

ANNUAL REPORT

2025 – 2026

INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE



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Image: Elyse (Morgan Holmstrom) returns home to an unexpected mess as tension mounts in *Ancestral Beasts*.
Photo Credit: John Wapioke

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Cover Image: Still from *Nika & Madison* **Photo Credit:** Eva Thomas



ISO IMPACT BY THE NUMBERS

$11.5M disbursed directly to recipients through ISO funding programs and special initiatives

82 individuals supported to attend festivals and markets through travel funding

1,941 jobs created for Indigenous Peoples through eight funding programs

53% of recipients in Story Fund programs identified as female

Left Image: Still from *Nish*
Photo Credit: Kassiwi Media Inc.

224 recipients supported in the Story Fund and Sector Development funding programs

78% of funded projects in Story Fund included indigenous language

32 individuals participated in ISO workforce development, training and professional development programs

28% of recipients of funding programs based on reserves or in non-urban centres

12 French-language productions supported

38 individuals were members of ISO international delegations

WHO WE ARE

The Indigenous Screen Office is led by Indigenous professionals. The ISO Board of Directors, management team and staff are comprised of Indigenous. professionals from different nations and regions across Canada. The ISO Membership Circle is an advisory group made up of Indigenous screen industry representatives.

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

EXECUTIVE OFFICE

Kerry Swanson
Chief Executive Officer

Lisa Lefebvre
Executive Assistant

INDUSTRY AND MARKET DEVELOPMENT

Melanie Nepinak Hadley
Vice-President, Industry, Partnerships and Growth

Connor Martin
Industry Manager

FUNDING PROGRAMS

Kristy Assu
Director of Funding Programs

Tash Naveau
Program Manager, CMF & ISO Production Programs

Isabelle Ruiz
Program Manager, Sector Development

Danielle Audette
Interim Program Manager, Sector Development

Kaya Wheeler
Program Manager, CMF & ISO Development Programs

Candice Jacko
Program Manager Post-Production & Market Opportunities

Natalie Dunlop
Program Coordinator

Candis Cormier
Program Coordinator

COMMUNICATIONS

Jean-François D. O'Bomsawin
Director of Communications and Francophone Initiatives

Savanna Chiblow
Digital Communications Manager

Alexandre Nequado
Coordinator of Communications and Francophone Initiatives

FINANCE

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, 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.



MESSAGE FROM

THE CHIEF EXECUTIVE OFFICER

It gives me great pleasure to present the 2025-2026 Annual Report. Looking back on the year, I am proud to lead an organization that continues to drive change across the screen industry. Not only do we see our success on screens, last year we saw an unprecedented number of applicants to our funding programs, the most competitive in ISO history and the direct result of the growth of the Indigenous sector.

The most recent Profile report by the Canadian Media Producers Association found the total Indigenous production volume for film, TV and immersive/interactive content in 2024-25 was $347 million, with 4,300 jobs created and an estimated total economic impact of $399 million. This is the highest total volume since the data was first tracked in 2019-20, and an increase of 141% since the ISO started funding.

This is an incredible growth metric within the broader Canadian screen sector, which is seeing overall production declines. And it is why we are calling on the Government of Canada to increase the ISO's funding and support an expanded national mandate that includes Indigenous languages in the 2027-28 federal budget.



Image: Canadian Screen Awards, Cast of *Yintah* and Kerry Swanson

BUILDING CAPACITY FOR FUTURE GROWTH

Last year, the ISO successfully implemented our administration of the Canada Media Fund's (CMF) Indigenous Production Program. The ISO now manages CMF's Indigenous development program, ensuring that funding for Indigenous screen-based creators is peer-reviewed and culturally grounded. The ISO also expanded access for Indigenous storytellers from Quebec in the first year of our Société de développement des entreprises culturelles (SODEC) partnership, supporting development and marketing.

We are excited to have taken another important step toward the ISO's mission of narrative sovereignty. And the successful rollout of a new funding portal offers a robust infrastructure that will support the ISO's future growth.

MOMENTUM IS BUILDING ABROAD AND AT HOME

On the international front, we built on the momentum from the previous year under the leadership of Melanie Nepinak Hadley, Vice-president of Industry, Partnerships and Growth. We became more strategic and intentional in our approach, which led us to deepen current relationships while expanding into new territories and testing new models of participation.

The ISO is building awareness and enthusiasm for Indigenous storytelling abroad, just as we see audiences increasing here at home. We are excited for Season 2 of North of North, airing soon, right on the heels of celebrating its big wins, including Best Comedy Series, at the Canadian Screen Awards. And we look forward to the release of Tasha Hubbard's new CBC show Cold Country, greenlit after being part

of the APTN-CBC-ISO development incubator, which aims to fast-track projects into production.

INDIGENOUS LEADERSHIP INFORMING NEW INDUSTRY MODELS

The ISO is emerging as a model for the modern funding agency at a moment when the government is engaging in transforming Canada's audiovisual institutions. The ISO's model and Indigenous-centred approach stand out from the traditional institutions as nimble, responsive and innovative. We have designed an organization that meets the needs while offering opportunities to adapt and evolve. The ISO has demonstrated how a funding body can leverage government support to attract private sector partnerships.

The language and ideas the ISO has been advancing since the beginning are now becoming ubiquitous across the industry. That narrative sovereignty is essential to our actual sovereignty, that owning the intellectual property rights to our stories is critical to cultural and economic success and that cross-border collaboration needs to be less rigid – these positions have always been central to the ISO.

It is time to recognize the true value and potential for Indigenous leadership and inclusion. What the ISO has achieved with a small fraction of other agencies' budgets is impressive but also unsustainable. It is time for the government to step up with a real and equitable investment in the ISO to support a national Indigenous screen strategy that continues to innovate and inspire.

In 2025, we were thrilled to welcome the Honourable Marc Miller, Minister of Canadian Identity and Culture, to the role. It is meaningful and timely to have a minister who has demonstrated his commitment to Indigenous Peoples and languages.

I want to end by expressing my gratitude to all those who make the work of the ISO possible. Thank you to our incredible team of Indigenous leaders, administrators and Board members. Thank you to our many partners, supporters and industry colleagues. And thank you always to the artists and storytellers who inspire us to do this work every day and into the future.

I can't wait for what the next year brings.

Miigwetch,



Kerry Swanson



MESSAGE FROM

THE CHAIR OF THE BOARD OF DIRECTORS

As Chair of the Board of Directors, I'm delighted by the growth we have witnessed this past year at the Indigenous Screen Office. With each passing year, we consistently move the needle on what is possible to achieve as an organization.

And each year, the ISO finds new and innovative ways to fulfill its mission of empowering Indigenous screen storytellers toward narrative sovereignty, cultural revitalization and capacity building in the sector.

The ISO has taken big steps in 2025-2026 that we can all be proud of. We've efficiently administered the CMF Indigenous Program, brought large numbers of delegates to festivals and industry events far and wide, added exciting new hires and established strategic partnerships. Every one of these steps has helped bring Indigenous voices to screens, audiences and projects across the globe.

The ISO continues to affirm its leadership role in the sector, establishing itself as a model for audiovisual funders. It's a model others look to replicate. And we're just getting started.

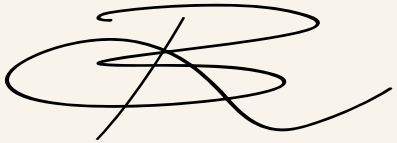


Image: Set Visit of North of North, Season 2 in Iqaluit, Nunavut with the Honorable Marc Miller, Minister of Canadian Identity and Culture

We're committed to ensuring that our Board of Directors is a good representation of Indigenous nations and regions across Canada. Offering diverse perspectives and a unified vision is essential to our mandate.

On behalf of the Board, I'd like to thank our visionary leader Kerry Swanson, the hardworking ISO team, our incredible partners and, of course, the Indigenous content creators who continue to deliver a wide spectrum of powerful storytelling.

To all who support the ISO, thank you. We're grateful for the work you do, helping to amplify Indigenous voices, promote the work of Indigenous creators and advance narrative sovereignty.



Brock Roe

CORE FUNDING

Canada

PARTNER FUNDING

CBC RADIO-CANADA Paramount+

YouTube sundance institute CMPA Canadian Media Producers Association

agog CANADA MEDIA FUND FONDS DES MÉDIAS DU CANADA aptn

TELEFILM CANADA ONTARIO CREATES SODEC Québec

CREATIVE BC | BRITISH COLUMBIA REEL GREEN™ AT CREATIVE BC



Image: TIFF, Indigenous Creatives Mixer

THREE-YEAR STRATEGIC PLAN

This year marked the completion of year one of the ISO's three-year strategic plan, released in 2025 and developed in consultation with stakeholders, staff and the Board of Directors. The ISO's work over the last year is aligned with four key strategic priorities:

1

Amplify Indigenous innovation and ingenuity in storytelling



2

Sustain and grow funding, strengthen organizational capacity and expand programs that support Indigenous creators across the country

3

Create opportunities that are rooted in diverse Indigenous worldviews and communities



4

Harness allyship and partnerships that support success in both global and mainstream markets

ISO FUNDING PROGRAMS



The ISO is transforming Indigenous storytelling onscreen through two main funding streams: the Story Fund and the Sector Development Fund. The ISO runs eight distinct programs that support all stages of the creation cycle across all screen platforms and help build a robust Indigenous screen sector.

As the ISO grows in reputation and impact, the number of applicants has increased. The ISO's key programs in support of Indigenous content are highly oversubscribed. Last year alone, the Story Fund programs had $42 million in requests for $9 million in funding. The Sector Development program had over $9 million in requests for a $1.6 million allocation. ISO's federal budget has remained the same since 2021 and we continue to advocate for adequate support to achieve our mission and meet the needs of the growing and vibrant Indigenous screen sector. The ISO has called on the federal government to support ISO's national Indigenous audiovisual strategy, which would align with the success, scale and importance of Indigenous storytelling in Canada's national landscape.



Bottom Image:
BET'SUNE YINESHA (His Grandmother Raised Him), Asivak Koostachin being interviewed after the successful caribou hunt.

Top Image: Kokum & Dot (Season 1) **Photo Credit:** Luka Cyprian

STORY FUND, SECTOR DEVELOPMENT AND TRAVEL FUND

The sector's growth is evident in the increased demand for the ISO's Story Fund. Overall, 577 applicants applied for funding, and 224 were successful. The success rate of applicants to the Story Fund declined by 21% compared with last year.

A total of 105 projects were funded – from feature films, television series and short films to web series, digital interactive projects and podcasts. Sixty projects received development funding, and 27 projects received production fundings.

Sixteen successful applicants received marketing, promotion and distribution funding. Another 16 projects received funds for podcasting, and three digital interactive projects received funding

Over the years, the ISO has seen a surge of applicants for development funding. In 2021-2022, 94 people applied and 70 were successful. In 2025-26,134 applicants applied and 43 were successful.

CASE STUDY

NIKA & MADISON

Eva Thomas' first feature film Nika & Madison screened at over eight international festivals and won multiple awards and nominations. The film won five awards at the Red Nation Film Festival, two awards at the Forest City Film Festival, the Best Narrative Feature Award at the Santa Fe International Film Festival and was nominated for Best Direction in a Feature Film at the Directors Guild of Canada Awards.



FUNDING OVERVIEW

DEVELOPMENT

43
Recipients

$1,150,000
Total Funding

PRODUCTION

27
Recipients

$6,459,000
Total Funding

FINISHING FUNDS

19
Recipients

$800,000
Total Funding

MARKETING PROMOTION & DISTRIBUTION

16
Recipients

$400,000
Total Funding

PODCASTING

16
Recipients

$266,000
Total Funding

INTERACTIVE AND IMMERSIVE

3
Recipients

$230,000
Total Funding



Image:
Turtle Island Rap director of photography Keenan Lynch films on stage with rapper Travis Thompson

Photo Credit:
Alexandra Lazarowich

TOTAL FUNDING FOR STORY FUND & SECTOR DEVELOPMENT

141 PROJECTS $9,305,000

SUCCESS RATE

PODCASTING



16 supported out of **40** applications

MARKETING PROMOTION & DISTRIBUTION



16 supported out of **39** applications

FINISHING FUNDS



19 supported out of **34** applications

DEVELOPMENT



43 supported out of **134** applications

PRODUCTION



27 supported out of **112** applications

INTERACTIVE AND IMMERSIVE



3 supported out of **24** applications

TOTAL SUCCESS RATE

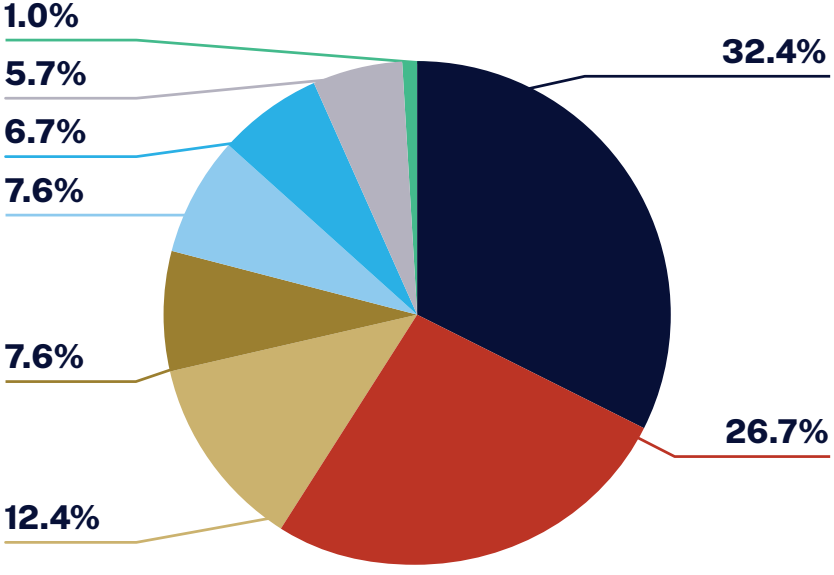


124 supported out of **383** applications

RECIPIENT DIVERSITY

The Story Fund continues to reflect a diversity of perspectives. Recipients came from many provinces and territories in Canada, with the highest number from British Columbia and Ontario. Recipients spoke a wide variety of Indigenous languages and represented all Indigenous Peoples: First Nations (the majority, at over 150 applicants), Métis and Inuit.

PROVINCE OF RECIPIENTS FOR THE STORY FUND



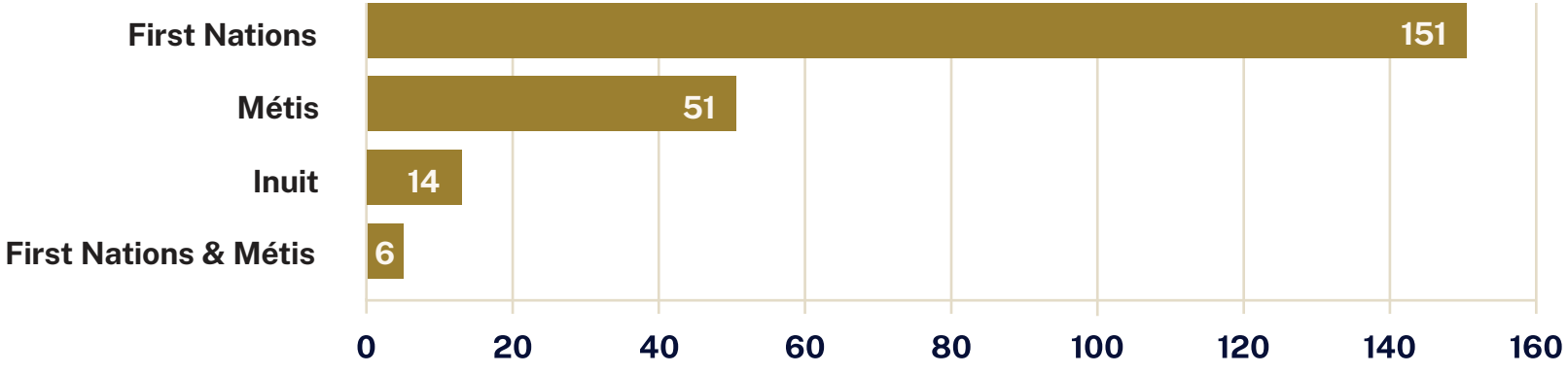
CASE STUDY



INKWO FOR WHEN THE STARVING RETURN

After seven years in production, Amanda Strong's Inkwo for When the Starving Return screened at over 70 international film festivals worldwide, including Sundance and the Toronto International Film Festival (TIFF). The stop-motion dystopian animated short film – produced by Spotted Fawn Productions and the National Film Board of Canada – has garnered 20 awards to date.

OVERALL INDIGENOUS REPRESENTATION



TOTAL NUMBER OF RECIPIENTS

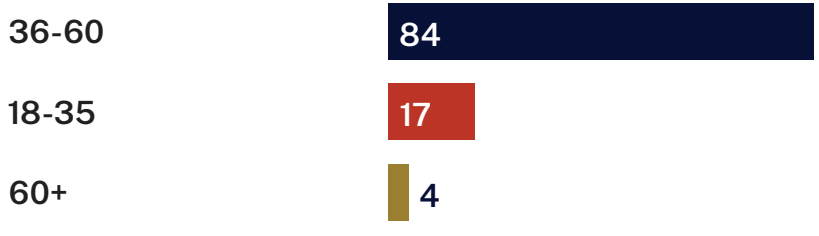
222 RECIPIENTS



Image: ISO Staff Retreat

CHARACTERISTICS OF RECIPIENTS

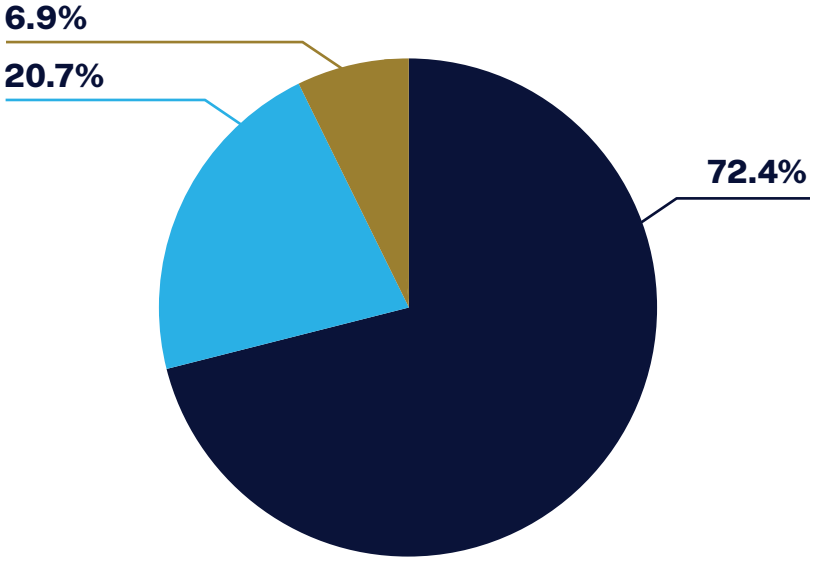
AGE GROUP





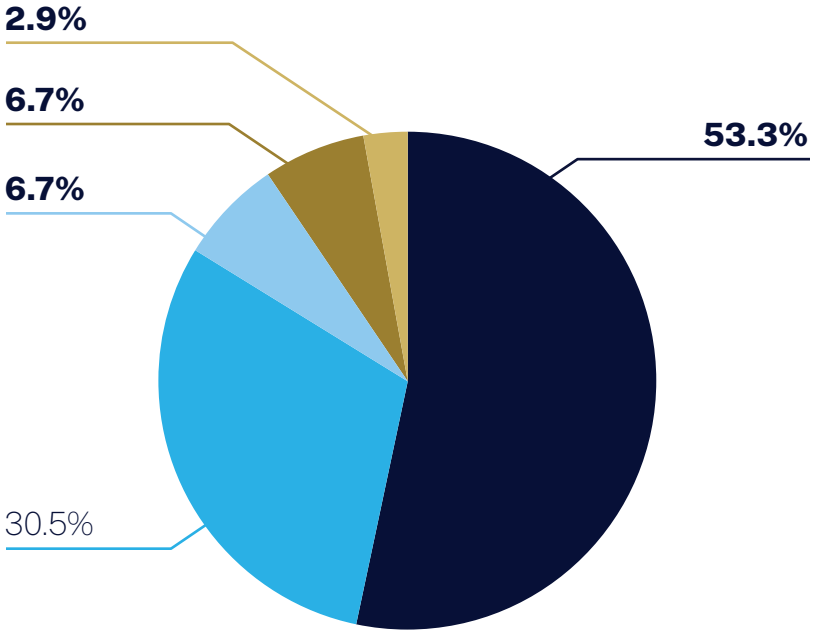
Top Image: Behind the scene Tasha Hubbard, Michael Greyeyes, *Meadowlarks*
Photo Credit: Elora Braden

LOCATION



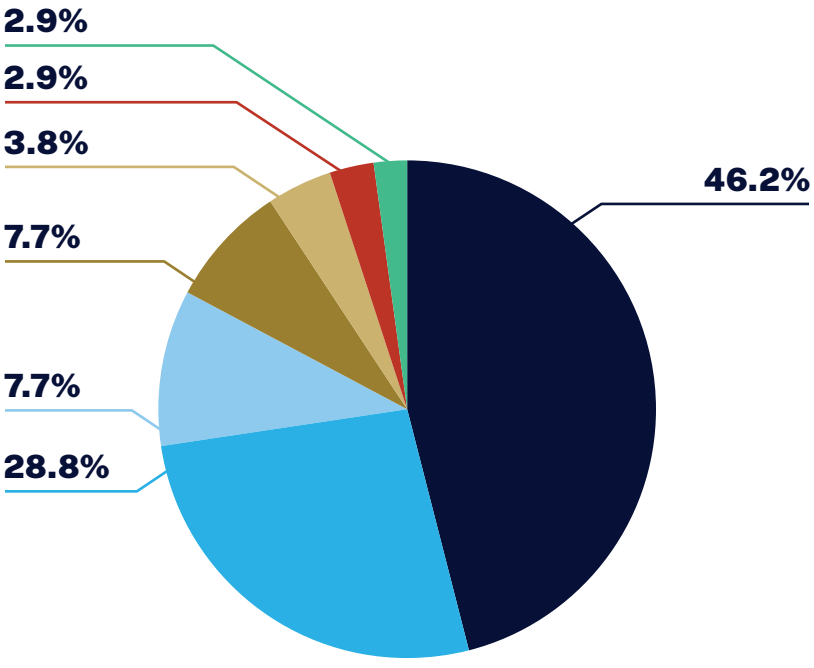
- Urban Centre
- Rural Township / Municipality
- First Nation / Indigenous Community

GENDER



- Female
- 2Spirit
- Male
- Non-Binary
- Prefer to not answer

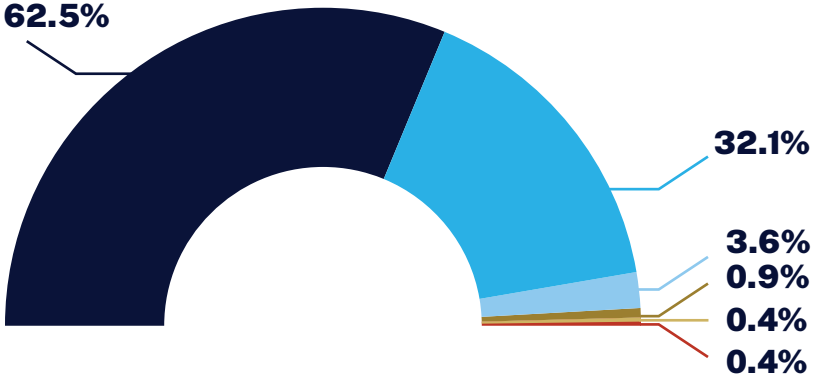
SEXUAL IDENTITY



- Straight
- Other
- Queer
- 2Spirit
- Gay
- Bisexual
- Lesbian

TYPES OF RECIPIENTS SUPPORTED

A majority of recipients applied as companies; others as individuals/sole proprietors, collectives or non-profit organizations or on behalf of educational institutions or Indigenous communities/settlements.



- Companies
- Individual/ Sole Proprietors
- Non-Profit Organizations
- Collectives
- Educational Institutions
- Indigenous Community / Settlement





JOB CREATION BY PROGRAM

FUNDING PROGRAMS	PAID JOBS CREATED BY PROJECT	ROLES FILLED BY INDIGENOUS PEOPLES
Development	519	**382**
Production – Features/Series	1,085	**412**
Production	864	**353**
Finishing Funds	907	**306**
Marketing, Promotion and Distribution	130	**154**
Sector Development	340	**225**
Podcasting	107	**79**
Interactive and Immersive	46	**30**
TOTALS	**3,998**	**1,941**

Top Image: Still from Sk+te'kmujue'katik (At The Place of Ghosts)
Photo Credit: Bretten Hannam
Bottom Image: Mutek Forum 2025, Cosmologyscape, a performance by Suzanne Kite
Photo Credit: Maryse Boyce

FUNDING TOTALS - STORY FUND

DEVELOPMENT

43 Recipients

$1,150,000 Awarded

MARKETING, PROMOTION AND DISTRIBUTION

16 Recipients

$400,000 Awarded

PRODUCTION

27 Recipients

$6,459,000 Awarded

PODCASTING

16 Recipients

$266,000 Awarded

FINISHING FUNDS

19 Recipients

$800,000 Awarded

INTERACTIVE AND IMMERSIVE

3 Recipients

$230,000 Awarded

Top Image: iNdigital Space
Photo Credit: Lindsay Duncan

AT THE PLACE OF GHOSTS (SK+TE'KMUJUE'KATIK)

At the Place of Ghosts (Sk+te'kmujue'katik), the second feature from filmmaker Bretten Hannam, is one of the most successful Indigenous feature films of the year. Following its world premiere in the Platform Competition at TIFF, the film continued its acclaimed festival circuit with screenings at six major film festivals across Canada. Its theatrical release marked a rare achievement for an Indigenous Canadian feature, opening in 24 Cineplex locations nationwide. The film has also received significant industry recognition, including Best Feature Film at the Atlantic International Film Festival's Screen Nova Scotia Awards.

This milestone builds on the ISO's earlier support for Hannam's debut feature, Wildhood, which was supported through the ISO COVID-19 Emergency Relief Fund in 2021.



Top Image: Still from Sk+te'kmujue'katik (At The Place of Ghosts)

Photo Credit: Bretten Hannam



Top Image: Still from *Uiksarinnggitara (Wrong Husband)*
Photo Credit: Zacharias Kunuk



SECTOR DEVELOPMENT

The ISO's Sector Development Program received a record number of requests totalling over **$9** million in funding, against an allocation of **$1,475,000**. Of 52 applications, **18** were successful, representing a 35% success rate.

The Sector Development Program offers financial support for training, mentorship, project development, production and market expansion. The goal of the Sector Development Fund is to build a robust Indigenous screen sector focusing on capacity building.

The ISO's international activities are supported by key partners, including Telefilm, Canada Media Fund Canada and the Canadian Media Producers Association, reinforcing a collaborative approach to advancing Indigenous storytelling globally.

Leena Minifie produced and co-directed the feature-length investigative documentary The Good Canadian with David Paperny. Examining the systemic inequity faced by Indigenous Peoples in Canada, the film received several prestigious accolades, including winning a Canadian Media Producers Association Indiescreen Award, being named an official nominee for the 2026 Canadian Screen Award and receiving a nomination for Best Indigenous Film at the 2026 Yorkton Film Festival.

Left Image: Series Mania Attendees





Top Image: Corina Bye, *The Good Canadian*
Photo Credit: Alfonso Chin
Right Image: Alfonso Chin (Director of Photography), David Paperny (Director), Leena Minifie (Director) & Ramsay Bourquin (Sound Recordist), *The Good Canadian*
Photo Credit: Mehek Cazi

In partnership with Ontario Creates, the ISO allocated $80,000 to support two Indigenous-led training initiatives. The Shine Network Institute developed a 10-module online course for emerging Indigenous actors, while Weengushk Film Institute delivered hands-on training in film production, Indigenous story-telling, and cultural learning through mentorship with industry professionals and community Elders.

OVERVIEW OF SECTOR DEVELOPMENT FUNDING

SECTOR DEVELOPMENT

18 Recipients

$1,475,000
Total Funding

TRAVEL FUNDING

82 Recipients

$200,000
Total Funding

STRATEGIC INITIATIVES

Working with strategic partners in Canada and internationally, the ISO strategically leverages resources and funding to build capacity and align with our strategic plan.

SPONSORSHIPS

The ISO is a key supporter of the imagineNATIVE Film + Media Arts Festival, a flagship Toronto-based global event for Indigenous storytellers working across Indigenous film, TV, and immersive and visual art. The in-person and online festival is accessed by over 14,000 attendees annually, representing more than 56 Indigenous nations across 20 countries.

The Indigenous Screen Summit, a Banff World Media Festival initiative, is a program and pitch forum dedicated to First Nations, Métis and Inuit creators. Produced in partnership with ISO, CMF, APTN and Rogers, the summit was designed to help Indigenous producers pitch in-development projects to international buyers and funders. In 2025, 13 Indigenous creators/producers pitched their original scripted and unscripted works to a crowd of industry professionals, delegates and a panel of experts.

On the domestic front, the ISO partnered for the first time with Image+Nation film festival, dedicated to showcasing LGBTQ+ life stories and experiences. The partnership was born of a desire to partner with festivals based outside traditional regions and to expand ISO's Indigenous representation



Image:
Devery Jacobs at The Future of Film Showcase 2025

Photo Credit:
Lorenzo Colocado



STRATEGIC PARTNERSHIPS: TALENT DEVELOPMENT AND TRAINING

We announced a new partnership with YouTube to enhance our Podcasting Program. The opportunity provided an additional $50,000 to support the production and distribution of funding recipients' video podcasts.

ISO-funded projects created nearly 4,000 jobs in the industry, with over 1,900 roles filled by Indigenous Peoples. In addition to the clear economic impact and job creation, the ISO's cultural impact provides Canadians with greater access to Indigenous-made stories.

The ISO announced a new partnership with Manitoba Film & Music to launch the Manitoba Indigenous Short Film Fund. The fund aims to amplify the unique voices of Indigenous storytellers and creative prairie-based talent and contribute to the professional development of emerging and mid-career writers, directors and producers by supporting their production of short films.

Four graduating Indigenous students from Sisler High School's CREATE program will participate in an intensive training initiative linked to the new series Stevie and the Sacred Animals, from Eagle Vision and Sinking Ship Entertainment. The students will receive hands-on training from production-affiliated animators while creating animated assets, including props and other elements, for potential use in the series.

As part of its strategic commitment to Indigenizing production crews and cultivating Indigenous talent, the ISO supported three director/writer fellowship opportunities across key productions. These included Rachel Beaulieu and Nova Fox in the Redcloud Studios Writers' Room, Michelle Thrush on Stonechild and Sonya Ballantyne on Acting Good Season 5.



FRANCOPHONE INITIATIVES

The first of a three-year agreement with SODEC enabled the funding of seven projects in development by Indigenous productions, and supported marketing activities for two Quebec Indigenous production houses. The ISO also sponsored the world première of Capitaine, which opened the Abitibi-Témiscamingue International Film Festival. This marked the first time an Indigenous feature film had been selected as the festival's opening film.

CASE STUDY

CAPITAINE

The Quebec action-thriller Capitaine – produced by Julie O'Bomsawin and directed by William Mazzoleni-Valin – was released into theatres in January. It premièred at 11 film festivals, including Festival Vues du Québec at Florac in France. The film, shot primarily in Innu-aimun and English, received production funding from the Story Fund and our Marketing, Promotion and Distribution stream.

Finally, the ISO and SODEC jointly organized a networking event during the Festival REGARD in Saguenay in March 2026.



Left Image: Stills from *Capitaine*

CANADA MEDIA FUND
INDIGENOUS PROGRAM



Image: Nadia and Ria in their living room with Rain the dog and Poppy the cat, *Tuktu (Season 1)*

Photo Credit: Still from animation, Nadia Sammurtok

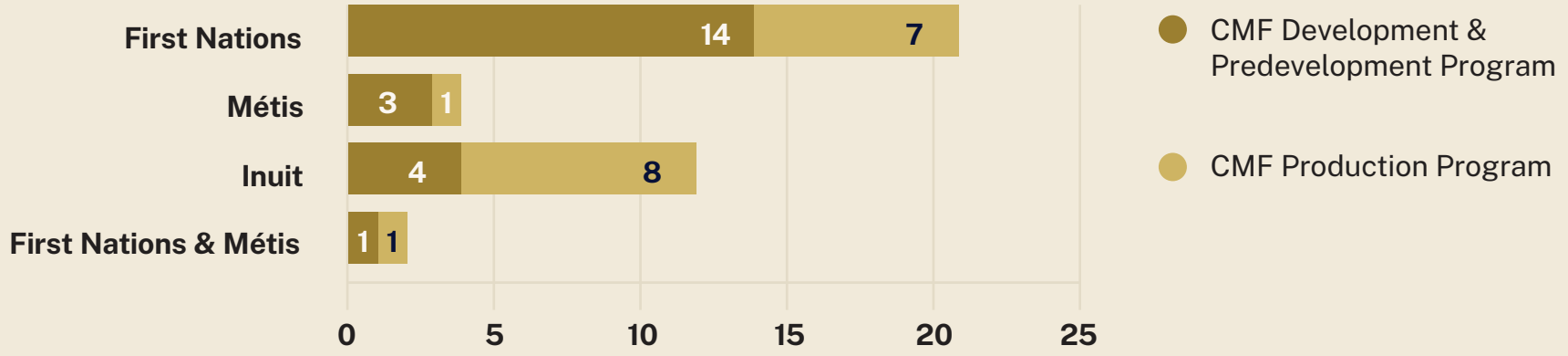
Last year, the ISO took over the administration of Canada Media Fund's (CMF) Indigenous funding programs, overseeing applications, funding and other components. It was a positive step toward aligning our processes and increasing internal capacity. Integrating ISO and CMF metrics also helps improve reporting and planning.

The transfer of the program's administration marks an important step in upholding the rights of Indigenous Peoples to tell our own stories, while promoting narrative sovereignty and reconciliation.

In our first selection of production-stage CMF funding, $7,482,700 was allocated to 17 projects – seven in the Documentary genre, seven in Animation, two in Children productions, and one in Drama. The CMF also made a $250,000 investment in three projects selected for funding through the ISO's Interactive and Immersive Program, while the ISO invested $230,000, bringing the total investment up to $480,000.

INDIGENOUS PROGRAM PRODUCTION & DEVELOPMENT

OVERALL INDIGENOUS REPRESENTATION



FUNDING TOTALS FROM APPROVED APPLICANTS

CMF DEVELOPMENT & PREDEVELOPMENT PROGRAM

22 Recipients

$1,219,295 Total Funding Requested

$1,136,300 Total Funding Awarded

CMF PRODUCTION PROGRAM

17 Recipients

$8,030,483 Total Funding Requested

$7,482,700 Total Funding Awarded

The ISO launched its new funding portal, a robust system that provides access to more data and is essential for the ISO's future growth.

CMF DEVELOPMENT & PREDEVELOPMENT PROGRAM

Twenty-two projects under the CMF Pre-development/Development program were awarded a total of $1,136,300.

CMF PRODUCTION PROGRAM

Seventeen production-stage projects received close to $7.5 million through the CMF Indigenous Program.



Top Image:
Ni-Naadamaadiz: Red Power Rising

Photo Credit: Sean Stiller



Image: Lake'niha', Shyla Sands and Crew on set, London, ON

Photo Credit: Judith Schuyler



GLOBAL MARKET DEVELOPMENT

The ISO expanded its presence on the international stage, supporting creators' access to international markets and ensuring that Indigenous stories are shared with audiences worldwide.

ISO DELEGATIONS TO INDUSTRY MARKETS AND FESTIVALS

The 2025-26 fiscal year marked a significant evolution in the ISO's international strategy, one that saw us maintain our position as a global leader in Indigenous screen sovereignty. Our evolving strategy combines a strong strategic focus with expanded global reach, innovative participation models and a more intentional approach to evaluation.

The strategy is driven by a commitment to maximizing visibility and return on investment. To that end, we focused last year on strengthening our existing relationships and expanding our engagement in new territories.

Left Image: ISO at Tribeca Festival

The ISO also tested new models of participation, including sending delegates independently to broaden our reach.

Participation and activations included:

- Attended 18 international festivals and markets (four in Canada).
- Supported 38 Indigenous delegates, creating opportunities for international exposure, collaboration and career advancement.
- Delivered 11 speaking engagements for leadership and staff, contributing to industry conversations on Indigenous storytelling and narrative sovereignty.
- Hosted 10 networking and special events, including receptions, exhibitions and targeted industry gatherings.
- The ISO participated in the Prime Time Conference, Canada's leading industry gathering for producers, executives and decision-makers, in partnership with CMPA.
- For the second year, the ISO partnered with the Documentary Organization of Canada to support Indigenous participation at the International Documentary Film Festival Amsterdam (IDFA), the world's leading documentary festival and market. Our presence at IDFA supports Indigenous documentary creators on the global stage and advances opportunities for co-production and financing.
- Maintained a strong presence at the European Film Market (EFM) and Berlinale, one of the world's leading international co-production markets. Our strategic engagement with EFM and Berlinale supports Indigenous creators across formats, including immersive media.



Image:
Kerry Swanson and Tantoo Cardinal at The Hollywood Reporter Women in Entertainment Canada 2025

Photo Credit:
George Pimentel

- CEO Kerry Swanson was a panel speaker at the Indigenous Languages on Screen session at the Women in Film and Television International (WIFTI) annual conference in Adare, Ireland. The ISO's first participation in WIFTI proved to be an excellent opportunity for future collaboration and engagement.

- CEO Kerry Swanson participated in the Canada–Mexico trade mission to Mexico City, one of the largest-ever cultural trade missions where Indigenous arts and culture were a central theme. As a result, the ISO partnered with IMCINE, sending two award-winning directors from Canada as mentors in the Indigenous Filmmakers Lab held in the Indigenous community of Etla in Oaxaca, with 40 Indigenous participants from across Mexico.

ISO maintained a strong presence at the Toronto International Film Festival (TIFF), a cornerstone of our international strategy, supporting relationship-building, industry visibility and the celebration of Indigenous creators on a global stage.

Significantly, eight feature films the ISO funded were shown at TIFF, an unprecedented showcase of Indigenous films at a single festival. Each of these films went on to broadcast, festival and theatre screenings. Some highlights include:

- Gail Maurice's second feature film Blood Lines, a queer story grounded in Métis culture and language, premiered at TIFF.

- Sk+te'kmujue'katik (At the Place of Ghosts) was the only Canadian film in TIFF's prestigious Platform showcase. The film subsequently received a national theatrical release through Cineplex, a rare feat for an Indigenous feature film in Canada.

- Zacharias Kunuk's Uiksaringitara (Wrong Husband) had its North American première at TIFF and took home the prestigious Best Canadian Feature Film Award. Filmed entirely in an Indigenous language, the film received extensive press coverage and was showcased on TIFF's Top 25 Features of 2025 list.

- AKI, Written and produced by Darlene Naponse, the feature documentary portrays Atikameksheng Anishnawbek in Northern Ontario and received the Sun Jury Award at the 2026 imagineNATIVE Film + Media Arts Festival. The score was composed by the late Cris Derksen and the film continues its festival run.

The ISO's international activities are supported by key partners, including Telefilm, Canada Media Fund and the Canadian Media Producers Association, reinforcing a collaborative approach to advancing Indigenous storytelling globally.

CASE STUDY

LAND INVADERS

The immersive media artwork Land Invaders by Cass Gardiner and Juan Mateo Menendez (Bird x Bird) was presented at the Berlinale Forum Expanded exhibition at the silent green Kulturquartier. At the Canadian Embassy in Berlin, the artists also participated in panel discussions on XR/VR/AR media and the capacity of immersive technologies to “augment” cultural spaces with Indigenous perspectives.

Image: Land Invaders, Cass Gardiner, Isabelle Ruiz and Juan Mateo Menendez at Berlinale Forum Expanded



INTERNATIONAL INDIGENOUS PARTNERSHIPS

DEEPENING INDIGENOUS RELATIONSHIPS TO THE NORTH AND SOUTH



Top Image: Melanie O'Bomsawin, Mutek 2025
Photo Credit: Maryse Boyce

Establishing partnerships with Indigenous creators across the globe is critical to expanding our reach and return on investments. We continued to push these collaborations in 2025-2026.





ISO'S FIRST-EVER U.S. PROGRAM

The ISO launched its first-ever funding program for Indigenous XR creators in the United States, supported by Agog: The Immersive Media Institute. Our second collaboration with Agog, the partnership agreement was signed in 2025-2026, and the program was launched in April 2026. The initiative provides Native American, Alaska Native and Native Hawaiian storytellers with access to a $500,000 CDN investment to support innovative XR projects that meaningfully incorporate interactive and/or immersive elements. Working across borders is an expression of our self-determination as Indigenous Peoples.

Top Image: "*Mekwâc:* Now is Good" by James Monkman and artist collective, Quantum Wampum **Photo Credit:** Kikki Guerard
Bottom Image: Indigital Space Arcade **Photo Credit:** Lindsay Duncan

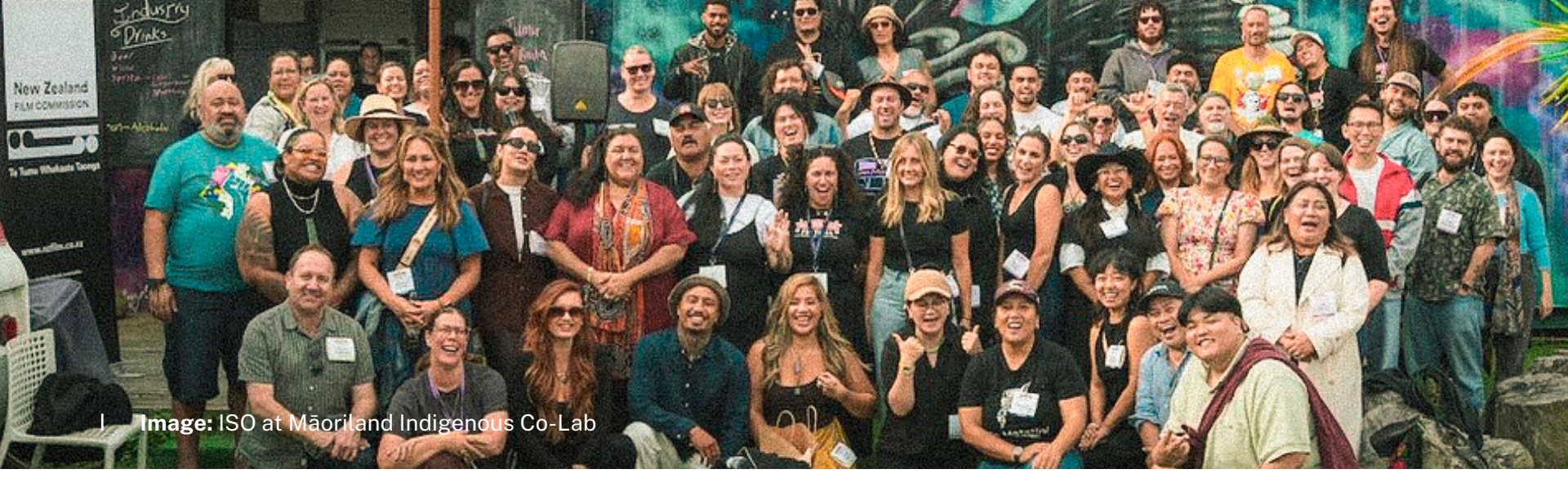


Image: ISO at Māoriland Indigenous Co-Lab

MĀORILAND COLLABORATION

The past year also saw the ISO support the participation of an Indigenous filmmaker's delegation from Canada in this year's Māoriland Indigenous Co-Lab. The partnership is built on a long-standing relationship between Indigenous filmmakers in Aotearoa and Canada.

Canadian Indigenous storytellers have been a consistent presence at the Māoriland Film Festival each year, contributing films, industry leadership and creative exchange. Members of Canada's Indigenous screen community also served as mentors and advisors for the inaugural 2024-2025 Co-Lab.

The Māoriland collaboration reflects the ISO's commitment to advancing Indigenous narrative sovereignty by creating tangible pathways for Indigenous creators to access international markets and to build and maintain meaningful, long-term relationships with Indigenous filmmakers worldwide.

ARCTIC INDIGENOUS FILM FUND

The ISO is the primary funder of the Arctic Indigenous Film Fund and the Witness Project, a film training and mentorship program. The initiative supports Indigenous filmmakers across the Arctic regions (including Canada, Alaska, Greenland and Sápmi) in creating short films that explore climate change and highlight community resilience. The partnership's long-term goal is to build a sustainable industry in the Arctic while sharing Indigenous perspectives amid heightened geopolitical tension.

BUILDING A LEGACY
INDIGENOUS ARTS AND CULTURAL INSTITUTION



In 2025-2026, the ISO's leadership team continued to demonstrate its impactful guidance in the industry, as champions of Indigenous storytellers and representatives of a modern funding agency. Along the way, the ISO's leaders have garnered accolades, acknowledgements, media coverage and invitations to events far and wide.

HEADS OF INSTITUTIONS PANEL AT PRIME TIME

At Prime Time 2026, CEO Kerry Swanson participated in a session titled "Canada's Future: Building a Creative Nation" along with leaders from the Canada Media Fund, Telefilm Canada and the National Film Board of Canada. They discussed the state of Canada's media industry, cultural sovereignty and the future of the sector in this country.

DEVELOPMENT OF STRATEGIES TO COLLECT DATA WITH NATIONAL INSTITUTES

The ISO joined Telefilm Canada, the Canada Media Fund and the National Film Board of Canada in a strategic partnership to develop improved methods for collecting and analyzing audience data to create more effective strategies to reach audiences, increase the impact of Canadian stories, and ensure their discoverability across digital platforms and cinemas.

Right Image: ISO Staff, TIFF *Wrong Husband* Brunch



LEADERSHIP RECOGNITION AND INDUSTRY IMPACT



Top Image: Canada's future: Building a creative nation Panel, Prime Time 2026

Photo Credit: CMPA

Bottom Image: Access Canada Summit, The Canada 25: Top Deal and Decision Makers Photo

CEO Kerry Swanson spoke on a panel titled "The Art of Leadership" at the annual The Hollywood Reporter Women in Entertainment Canada. The panel explored the leaders' strategies for success, challenges faced and lessons learned.

At this event in 2026, Kerry Swanson was named among Canada's Top 25 Entertainment Dealmakers and Decision-Makers by The Hollywood Reporter. Highlighting Canadian power players driving the industry forward, the honour recognized Kerry's role in showcasing Indigenous stories, with a particular focus on the record-breaking eight Indigenous titles that screened at TIFF.

MEDIA AND COMMUNICATIONS



The ISO invested a total of $3.5 million in the development and production of eight films in the official presentation of TIFF 2025, generating national media coverage across 353 outlets and reaching more than 20 million readers in September 2025. The unprecedented media attention is a testament to both the prominence of Indigenous storytelling and the ISO's growing impact in the sector.



EXPANDING ISO'S DIGITAL FOOTPRINT

The ISO's communications strategy generated media coverage and greater awareness of the organization in 2025-2026. 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. The ISO also connected with people through its website and social media networks.

Top Image:
2025 Rosie Awards Photo
Bottom Image:
Kim O'Bomsawin at AQPM congress 2025
Photo Credit:
Myriam Baril-Tessier

This year, 51,959 people visited the ISO's website, while the organization reached an estimated 512,600 users on Facebook and 118,256 users on Instagram. In terms of recurrent users, the ISO is also followed by over 18,000 users on its social media channels. In April 2026, the ISO Instagram account hit a milestone mark of 7,000 followers. Overall, the ISO also connected with people through its website and social media networks. ISO has had a 9.4% increase in social media followers since 2024.

Over 1000 subscribers receive the ISO's digital newsletter.



Image: Festival Regard

ISO WEBSITE USAGE

	2025-2026
Number of Users	**51,959**
Number of Page Views	**133,523**

ISO SOCIAL MEDIA ENGAGEMENT

PLATFORM	ENGAGEMENT	NUMBER OF FOLLOWERS
Facebook (Reach)	98,999	5,415
Instagram (Reach)	118,256	7,113
LinkedIn (Impressions)	34,952	2,078

ADVOCACY AND GROWTH

The ISO team continued to expand this year, promoting Connor Martin to Industry Manager. We are also pleased to welcome new team members: Danielle Audette, Interim Program Manager, Sector Development; Lisa Lefebvre, Executive Assistant; Candis Cormier, Program Coordinator; and Alexandre Nequado, Coordinator of Communications and Francophone Initiatives.

The ISO remains committed to advocating for the increased funding necessary to lead a comprehensive national Indigenous screen strategy. Through ongoing roundtables with government partners and stakeholders, we are collaboratively shaping the future of the organization's growth.

CEO Kerry Swanson serves on the Advisory Committee for TIFF: The Market, contributing to its development as a leading international marketplace for Indigenous content. Kerry continues to serve on the Heads of Institutions table convened by Canadian Heritage, playing a key role in the governmental process of modernizing the audiovisual funding environment.

The ISO has proven the transformative potential of Indigenous storytelling in Canada. Now, as a leading funding institution, we require sustainable, equitable investment to fully realize our national mandate and continue empowering Indigenous creators on screens.



Right Image: Melanie Hadley at the Youth Media Alliance Conference in Toronto



2025—2026 FISCAL YEAR RECIPIENTS

Image: Set visit North of North

STORY FUND RECIPIENTS

CMF DEVELOPMENT

6710875 CANADA INC
Kitigan-Zibi Anishnabeg, QC

ANDICHA MÉDIA INC
Wendat, QC

ASIVAQTA MEDIA 1 INC.
Inuit, NU

CYCLEBREAKER PRODUCTIONS INC.
Dene/Métis, AB

DEVONSHIRE PRODUCTIONS INC.,
Mohawk, ON

DOOR NUMBER 3 PRODUCTIONS INC.
Anishinaabe, ON



Image: Still from Blood Lines
Photo Credit: Gail Maurice

EAGLE VISION INC.
Ojibway, MB

HARMONY DOCUMENTARY INC.
Métis, SK

HEATHER HATCH PRODUCTIONS INC.
Haida, AB

INDIGIFILM MEDIA INC.,
Dene, BC

KWASSEN PRODUCTIONS INC
Penelakut, BC

MIXTAPE VR INC.
Inuk, NU

NIKAN PRODUCTIONS III INC.
Abénakis, QC

ONE YELLOW TREE (0877395 B.C. LTD.)
Squamish, BC

ORCA COVE MEDIA INC.
Cowichan, BC

Image: Ni-Naadamaadiz; Red Power Rising, Tanya Talaga, Tania Cameron and Jolene Banning
Photo Credit: Sean Stiller



QIMMIIT IQALUNGNI S01 INC.
Inuk, ON

REDCLOUD STUDIOS INC.
Anishinaabe, ON

UNDER THE ARBOR FILMS INC.
Cree, AB

VENN DIAGRAM FILMS LTD.
Inuk, NS

WABANAKI MEDIA INC
Métis, NB

WOOKEY FILMS INC.
Métis, MB

PRODUCTIONS INC.
Secwepemc, BC

HOUSE OF COPPER FILMS INC.
Skidegate/Haida/Xinipsen/
Cowichan, BC

HOWAH PRODUCTIONS INC.
Anishinaabe, ON

IndigiFilm Media Inc.
Dene, BC

CMF PRODUCTION

10233374 MANITOBA INC.
Ojibway, MB

16896031 CANADA INC.
Cree, QC

5984 NUNAVUT INC.
Inuit, NU

17000359 CANADA INC.
Inuit, NU

ARC-EN-CIEL FILMS INC.
Inuk, BC

ARNAKTAUYOK MEDIA 1 INC.
Inuit, NU

KIIQ! 1 INC
Inuit, NU

KITCIKISIK PRODUCTIONS INC.
Woodland Cree, AB

KIVIUQ MEDIA 1 INC.
Inuit, NU

KOKUM D PRODUCTIONS INC.
Cree/Métis, BC

MYTH AND MEMORY INC.
Inuk, ON

NAKON'I'A WITH KUNSI PRODUCTIONS INC.
Métis, SK

2774223 ALBERTA LTD.
Anishinaabe, ON

ORAKWAN INC.
Wendat, QC

PIHKOHOWIN PRODUCTIONS INC.
Cree, MB

UQALIMAAQATIGIIKTA MEDIA 1 INC.
Inuit, NU

PRODUCTION

102165306 SASKATCHEWAN LTD.
Nakoda, SK

10233374 MANITOBA INC.
Ojibway, MB



Image: Cast of *Acting Good (Season 4)*
Photo Credits: Kistikan Pictures Inc.

16198872 CANADA INC.
Red River Métis, ON

7059213 CANADA INC. (NISH MEDIA)
Kitigan-Zibi Anishnabeg, QC

ARC-EN-CIEL FILMS INC.
Inuk/Taíno, BC

BIG MAKWA PICTURES IV INC.
Cree, MB

HIGH NOON PRODUCTIONS INC.
Anishinaabe (Aamjiwnaang), ON

Myth & Memory Inc.
Inuk, ON

Nikan Productions (VI) Inc.
Abenaki, QC

Pihkohowin Productions Inc.
Cree, MB

Two For My Peeps Inc.
Inuk, NU

WM-SPIRITSCHOOL PRODUCTIONS INC.
Métis/Cree, BC

16198872 CANADA INC.
Red River Métis, ON

17204850 CANADA INC.
Cree, QC

2774223 ALBERTA LTD.
Anishinaabe, ON

ALEX VANCE
Métis, BC

ANDICHA MÉDIA INC.
Huron-Wendat, QC

ARNAKTAUYOK MEDIA 1 INC.
Inuit, NU

DAKOTA HEBERT
Dene, SK

FASHIONABLE PRODUCTIONS INC.
Haida, BC

HOWAH PRODUCTIONS INC.
Anishinaabe, ON

KIVIUQ MEDIA 1 INC.
Inuit, NU

MAKWA CREATIVE INC.
Anishinaabe, ON

Image: *Kokum & Dot (Season 1)*
Photo Credits: Calibrate Collective





Image: Still from *Inkwo*
Photo Credits:
Wheetago Productions Inc.

PRESLEY PRODUCTIONS INC.
Cree/Mohawk/Métis, BC

SPOTTED FAWN PRODUCTIONS INC.
Red River Métis, BC

SWEETGRASS STORIES INC.
Métis, BC

UQALIMAAQATIGIIKTA MEDIA 1 INC.
Inuit, NU

DEVELOPMENT

11703234 CANADA INC.
Cree, MB

2291820 ALBERTA LTD.
Métis, AB

9542-3984 QUÉBEC INC.
Wendat, QC

AAGIMAAK PRODUCTIONS CORP.
Ojibway, AB

ASSINI PRODUCTIONS INC.
Métis, ON

BASWEWE FILMS INC.
Anishinaabe, ON

BAWAADAN PRODUCTIONS INC.
Anishinaabe/Cree, ON

BRIANNE ISLAND
Cree/nêhiyaw, BC

Image: Mark Brave, Rock Camp from #SKODEN Documentary
Photo Credits: Dirty Jacket Productions



BULL OTTER FILMS INC.
Blackfoot, AB

CAM LIZOTTE
Métis, NS

DEVONSHIRE PRODUCTIONS INC.
Mohawk, ON

DOWNSTREAM DOCUMENTARY PRODUCTIONS INC.
Cree, SK

EXPERIMENTAL FOREST FILMS INC.
Michif, BC

FAMILIAR FILMS LTD.
Métis, MB

GRINNING INDIAN PRODUCTIONS INC.
Secwepemc, BC

HOUSE OF COPPER FILMS INC.
Skidegate/Haida/ Xinipsen/Cowichan, BC

HOWAH PRODUCTIONS INC.
Anishinaabe, ON

INDIGIFILM MEDIA INC.
Dene, BC

INDIGRAMS PRODUCTIONS INC.
Cree, SK

JAY CARDINAL VILLENEUVE
Cree Métis, BC

JONELLE BELCOURT
Plains Cree, AB

KSNSOOL PICTURES (BC) INC.
Métis/Dene, BC

LIGHTNING MILL INC.
Cree, AB

NIKA PRODUCTIONS INC.
Métis, AB

NIKAN PRODUCTIONS INC.
Abenaki, QC

RED SHADOW PRODUCTIONS INC.
Haida, BC

REDCLOUD STUDIOS INC.
Anishinaabe, ON

ROT WOOD MEDIA INC.
Nbisiing Anishinaabe, ON

SEKOWAN MEDIA INC.
Anisininew, ON

SHAELYN JOHNSTON
Ojibwe, BC

SHAWN CUTHAND
Nehiyaw/Kanien Ke'ha:ka, SK

SOLER PICTURES INC.
Red River Métis, BC

SPIRIT MOON PRODUCTIONS INC.
Anishinaabe, AB

STARWALKER PICTURES INC.
Anishinaabe, BC

TAQRAMIUT NIPINGAT INC.
Inuk, QC

TEKANENHORENS BRASS
Mohawk, QC

TERROR FOX PRODUCTIONS INC
Saulteaux/Cree/Métis, BC

TREATY 6 PRODUCTIONS INC.
Métis, AB

TRIBAL ALLIANCE PRODUCTION LTD.
Plains Cree, AB

TSLEIL-WAUTUTH NATION
Coast Salish, BC

TURTLE MOUNTAIN MEDIA INC.
Cree, MB

VISJUELLES PRODUCTIONS INC.
Cree, BC

WAPUN FILMS INC.
Cree/Métis, ON

FINISHING FUNDS

102213183 SASKATCHEWAN LTD.
Cree/Métis, SK

16198872 CANADA INC.
Red River Métis, ON

ANUKURI URA DAKA PICTURES
Métis/Dene, BC

BIG SOUL PRODUCTIONS INC
Ojibway, ON

IN THE HEART PRODUCTIONS INC.
Inuk, NU

JAMES MONKMAN STUDIO INC.
Cree, ON

KOKUM D PRODUCTIONS INC.
Cree/Métis, BC

KUNSI KITCHEN PRODUCTIONS INC
Métis, SK

MAKWA CREATIVE INC.
Anishinaabe, ON

NIKAN PRODUCTIONS INC.
Abenaki, QC

NIKAN PRODUCTIONS III INC.
Abénaki/Odanak, QC

PHOENIX SKYE PRODUCTIONS INC.
Denesuline, ON

REDLIGHTS FEATURE PRODUCTIONS INC
Ojibway/Tohono O'odham/ Cherokee, ON

RUDE JUDE PRODUCTIONS LTD.
Onyota'a:ka (Oneida Nation), ON

ROT WOOD MEDIA INC.
Nbisiing Anishinaabe, ON

SEVENTEEN PRODUCTIONS INC.
Métis, BC

SMAYAYKILA FILMS INC
Nuxalkmc, BC

SPOTTED FAWN PRODUCTIONS INC.
Red River Métis, BC

T.I. RAP INC.
Cree, ON

MARKETING, PROMOTION, DISTRIBUTION

7TH SCREEN (11437267 CANADA INC.)
Kitigan-Zibi Anishnabeg, QC



Image: Rapper Wiidaaseh performing, *Turtle Island Rap*
Photo Credits: Keenan Lynch

CREE PRODUCTION INC.
Nēhiyaw/Ojibway, BC

AKI THE FILM INC.
Anishinaabe, ON

BLOOD LINES FILMS INC.
Métis, ON

BOAF FILMS EFF INC.
Métis, BC

DIRTY JACKET PRODUCTIONS INC
Blackfoot, BC

EXOVEDATE PRODUCTIONS LTD
Métis, MB

GREAT STORIES PRODUCTIONS INC.
Gitxaała, BC

KASSIWI MÉDIA INC.
Abénakis, QC

KOKUM D PRODUCTIONS INC.
Cree/Métis, BC

NIKAN PRODUCTIONS III INC.
Abenaki, QC

REDLIGHTS FEATURE PRODUCTIONS INC.
Ojibway/Tohono O'odham/Cherokee, ON

SEVENTEEN PRODUCTIONS INC
Métis, BC

SMAYAYKILA FILMS INC
Nuxalk, BC

SPOTTED FAWN PRODUCTIONS INC.
Michif, BC

VANLIFE PICTURES INC.
Cree, SK

SECTOR DEVELOPMENT

BOARD OF GOVERNORS OF THE BANFF CENTRE
Nonprofit
(Non-Indigenous), AB

BULL OTTER FILMS INC.
Blackfoot, AB

CAPILANO UNIVERSITY FOUNDATION
Secwepemc/Ktunaxa, BC

IM4 LAB SOCIETY
Cree/Red River Métis, BC

KEJIC MEDIA INC.
Cree/Ojibway, MB

MISKO WAY PRODUCTIONS INC.
Anishinaabe, MB

NAGAMO PUBLISHING INC.
Abenaki, ON

Image: Still from Meadowlarks
Photo Credits: Tasha Hubbard



NATIONAL SCREEN INSTITUTE
Nonprofit (Non-Indigenous), MB

NIKAN PRODUCTIONS INC.
Abenaki, QC

PIHKOHOWIN PRODUCTIONS INC.
Cree/Métis, MB

REZOLUTION PICTURES INTERNATIONAL INC.
Cree, QC

SPOTTED FAWN PRODUCTIONS INC.
Michif/Red River Métis, BC

THE AUNTIES DANDELION INC.
Kanyen'kehà:ka, ON

THE CENTRE FOR ABORIGINAL MEDIA (IMAGINENATIVE FILM AND MEDIA ARTS)
Aanishinaabe/Odawa, ON

Top Image: Pernell Bad Arm photograph from youth, *#SKODEN* documentary

Photo Credit: Dirty Jacket Productions



THE SHINE NETWORK INSTITUTE
Anishinaabe/Ashkenazi, ON

TORONTO QUEER MEDIA & ARTS CENTRE
Nonprofit (Non-Indigenous), ON

UNDERCOVER BOSS FILM STUDIOS INC.
Anishinaabe, SK

WEENGUSHK FILM INSTITUTE
Cree, ON

PODCASTING

BASWEWE FILMS INC.
Anishinaabe, ON

BRITNEY SUPERNAULT
Cree/Métis, AB

COULEE ROSS
Peepeekisis Cree Nation, BC



Image: Still from Uiksarinnggitara (Wrong Husband)

DEANDRA WELLS
Blackfoot/Kainai/Siksika, ON

GROSVENOR PARK INC.
Dene, MB

INDIGEKIN PRODUCTIONS INC.
Métis, AB

JESSICA JOHNS
Nehiyaw, AB

MATRIARCH MOVEMENT FOUNDATION
Plains Cree/Red River Métis, AB

MELAW NAKEHK'O
Dene/Dënesųłiné, NWT



Photo Credit: Zacharias Kunuk

NANIQ MEDIA INC.
Inuit, NU

ROCHELLE ALLAN
Chippewas of Nawash Unceded First Nation, ON

SARAH FOX
Métis, BC

THE AUNTIES DANDELION INC.
Kanyen'kehà:ka, ON

THE FILM CLUB COLLECTIVE
Grand River, ON

THEOLA ROSS PRODUCTIONS INC.
Pimicikamiyniw, ON

VISION QUEST COMMUNICATIONS INC.
Gitxaala, BC

INTERACTIVE & IMMERSIVE

12623226 CANADA INC. (REVITAL SOFTWARE)
Kanien'kehá:ka, QC

DOWNSTREAM DOCUMENTARY PRODUCTIONS INC.
Cree, SK

SPOTTED FAWN PRODUCTIONS INC.
Red River Métis, BC

TRAVEL

ALLEN BELCOURT
Métis, AB

AMANDA WANDLER
Bonaparte First Nation, BC

ARNOLDA DUFOUR-BOWES
Métis, SK

BARBARA HAGER CREATIVE LTD.
Métis, BC

BETTY ANN ADAM
Dene, SK

BRIANNE ISLAND
Sturgeon Lake Cree Nation, BC

BRUCE THOMAS MILLER
Anishnaabee, AB

Image: Ācimowin Film Festival



CLAUDIA SKUNK
Mishkeegogamang First Nation, ON

COREY PAYETTE
Mattagami First Nations, BC

COURTNEY MONTOUR
Kanien'kehá:ka/ Kahnawà:ke, QC

DALLAS SOONIAS
Nehiyaw/Anishinaabe, AB

DUSTIN MCGLADREY
Nisga'a Nation, BC

FAMILIAR FILMS LTD.
Métis, MB

EVELYN PAKINEWATIK
Anishinaabe, ON

EXOVEDATE PRODUCTIONS LTD.
Métis, MB

EXPERIMENTAL FOREST FILMS INC.
Métis, BC

FAITH SPARROW
Musqueam, BC

FIRST NATION CREATIONS PRODUCTIONS INC.
Matachewan First Nation, AB

GRACE DOVE
Tsq̓éscen̓ First Nation, BC

HOUSE OF COPPER FILMS INC.
Skidegate Band, BC

HERD OF 1 MEDIA INC.
Cree/Métis, AB

ISUMA DISTRIBUTION INTERNATIONAL LTD.
Inuit, QC

JAMIE-LEE REARDON
Ojibwe, ON

JAY CARDINAL VILLENEUVE
Cree/Métis, ON

JENNA SPINK
Métis Nation of BC, BC

JESSICA BROWN
Nunatsiavut, NL

JOELLE PETERS
Anishinaabe, ON

JONELLE BELCOURT
Cree, AB

JOSH MCKENNA
Métis, BC

JOYCE JONATHAN CRONE
Six Nations of the Grand River, ON

KASSIA WARD ENOCH,
Cree Nation, AB

KATHLEEN MCDERMOTT
Bigstone Cree Nation, AB

KEENAN GROM
Moose Cree, ON

KIM STADFELD
Brokenhead Ojibway Nation, ON

KIM WHEELER
Sagkeeng First Nation, MB

KINGULLIIT PRODUCTIONS INC
Inuit, NU

LINDA ST. PIERRE
Denesuline, ON

LEWIS CARDINAL
Sucker Creek Cree Nation, AB

LOLLY DE JONGE
Otipemisiwak Métis, AB

MEGAN SHOTT
Fort McKay First Nation, AB

MESILINKA FILMS INC.
Tsay Keh Dene Nation,



Image: Telefilm Canadian Embasssy attendees and participants

Photo Credit: Paula Vidal

MONIQUEA MARION
Métis, SK

MORNINGSTAR DEROSIER
Migisi Sahgaigan First Nation, ON

NEIL DIAMOND
Waskaganish, QC

NIKA PRODUCTIONS INC.
Métis, AB

NIKAN PRODUCTIONS III INC.
Abénakise d'Odanak, QC

OLIVER KING
Cree, MB

OLIVIA BROOKS
Métis/Michif, BC

PRINCESS SPACE MONSTER FILMS
Nunatsiavut, NS

RACHEL CROWSPREADINGWINGS
Blackfoot, AB

REAL WORLD MEDIA INC.
Métis, BC

RED FOX PRODUCTIONS INC
Anishinaabe, BC

REVITAL SOFTWARE (12623226 CANADA INC.)
Kanien'kehá:ka of Kanehsatake, QC

REZOLUTION PICTURES INTERNATIONAL INC.
Cree, QC

ROBYN ADAMS
Manitoba Métis Federation, BC

ROXANN WHITEBEAN
Mohawk, QC

RUEBEN MARTELL
Cree, SK

SHAELYN JOHNSTON
Ojibwe, BC

SHANE LEYDON
Métis, BC

SHAWN CUTHAND
Little Pine First Nation, SK

SHELBY MITCHELL-ADAMS
Mohawks of Akwesane, ON

SHELBY STRANGLING WOLF
Kainai Nation, BC

Image: ISO at Cannes Film Festival





Top Image: Grandma Sherry's Kitchen

Photo Credit: Camryn Van Caeseele

SOLER PICTURES INC.
Métis Nation of BC, BC

SONNY SMITH
Piikani Nation, AB

SONYA BALLANTYNE
Misipawstik Cree Nation, MB

STEPHEN GLADUE
Métis/Cree, BC

STORIES FIRST PRODUCTION LTD.
Gitxaala Nation, BC

TANNER ZURKOSKI
Fort McMurray First Nation, BC

TASHA HUBBARD
Cree, AB

TAYE ALVIS
Anishinaabe/Ojibwe, ON

THE AUNTIES DANDELION INC.
Kanyen'kehà:ka, ON

THEO JEAN CUTHAND
Nehiyaw/Métis, ON

THERESA CUTKNIFE
Samson Cree Nation, AB

TIM RIEDEL
Métis, ON

TYREL LOUGHEED
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VICTORIA ANDERSON GARDNER
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Bottom Image: Kristen Brown, Jean Dalton, Alanis Obomsawin, Courntey Montour, Catherine Legault at image+nation

Photo Credit: Catherine Legault



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MARCEL PETIT
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RACHEL ALOUKI LABBE
Abénakise, QC

Image: Inheritance: A Pick-the-Path Experience
Photo Credit: Camille Beaudoin





Image: Attendees at Rotterdam Festival

RYLAN FRIDAY
Saulteaux Ojibway/Plains Cree/ Métis, BC

INTERACTIVE & IMMERSIVE

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Kanien'kehá:ka (Mohawk), QC

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CMF PRODUCTION

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Afro-Anishnabe, ON

JAMIE WHITECROW
Anishnaabe, ON

MARCEL PETIT
Métis/Cree, SK

ODILE JOANNETTE
Innu, QC

OSSIE MICHELIN
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Right Image: Nanuwq, Tiri, Umingmak, Ukaliq and Tuktu all sit together from *Tuktu (Season One)*

Photo Credit: Nadia Sammurtok



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