



INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE



2024-2025 Annual Report

www.iso-bea.ca



Cover Image:

North of North

Executive produced and written by Inuk writer and producer Stacey Aglok MacDonald and Inuk filmmaker Alethea Arnaquq-Baril

Synopsis: A young Inuk mother who dreams of reinventing herself in her tiny Arctic community of Ice Cove, a town where everybody knows your business.



Image credits (Left to right, top to bottom):

1. *Uiksarinngitara* (Wrong Husband), Dir. Zacharius Kunuk
2. *The Knowing*, Dir. Tanya Talaga, Courtney Montour
3. *The Aunties Dandelion*, Dir. Kahstoserakwathe Paulette Moore
4. *The Great Salish Heist*, Dir. Darrell Dennis
5. *Captaine*, Dir. William Mazzoleni Valin
6. *CHUMS*, Dir. Dennis Jackson
7. *The Aunties Dandelion*, Dir. Kahstoserakwathe Paulette Moore
8. *ReMatriate the Lens*, Dir. Jennifer Podemski
9. *Sweet Summer Pow Wow*, Dir. Darrell Dennis
10. *The Knowing*, Dir. Tanya Talaga, Courtney Montour
11. *Go North*, Dir. Kim O'Bomsawin, Brad Gros-Louis, Olivia Ikey, Amy Miller
12. *Captaine*, Dir. William Mazzoleni Valin

Table of Contents	1	2. Growing Audience Appreciation and Access	12
Message from the Chief Executive Officer	2	2.1 Impact of the Story Fund: Supporting and Promoting a Wide Range of Projects and a Diversity of Perspectives	13
Message From the Chair	4	2.2 International Market Development: Expanding Our International Footprint	19
ISO Impact By the Numbers	5	2.3 Promoting Access Through Community Screenings	26
Partners	6	3. Investing in a Connected Talent Stream	26
Overview	8	3.1 Impact of Sector Development Funding: Building Capacity in the Indigenous Screen Sector	26
Who We Are	8	3.2 Strategic Industry Partnerships: Advancing Careers of Professionals	28
Board of Directors	8	3.3 Promoting Indigenous Talent at Industry Events	29
ISO Team	8	4. Building a Thriving Organization	32
Membership Circle	9	4.1 Enhanced Funding Capacity	32
What We Do	9	4.2 Management and Governance Capacity	32
Results 2024-2025	11	4.3 Outreach and Communications	33
1. Leading Systemic Change	11	2024-2025 Fiscal Year Recipients	34
1.1 Permanent Funding and Institutional Stability	11	Recommenders	40
1.2 The Administration of the Canada Media Fund's Indigenous Program Becomes a Reality	11		
1.3 New Collaborations with Creative BC and the SODEC	12		
1.4 New Funding for Indigenous Content from the Canadian Broadcasting System	12		

Message from the Chief Executive Officer



I am pleased to present the 2024-2025 Annual Report, which once again illustrates the remarkable growth and achievements of the ISO and the Indigenous screen sector in Canada. The ISO increased funding for Indigenous content to historic levels and strengthened Indigenous production capacity, with the results visible on-screen nationally and internationally. We implemented our first year of stable, permanent funding of \$13 million annually announced by the Department of Canadian Heritage last year, a transformational result for the organization's ability to thrive.

The ISO has been actively involved in the Canadian Radio-television and Telecommunications Commission (CRTC)'s implementation of the Online Streaming Act, with the first phase of allocating significant funding to the ISO. This is a landmark moment for Indigenous storytellers on screens that will have a transformative and enduring impact on Indigenous storytelling in Canada. The mandated contributions to ISO from major streaming platforms are a reason for celebration across an industry beginning its journey toward reconciliation.

As of April 1, 2025, the ISO has become the administrator for delivering the \$9.1million Indigenous Program on behalf of the Canada Media Fund. Taken together, these new resources mean that Indigenous storytellers in the screen sector will be better positioned to continue their work and sustain and grow their companies at a precarious and challenging time for the industry.

This report outlines how ISO has met the objectives of our last strategic plan. Stable, sustainable funding underpins the ISO's new 2025-28 Strategic Plan, which we are pleased to be releasing in tandem with a new focus area of supporting the next generation of talent.

Ultimately everything we do is about empowering Indigenous storytellers to create and share their work with the world. Two ISO-supported productions released in 2024-2025 speak to the heart of our mission.

The hit comedy series *North of North*, co-created by Inuit filmmakers Stacey Aglok MacDonald and Alethea Arnaquq-Baril, is resonating widely with audiences in Canada and internationally. This original production was supported by CBC, APTN, Netflix, CMF and ISO and is a timely example of how the streamers, broadcasters and funders can come together to support uniquely Canadian content. A pivotal aspect of this project was its filming location in Iqaluit, Nunavut, catalyzed by ISO's \$1 million capital investment in the region's first large-scale production studio. The studio will be a legacy of the series, supporting sustainable production infrastructure in the North.

Wilfred Buck's *Star Stories*, created by Anishinaabe filmmaker Lisa Jackson in collaboration with The Macronauts, brings stories told by renowned Ininew (Cree) astronomer and author Wilfred Buck to life through immersive, multi-sensory experiences. Wilfred Buck's *Star Stories* premiered earlier this year at Germany's 2025 Berlin International Film Festival,

where Wilfred himself charmed audiences with a live presentation under an immersive dome of stars. This project was fully funded by ISO, with additional support provided for the Berlin presentation, and will now be screened in planetariums and immersive spaces in Canada and beyond.

At the heart of everything we do at ISO is our commitment to ensuring that Indigenous voices are empowered, supported and showcased in Canada and around the world.

I want to say a special thank you to our partners, collaborators, supporters and most of all our storytellers. There's still much work ahead, to ensure Indigenous storytelling on screens continues to move, surprise and inspire us for years to come.

None of this could happen without the amazing team at ISO and the commitment and wise council of our Board of Directors and I extend my gratitude to each of you.

Miigwetch,



Kerry Swanson

Message From the Chair of the Board of Directors



As Chair of the Board of Directors, I am honoured by our achievements this past year in advancing Indigenous storytelling and narrative sovereignty across Canada.

The governance of the Indigenous Screen Office has evolved significantly since its inception, and this past year was no exception. 2024-2025 was a year of pivotal developments reflecting the Indigenous Screen Office's growing mandate, spurred by the increasing importance of Indigenous-led storytelling. Significant milestones have been achieved again this year with ISO implementing permanent funding, successfully advocating for CRTC-mandated funds, and now managing the CMF Indigenous program.

Throughout, the Board has played a crucial role in guiding the organization's strategic direction. Our new Strategic Plan 2025-2028 marks a milestone in our goal to empower Indigenous storytellers and foster a vibrant Indigenous screen sector in the next chapter for the ISO.

ISO's Board of Directors are professionals from diverse Indigenous nations and regions across Canada, ensuring that our governance is rooted in Indigenous knowledge and perspectives. With the appointments this year of Dr. Heather Igloliorte and Cathy Mattes, we are pleased to have Inuit and Métis representation on the Board.

The ISO continues to be deeply committed to narrative sovereignty, cultural revitalization, and capacity building for the ISO and the Indigenous screen content sector as a whole.

On behalf of the Board of Directors, thank you to the community of storytellers, partners, and supporters who are by our side through this exciting journey. And a special thank you to ISO's dedicated and talented team of professionals, led by CEO Kerry Swanson, who are laying a solid foundation for Canada's first-ever Indigenous funding agency for the screen sector.

A handwritten signature in black ink, appearing to be 'Brock Roe'. The signature is stylized with a large, sweeping 'B' and 'R'.

Brock Roe

ISO Impact By the Numbers

\$11.9m

disbursed directly to recipients through ISO funding programs and special initiatives

222

recipients supported in the Story Fund and Sector Development funding programs

82

individuals supported to attend festivals and markets through travel funding

58

participants on ISO international delegations

49%

female-identified recipients in Story Fund programs

27%

of funded projects included more than 30% Indigenous languages

25%

recipients based on-reserve or non-urban centres

32

participants in ISO workforce development, training and professional development programs

21

French-language productions supported

Partners

Core Funding



Program Partners





Image credits (Left to right, top to bottom):

1. Kim O'Bomsawin, Jean-François D. O'Bomsawin, Sonia Bonspille Boileau, Jason Brennan, *Series Mania*, Credit:
2. Michel Jean In Conversation with Alanis Obomsawin, *In Conversation at Musée d'art contemporain de Montréal*
3. SODEC Executives in Odanak with ISO representatives
4. Dennis Ward, Kerry Swanson, *APTN Face to Face*

Overview

Who We Are

The Indigenous Screen Office is led by Indigenous professionals. The ISO Board of Directors is composed of Indigenous screen and arts leaders. The Indigenous Screen Office management team and staff are comprised of Indigenous professionals from different nations and regions across Canada. The ISO Membership Circle is an advisory group recruited from a diversity of screen industries and practices.

Board of Directors

Brock Roe, Chair
Allan Clarke, Vice-Chair
Dorothy Christian, Secretary
Thomas Darnay, Treasurer
Trina Roache, Director
Dr. Heather Igloliorte, Director
Cathy Mattes, Director

ISO Team

Kerry Swanson, Chief Executive Officer
Melanie Nepinak Hadley, Vice-President, Industry,
Partnerships and Growth

Funding Team

Kristy Assu, Director of Funding Programs
Tash Naveau, Program Manager,
CMF & ISO Production Programs
Isabelle Ruiz, Program Manager,
Sector Development
Kaya Wheeler, Program Manager,
CMF & ISO Development Programs
Candice Jacko, Program Manager,
Post-Production & Market Opportunities
Natalie Dunlop, Program Coordinator

Communications Team

Jean-François D. O'Bomsawin, Director of
Communications and Francophone Initiatives
Savanna Chiblow, Digital Communications Manager
Connor Martin, Events & Communications Coordinator

Finance Team

Nicole Hill, Finance Manager
Suzie Hill, Finance Coordinator

Membership Circle

Danis Goulet

Lisa Jackson

Jennifer Podemski

Judith Schuyler

Julie O'Bomsawin

Alanis Obomsawin

What We Do

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

We have a mission to foster and support narrative sovereignty (the ability of Indigenous peoples to have ownership and control over their own stories) and cultural revitalization by increasing Indigenous storytelling on screens and promoting Indigenous values and participation across the sector.

Our mandate is funding content creation, professional development and sector capacity building. Our programs support Indigenous companies, communities and individuals to share their diverse stories and perspectives across all screen platforms.

Through our work we aim to achieve our vision of a thriving Indigenous screen industry that uplifts people and communities.



Image credits (Left to right, top to bottom):

1. Maika Harper, Keira Cooper, Anna Lambe, *North of North Iqaluit Premier*, Credit: Natalie Maerzluft/This is Living Now Photography
2. Kerry Swanson, Melanie Nepinak Hadley, Devery Jacobs, *Women in Entertainment Canada*
3. Kerry Swanson, Valerie Creighton, with cast of *North of North*, Credit: George Pimentel Photography
4. Zoe Hopkins and Kerry Swanson, *Women in Entertainment Panel*
5. *North of North Cast at Toronto Premiere*, Credit: George Pimentel Photography
6. Rosary Spence, *ISO Indigenous Welcome Gathering at Toronto International Film Festival*
7. Adrianna Chartrand, Kerry Swanson, Anne Lajla Utsi, Mitchell Stanley, *Indigenous Perspectives on New Models for Co-Productions Panel*
8. Jean-François D. O'Bomsawin, Kerry Swanson, Valerie Creighton, Kristy Assu, *Indigenous Screen Summit*
9. ISO and SODEC teams at MOU signing, Credit: Maryse Boyce

Results 2024-2025

1. Leading Systemic Change

The Indigenous Screen Office continues to play a transformative role in the Canadian screen industry, leading systemic change through the expansion of Indigenous narratives, and strengthening of Indigenous voices. This past year marked another period of growth of the ISO's reach and impact, highlighted by:

- the first year of permanent funding from the Department of Canadian Heritage;
- the decision to administer the Canada Media Fund's Indigenous Program;
- collaborations with two provincial agencies;
- and projected new funding to come from the implementation by the CRTC of the Online Streaming Act.

These changes are part of a broader evolution of support for Indigenous screen-based stories. These developments are reshaping the funding ecosystem and laying the foundation for future growth as the ISO continues to build vital infrastructure, expand offerings, and support the development of Indigenous creators and companies.

1.1 Permanent Funding and Institutional Stability

Permanent federal funding from Canadian Heritage of \$13 million annually has enabled the ISO to expand its programs, foster industry partnerships, and build critical infrastructure.

As mandated by the CRTC through the online Streaming Act, base contributions by online streamers will provide the ISO with an estimated \$14 million per year to support Indigenous-led production and foster the growth of the sector. This funding is a pivotal step toward ensuring that Indigenous storytelling becomes a cornerstone of the Canadian broadcasting and screen landscape. With these sustainable resources, the ISO has now a solid foundation of funding and can focus on building new sources of revenue and opportunities.

1.2 The Administration of the Canada Media Fund's Indigenous Program Becomes a Reality

On April 1, 2025, the Canada Media Fund's Indigenous Program came under the administration of the Indigenous Screen Office. This major milestone marks a shift toward Indigenous self-determination in media funding and supports our

mandate for Indigenous narrative sovereignty. Administering the fund on behalf of the Canada Media Fund will allow the ISO to provide continuity and cohesion in its support for creators throughout the development and production cycles.

1.3 New Collaborations with Creative BC and the SODEC

In 2024, the ISO established new collaborations with Creative BC and the Quebec Société des entreprises culturelles (SODEC). We partnered with Creative BC to promote environmentally sustainable practices in film production, underlining our shared commitment to support Indigenous creators and foster sustainable production methods and aligning with ISO's mandate and Creative BC's Reel Green™ initiative.

The ISO also collaborated with the SODEC to enhance access to programs for Indigenous creators that will address historical barriers and foster a more inclusive screen industry in Quebec.

1.4 New Funding for Indigenous Content from the Canadian Broadcasting System

Through the implementation of the Online Streaming Act, which mandates that online streaming services contribute to support the

creation of Canadian content, the CRTC has significantly enhanced public and industry support for Indigenous storytelling. In this historic development, the ISO has played a key role in ensuring the distinct role of Indigenous storytelling is acknowledged, with funding and policies.

The allocated funding to ISO aligns with Canada's commitments to reconciliation and the United Nations Declaration on the Rights of Indigenous Peoples, particularly regarding the right to self-determination and cultural expression. By integrating Indigenous content into the broader Canadian broadcasting framework, the CRTC's decision underscores the importance of Indigenous narratives in the national cultural landscape.

2. Growing Audience Appreciation and Access

The ISO Story Fund is the principle means of growing audience appreciation and access. Through this core program, the Story Fund supports Indigenous storytelling and narrative sovereignty across the full cycle of creation, production and dissemination for all screen-based platforms.

The ISO also helps to develop international markets for Indigenous stories. With support from our partners the Canada Media Fund, Telefilm Canada and the CMPA, organized producer delegations and special initiatives at major international markets, festivals and other industry events, including Berlin International Film

Festival, Venice Film Festival and a major presence at TIFF, which had a record number of Indigenous films presented in 2024. These promoted opportunities for co-production, marketing and sales of Indigenous content at home and abroad.

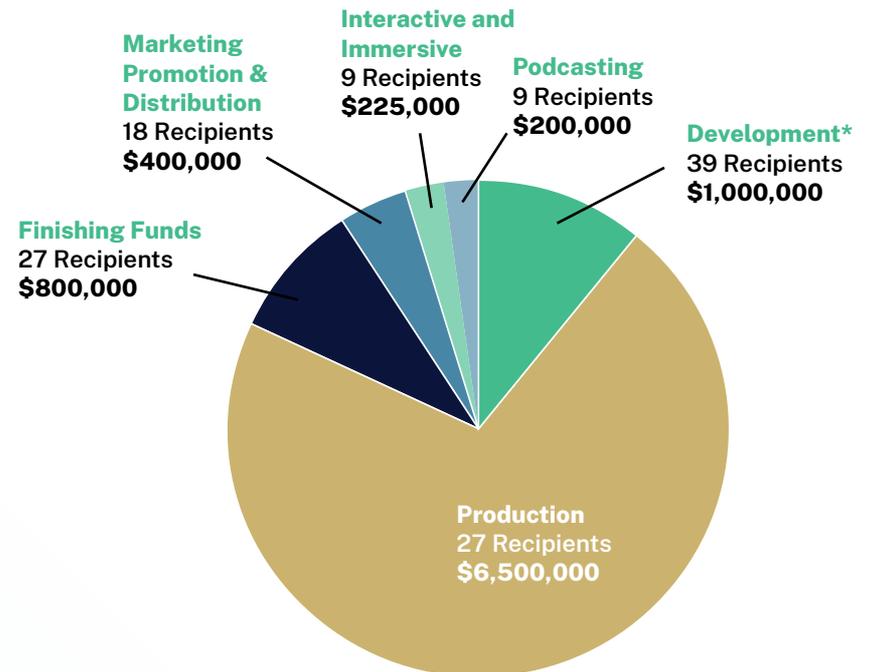
Through our support for Canadian festivals and markets, the ISO fostered greater access to Indigenous screen-based storytelling at home.

2.1 Impact of the Story Fund: Supporting and Promoting a Wide Range of Projects and a Diversity of Perspectives

The Story Fund provided a total of \$9.125 million for the development, production, post-production, and marketing and distribution of 139 projects by 129 recipients. This included \$1 million for the development of 49 projects and \$6.5 million to produce 27 projects, including 22 that were feature films or series. A further \$800k was allocated in finishing funds. The Story Fund also invested \$400K in marketing, promotion and distribution.

Nine recipients received \$225K for the creation of their interactive and immersive projects, while another nine recipients received \$200K to create original podcasts. The Story Fund supported 45% of all applications it received in fiscal year 2024-2025.

Funding Overview – Story Fund



*Includes 10 projects that were part of funded development slates.

Success Rate - Story Fund

	#of Applications	#of Recipients	Success Rate
Development	83	39	47%
Production	91	27	30%
Finishing Funds	41	27	66%
Marketing Promotion & Distribution	22	18	82%
Podcasting	27	9	33%
Interactive and Immersive	25	9	36%
TOTAL	289	129	45%

Funding For a Wide Range of Projects

Feature films accounted for the largest share (40%) of all funded projects, followed by television series, which represented 31% of funded projects. Other types of projects, including short films, podcasts, web series and immersive and interactive projects, accounted for 29% of all funded projects.

The Story Fund supported a significant number of projects that included Indigenous languages. 30 funded projects employed Indigenous languages in at least 30% of the project, sixteen projects employed Indigenous languages in at least 90% of the project. 21 French-language projects were supported by the Story Fund.

The majority of Story Fund recipients are First Nations (71%). Eighteen percent identified as Métis while another 5% identified as both First Nations and Métis. Inuit account for 6% of recipients.

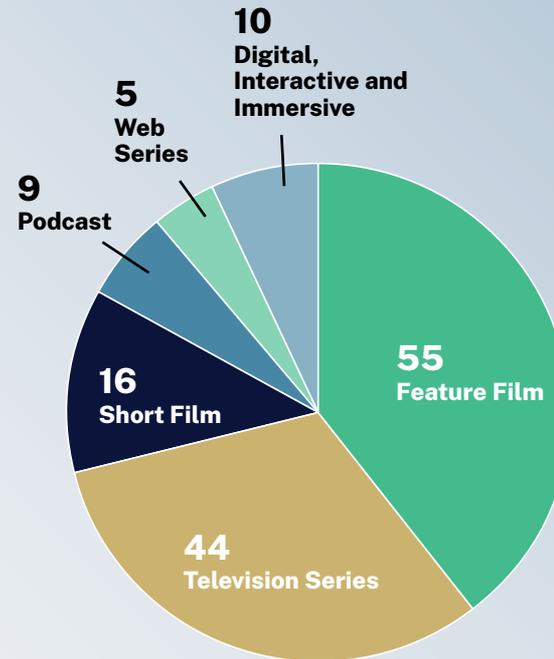
The vast majority of projects supported by the Story Fund were by Indigenous owned and controlled companies (83%), while 15% were by individual creators (this includes sole proprietors). Two percent of recipients were collectives.

Recipients of the Story Fund were based in one of ten provinces and territories. Forty percent of recipients were based in British Columbia, while 22% were from Ontario. Alberta and Quebec accounted for 11% and 9% of recipients, respectively. Other provinces and territories in which funded recipients were based included Manitoba, Nunavut and Saskatchewan (5% each), New Brunswick (2%), Newfoundland and Labrador (1%) and Nova Scotia (1%).

Digital Immersive, Interactive and Podcasting Programs

For the second year, ISO expanded its reach to support innovation with dedicated programs for digital, immersive and interactive storytellers, and podcasters. New partnerships were developed with CMF to provide new accessibility to their immersive and interactive program through top-ups available to ISO recipients for a total of \$500k in additional funding. A partnership with Acast provided a platform and discoverability for all ISO-funded podcasts. This is an area of future development for ISO as we seek out new partnerships and opportunities to expand our footprint.

Types of Projects Supported – Story Fund



Total # of Projects: 139*

**Includes 10 projects that were part of development slates*

Share of Indigenous Languages in Funded Projects - Story Fund

Use of Indigenous Languages in Projects

	At least 30%	At least 50%	At least 90%
Development	8	8	6
Production	11	11	6
Finishing Funds	10	6	4
Marketing/Promotion /Distribution	1	1	0
Total	30	26	16

Indigenous Languages Included in Funded Projects - Story Fund

	Number of Projects
Anishnaabe	7
Blackfoot	3
Cree	24
Dene	4
Inuktitut	8
Kanien'kehá	3
Michif	8
Mohawk	1
Ojibwe	6
Various*	6
Other**	19

* Multiple languages in a single project, including: Syilx, Tsilhqotin, Siksiká, Mi'kmaq, Michif, Wolastoqey-Passamaquoddy, Inuktitut, Maori, Secwepemc, Innu-Aimun, Abénaki, Anishnabemowin, Inuktitut, North Slavey, Bininj Kunwok.

**Other languages include: HTsilhqot'in/Dakelh, Hul'qumi'num, Coast Salish, Skwxwú7mesh, Innu-aimun, Secwepemctsin, Kwak'wala, Nuuchahnulth, Onyota'a:ka, Dakelh, Secwepemctsin, Wet'suwet'en, Stoney Nakoda

Supported Projects by Language (Story Fund)**Number of Projects**

	English language	Indigenous language (at least 30%)	French language
Development	38	8	3
Production	10	11	6
Finishing Funds	9	10	8
Marketing/Promotion /Distribution	13	1	4
Podcasting	9	0	0
Interactive and Immersive	9	0	0
Total	88	30	21

Indigenous Identity of Story Fund Recipients

	# of Recipients	% of Recipients
First Nations	91	71%
Métis	23	18%
Inuit	8	6%
First Nations & Métis	7	5%
Total	129	100%

Types of Recipients Supported by the Story Fund

Type of Applicant	# of Projects Funded	% of Projects
Companies	107	83%
Individuals/ Sole proprietors	19	15%
Collectives	3	2%
Total	129	100%

Province of Recipients, Story Fund

	# of Projects Funded	% of Projects
British Columbia	52	40%
Ontario	29	22%
Alberta	14	11%
Quebec	11	9%
Manitoba	7	5%
Nunavut	6	5%
Saskatchewan	6	5%
New Brunswick	2	2%
Newfoundland and Labrador	1	1%
Total	129	100%

Support for a Diversity of Perspectives

The Story Fund supported a diversity of perspectives. Recipients were based in urban and rural locations, in First Nation or other Indigenous communities or in small towns near a reserve. People who identify as female, male, non-binary and 2spirit people accessed support from the Story Fund, as did people of different sexual identities and abilities.

Characteristics of Recipients, Story Fund*

Location	% of Recipients
Urban Centre	66%
First Nation/Indigenous Community	26%
Rural Township/Municipality	7%
Small Town Near Reserve/Other	1%

Gender	% of Recipients
Female	49%
Male	41%
Non-binary	1%
2spirit	6%
Transgender	1%
Other/Prefer not to answer	2%

Sexual Identity	% of Recipients
Straight	58%
Bisexual, Gay, 2spirit and Queer	26%
Other/Prefer not to answer	16%

Abilities	% of Recipients
Non-visible disability	75%
Prefer not to answer	25%

* Characteristics self-reported by recipients of Development, Production, Finishing Funds and Marketing, Promotion and Distribution programs.

2.2 International Market Development: Expanding Our International Footprint

The ISO's small team did an incredible amount delivering tailored international market opportunities for Indigenous producers and storytellers working across all platforms. We partnered with the Canada Media Fund, Telefilm Canada and CMPA to deliver activities under ISO's International Market Development Strategy.

A total of 58 Indigenous storytellers received support to participate in major international markets, festivals and industry initiatives to pitch their projects for international co-productions, to broaden and strengthen their international business relationships, and to share their stories with audiences around the world. Five Indigenous creators received support to participate in international institutes and deepen their professional development.

This year the ISO expanded its international footprint, participating in major festivals and reaching out to new market opportunities, as well as providing high-level international programs through partnerships.

International Festivals and Events in Canada

Banff World Media Festival

The ISO sponsored the Indigenous Screen Summit pitch event, with the goal of creating opportunities for co-productions, distribution and funding for 14 participating Indigenous producers. Each presented their projects to a panel of Canadian and international professionals as well as a global industry audience. Following the event, Feather News confirmed a development deal with CBC.

Toronto International Film Festival

An unprecedented number of Indigenous-made films were premieres at the Festival, with seven ISO-funded titles programmed at TIFF 2024. The ISO supported travel for festival delegates, hosted the Indigenous Welcome Breakfast for international delegates. ISO's CEO was a panelist on Indigenous co-production models, and we closed with a Celebration Reception attended by over 200 people.

Prime Time, Ottawa

The Indigenous Screen Office partnered with the Canadian Media Producers Association to support a delegation of four Indigenous producers to attend the 30th edition of Prime Time in Ottawa in 2025. This represented an invaluable opportunity for Indigenous storytellers to forge new collaborations and explore global markets.

AQPM Convention, Sainte-Hyacinthe

The Indigenous Screen Office partnered with the Association Québécoise de la Production Médiatique (AQPM) to support a delegation of four Indigenous producers to attend the 24th edition.

MUTEK, Montreal

The ISO partnered with MUTEK Forum, the festival's industry days, to present two key activities highlighting Indigenous artists and projects in XR. These included a panel discussion of innovative and community-centered ways of distributing XR works, and a Masterclass on connecting Indigenous XR to audiences.

Atlantic International Film Festival (AIFF)

ISO co-hosted with APTN the Indigenous Voices Showcase at the AIFF, which featured nine Indigenous producers. Sponsored by the Canada Media Fund, this showcase is a platform dedicated to amplifying Indigenous narratives and talent within the Canadian film industry to an international audience. Participants pitched their projects to a global audience in hopes of finding financing, broadcasters, co-production opportunities.

Promoting Indigenous Content at International Festivals and Markets

Content London, UK

In partnership with the Canadian Media Producers' Association and the Government of Canada, ISO supported a delegation of five established Indigenous producers to Content London, a premier international gathering of industry professionals providing access to the global market. At Content London, the delegates connected with potential international networks, streaming services, buyers, distributors, and broadcasters, and participated in panels, masterclasses, networking events and the Canada/UK co-production forum.

European Film Market and Berlinale Festival, Germany

ISO had a significant presence at this year's European Film Market and Berlinale, which marked a decade of Indigenous programming showcased by the Indigenous Cinema Alliance. In partnership with the Indigenous Cinema Alliance, the ISO supported one delegate to attend the 2025 European Film Market's Fiction Toolbox Programme. ISO also partnered with ICA on a reception for Indigenous delegates in celebration of our programmed artists. In partnership with Telefilm Canada, the ISO supported three feature film producers to participate in EFM's Producers without Borders program.

Series Mania, France

The ISO supported two Indigenous Producers from Quebec to attend Series Mania 2025 in Lille, France. In partnership with Telefilm Canada and the Société des entreprises culturelles du Québec, the ISO supported a second delegation of three Indigenous Producers to attend three days of pitching, networking and high-level conferences.

International Documentary Film Festival Amsterdam (IDFA), Amsterdam

For the first time, ISO partnered with DOC National to bring a delegation of documentary filmmakers to IDFA, the world's largest documentary film festival. Two Indigenous Business Leap participants received support to participate in a full program of networking and professional development activities.

Seattle Film Festival, USA

The Seattle International Film Festival, which has the most extensive Indigenous program of mainstream US film festivals, hosted ISO for the first time. This was an opportunity for ISO to build relationships, engage with Indigenous content and programming from around the world and explore future partnership opportunities.

Bogota Audiovisual Market (BAM), Columbia

For the first time, ISO attended the Bogota Audiovisual Market (BAM), to present Pathways and Protocols to delegates, where it caught the attention of the national broadcaster and also supported new policy development for Indigenous narrative sovereignty.

Venice Film Festival, Italy

In a historic first for the Venice Film Festival, the ISO collaborated with the Venice Production Bridge to host a moderated panel discussion highlighting the successes of Arctic cross-border collaboration, as well as some of the challenges and opportunities of production in the North. After the panel, the ISO hosted a reception, welcoming international guests to exchange and meet the ISO team members and the Indigenous panelists.

Australian International Documentary Conference (AIDC), Australia

ISO, Telefilm Canada, and the Canadian Consulate General in Sydney, together with Canadian Heritage, collaborated with the Australian International Documentary Conference (AIDC) to bring a nationwide delegation of Canadian and Indigenous producers, including two delegates supported by the ISO, to Australia's premier event for documentary and factual content.

Sundance Film Festival, USA

The ISO promoted the US premieres of two Indigenous producers whose projects received support from the ISO: Amanda Strong's *Inkwo: For When the Starving Return*, and Jason Ryle's *Endless Cookie*.

Māoriland Film Festival, New Zealand

ISO partnered with Māoriland Film Festival to bring a delegation of six Indigenous producers to the festival, which showcased their films and shorts, providing a platform for their stories and perspectives to be shared with a global audience. In addition to the screenings, the festival offers a range of opportunities for professional development and networking.

International Programs and Special Initiatives

MIT Immersive Incubator, USA

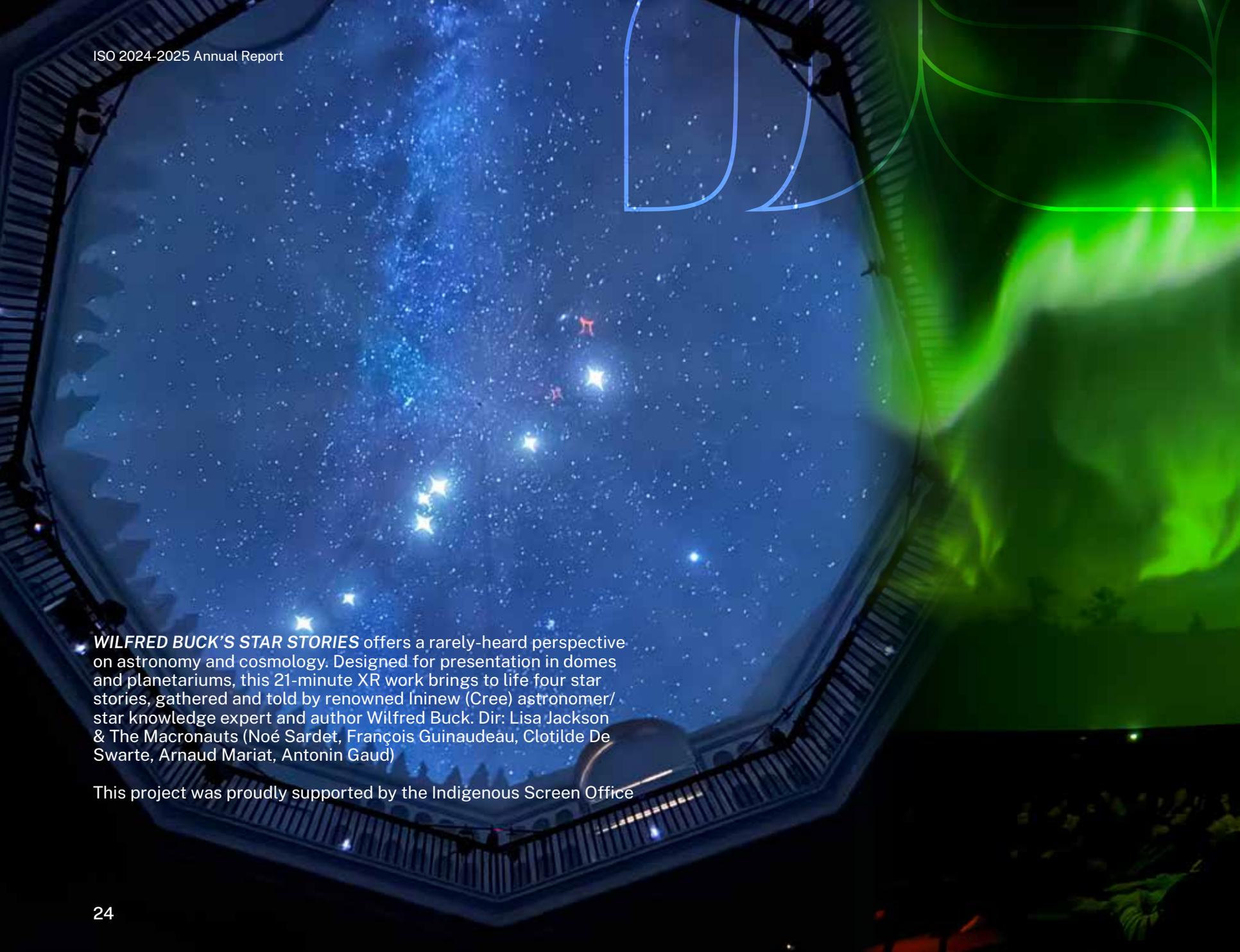
ISO continued its collaboration with MIT's Co-Creation Studio to foster the development of Digital Interactive and Immersive content, providing support for four screen-based Indigenous artists to participate in the WORLDING taking place at the MIT campus in January 2025. This provided an exciting opportunity for Indigenous storytellers to explore social XR and data visualization through an intensive knowledge-sharing program, and to collaborate and build their network in an international context.

Sundance Institute Native Filmmakers Lab, USA

The Indigenous Screen Office and the Sundance Institute once again supported Indigenous storytellers to be part of the Sundance Institute's Native Lab 2025. The lab supports Indigenous storytellers in developing feature and episodic work. ISO support enabled one Indigenous participant from Canada to benefit from this year-long fellowship.

Cyberpunk: Envisioning Possible Futures Through Cinema at the Academy Museum of Motion Pictures, USA

Funded by ISO, Danis Goulet's *Nightraiders*, was presented in the Cyberpunk exhibition, at the Academy Museum of Motion Pictures. Being included in such a prestigious showcase was an important landmark for an Indigenous filmmaker from Canada. To promote the occasion, the ISO sponsored a panel discussion with filmmakers featured in the program.



WILFRED BUCK'S STAR STORIES offers a rarely-heard perspective on astronomy and cosmology. Designed for presentation in domes and planetariums, this 21-minute XR work brings to life four star stories, gathered and told by renowned Innew (Cree) astronomer/star knowledge expert and author Wilfred Buck. Dir: Lisa Jackson & The Macronauts (Noé Sardet, François Guinaudeau, Clotilde De Swarte, Arnaud Mariat, Antonin Gaud)

This project was proudly supported by the Indigenous Screen Office



2.3 Promoting Access Through Community Screenings

This year the ISO once again partnered with local festivals to promote access to Indigenous stories, such as providing support for the Weengushk International Film Festival, and the imagineNATIVE Film + Media Arts Festival, which celebrated its 25th Anniversary in 2025. ISO sponsored the premiere of Star Wars (Anangong Miigaading), A new Hope, in Winnipeg, Manitoba. The film is a newly dubbed version of the 1977 film “Star Wars: A New Hope” in the Anishinaabemowin (Ojibwe) language. We also sponsored a panel discussion on the making of Anangong Miigaading at the Whistler Film Festival. In 2024-2025 the ISO also sponsored masterclasses at the First Peoples’ Festival (Montreal) as well as Festival Passes at the Vancouver International Film Festival and Content Content.

3. Investing in a Connected Talent Stream

The ISO is committed to supporting a robust Indigenous screen sector, strengthening Indigenous organizations and creating opportunities for the workforce of Indigenous professionals that supports screen-based creation.

The Sector Development program supported a wide array of initiatives and projects intended to build capacity within organizations in the Indigenous screen sector. The ISO also supported Indigenous professionals and companies to travel to festivals and industry events to advance their careers through networking and professional development.

The ISO complemented these activities with strategic partnerships with broadcasters, funders, producers and training institutions to provide further opportunities to Indigenous talent and crew for creative and skills development.

3.1 Impact of Sector Development Funding: Building Capacity in the Indigenous Screen Sector

In 2024-2025, the ISO awarded \$1.928 million through its Sector Development programs to 10 recipients for their sector development projects. A total of 82 Indigenous professionals received \$176.5K in travel funding to participate in industry and market events and other creative opportunities.

Of the recipients who received support through travel funding allocation, 61% were First Nations, 30% were Métis, 5% were Inuit and 2% identified as both First Nations and Métis. One recipient of the Sector Development program was a non-Indigenous owned not-for-profit organization.

Of the types of recipients supported, 59% were individuals or sole proprietorships. A third, or 33% were Indigenous-owned companies. Collectives accounted for 3% of recipients, as did not-for-profit organizations. One recipient, accounting for 1% of all recipients, was an educational institution

British Columbia had the highest percentage of recipients from the sector building programs of Sector Development and Travel, at 25% percent, while 23% of recipients of these programs were from Ontario. Alberta accounted for 15% of recipients, Quebec 13%, Saskatchewan 10% and Manitoba 9% of recipients. Nova Scotia accounted for 2% of recipients, while Newfoundland and Labrador, Nunavut and Yukon each accounted for 1% or fewer of recipients of sector development funding through the Sector Development Program or Travel program.

Funding allocation by region

	% of Recipients
British Columbia	25%
Ontario	23%
Alberta	15%
Quebec	13%
Saskatchewan	10%
Manitoba	9%
Nova Scotia	2%
Nunavut	1%
Yukon	1%
Newfoundland and Labrador	1%

Overview of Sector Development Funding

Program	# of Recipients	Total Amount
Sector Development Program	11	\$ 1,928,000
Travel Funding	82	\$ 176,510
Total	93	\$ 2,104,510

In fiscal year 2024-25, ISO allocated \$750,000 from its Sector Development program towards the production and training expenses of North of North, an eight-part original series co-produced by CBC, APTN, and Netflix. Filmed in Iqaluit, Nunavut, and led by Red Marrow Media, North of North also benefited from ISO's initial \$1 million investment in Red Marrow Media's \$4.1 million studio, making ISO its first investor. The second season of the Series received a green light in May. The Producer Aletia Arnaquq-Baril described ISO's investment as a game-changer for their company.

3.2 Strategic Industry Partnerships: Advancing Careers of Professionals

Through strategic industry partnerships, the ISO once again provided innovative opportunities for professional development and work placements to support career advancement of Indigenous professionals. In all 32 professionals were supported to participate in programs.

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

The ISO joined with the CBC and APTN for a third year in 2024 to support two series in the pre-development phase for airing on these networks. Funding provided support to help move these projects into development and ultimately into the production phase.

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

The ISO partnered again in 2024-2025 with Paramount+ and the Pacific Screenwriter's Program to offer the Indigenous Screenwriters Lab to six mid-level Indigenous writers. The Lab focuses on the development of original TV pilots written in the realm of futurism, science-fiction, and speculative fiction, helping participants develop the skills and relationships needed to be hired in the writing room of a genre TV series.



Legal Clinic for Indigenous Storytellers

In 2024-2025 the ISO offered one legal clinic in which four Indigenous storytellers participated. The clinic is designed for producers who have questions around IP, chain of title, contracts and agreements to meet with a lawyer for one-on-one pro-bono advice.

Director Fellow Positions

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

Virtual Production CoLab 2.0

The ISO partnered with New Media Manitoba to provide hands on script to screen training for four Indigenous creators.

Screen Sask Crew Accelerator

In partnership with the Saskatchewan Media Producers Industry Association fifteen Indigenous screen professionals participated in a hands-on simulation of a motion picture production to learn and develop the critical skills.

3.3 Promoting Indigenous Talent at Industry Events

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

The ISO once again hosted our much-loved Indigenous Welcome Breakfast and TIFF Rooftop Reception to celebrate Indigenous filmmakers at the 2024 edition of the Toronto International Film Festival. This event provided Indigenous delegates with opportunities to network with industry professionals from around the world. In addition, the ISO presented the “Indigenous Perspectives on New Models for International Co-productions” panel, discussing how Indigenous perspectives can be incorporated into new models for international film co-productions. The 2024 edition of the Toronto International Film Festival (TIFF) premiered seven ISO funded projects, the highest number ever. The ISO was on hand to highlight the increasing representation of Indigenous films at the festival.

In the French-language market, the ISO sponsored two masterclasses, on Indigenous immersive environments and auteur cinema, at the International First Peoples’ Festival in Montreal (also known as the Festival International Présence Autochtone). The ISO also sponsored Alanis Obomsawin’s retrospective exhibition at the Musée d’art contemporain de Montréal entitled The Children Have to Hear Another Story including a conversion led by Michel Jean, author.



Image credits (Left to right, top to bottom):

1. Ernest Webb, Keris Hope Hill, Zoe Hopkins, *Canadian Screen Awards*
2. Darla Contois, Ellyn Jade, Joshua Odjick, Keris Hope Hill, Osawa Muskwa, *Canadian Screen Awards*
3. Allan Clarke, Heather Igiliorte, Cathy Mattes, Kerry Swanson, Brock Roe, Trina Roache, Tom Darnay, Dorothy Christian, *ISO Board Meeting*
4. Jean-François D. O'Bomsawin, Kerry Sugiyama, Kerry Swanson, Isabelle Ruiz, Kristy Assu, *Indigenous Screen Summit*
5. 2024 Indigenous Screen Summit participants with the Hon. Pascale St-Onge, Former Minister of Canadian Heritage, Credit: Canadian Heritage
6. ISO Staff Members, Melanie Hadley, Isabelle Ruiz, Kaya Wheeler, Kerry Swanson, Natalie Dunlop, Nicole Hill, Connor Martin, Kristy Assu, Jean-François D. O'Bomsawin, Candice Jacko, Suzie Hill, Tash Naveau, Savanna Chiblow, Kerr Sugiyama



7. Jason Brennan, James Monkman, Kaitlynn Tomaselli, Isabelle Ruiz, *MUTEK Montreal 2024*
8. Louise Lantagne and Kerry Swanson, *ISO & SODEC MOU signing*, Credit: Maryse Boyce
9. Hon. Pascale St-Onge, Kerry Swanson, Kristy Assu, Jean-François D. O'Bomsawin, *Indigenous Screen Summit*, Credit: Canadian Heritage
10. Ernest Webb, Catherine Brainbridge, Tanya Brunel, Zoe Hopkins, Jennifer Podemski, Ellyn Jade, Darla Contois, Christina Fon, *Canadian Screen Awards*

4. Building a Thriving Organization

To build a thriving organization, the ISO is focused on enhancing its funding capacity with a focus on stable funding, a dedicated team of highly skilled professionals, and clear and effective communications with stakeholders.

4.1 Enhanced Funding Capacity

2024-2025 was a transformative year for Indigenous-led storytelling in Canada, thanks to the funding allocations from the Department of Canadian Heritage, CRTC and CMF. While the CRTC allocation is still pending, we anticipate that the obligations will be fulfilled and that it will be transformative for organizational and sectoral growth.

Through additional partnerships with the Canada Media Fund, Telefilm, Creative BC, Agog, CBC, APTN and SODEC, the ISO attracted over \$850k in additional support for its programs to support Indigenous storytellers. In addition to this, ISO forged a new partnership with the Canada Media Fund to top-up funding for ISO's Interactive and Immersive Program recipients by \$500K.

4.2 Management and Governance Capacity

New resources, coupled with our new permanent funding, have strengthened our organizational capacity.

In January 2025, the ISO welcomed Melanie Nepinak Hadley as Vice-President of Industry, Partnerships and Growth. Melanie Hadley's appointment has been instrumental in supporting the ISO's growth through expanding our partnerships and federal funding. The ISO also welcomed Candice Jacko as Program Manager of Post-Production and Market Opportunities. The ISO's team now comprises a total of 13 team members, with 70% working in First Nations communities.

The ISO also spent 2024-2025 developing, testing and launching a new online portal to more efficiently and effectively administer applications and in the long-term improve our capacity for analysis and reporting on results. This was an important milestone for the organization's future growth

ISO total spending on program delivery, administration and operations, including fees paid to outside consultants and the development of the new portal, represents 15.7% of our overall budget in 2024-2025, or \$2.241M in total.

The governance of ISO was strengthened in 2024-2025. The Board of Directors appointed Allan Clarke (Anishinaabe) as Vice-Chair of the Board and welcomed two new Board Directors, Dr. Heather Igloliorte (Inuk) and Cathy Mattes (Métis). The addition of these new Board members further diversifies Indigenous representation at the Board level.

4.3 Outreach and Communications

The ISO's communications strategy generated media coverage and greater awareness of the organization in 2024-2025. This ensured that our work was visible and accessible to Indigenous communities, the Indigenous screen-based production sector and the wider industry in Canada and abroad. ISO also connected with people through its website and social media networks.

This year 38,325 people visited the ISO's website, while the organization reached an estimated 512,600 users on Facebook, and 375,990 users on Instagram. In terms of recurrent users, the ISO is also followed by over 12,000 users on its social media channels. In August 2024 the ISO Instagram account hit a milestone mark of 5,000 followers. Overall, the ISO social media platforms had an 11.38% increase of followers since 2023. Over 700 subscribers receive the ISO's digital newsletter.

ISO Website Usage 2024-2025

Number of Users	38,325
Number of Pageviews	140,310

ISO Social Media Engagement 2024-2025

Social Platform	Engagement	Number of Followers
Facebook (reach)	512,608	5,134
Instagram (reach)	375,903	5,571
LinkedIn (impressions)	34,952	1,697

2024-2025 Fiscal Year Recipients

Story Fund Recipients

Development

11703234 Canada Inc. • Cree, MB

14009894 Canada Inc. • Cree, BC

Bezhigo Maiingan Productions Inc. • Ojibwe, BC

Black Migizi Productions Inc. • Afro-Anishnabe, ON

Bree Island • Cree / nêhiyaw, BC

Cinethetica Corp. • Anishinaabe, ON

Door Number 3 Productions Inc. • Anishinaabe (Aamjiwnaang), ON

First Nation Creations Productions Inc. • Anishinaabe, AB

Grinning Indian Productions Inc. • Secwepemc, BC

Herd of 1 Media • Blackfoot, AB

Hunkpapa Films Inc. • Lakota, Saulteaux, BC

IndigiFilm Media Inc. • Dene, BC

MCM2 Productions Inc. • Métis/Dene, BC

Mosaic Entertainment Inc. • Cree/Mohawk/Metis, BC

Nika Productions Inc. • Métis, AB

Orca Cove Media Inc. • Cowichan, BC

Pass Through Productions Inc. • Onondaga (Six Nations), BC

PAUL SPENCE & ASSOCIÉS Inc. • Métis, QC

Real World Media Inc. • Métis, BC

Redcloud Studios Inc. • Anishinaabe, ON

Rez Dog Productions Ltd. • Tàhktàn Bearlaker, BC

Sam Vint • Métis, MB

Senklip Productions Inc. • Syilx and Tsilhqot'in, BC

Soler Pictures Inc. • Métis, BC

Spencer the Siksik 1 Inc. • Inuit, NU

Stephen Gladue • Michif/Nehiyawan, BC

Stories First Productions Ltd. • Gitxaala, BC

Suki (Suitaakii) Motoyi • Niitsitapi (Blackfoot), AB

Tania Daigle • Anishinaabe, ON

The Aunties Dandelion Inc. • Kanyen'kehà:ka, ON

Tim Riedel • Red River Métis, ON

Tshina Films Ltd. • Innu, NL

Turquoise Sky Entertainment Inc. • Métis, AB

Vision Quest Communications Inc. • Gitxaala/Haisla, BC

VisJuelles Productions Inc. • Cree, BC

Wabanaki Media Inc. • Mi'kmaq, NB

Wabung Anung Films Ltd. • Anishinaabe, ON

Wapanatahk Productions Inc. • Nehiyaw (Cree), AB

Wapun Films Inc. • Cree/Métis, ON

Production

5984 NUNAVUT Inc. • Inuit, NU
 Amanda Lickers • Seneca, Six Nations of the Grand River, QC
 Bronfree Films (Collective) • Kwakwaka'wakw/Métis, BC
 Chums 3 Media Inc. • Cree, SK
 Faith Sparrow-Crawford • x̄m̄əθk̄w̄əȳəm, BC
 Fashionable Productions Inc. • Haida, BC
 Ice Pirates Productions Inc. • Cree, AB
 Kaniehtio Horn Batt Ent. Inc. • Kanienkehaka, ON
 Kassiwi Média Inc. • Abénakise Odanak, QC
 Kiiq! 1 Inc. • Inuit, NU
 Nikan Productions (IV) Inc. • Abenaki/Innu, QC
 Nish Television Inc. • Kitigan-Zibi Anishnabeg, QC
 NLT1 Productions Inc. • Anishinaabe, SK
 Orca Cove Media Inc. • Cowichan, BC
 Red River Gold Productions 2 Inc. • Métis/Cree, SK
 Rezolution Pictures International Inc. • Cree, QC
 RMS (BC) Media Inc. • Métis/Dene, BC
 Ryan R. Black • Anishinaabe, MB
 Salvaged Productions Inc. • Kwakwaka'wakw/Coast Salish, BC
 SEK'LEP FILMS Inc. • Secwépemc, BC
 SHO Cycle 3 Ltd. • Blackfoot, AB
 T.I. Rap Inc. • Cree, ON

Taken Season Five Inc. • Ojibway, MB
 Under the Arbor Films Inc. • Cree, AB
 Victoria Redsun • Denesuline / Nehitho, MB
 Wapanatahk Media Inc. • Métis (Cree), BC
 Warrior Life Studios Inc. • Mi'kmaw, NB

Finishing Fund

Aki The Film Inc. • Anishinaabe, ON
 Azzume Productions Inc. • Métis/German/Ukrainian, AB
 Blood Lines Films Inc. • Mohawk, ON
 Cape Haunts Till Dawn Film Production Inc. • Mi'Kmaq, NS
 Dobos Torte Pictures Inc. • Inuk/European, ON
 Door Number 3 Productions Inc. • Anishinaabe, ON
 Downstream Documentary Productions Inc. • Cree, SK
 Exovedate Productions Ltd. • Métis, MB
 Firediva Productions Inc. • Dakehl, BC
 Great Stories Productions Inc. • Gitxaala Nation/British, BC
 Inuit Broadcasting Corporation • Inuit, NU
 Kingulliit Productions Inc. • Inuit, NU
 Last Stop Videos • Dene/Scottish, AB
 Lesia T. Bear • Cree, AB
 Native Key Creative Productions Inc. • Anishinaabe/Dakota, BC
 Nechako Films Inc. • Michif and Canadian, BC

Nikan Productions I Inc. • Abenaki, QC
Pick the Path Productions Inc. • Cree/Mohawk/Métis, BC
Pow Wow Productions Inc. • Haida, BC
Real World Media Inc. • Cree/Métis, BC
Reel Metis Mafia Films Inc. • Nêhiyawî-Michif Bush Cree Métis, BC
Rezolution Pictures (Mask) Inc. • Cree, QC
Rude Jude Productions Ltd. • Onyotâ:ka (Oneida), ON
Taqqut Productions Inc. • Inuit, NU
Terre Innue Productions IV Inc. • Abenaki, QC
The Feather News • Anishinaabe, SK
Two Hounds Media Inc. • Cree/Métis, BC

Marketing, Promotion and Distribution

Aberdeen Pictures Inc. • Ojibway, MB
Chakastetin Productions Inc. • Cree, BC
Dobos Torte Pictures Inc. • Inuk/European, ON
Kaniehtio Horn Batt Ent. Inc. • Kaniekehaka, ON
Last Stop Videos • Dene, AB
Makwa Creative Inc. • Anishinaabe, ON
Nechako Films Inc. • Métis, BC
Orca Cove Media Inc. • Cowichan, BC
Real World Media Inc. • Métis, BC
Reel Metis Mafia Films Inc. • Nêhiyawî-Michif Bush Cree Métis, BC
Rezolution Pictures (Mask) Inc. • Cree, QC
Spotted Fawn Productions Inc. • Michif, BC
Stoney Film Projects Ltd. • Stoney Nakoda, AB

Terre Innue Inc. • Abenaki, QC
The Feather News • Anishinaabe, SK
Tooth & Nail Pictures Ltd. • Interior Salish, BC
Uatê Storied Learning Inc. • Michif, BC
Yintah Film Ltd. • Wet'suwet'en, BC

Interactive and Immersive

1479865 B.C. Ltd. • Blackfoot-Piikani, BC
2RO MEDIA (collective) • Kanien'kehà:ka/Mohawk, ON
Collective: The Seedling • Kwakwaka'wakw/Stolo, BC
First Nation Creations Productions Inc. • Anishinaabe, ON
James Monkman Studio Inc. • Cree, ON
Of the Land Productions Inc. • syilx, BC
Spotted Fawn Productions Inc. • Michif, BC
Tiger Mister Productions Inc. • Anishinaabe, ON
Tooth & Nail Pictures Ltd. • Interior Salish, BC

Podcasting

Cassidy Villebrun-Buracas • Dene/Métis, BC
 Legacy of Hope Foundation • Listuguj Mi'gmaq, ON
 Lenny Carpenter • Omushkego (Swampy Cree), ON
 Makwa Creative Inc. • Anishinaabe, ON
 Mixtape VR Inc. • Inuit, ON
 Our Storytellers Media Inc. • Métis, BC
 Pamela Palmater • Mi'kmaq, ON
 The Aunties Dandelion Inc. • Kanyen'kehà:ka, ON
 Vision Quest Communications Inc. • Gitxaala/Haisla, BC

Sector Development Recipients

Sector Development Program

Blood Lines Films Inc. • Mohawks of the Bay of Quinte, ON
 Concordia University - Aboriginal Territories in Cyberspace •
 Kanien'kehà:ka, QC
 Great Stories Productions Inc. • Gitxaala Nation, BC
 Kassiwi Média Inc. • Abénakis, QC
 L'institut national de l'image et du son • (Non-profit), QC
 Mixtape VR Inc. • Inuit, ON
 One for My Peeps Inc., NU
 Start Motion - Riled Rabbit Studios • Red River Métis, ON
 Stunt Nations (Collective) • Moose Cree, AB
 Tantoo Cardinal's Tap Root Actors Academy • Métis, AB

Travel Fund

Abraham Cote • Anishinaabe, QC
 Adeline Bird • Afro-Anishnabe, ON
 Alanna Bluebird • Blackfoot/Dene, AB
 Alexandra Lazarowich • Cree, ON
 Barry Bilinsky • Cree/Métis, QC
 Baswewe Films Inc. • Anishinaabe, ON
 Black Raven Productions • Haida, BC
 Blaine York • Chipewyan, MB
 Bree Island • Cree/nêhiyaw, BC
 Can Dream Productions • Anishinaabe, MB

Charity Gadica • Cree/Mixed Settler, SK
Chaz Beaudette • Métis, QC
Courtney Montour • Kanien'kehá:ka, QC
Cunning Concepts & Creations Corp. • Cree, ON
Daniel Foreman • Métis, AB
Dennis Jackson • Cree, SK
Devonshire Productions Inc. • Mohawk, ON
Dobos Torte Pictures Inc. • Inuk/European, ON
Eva Thomas Inc. • Tohono O'odham/Cherokee, ON
Exovedate Productions Ltd. • Métis, MB
Familiar Films Ltd. • Métis, MB
First Nation Creations Productions Inc. • Anishinaabe, AB
Gabriel Daniels • Métis, MB
Gavin Baird • Métis, SK
Gear Room Productions • Cree, BC
Gerald Auger • Woodland Cree, AB
Hager Creative Ltd. • Cree/Métis, BC
Honey Rose Productions • Michif/Métis, AB
IndigiFilm Media Inc. • Dene, BC
Jennifer Wickham • Wet'suwet'en, BC
Jordan Wanakamik • Anishinaabe/Cree/ Vietnamese, ON
Jordan Waunch • Métis, BC
Kannon Films Inc. • Wendat/Québécois, ON
Kettle Point Productions • Ojibway/Potawatomi, ON
Kim Picard • Innu, QC
Kim Wheeler • Anishinaabe/Mohawk, MB
KJ Edwards • Kanien'kehá:ka and mixed settler, BC
Little Buffalo Studios Inc. • Métis/English, ON
Louise Bigeagle • Nakota, SK
Luksilyoo Productions • Michif/Nehiyawan, BC
Marci (Nakuset) Shapiro • Cree, QC
Mélanie O'Bomsawin • Abénakise, QC
Michif Koonteur • Red River Métis, ON
Mike Gosselin • Métis, BC
Mixed Creatives (Collective) • Cree/néhiyaw, BC
Nika Productions Inc. • Métis, AB
Norm Coyne • Smelqmix/Syilx, BC
Olivia Ikey • Inuk, QC
Patrick Shannon • Haida, BC
Peter Scriver • Cree, kisēmâtāwa, MB
Plaansh a Roo Films Inc. • Métis, ON
Princess Space Monster Films Inc. • Inuit, NS
Red Fox Productions Inc. • Anishinaabe/Irish, BC
Ritchie Hemphill • Kwakwaka'wakw/Métis/Irish/Scottish, BC
Rueben Martell • Cree, SK
Rylan Friday • Saulteaux Ojibway/Plains Cree/Métis, BC
Sarah Houle • Métis, AB
Shalan Joudry • Mi'kmaw, NS
Sharon Anaquod • Anishinaabe, SK
Slaw Paw Productions • Métis, SK
Soonias Industries Inc. • Nehiyaw/Anishinaabe, AB
Stephen Gladue • Michif/Nehiyawan, BC

Sweetgrass Stories Inc. • Métis, BC
Taye Alvis • Anishinaabe, ON
TDEP Productions Ltd. • Cree/Métis, AB
Tera McDonald • Mi'Kmaq, NL
Terre Innue Inc. • Abenaki, QC
Terril Calder • Métis, ON
The Feather News • Anishinaabe, SK
Tooth and Nail Pictures Ltd. • Interior Salish, BC
Trevor Solway • Siksika, AB
Wabung Anung Films Ltd. • Anishnaabe, MB
Wooshdu Heen Studio • Inland Tlingit/Irish/Scottish, YK

Strategic Initiatives

Asia Youngman • Cree-Métis, BC
Big Makwa Pictures III Inc. • n/a, MB
Mike Gosselin • Métis, BC
Pacific Screenwriters Program • n/a, BC
Sacred Earth • n/a, BC
Saskatchewan Media Producers Industry Association • n/a, SK
Shipwreck Kings Films Nova Scotia Inc. • n/a, NS
Spotted Fawn Productions Inc. • Michif, BC
Sundance Institute • n/a, Utah
The Shine Network Institute • Anishinaabe, ON
Turtle Mountain Media Inc. • Cree, MB
Vancon S2 Productions BC Inc. • n/a, BC

Recommenders

Development

Janelle Wookey	Red River Métis	MB
Nadia Mike	Inuk	NU
Trevor Solway	Blackfoot	AB

Production F/S

Carol Geddes	Tlingit	YK
Kim O’Bomsawin	Abenaki	QC
Travis Mercredi	Métis	NT

Production ALL

Amanda Strong	Michif	BC
Ossie Michelin	Inuk	QC
Tasha Hubbard	Cree	AB

Interactive & Immersive

Danis Goulet	Cree/Métis	ON
Taylor McArthur	Nakoda	QC
Terril Calder	Métis	ON

Podcasting

Gary Joseph	Mohawk	ON
Kristi Lane Sinclair	Haida/Cree	BC
Robert Jago	Kwantlen First Nation and Nooksack Indian Tribe	BC



image credits (Left to right, top to bottom):

1. *The Aunties Dandelion*, Dir. Kahstoserakwathe Paulette Moore
2. *The Knowing*, Dir. Tanya Talaga, Courtney Montour
3. *Pitago Stop*, Dir. Jason Brennan, Sonia Bonspille Boileau
4. *Go North*, Dir. Kim O'Bomsawin, Brad Gros-Louis, Olivia Ikey, Amy Miller
5. *Uiksarinngitara (Wrong Husband)*, Dir. Zacharius Kunuk
6. *CHUMS*, Dir. Dennis Jackson

7. *The Good Canadian*, Dir. Leena Minifie, David Paperny
8. *Go North*, Dir. Kim O'Bomsawin, Brad Gros-Louis, Olivia Ikey, Amy Miller
9. *The Feather News*, Dir. Darcy Waite, Shawn Cuthand, Danny Knight
10. *Nechako*, Dir. Lyana Patrick
11. *Pitago Stop*, Dir. Jason Brennan, Sonia Bonspille Boileau
12. *Singing Back the Buffalo*, Dir. Tasha Hubbard



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