indigenous Storytellers:

- Supporting Canada's diverse community of Indigenous screen-based storytellers and the workforce to support screen-based production.
- Providing advocacy, training and funding for Indigenous storytellers and professionals.
- Advocating for Indigenous narrative sovereignty on screens as the first independent, Indigenous-led organization taking on this work in Canada.
- Taking direction from the people we serve and their evolving needs.

Designing a Responsive Organization

- Listening and identifying system gaps, barriers, and needs – and being agile and flexible enough to adapt and respond.
- Reaching out to storytellers and communities directly to gain feedback and share new opportunities.
- Reimagining program and systems design to align with Indigenous values and ways of working.

Fostering Innovation

- Providing leadership in creating change for the screen-based industry.
- Rebuilding old structures to develop new funding streams that meet the needs of our communities.
- Showing industry partners and professionals a more powerful way to work with Canada's Indigenous storytellers through action.



Image Credit: Cindy Boyce

Left to right: Kerry Swanson,
Alanis Obomsawin,
The Honourable Pascale St-Onge,
Minister of Canadian Heritage

ISO ACHIEVES KEY BENCHMARKS OF 3-YEAR PLAN

The ISO met the objectives of its 2020-23 strategic plan and will expand its vision with a renewed plan later this year.

1. Leading Systemic Change

The ISO has no less a goal than to transform the screen-based content sector. This year, the ISO turned its attention to the urgent need for ongoing funding to support Indigenous production, successfully securing permanent federal funding through the Department of Canadian Heritage. The organization also continued to deepen its relationships with its partners, maintaining and rolling out new initiatives to support professional and international market development. The ISO also continued its leadership as a funder for the Indigenous content sector, sharing its unique and innovative protocol development with others in the industry.

1.1 Permanent Funding for Indigenous Stories

This year the ISO led a multi-pronged advocacy campaign that included letters to the Federal Ministers of Finance and Canadian Heritage for renewed and permanent funding to support Indigenous storytelling. We called on the Indigenous screen-based community and our industry partners and supporters to add their voice to ours.

In March 2024, the Federal Government permanently renewed the ISO's funding to support Indigenous-led storytelling with an ongoing allocation of \$13 million per year. Permanent funding marks a major step towards the achievement of our goal to transform the Canadian screen-based industries.

New legislation enshrined in the Canadian Broadcasting Act recognizes Indigenous content as one of the pillars of our broadcasting system, with distinct requirements alongside English- and French-language production. In addition, Canada Heritage has issued a policy directive that requires the CRTC to ensure support for the meaningful participation of Indigenous peoples in all aspects of the industry, including funding mechanisms. The new legislation and policy directive present an historic opportunity to grow the funding for the ISO and the Indigenous screen-based production sector.

To take advantage of the potential opportunities afforded by the Online Streaming Act, the ISO applied for and was approved as a Certified Independent Production Fund. In its approval letter, the Commission recognized “the importance such a fund could have in helping to foster Indigenous production and storytelling.” Appearing before the CRTC earlier this year in the context of the regulator’s consultations on *The Path Forward – working towards a modernized regulatory framework regarding contributions to support Canadian and Indigenous content*, the ISO put forward that it should receive mandatory direct base funding for its activities as a certified independent production fund, to support the long-term sustainability of the Indigenous screen sector.

The ISO has advanced that mandatory funding to the ISO should be proportional and commensurate, an as important step towards reconciliation, restitution and acknowledgement of Indigenous content as one of the three pillars of the broadcasting system. We also expect this funding to provide the ISO with the flexibility to allocate and distribute funding in keeping with the principles of the United Nations Declaration of the Rights of Indigenous Peoples (UNDRIP).

1.2 Change Through Advocacy and Protocols Work

The ISO has worked to encourage change in the industry through our ongoing advocacy initiatives and the development of protocols tools and resources. ISO regularly advocates across the industry and its institutions for systemic and policy transformation to support Indigenous narrative sovereignty. The implementation of our *Pathways and Protocols Guide* and toolkit is ongoing, and more productions are integrating Indigenous protocols and cultural practices into their projects. Funding for protocols work is provided to Indigenous productions through Sector Development and the Apprenticeships and Cultural Mentorships programs.

The ISO is also committed to sharing our eligibility vetting protocols in relation to Indigenous identity with other organizations and institutions responsible for funding and supporting Indigenous storytellers. We review and publish all of our processes and policies for this annually on our website for transparency, and as a resource for other organizations.



ISO Team Retreat

Left to right: Tash Naveau, Kerry Sugiyama, Kerry Swanson, Jean-François D. O'Bomsawin, Isabelle Ruiz, Natalie Dunlop, Savanna Chiblow, Suzie Hill, Kaya Wheeler, Nicole Hill and Kristy Assu

2. Growing Audience Appreciation and Access

The ISO Story Fund is the principal means of achieving this goal, by providing support for Indigenous storytelling across the content creation value chain, from development to production and post-production, to marketing, promotion and distribution, and across all screen-based platforms.

Complementing the Story Fund is the ISO's support for the marketing, promotion and sale of Indigenous content to audiences and buyers at international markets and festivals. With support from our partners the Canada Media Fund and Telefilm Canada, we organized producer delegations and special initiatives at major industry events.

We foster greater access to audiences both in Canada and internationally through our support for presentation, attendance and participation at festivals and markets.

2.1 Impact of the Story Fund: Investments in Indigenous Storytelling and Promotion

The Story Fund supports the full cycle of creation and dissemination across all screen-based platforms with a focus on Indigenous storytelling and narrative sovereignty.

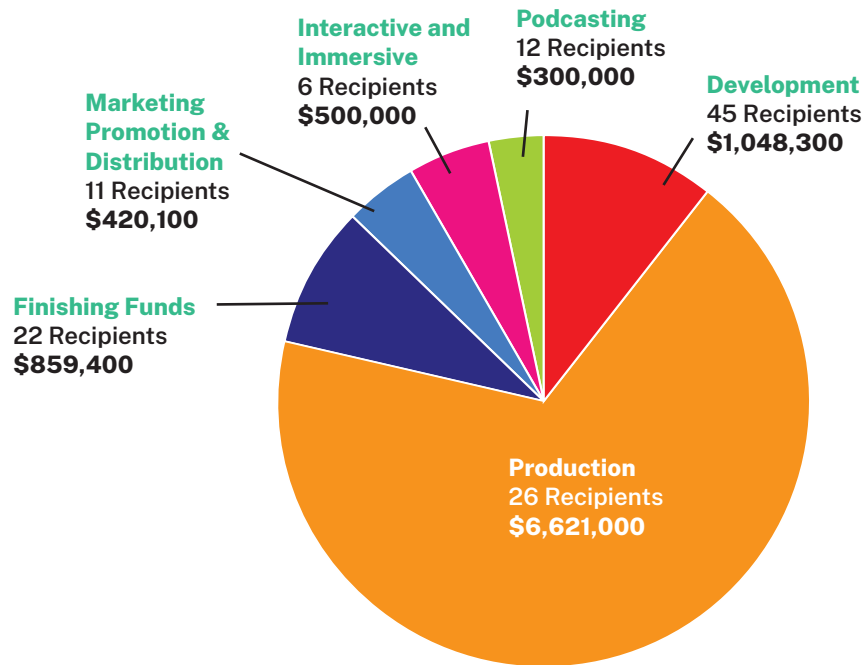
The Story Fund provided a total of \$9.7 million for the development, production, post-production, and marketing and distribution of 122 projects. This included over \$1 million in development and almost \$8 million for production and finishing funds.

With the support of Google.org, ISO launched two exciting new programs for Immersive and Interactive projects, and Podcasting, where a further \$800K was invested. The Story Fund also invested over \$420K in marketing, promotion and distribution.

Overall, the Story Fund funded 55% of all applications. Demand was highest for production.

Story Fund - Funding Overview

122 Recipients & \$9,748,800 Total Funding



Story Fund - Success Rate

	#of Applications	#of Recipients	Success Rate
Development	59	45	76%
Production	76	26	34%
Finishing Funds	24	22	92%
Marketing Promotion & Distribution	14	11	79%
Podcasting	38	12	32%
Interactive and Immersive	9	6	67%
TOTAL	220	122	55%

A Wide Range of Projects Supported

Feature films accounted for 42% of all funded projects, followed by television series, which accounted for 28% of projects. Short films, podcasts, web series and immersive and interactive projects accounted for 31% of all funded projects. (Table or Graph)

Projects were produced in an array of Indigenous languages. Twenty-five projects used Indigenous languages in at least 30% of their production. Indigenous languages were spoken at least half the time in 13 projects. Ten projects were primarily produced in Indigenous languages (at least 90% of the project).

The Story Fund supported 84 English-language and 13 French-language projects.

Seventy percent of Story Fund recipients are First Nations, and 14% are Métis. Amongst recipients, 7% are Inuit, while another 9% identified as both First Nations and Métis.

Eighty percent of all projects supported by the Story Fund are by Indigenous owned-and controlled companies, while 20% are projects by individual Indigenous creators (including those who are sole proprietors).

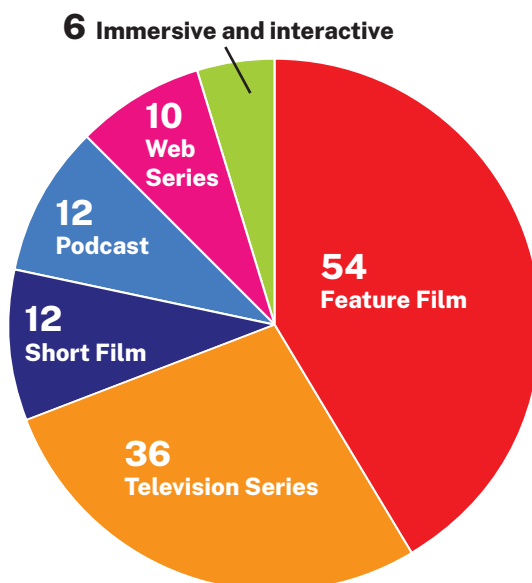
The Story Fund provided support to projects in ten provinces and territories. Thirty-four percent of projects were based in British Columbia, 20% were in Ontario, 16% in Alberta and 10% were based in Quebec. Other provinces and territories in which funded recipients are based included Manitoba (7%), Saskatchewan (6%), Nunavut (3%), New Brunswick (2%), Nova Scotia (2%), and Prince Edward Island (1%).



Image Credit:
CHUMS, Dir. Dennis Jackson

Types of Projects Supported

Story Fund supported a total of 130* projects



* Of the 45 development projects supported, some were slates, accounting for 53 individual projects in all supported in development.

Story Fund - Share of Indigenous Languages in Funded Projects

Use of Indigenous Languages in Projects

	At least 30%	At least 50%	At least 90%
Development	8	4	3
Production	9	4	4
Finishing Funds	7	4	3
Marketing, Promotion and Distribution	1	1	0
Total	25	13	10

Story Fund: Indigenous Representation and Languages

Story Fund - Indigenous Languages Used by Funded Projects

	Number of Projects
Anishnaabe	6
Blackfoot	8
Dene	3
Inuktitut	8
Mi'kmaw	3
Michif	4
Mohawk	9
Nēhiyawēwin-Cree	19
Ojibwe	5
Various languages	6
Other*	11

*Other languages include: hən̓q̓əmin̓əŋəm, Lakota, Maliseet, Siksika, Wolastoqiyik, Cherokee, Innue, Skwxwú7mesh, St'at'imcets, Sm'algyax

Projects Supported in Official Languages

	Number of Projects		
	English language	Indigenous language	French language
Development	33	8	4
Production	12	9	5
Finishing Funds	13	7	2
Marketing, Promotion and Distribution	9	1	1
Interactive and Immersive	6	0	0
Podcasting	11	0	1
Total	84	25	13

Story Fund Projects by Indigenous Representation

	# of Recipients	% of Recipients
First Nations	86	70%
Métis	17	14%
Inuit	8	7%
First Nations & Métis	11	9%
Total	122	100%

Story Fund - Types of Recipients Supported

Type of Applicant	# of Projects Funded	% of Projects
Companies	97	79%
Individuals/ Sole proprietors	24	20%
Collectives	1	1%
Total	122	100%*



Top:

Banff World Media Festival, ISO team members
Left to right: Jean-François D. O'Bomsawin,
Kaya Wheeler, Kristy Assu, Tash Naveau,
Kerry Sugiyama

Left:

CEO Kerry Swanson introduces ISO International
Co-production Forum, Canada, Pavilion,
Cannes Film Festival

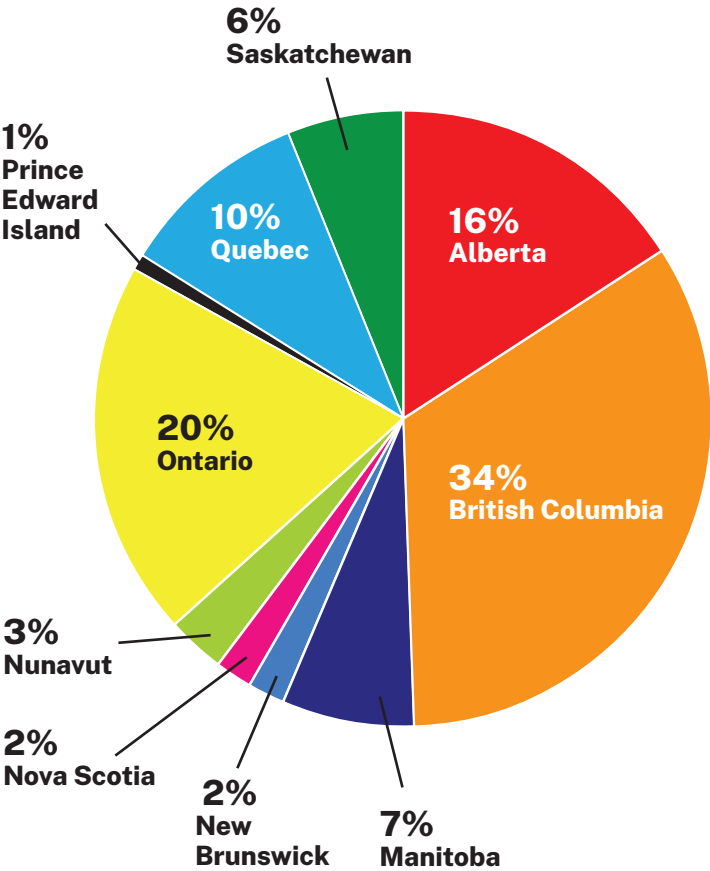
Bottom:

Banff World Media Festival,
Indigenous Screen Summit



Story Fund Recipients by Province

\$9.7 m for development, production, post-production, and marketing and distribution of 122 projects.



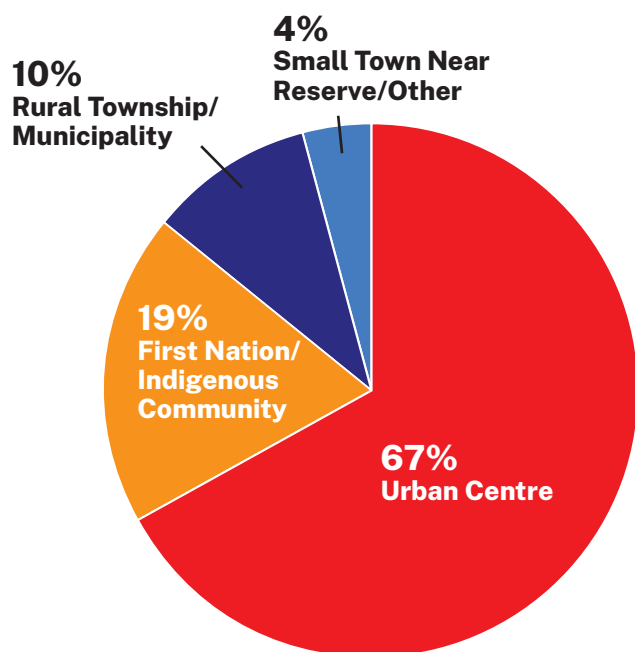
Number of Projects	
Alberta	19
British Columbia	42
Manitoba	9
New Brunswick	2
Nova Scotia	2
Nunavut	4
Ontario	24
Prince Edward Island	1
Quebec	12
Saskatchewan	7

Supporting a Diversity of Perspectives

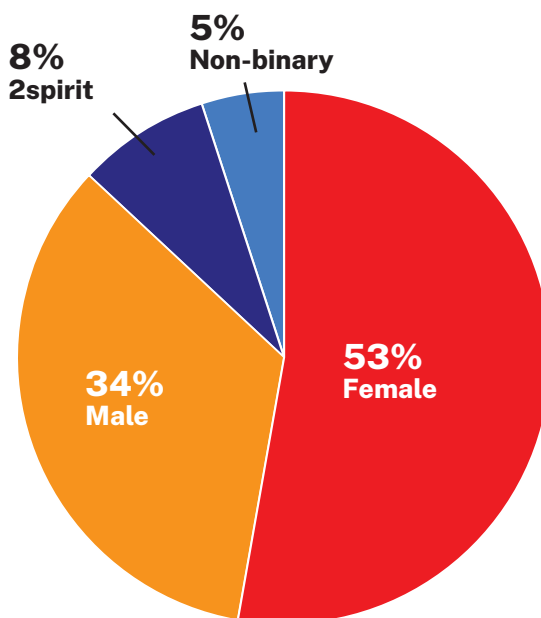
Funding commitments through the Story Fund reflect a diversity of perspectives. For example, recipients of the Fund are located in a variety of urban and rural locations, in First Nation or other Indigenous communities or in small towns near a reserve. In addition, the Fund supports all genders, including people who identify as female, male, non-binary and 2spirit people. Similarly, people of different sexual identities and abilities accessed funding. Recipients are asked to self-identify on a voluntary basis and the results are provided in the figures below.

Story Fund: Characteristics of Recipients¹

Story Fund Recipients by Location

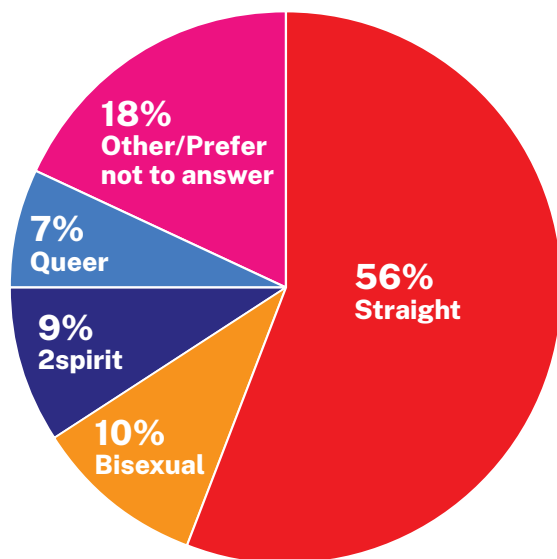


Story Fund Recipients by Gender

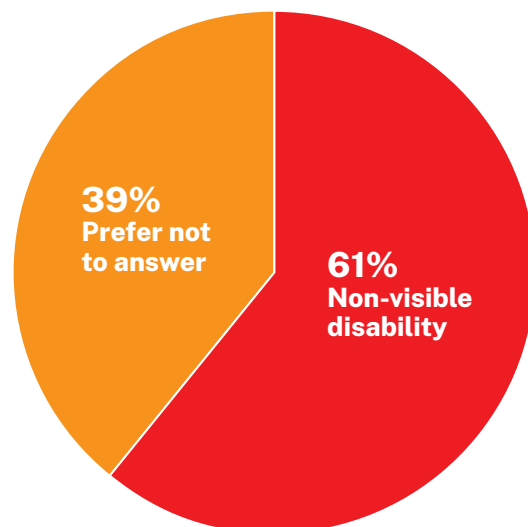


¹ These characteristics were self-reported by recipients.

Story Fund Recipients by Sexual Identity



Story Fund Recipients by Abilities





Top:

Image Credit: Wilfred Buck,
Dir. Lisa Jackson

Left:

Image Credit: *The Salmons Call*,
Dir. Joy Haskell



2.2 A Landmark Year for Indigenous Storytellers in International Markets

ISO created opportunities for storytellers and reached global audiences with exciting Indigenous-made content produced across Canada on all platforms. The ISO invested over \$230k to develop international initiatives and create opportunities for the Indigenous screen sector in international markets. In all, 44 Indigenous storytellers received support to participate in a variety of international markets, festivals and training institutions to pitch their projects as potential international co-productions, to broaden and deepen their international networks, and to celebrate Indigenous productions at major international festivals around the world.

International Promotion of Indigenous Production and Co-production

Cannes Film Festival, France

In collaboration with Ontario Creates and Telefilm, ISO hosted the first International Indigenous Co-production Forum and took over the Canada Pavilion at the Cannes Film Festival for a day of panels, roundtables and a networking reception. 20 Indigenous producers from Canada, Australia, New Zealand, Sami territory and the US participated in this inaugural event, which ISO intends to continue biennially. This was a closed event where Indigenous producers and invited industry professionals connected to share knowledge and ideas on fostering Indigenous international co-productions.

Banff World Media Festival, Canada

This year saw a return of the Indigenous Screen Summit, of which ISO is a founding partner. 14 participants pitched their projects to a packed room of industry professionals from across Canada and around the world, with many reporting that the spotlight created opportunities including potential co-productions, distribution and funding for their projects.

Content London, UK

ISO in partnership with CMPA and Ontario Creates participated in a Canada - UK Co-Production Forum. The goal was to facilitate conversations between Canadian and UK companies producing screen-based content to explore co-production and collaboration, and to exchange information and ideas. Four Indigenous mid- to senior-level producers working in drama series, factual series and kids' content attended Content London bringing the global drama, formats and factual communities together around a conference, awards and networking agenda.

Berlin International Film Festival, Germany

ISO was invited to partner on Telefilm Canada's Visitor Programme at the Berlinale Co-Production Market, Producers without Borders, for feature film producers interested in international co-production and with a project ready for the 2024 Berlinale Co-Production Market. ISO selected two producer participants who had a robust schedule that included networking, panels, and presentations in an international context.

Indigenous Producers Trade Mission, New Zealand

ISO partnered with Ontario Creates on the Canada Screen Producer's Trade Mission to New Zealand. ISO's largest-ever delegation of ten participants attended WIFT NZ New Zealand/ Canada Co-Production Summit, a market focussed programme for experienced producers working in film, television and digital media. The group then attended Māoriland Pōwhiri international film festival, where five ISO-funded films were programmed. Opportunities to genuinely connect with filmmakers and industry including funders, commissioners, festivals and markets were achieved through multiple networking and industry events.

Series Mania, France

This was ISO's first Francophone international delegation, where we supported travel for two producers to pitch their works at various events, including at Canada-France Series Lab for coproduction and participate in market development activities at this international series market. ISO also had the opportunity to make a presentation on our work as an organization and to lay the groundwork for a larger role at next year's event.

International Programs and Initiatives

Venice Film Festival, Italy

ISO attended the Venice Film Festival with a focus on the Immersive Island program. The goal was to build on the relationship with Liz Rosenthal, Curator of the Biennale's Venice International Film Festival's Immersive Content, who was also a mentor for the MIT project. ISO will continue to explore future opportunities to develop opportunities for immersive storytellers and filmmakers.

Sundance Institute Native Filmmakers Lab

For the fifth year, ISO supported one Indigenous participant from Canada to participate in the intensive lab, taking place in New Mexico, where they receive support on script development. Participants in the lab build a long-term relationship with Sundance and receive a grant towards their project as well as travel funding to attend the Sundance Film Festival.

Sundance Film Festival, USA

This was ISO's first time ever at the Sundance festival, where we have been a partner to the Institute for over five years. We participated in their extensive program of Indigenous films, panel sessions and awards luncheon, and connected with ISO Sundance Lab alumnus and current participants, as well as explored new partnership opportunities in the US.

International Indigenous Film Summit, Norway

CEO Kerry Swanson was an invited speaker at this international conference hosted by the Sami Film Institute, where she spoke about ISO's unique partnership with the Canada Media Fund alongside CMF CEO Valerie Creighton. This was a unique opportunity for Indigenous storytellers, funders and academics to connect in Sami territory north of the Arctic Circle for two days of deep discussion about circumpolar and global Indigenous storytelling on screen.

Global Affairs Trade Mission, Japan

ISO was invited to participate in this trade mission, where our focus was to create opportunities for Indigenous participation in Osaka Expo 2025. The ISO has since been invited to participate in the Creative Export Advisory Table, convened by Global Affairs.

Promoting Indigenous Productions to International Audiences

SXSW Festival, USA

ISO hosted and moderated an official program panel at SXSW on the hit FX show *Reservation Dogs*. Moderated by ISO's CEO, the panel included Creator/Showrunner Sterlin Harjo, Director Danis Goulet and lead actor/writer/director Devery Jacobs for a one-hour conversation about the show and Indigenous storytelling, with a live audience of 275 people.

CPH Dox, Denmark

We were honoured to be invited to introduce the world premiere of Lisa Jackson's feature film, *Wilfred Buck*, in competition at this renowned documentary festival, alongside the filmmaker and Canada's Ambassador to Denmark. ISO was also thrilled to host a dinner for the *Wilfred Buck* and his family, and the producing team in attendance.

2.3 Promoting Access Through Community Screenings

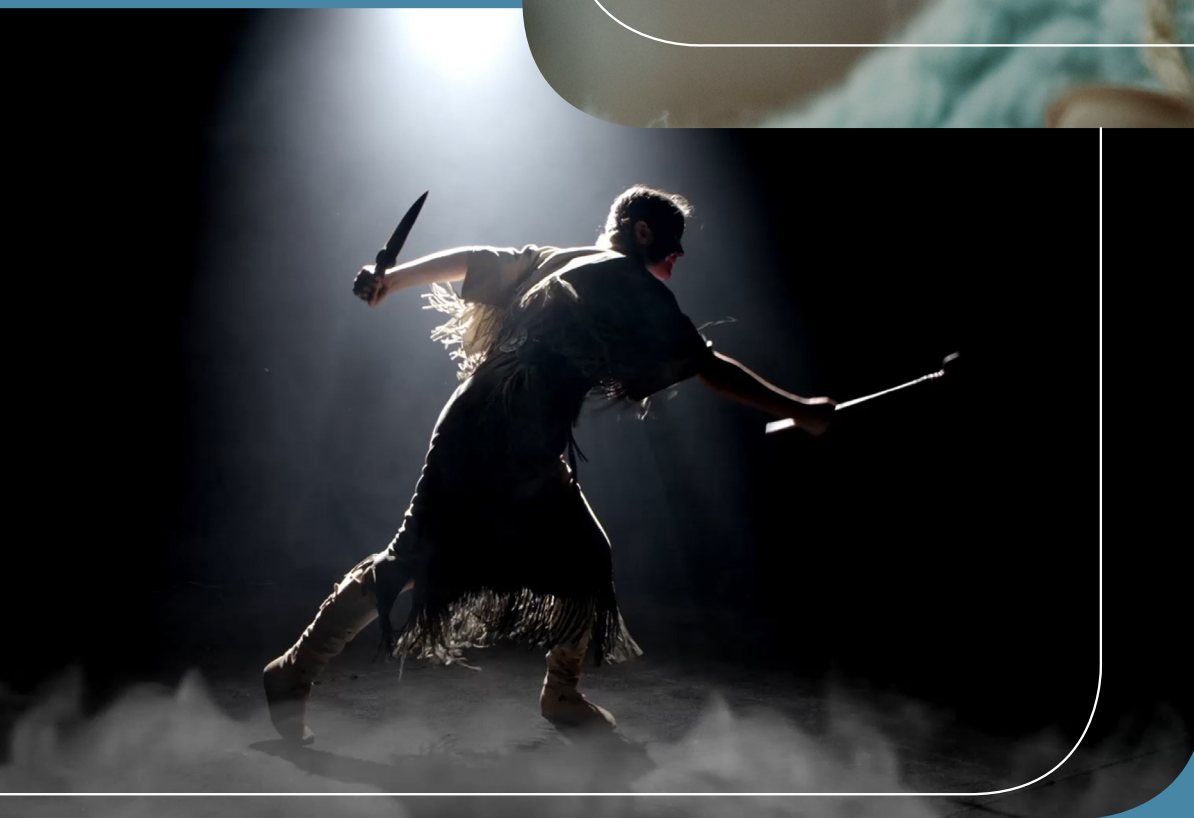
This year the ISO once again partnered with local festivals to promote access to Indigenous stories at the Weengushk International Film Festival (WIFF) and the International First Peoples' Festival in Montreal. The ISO co-presented the Opening Night films with WIFF and provided festival tickets for youth, contributing to the festival's mission to foster a greater understanding and appreciation of Indigenous heritage and contemporary artistic expressions. Through its sponsorship of two masterclasses for Indigenous film professionals at the International First Peoples' Festival, the ISO contributed to this festival's mission to foster the cultural renaissance of Indigenous peoples.

Right:

Image Credit: *Tiny*,
Dir. Ritchie Hemphill

Bottom:

Image Credit: *Secret History™ :
Women Warriors*,
Dir. Julian Black Antelope



3. Investing in a Connected Talent Stream

The ISO supports the entire professional development pathway, from emerging to established creators, and contributes to a robust Indigenous screen sector through a suite of programs and initiatives gathered under the heading of Sector Development. The Sector Development Program supports a wide array of initiatives and projects by organizations that aim to strengthen and grow the Indigenous screen sector. The ISO's Apprenticeship and Cultural Mentorships Program, supported by Netflix, funded training, professional development and culturally specific approaches for Indigenous on-screen content creators and production companies. The ISO also supported companies and individuals to travel across Canada and internationally to enable Indigenous professionals to take advantage of professional opportunities.

In addition to these programs, the ISO developed industry initiatives in partnership with broadcasters, streamers, producers and training institutions to provide meaningful creative and skills development opportunities to Indigenous talent and crew members to advance their careers. The organization also promoted Indigenous talent at festivals and industry events to promote networking and career development.

3.1 Impact of Sector Development Funding

In 2023-2024, the ISO awarded \$2.2 million through its Sector Development programs to 114 recipients. These investments included \$1.6 million through the Sector Development to projects by organizations. With support from Netflix, the ISO awarded \$410K to Indigenous professionals for apprenticeships and cultural mentorships. Travel funding in the amount of \$187K was awarded to 101 professionals to participate in industry and market events and creative opportunities. Overall, across all Sector Development activities, 51% of recipients were individuals or sole proprietorships while 40% were companies.

Of the recipients who received support, 75% were First Nations, 17% were Métis, 5% were Inuit and 3% identified as both First Nations and Métis. Not-for-profit and charitable organizations as well as educational institutions accounted for 9% of recipients. Thirty-two percent of recipients are from British Columbia, 21% are from Ontario and 20% are from Alberta. Manitoba and Quebec each account for 9% of recipients. Five percent of recipients are from Saskatchewan, while the Northwest Territories and Nunavut account for 1% of recipients, respectively.

Overview of Sector Development Funding

Program	# Recipients	Total Amount
Sector Development Program	15	\$1,620,000
Apprenticeship and Cultural Mentorship Funding, supported by Netflix	11	\$410,000
Travel Funding	88	\$212,260
TOTAL	114	\$2,242,260

3.2 Strategic Partnerships and Industry Initiatives

Through strategic partnerships with Canadian broadcasters, global streamers, international training institutions as well as national funders and government departments, the ISO once again provided innovative opportunities for professional development and work placements to support career advancement of 24 Indigenous professionals.

CBC-APTN Early-Stage Scripted Development Program for Indigenous Creators in association with the ISO

The ISO joined with the CBC and APTN to support the early-stage scripted development of two major scripted series for two scripted series with the aim of getting the projects to the next stage of development, and ultimately to be aired on a network..

Programme de pré-développement destiné aux créateurs autochtones de Radio-Canada et APTN en collaboration avec le BEA

This initiative supported the pre-development of a television docuseries and allowed an emerging Francophone television producer to work closely with broadcasting executives to get their project to the next stage of development, and ultimately into production.

NFB Immersive and Interactive Studios - Producer Fellowships

This Fellowship provided opportunities for two producers to work at the English-language National Film Board of Canada's (NFB) Animation and Interactive Studio in Vancouver and the French-language Interactive Studio in Montreal, where they had access to NFB resources and the expertise of its interactive teams.

Indigenous Screenwriters Lab, a partnership between Paramount+, Pacific Screenwriter's Program (PSP) and the ISO

The ISO, PSP and Paramount+ launched this new program in 2023-2024. Run by the Pacific Screenwriting Program, the Lab is designed to develop the skills and relationships needed to be hired in the writing room of a genre TV series.

Legal Clinics for Indigenous Storytellers

A total of 14 Indigenous filmmakers were paired with a lawyer in two legal clinics organized by the ISO in 2023-2024. These clinics are designed for Indigenous storytellers who have questions around IP, chain of title, contracts and agreements etc. to meet with a lawyer for one-on-one pro-bono advice.

Placement in the Writing Room for Stonechild, in development for the CBC

The ISO partnered with the Katawak Productions in Saskatoon to enable a filmmaker Trevor Solway to join the writing room for Stonechild, a limited series in development for the broadcaster.

Two Director Fellowships in partnership with the Directors Guild of Canada (DGC)

In partnership with the DGC, the ISO supported two Director Fellows to be mentored on-set for episodic productions of Acting Good (CTV) and Wild Cards (CBC).

Placement in Grip Department of the major motion picture *Frankenstein*, directed by Guillermo del Toro, in partnership with CineCares Workforce Training Program by Cinespace Studios Toronto

The ISO facilitated training and paid placement of an aspiring crew member in the grip department on a major film production filming at Cinespace in Toronto. Training in advance of the placement and union permit status were provided by IATSE Local 873.

Sound design and audio post-production paid placement with Rolling Pictures and Irving Audio.

This new partnership was launched in 2023-2024 and in the coming year it will allow an emerging audio professional to gain fundamental skills and experience in sound design and audio post-production for film and television.



Top:

Image Credit: *Coming Home*
(*Wanna Icipus Kupi*),
Dir. Erica Marie Daniels

Left:

Image Credit: *Supernaturals*,
Dir. Sean Stiller and
Patrick Shannon



3.3 Promoting Indigenous Talent at Industry Events

The ISO sponsored screenings, panels and other events through strategic sponsorships at key festivals in Canada.

The ISO joined with the Toronto International Film Festival (TIFF) to host a welcome breakfast and late night cocktail attended by 200 guests for the international Indigenous delegation to the festival. The ISO also sponsored a major retrospective exhibition *The Children Have to Hear Another Story: Alanis Obomsawin* at the Art Museum at the University of Toronto, which opened during TIFF.

At the Hot Docs Podcast Festival, the ISO curated a panel on Indigenous podcasting that featured Kim Wheeler, producer of the Storytellers Podcast series commissioned by and hosted by the ISO.

The ISO also promoted Indigenous storytelling through sponsorships of the imagineNATIVE Film + Media Festival, the Whistler Film Festival and the Vancouver International Film Festival.

In the French-language market, the ISO hosted an official delegation at the Annual Meeting of the Association Québécoise de la production médiatique (AQPM). ISO also sponsored the opening and closing activities of the Professional Development in Documentary Screenwriting Program at the Institut national de l'image et du son (INIS) for Indigenous professionals.

In honour of the National Day for Truth and Reconciliation, the ISO partnered with co-hosts CBC/Radio-Canada and APTN on a screening of the first episode of *Bones of Crows*, the five-part limited series written and directed by Marie Clements, at the National Gallery of Canada. The event was attended by Federal MPs, Senators and Indigenous leaders. The screening was followed by a reception and talking circle with creator Marie Clements and star Grace Dove.

4. Building a Thriving Organization

To build a thriving organization the ISO has invested our resources on a strong funding strategy, management and governance capacity, and effective communications with our stakeholders.

4.1 A Strong Funding Strategy

In addition to its annual federal allocation of \$13 million per year, which is now permanent, ISO generated an additional \$1.5m in funding through its partnerships. The organization is committed to diversifying and growing its revenue stream with partners who are aligned with our vision and values.

A key to ISO's growth strategy is ISO's certification by the CRTC as an independent production fund and requested mandatory contributions to its base funding as part of the implementation of the regulatory framework for the Online Streaming Act. These consultations are ongoing.

Almost all of ISO's funding goes directly to recipients and programs. ISO spending on administration and operations, including fees paid to outside consultants and all program delivery costs, was \$1.67m, representing 11.5% of our overall budget in 2023-2024, well within our maximum allowable amount of 15%.

4.2 Management and Governance Capacity

ISO is guided by a dedicated team of highly skilled professionals, comprehensive employment and retention strategies, and clear and transparent policies. In 2024, Jean-Francois D. O'bomsawin accepted the expanded role of Director of Communications and Francophone Initiatives and added a new member to his team, Connor Martin, Events and Communications Coordinator. The ISO has expanded our finance team by welcoming Jennifer (Suzie) Hill as Finance Coordinator. The ISO's team now comprises a total of 11 team members based in BC, Ontario, Manitoba and Quebec. ISO also moved our national headquarters to Six Nations of the Grand River, Canada's largest First Nation and the territory of the Haudenosaunee Confederacy.

ISO welcomed the appointment of Mr. Brock Roe as our new Chair of the Board and also welcomed new Board Directors Trina Roache and Allan Clarke. The ISO Board is made up of Indigenous leaders from different industries who are responsible for the governance and foundational guiding principles for the organization.

4.3 Outreach and Communications

Effective communications are critical to ensure that our work is visible and accessible to Indigenous communities, the Indigenous screen-based production sector and the wider industry in Canada and abroad. The ISO's multiple media releases and interviews granted in 2023-2024 generated media coverage for the organization. The ISO also reached a significant number of people through its website and social media networks.

This year 22,881 people visited the ISO's website, while the organization reached an estimated 387,600 users on Facebook, and 104,300 users on Instagram. In terms of recurrent users, the ISO is also followed by 14,176 users on its social media channels, almost doubling its LinkedIn followers over the previous year. Over 600 subscribers receive the ISO's digital newsletter.

ISO Website Usage 2023-2024

Number of Users	22,881
Number of Pageviews	80,087

ISO Social Media Engagement 2023-2024

Social Platform	Engagement	Number of Followers
Facebook	387,600*	4,756
Instagram	104,300*	4,630
X (formerly Twitter)	33,900**	3,476
LinkedIn	23,358**	1,314
Total	122	101%*

* Reach

** Impressions

2023-2024 FISCAL YEAR RECIPIENTS

Story Fund Recipients

Development

11703234 Canada Inc. • Cree, MB

2638107 Ontario Inc. • Mohawk Bay of Quinte, ON

Adeline Bird • Afro/Anishnabe, ON

Art Bar Theatre • Dene, SK

Ashley Qilavaq-Savard • Inuk, NU

Azzume Productions Inc. • Métis, AB

Blackbird Productions Inc. • Anishnaabe, ON

Brent Horne • Mohawk of Kahnawà:ke, QC

Chantelle Marie Anderson • Cree, AB

Cody Blacksmith • Cree, MB

Eva Thomas Inc. • Walpole Island First Nation, ON

Experimental Forest Films Inc. • Michif, BC

Fashionable Productions Inc. • Haida, BC

Firediva Productions Inc. • Dakehl, BC

IndigeKin Productions Inc. • Otipemisiwak Métis, AB

Justin Neal • Sk̓wxwú7mesh, BC

Kaniehtiio Horn Batt Inc LTD. • Kanien'kehá:ka, ON

Kassia Ward • Cree, AB

KJ Edwards • Kanien'kehá:ka, BC

Lefthand Films LTD. • Tlingit/Tahltan, BC

Lewis Cardinal • Woodland Cree, AB

Lindsay McIntyre • Inuk, BC

Makwa Creative Inc. • Anishinaabe, ON

Muskego Inc. • Cree/Métis, AB

Naniq Media Inc. • Inuit, NU

Nika Productions Inc. • Métis, AB

Pass Through Productions Inc. • Onondaga, BC

Phoenix Skye Productions Inc. • Denesuline, BC

Plaansh a Roo Films Inc. • Métis, ON

Red Fox Productions Inc. • Anishinaabe, BC

Ryan Atimoyoo • Cree, BC

Seawolf Productions Inc. • Snuneymuxw, BC

Shawn Cuthand • Nehiyaw/Kanien'kehá:ka, SK

Stefany Mathias • Squamish/Okanagan, BC

Stingray Pictures Inc. • Métis, AB

TaiGraumanandHeatherHatchproductionsInc. • Haida, AB

Terre Innue Inc. • Abenaki, QC

Terror Fox Productions Inc. • Plains Cree/Saulteaux Ojibway/
Métis, BC

The Feather Entertainment Inc. • Ojibway, SK

VisJuelles Productions Inc. • Cree, BC

Walter Scott • Kanien'kehá:ka, QC

Wapanatahk Media Inc. • Cree/Métis, BC

Wassum Productions Inc. • Haisla/Heiltsuk, ON

Wolf Spirit Films Inc. • Tlingit/Tahltan, BC

Wookey Films Inc. • Red River Métis, MB

Production

Assini Productions Inc. • Métis, ON
Big Makwa Pictures II Inc. • Cree, MB
Chums 2 Media Inc. • Cree, SK
First Surgeon S1 Productions ULC. • Métis/Dene, BC
Igluralaaq 2 Inc. • Inuit, NU
Kassiwi Média Inc. • Abénakis, QC
Prairie Rose Productions Inc. • Cree/Métis, BC
R&UB Productions Inc. • Onondaga, ON
Tombs Production Inc. • Métis/Dene, BC
Andicha Média Inc. • Huron-Wendat, QC
Eva Thomas Inc. • Walpole Island First Nation, ON
Forest Green Pictures Inc. • L'nu/Mi'kmaw, NS
Great Stories Productions Inc. • Gitxaala Nation, BC
Piikaniksaahko Blackfoot Nation Films Inc. • Blackfoot/Dutch, AB
Queens Natives Entertainment Inc. • Anishinaabe, SK
Ready Up Productions Inc. • Cree (Inniniw/Illiliw), AB
Red Giant Productions Inc. • Mi'kmaq, PE
Rot Wood Media Inc. • Anishinaabe, ON
Shaelyn Johnston • Ojibwe, BC
Spotted Fawn Productions Inc. • Michif, BC
Szaboteur Films LTD. • Inuk, ON
Terre Innue Production (III) Inc. • Abenaki, QC
TNW Season 1 Inc. • Cree, MB
Tooth & Nail Pictures LTD. • St'at'imc, BC
Tyrel Lougheed • Sto:Lo, AB
Your Boy Productions Inc. • Métis, BC

Finishing Funds

13 Indigenous Artists 14-26 Productions Inc. • Maliseet, Haida, BC
1375426 B.C. LTD. • Cree/Métis, BC
1989 Movie Manitoba Inc. (Eagle Vision) • Ojibway, MB
4485139 Nova Scotia Limited • Inuit, NS
Aki The Film Inc. • Anishinaabe, ON
Big Soul Productions Inc. • Anishinaabe, ON
Bottom of my Shoe Productions Inc. • Anishinaabe, MB
Chakastetin Production • Attawapiskat First Nation/Cree, BC
Coyote Science 3 Inc. • Cree/Métis, BC
Delta Dawn Productions LTD. • Cree/Métis, BC
Flying Up Moon Inc. • Cree/Métis, AB
Herd of 1 Media • Cree/Métis, AB
IsKweWak Films Inc. • Cree, BC
Kaniehtiio Horn Batt Ent. • Kanien'kehá:ka, ON
A Knitted Legacy Films • Quw'utsun, BC
Moxy Fox Studio Inc. • Wolastoqiyik, NB
Pass Through Productions Inc. • Onondaga, ON
Piikaniksaahko Blackfoot Nation Films Inc. • Piikani - Blackfoot/Siksika-Blackfoot, AB
Rezolution Pictures (Red Fever) Inc. • Cree, QC
Soonias Industries Inc. • Chippewas of Nawash, AB
Stories of the North S2 LTD. • Cree/Métis, SK
The Aunties Dandelion Inc. • Kanien'kehá:ka, ON

Marketing, Promotion and Distribution

11437267 Canada Inc. (7th Screen) • Anishnabeg, QC
11703234 Canada Inc. • Cree, MB
1375964 BC LTD. • Tsleil-Waututh, BC
Boreal Wolf Film Productions LTD. • Dene/Kwakiutl, BC
Cafe Daughter Productions Inc. • Mohawk Bay of Quinte, ON
Coyote Science 3 Inc. • Cree/Métis, BC
Downstream Documentary Productions Inc. • Cree/Dene, SK
Isuma Distribution International • Inuit, NU
Princess Space Monster Films • Inuit, NS
Rezolution Pictures (Coming Home) Inc. • Cree, QC
Soler Pictures Inc. • Métis, BC

Interactive and Immersive

12623226 Canada Inc.- Revital Software • Kanien'kehá:ka, QC
Gaayangaay Productions LTD. • Haida/Cree, BC
Hammer & Sash Digital Media Ltd. • Métis, BC
James Monkman • Cree, ON
Little Buffalo Studios Inc. • Métis, ON
Terre Innue Productions (V) Inc. • Abenaki, QC

Podcasting

Cynthia Murdock • Cree, MB
Enweying Our Sound Podcast • Anishnaabe, ON
Gaayangaay Productions LTD. • Haida/Cree, BC
Joel Montgrand • Cree, BC
kwu sneqsilxw (Collective) • Okanagan, BC
Ready Up Productions Inc. • Cree (Inniniw/Ililiw), AB
Relational Science Circle • Cree/Métis, AB
Shayla Oulette Stonechild • Cree/Métis, ON
Tales From The Rez Productions Inc. • Siksika/Blackfoot, BC
Tammy G. Wolfe Consulting • Cree (Ininiw), MB
Terre Innue Inc. • Abenaki, QC
The Aunties Dandelion Inc. • Kanyen'kehà:ka, ON

Sector Development Program

Aberdeen Pictures Inc. • Ojibway, MB
Ācimowin Film Festival Corporation • Nehiyaw/Ojibway, SK
Board of Governors of The Banff Centre • Atikamekw and Woodland Cree, AB
Canadian Society of Cinematographers • Saulteaux, MB
Capilano University • Secwepemc/Ktunaxa, BC
Carpe Dee Yum Productions • Kanien'kehá:ka, ON
Napi Film Society • Siksika, AB
National Screen Institute - Canada (NSI) • (non-profit organization), MB
NIMAC (National Indigenous Media Arts Coalition) • Métis, MB
Nunavut Film Development Corporation • Inuit, NU
Sech'iziqi Arts and Culture Society • Tsilhqot'in, BC
Spirit of the Story Inc. • Cree/Anishnaabe, MB
Wapikoni Mobile • Anishnaabe, QC
Winnipeg Film Group Inc. • (non-profit organization), MB
Weengushk Film Institute • Cree, ON

Apprenticeship and Cultural Mentorship Funding, supported by Netflix

Ekosi Productions Inc. • Cree/Métis, BC
Big Soul Productions Inc. • Anishnaabe, ON
Chantelle Anderson • Cree, AB
Jerry Wolf • Anishnaabe, ON
Mixtape VR Inc. • Inuit, ON
Muskego Inc. • Cree/Métis, AB
Rachel Webb • Cree, QC
Rezolution Pictures International Inc. • Cree, QC
Tekanenhorens Brass • Mohawk/Saulteaux, QC
Tombs Production Inc. • Métis/Dene, BC
Turquoise Sky Entertainment Inc. • Métis, AB

Travel Fund

2291820 Alberta LTD. • Métis, AB
6710875 Canada Inc. • Kanesatake, QC
Acimow Media LTD. • Cree/Métis, BC
Akia Films • Inuk/Haitian/Taíno, BC
Bee Bird Woodland • Cree, SK
Bruce Miller • Cree/Anishinaabe, AB
Carl Jr Kodakin-Yakeleya • Dene, NWT
Chantelle Anderson • Cree, AB
Cinethetica • Waywayseecappo, ON
Cody Lefthand • Stoney Nakoda/Dene, AB
Devonshire Productions Inc. • Mohawk, ON
Eric Janvier • Dene, AB
Evelyn Pakinewatik • Anishinaabe, ON
Faith Sparrow-Crawford • xʷməθkʷəy̓əm, BC
Fanning Feathers Productions LTD. • Nakoda (Assiniboine), ON
Gavin Baird • Métis, SK
Jack Belhumeur • Métis, AB
Jamlab Productions LTD. • Mohawk, ON
Jennifer Wickham • Wet'suwet'en, BC
Jessica Couzelis • Inuit/Métis, BC
John M McDougall-Goulet • Métis, BC
Jordan Waunch • Métis, BC
Judy Iseke • Métis Nation of Alberta, AB
Justin Neal • Skwxwú7mesh, BC
Justina Neepin • Cree, MB
Kaayla Whachell • Métis, BC
Kahentawaks Tiewishaw-Poirier • Kanien'kehá:ka, QC
Kahstoserakwathe Paulette Moore • Kanien'kehá:ka, ON
Kassia Ward • Cree, AB
Keenan Grom • Moose Cree, ON
Keisha Erwin • Woodland Cree, SK
Kim Wheeler • Anishinaabe/Mohawk, MB
KJ Edwards • Kanien'kehá:ka, BC
Lightning Mill Inc. • Cree, AB
Likinskw Productions Inc. • Haida and Cowichan, BC
Mary Galloway • Cowichan, MB
Megan McNeill • Nunatsiavut Inuit, NL
Megan Shott • Denesuline, AB
Mike Hager • Mohawk, ON
Miyo Pimatisiwin Productions Inc. • Cree, AB
Molly Wickham • Wet'suwet'en, BC
Moon Productions • Ditidaht/Kyuquot/Coast Salish, BC
Nika Productions Inc. • Métis, AB
Nish Media • Anishinaabe, QC
Oliver King • Cree, SK
Oraquan Medias • Wendat, QC
Orca Cove Media • Cowichan, BC
Pallasite Films Inc. • Anishinaabe (Aamjiwnaang), ON
Phoenix Skye Productions Inc. • Denesuline, BC
Plaansh a Roo Films Inc. • Métis, ON
Racheal Beaulieu • Métis, MB
Real World Films Inc. • Red River Métis, BC
Red Earth Blue Sky Productions • Woodland Cree, AB
Red Fox Productions Inc. • Anishinaabe, BC
Rezolution Pictures • Cree, QC
Ritchie Hemphill • Kwakwaka'wakw/Métis, BC
Rueben Martell • Cree, SK
Ryan Atimoyoo • Cree, BC
Rylan Friday • Saulteaux Ojibway/Plains Cree/Métis, BC
Samantha Loney • Métis, ON
Sage Daniels • Anishinaabe, MB
Saxon de Cocq • Métis Nation of Alberta, AB
Scarlett Sparrow-Felix • xʷməθkʷəy̓əm, BC
Sean Smith • Métis, AB
Sean Stiller • Secwépemc, ON
Senklip Harvey Productions • Syilx and Tsilhqot'in, BC
Shaelyn Johnston • Ojibwe, BC
Shirley McLean • Tlingit/Tagish, BC
Soler Pictures Inc. • Red River Métis, BC
Soonias Industries Inc. • Cree/Anishinaabe, AB
Song In The Dark Productions Inc. • Wet'suwet'en, BC
Sue-Anne Banks • Cree, BC
Taye Alvis • Anishinaabe/Ojibwe, ON
TDEP Productions LTD. • Métis, AB

Terre Innue Inc. • Abenaki, QC
The Aunties Dandelion Inc. • Kanien'kehá:ka, ON
Theo Cuthand • Plains Cree, ON
Tooth & Nail Pictures LTD. • St'at'imc, BC
Towuustasin Stocker • Haida, BC
Trevor Solway • Blackfoot, AB
Trisha North • Cree/Saulteaux, BC
TSL Enterprises Ltd. • Xwemalkwu First Nation, BC
Two Hounds Media Inc. • Cree/Métis, BC

Tyrel Lougheed • Sto:Lo, AB
Ujarak Media Inc. • Nunatsiavut Inuk, NL
Victoria Anderson Gardner • Anishinaabe, ON
VisJuelles Productions Inc. • Cree, ON
Wabung Anung Film LTD. • Anishinaabe, MB
Wapanatahk Media • Cree/Métis, BC
Warp 9 Productions • Dene/Cree, BC

Industry Initiatives

Animiki See Digital Production Inc., MB
Assini Productions Inc. • Métis, ON
Berkley Brady • Métis, AB
Darcy Waite • Cree, MB
Devonshire Productions Inc. • Mohawk, ON
Eva Thomas Inc. • Walpole Island First Nation, ON
Jennifer Podemski • Anishinaabe, ON
Katawak Productions Inc., ON
Kwassen Productions Inc. • Coast Salish, Penelakut Tribe, BC
Makwa Productions, MB
Mosaic Entertainment Inc., BC
Nika Productions Inc. • Métis, AB
Oraquan Medias • Wendat, QC
Pacific Screenwriters Program, BC
Prairie Dog Film + Television, AB
Rezolution Pictures International Inc. • Cree, QC
Tasha Hubbard • Cree, AB
The Rolling Picture Company Ltd., ON
Tonkahateh Inc., ON
VisJuelles Productions Inc. • Cree, BC
Wapanatahk Media • Cree/Métis, BC
Wookey Films Inc. • Red River Métis, MB



Left:

Image Credit: IM4 Lab VP Training,
Dir. Loretta Todd

Bottom:

Image Credit: *Anywhere:
A Metaphysical Romance*,
Dir. Evelyn Pakinewatik



RECOMMENDERS

	Nation	Province
Development		
Cole Forrest	Ojibwe	ON
Jess Murwin	Mi'kmaq	QC
Jordan Wheeler	Cree	MB
Production F/S		
Tracey Deer	Mohawk	QC
Melanie Hadley	Ojibway	ON
Asia Youngman	Cree-Métis	BC
Production ALL		
Jordan Molaro	Anishnaabe	MB
Nyla Innuksuk	Inuk	ON
Janine Windolph	Atikamekw/Woodland Cree	AB
Interactive and Immersive		
Sonia Bonspille-Boileau	Kanien'kehá:ka	QC
Laakkuluk Williamson Bathory	Inuk	NU
Colin Van Loon	Blackfoot/Dutch	BC
Podcasting		
Rick Harp	Cree	MB
Kim Wheeler	Anishinabe/Mohawk	MB
Cassidy Villebrun-Buracas	Dehcho Dene and Cree-Metis	BC

PARTNERS

Core Funding



Program Partners



“

What I hope with the ISO especially is that there's just going to be more and more people, like, I did a bit of filming in The Pas, Northern Manitoba. I was just telling everyone that there's funding available, that there's training available, like, that there's pathways. If anyone was interested in filmmaking to pursue that, and I know that people are doing that there.

”

— Lisa Jackson, Filmmaker

“

It's not just a gesture, like, it bleeds into a lot of different parts of the filmmaking and storytelling process. We've always seen storytelling as also a community thing, like, there's anonymous community storytelling. And so, like, when we do things like we smudge every day or we have we start our productions that way. It shows that – a lot of our crews are mixed with Napi Collective and settler filmmakers from the industry. And when we start that smudge, it – it shows the settler filmmakers that they're a part of something that's bigger than just a gig. They're part of something bigger than themselves.

”

— Trevor Solway, Filmmaker



Top:

Image Credit: 7th GEN Season 2,
Dir. Dinae Robinson, Jessica Landry,
Cynthia Murdoch,
Kane Kirton

Left:

Red carpet of the Awards Ceremony
of Les prix Gémeaux 2023

Photo Credit: Paul Ducharme



Left:

Image Credit: *Supernaturals*,
Dir. Sean Stiller and
Patrick Shannon

Bottom:

Image Credit: ISO Cocktail at TIFF





INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE

www.iso-bea.ca