A member of the Abenaki Nation and one of Canada’s most distinguished filmmakers, Alanis Obomsawin is a director and producer at the National Film Board of Canada, where she has worked since 1967.

In September 2021, the Toronto International Film Festival (TIFF) is presenting the world premiere of Ms. Obomsawin’s new film, Honour to Senator Murray Sinclair, which shares the powerful speech Senator Sinclair gave when he accepted the WFM-Canada World Peace Award, interspersed with the heartbreaking testimonies of former students imprisoned at residential schools.

It’s her 53rd film in a legendary career spanning 54 years, devoted to chronicling the lives and concerns of First Nations people and exploring issues of importance to all.

TIFF is also presenting Obomsawin with the Jeff Skoll Award in Impact Media, recognizing leadership in creating a union between social impact and cinema, along with a career retrospective entitled Celebrating Alanis.

**FILM CYCLE ON THE RIGHTS OF INDIGENOUS CHILDREN AND PEOPLES**

Obomsawin’s 2019 production Jordan River Anderson, The Messenger completed, on an optimistic note, a seven-film cycle devoted to the rights of Indigenous children and Peoples, which began in 2010 when she conducted her first interviews for The People of the Kattawapiskak River.

Named Best Canadian Documentary at the Vancouver International Film Festival, the film tells the story of Jordan River Anderson, and how as a result of his short life almost a quarter of a million First Nations children today have health care equal to that enjoyed by the rest of Canadians.

Walking Is Medicine (2018) followed the story of the Nishiyuu walkers: six young Cree men who recreated the 1,600-kilometre trek from Whapmagoostui in Quebec to Ottawa—a journey whose roots date back millennia.
In 2017, *Our People Will Be Healed* brought audiences inside the Helen Betty Osborne Ininiw Education Resource Centre, an innovative school in the Cree community of Norway House.

In 2016, *We Can’t Make the Same Mistake Twice* documented a court challenge by the Assembly of First Nations and Child & Family Caring Society of Canada, which argued welfare services provided to First Nations children on reserves and in Yukon were underfunded.

Her 2014 documentary *Trick or Treaty?* follows the journey of Indigenous people in their quest for justice as they seek to establish a dialogue with the Canadian government—and was the first film by an Indigenous filmmaker selected to TIFF’s Masters program.

In 2013, she completed *Hi-Ho Mistahey!*, taking viewers into the heart of Shannen’s Dream, a national campaign to provide fair access to education for First Nations youth. The previous year, Obomsawin completed *The People of the Kattawapiskak River* (2012), which went behind the headlines to explore the Attawapiskat housing crisis.

For Obomsawin, this film cycle represents a departure for First Nations: “Young people are leading the way. Their leadership and strength is beautiful and inspiring. We are on the road to a place we’ve never been before, to a new age for Indigenous peoples, and it is our youth who are leading us. This is what I am trying to show in these films.”

**KANEHSATAKE: 270 YEARS OF RESISTANCE**

Ms. Obomsawin’s body of work includes such acclaimed films as *Kanehsatake: 270 Years of Resistance* (1993), a feature-length documentary on the 1990 Mohawk uprising in Kanehsatake and Oka, which received 18 international awards, including the Distinguished Documentary Achievement Award from the International Documentary Association and the Award for Best Canadian Feature Film from the Toronto Festival of Festivals (now known as TIFF).


**PIVOTAL EVENTS, LANDMARK WORKS**

Six years before the Oka Crisis, Obomsawin completed her groundbreaking *Incident at Restigouche* (1984), a behind-the-scenes look at Quebec police raids on a Mi’kmag reserve that features a remarkable on-camera exchange between Obomsawin and Minister of Fisheries Lucien Lessard, who’d ordered the raid.

*Richard Cardinal: Cry from a Diary of a Métis Child* (1986) is a disturbing examination of an adolescent suicide. She followed that with *No Address* (1988), a look at Indigenous homeless people in Montreal—with both films named Best Documentary at the American Indian Film Festival in San Francisco.

Her 2003 documentary, *Our Nationhood*, chronicles the determination and tenacity of the Listuguj Mi’kmag people to use and manage the natural resources of their traditional lands. Obomsawin also takes viewers inside the struggle waged by the Mi’kmag of Esgenoopetitj (Burnt Church) in her 2002 documentary, *Is the Crown at War with us?*, a powerful and painstakingly researched look at the conflict over fishing rights.

**STORIES FROM ODANAK**

The people of her home community of Odanak and her own experiences growing up on this Abenaki First Nations reserve have also been the inspiration for a number of films.

In her 2007 documentary, *Gene Boy Came Home*, Obomsawin turns her camera on the ugliness of war through the eyes of one survivor, Vietnam War veteran and Odanak resident Eugene “Gene Boy” Benedict.

Her people and their stories are the subject of her 2006 feature documentary, *Waban-Aki: People from Where the Sun Rises*, named Best Documentary at the imagineNATIVE Film + Media Arts Festival.
Obomsawin drew on her own experiences as a child in Odanak for such works as *When All the Leaves Are Gone* (2010), which blends autobiography with fiction as it explores the power of dreams and the strength of the human spirit, as well as her 2005 drama *Sigwan*, about a young girl who is aided by the animals of the forest.

**JOINING THE NFB**

Obomsawin began her career as a singer, writer and storyteller, with her professional debut as a performer coming in 1960 at New York City's Town Hall.

She first came to the attention of NFB producers Joe Koenig and Bob Verrall in 1966, when she was the subject of a film by Ron Kelly for CBC-TV's *Telescope* series.

Obomsawin was invited to speak to NFB directors and producers, and the following year, was appointed consultant for Indigenous filmmaking at Canada's public producer.

She dove into filmmaking in 1971 with *Christmas at Moose Factory*, which she wrote and directed.

**MUSIC AND ART**

Despite the demands of a legendary filmmaking career, Obomsawin continues to perform and fight for justice for her people.

As a singer/songwriter, Obomsawin has toured Canada, the United States and Europe performing for humanitarian causes in universities, museums, prisons, art centres and folk art festivals. Her 1988 album *Bush Lady* features traditional songs of the Abenaki people, as well as original compositions.

For over four decades, Obomsawin has worked as an engraver and print-maker, with exhibitions in Canada and Europe. Mother and child imagery is prominent in her work, which also combines material from her own dreams with animal spirits and historical events.

From June 8 to August 25, 2019, the Montreal Museum of Fine Arts presented *Alanis Obomsawin, Printmaker/An Artist and her Nation: The Waban-Aki Basketmakers of Odanak*, featuring prints by Obomsawin alongside works by members of the Waban-Aki nation at Odanak.

Her artwork has been exhibited at the Maison Lacombe in Joliette, Quebec; the Cinémathèque québécoise and the Canadian Guild of Crafts in Montreal; the Musée des Abénakis in Odanak, Quebec; as well as at the Maison des Arts de Créteil, in Créteil, France.

**EARLY YEARS**

Alanis Obomsawin was born in New Hampshire on Abenaki territory. When she was six months old, her mother brought her to live on the Odanak reserve northeast of Montreal before returning to the US to work. Alanis thus spent her early years in Odanak. Théophile Panadis, her mother's cousin, initiated Alanis into the history of the Abenaki Nation and taught her many songs and legends. When her mother returned from the US, Obomsawin and her parents left Odanak for Trois Rivières, where they were the only Indigenous family. Cut off from her roots, speaking little French and no English, Obomsawin held fast to the songs and stories she'd learned on the reserve.

**AWARDS AND HONOURS**

In January 2022, the retrospective *The Children Have to Hear Another Story: Alanis Obomsawin* will be presented at the Haus der Kulturen der Welt (HKW) in Berlin, in conjunction with the publication *Lifework: Alanis Obomsawin*.

On December 10, 2020, Ms. Obomsawin received the Rogers-DOC Luminary Award at the DOC Institute Honours, given to an individual who embodies the creative spirit of the Canadian documentary tradition and displays generosity by supporting the next generation of doc-makers through mentorship.

In October, she received the Glenn Gould Prize, as chosen by an international jury. Often referred to as the “Nobel Prize of the arts,” the Glenn Gould Prize is presented once every two years to recognize a unique
lifetime contribution that has enriched the human condition through the arts.

Obomsawin was honoured at the 2020 Gala Québec Cinéma, with the Iris Homage, given to someone who has had an exemplary career and whose work has contributed significantly to the influence of Quebec cinema.

Also in 2020, Obomsawin was asked to serve on the jury for the Documentary Award at the 70th Berlinale.

On June 27, 2019, she was named as a Companion of the Order of Canada—its highest honour, recognizing national preeminence or international service or achievement. Obomsawin had been an Officer of the Order of Canada since 2002, following her investiture as a Member of the Order of Canada in 1983.

Also in June 2019, the Kiuna Institution in her home community of Odanak—Quebec's only Indigenous college—named its library in her honour and is hosting her complete film collection.

In May 2019, she received the Paul Gérin-Lajoie Award for Diversity from ENSEMBLE, a Quebec foundation promoting diversity and respect for differences in education. In April of that year, she received the Distinguished Artist Award from the Vancouver Biennale, for her contributions to art, film, and education.

On November 5, 2018, the Montreal mural arts organization MU inaugurated a new public mural of Obomsawin in the Ville-Marie borough, as part of its Montreal's Great Artists collection highlighting those who've made outstanding contributions to Montreal culture. Designed by Atikamekw artist Meky Ottawa, the mural is located in the heart of the Peter-McGill district, where Obomsawin has been living for more than 50 years.

In October 2018, Alanis Obomsawin received the DGC Honourary Life Member Award at the Directors Guild of Canada Awards in Toronto.

In September 2018, she was presented with the Innersauq Honorary Award from Greenland's Nuuk International Film Festival for her body of work.

In May 2018, she was awarded the Simone de Beauvoir Institute Prize from Concordia University in recognition of her longstanding contribution to the advancement of women.

In December 2017, Obomsawin was named Filmmaker of the Year by Playback magazine. In June of the same year, she became a member of the prestigious Academy of Motion Picture Arts and Sciences, as part of its Documentary Branch.

In May of the same year, as Montreal marked its 375th anniversary, Obomsawin was among the first recipients of the Order of Montreal, receiving the title of Commander, its highest distinction, for her exceptional contributions to the city's cultural life and her exemplary commitment to the community. In March 2017, she received the inaugural Prix Origine at Montreal's Bâtisseuses de la Cité Awards, for her body of work on Indigenous issues.

In November 2016, Obomsawin received the Technicolor Clyde Gilmour Award from the Toronto Film Critics Association, given to artists whose work has enriched the understanding and appreciation of film in Canada. This award allowed her to select a young filmmaker to whom Technicolor would give $50,000 in services: she chose Amanda Strong. Earlier that month, she was awarded the Prix Albert-Tessier, Quebec cinema's highest honour.

Earlier that year, in June, she was awarded Quebec's highest honour overall when she was named a Grande Officière of the Ordre national du Québec.

In February 2015, Obomsawin received a career achievement award from Artistes pour la Paix. The following month, she was named a Companion of the Ordre des arts et des lettres du Québec. Internationally, Obomsawin was honoured in Chile in October 2015 with the Lifetime Achievement Award at the Valdivia Film Festival.

In December 2013, the Women's International Film & Television Showcase in
Los Angeles presented its Lifetime Achievement Award to Alanis Obomsawin. In November, the Royal Society of Canada named Obomsawin as its Honorary Fellow for 2013, while the Academy of Canadian Cinema & Television announced that she would receive its Humanitarian Award (Film and TV) for Exceptional Contributions to Community and Public Service at the 2014 Canadian Screen Awards.

In September 2013, Obomsawin was named a recipient of the inaugural Birks Diamond Tribute to the Year's Women in Film at the Toronto International Film Festival, as chosen by a pan-Canadian selection committee of 12 film critics and arts and culture journalists.

In September 2010, Obomsawin was inducted into the Canadian Film and Television Hall of Fame. In the spring of 2009, she was honoured with an Outstanding Achievement Award Retrospective at the Hot Docs Canadian International Documentary Festival. In 2008, she was honoured with the Governor General’s Performing Arts Award for Lifetime Artistic Achievement at Rideau Hall in Ottawa. In May of that same year, she was also the subject of a special retrospective at the Museum of Modern Art in New York City.

Obomsawin is the subject of the first-ever book on Native filmmakers, *Alanis Obomsawin: The Vision of a Native Filmmaker*, by Randolph Lewis, published in 2006 by the University of Nebraska Press.

Her many honours also include the Governor General’s Award in Visual and Media Arts, the Luminaria Tribute for Lifetime Achievement from the Santa Fe Film Festival, the International Documentary Association’s Pioneer Award, the Toronto Women in Film and Television’s (TWIFT) Outstanding Achievement Award in Direction, the Canadian Native Arts Foundation National Aboriginal Achievement Award, and the Outstanding Contributions Award from the Canadian Sociology and Anthropology Association (CSAA). The latter marks the first time that the CSAA has honoured someone who is not an academic in the field of sociology and anthropology.

In 2019, she received her latest honorary degrees: In May, St. Thomas University conferred its honorary degree for her work as an artist in highlighting social issues. In March, the Université de Sherbrooke presented Obomsawin with an honorary doctorate for her body of work and commitment to social justice and Indigenous rights.

In June 2018, Obomsawin was named an Honorary Doctor of Civil Law by Bishop’s University and an Honorary Doctor of Laws by Ryerson University. In May 2018, she received the Simone de Beauvoir Institute Prize at Concordia University. In May 2017, she received an Honorary Doctor of Letters from McGill University. In May 2016, she received an Honorary Doctor of Laws degree from Dalhousie University.

In June 2013, she received an Honorary Doctor of Arts from Dartmouth College, where she had previously been made a Montgomery Fellow in 2011—just miles from where she had been born in Lebanon, New Hampshire. In May 2010, she received an Honorary Doctor of Letters from the University of British Columbia. In June 2008, she received an Honorary Doctor of Letters from the University of Guelph. In October 2007, she received an Honorary Doctor of Laws degree from the University of Western Ontario. She has also received honorary doctorates in law from Trent University and Queen’s University, a fellowship from the Ontario College of Art, an Honorary Doctor of Letters from York University, an Honorary Doctor of Laws from Concordia University and an Honorary Doctor of Literature from Carleton University. She has taught at the Summer Institute of Film and Television in Ottawa.

Former president of Land InSights, Obomsawin is on the board of the Portrait Gallery of Canada as well as the Aboriginal Visual Culture Program: Art, Media, and Design at the Ontario College of Art & Design, and is a mentor with the Pierre Elliott Trudeau Foundation. She has chaired the Board of Directors of the Native Women’s Shelter of Montreal and sat on the Canada Council’s First People’s Advisory Board.
She was also a board member of Studio 1, the NFB’s Aboriginal studio, and a former advisor to the New Initiatives in Film, a Studio D program for women of colour and women of the First Nations. As a member of the Board of Aboriginal Voices, she was part of an initiative to obtain a radio licence for the organization. A lifetime member of the Board of Directors for the Aboriginal Peoples Television Network, Ms. Obomsawin has also served as a Member of the Board for the Public Broadcasting System (PBS) in Vermont and National Geographic International.

ALANIS OBOMSAWIN

FILMOGRAPHY

2021  Honour to Senator Murray Sinclair
       Director/Writer/Producer
2019  Jordan River Anderson, The Messenger
       Director/Writer/Producer
2018  Walking Is Medicine
       Director/Writer/Producer
2017  Our People Will Be Healed
       Director/Writer/Producer
2016  We Can’t Make the Same Mistake Twice
       Director/Writer/Producer
2014  Trick or Treaty?
       Director/Writer/Producer
2013  Hi-Ho Mistahey!
       Director/Writer/Producer
2012  The People of the Kattawapiskak River—Six Months Later
       Director/Writer/Producer
2012  The Federal Court Hearing
       Director/Writer/Producer
2012  The People of the Kattawapiskak River
       Director/Writer/Producer
2010  When All the Leaves Are Gone
       Director/Writer/Producer
2009  Professor Norman Cornett: “Since when do we divorce the right answer from an honest answer?”
       Director/Writer/Producer
2007  Gene Boy Came Home
       Director/Writer/Producer
2006  Waban-Aki: People from Where the Sun Rises
       Director/Writer/Producer
2005  Sigwan
       Director/Writer/Producer
2003  Our Nationhood
       Director/Writer/Producer
2003  For John, dir. Dale Montour
       Producer
2002  Is the Crown at war with us?
       Director/Writer/Producer
2000  Rocks at Whiskey Trench
       Director/Writer/Producer
1997  Spudwrench – Kahnawake Man
       Director/Writer/Producer
1995  My Name Is Kahentiiosta
       Director/Writer/Producer
1993  Kanehsatake: 270 Years of Resistance
       Director/Writer/Co-Producer
1991  Walker (Playing Fair series)
       Director
1991  Le Patro Le Prévost: 80 Years Later
       Director/Writer/Co-Producer
1988  No Address
       Director/Writer/Co-Producer
1987  A Way of Learning
       Director/Writer/Producer
1986  Poundmaker’s Lodge: A Healing Place
       Director/Writer/Co-Producer
1984  Richard Cardinal: Cry from a Diary of a Métis Child
       Director/Writer/Co-Producer
1980  Incident at Restigouche
       Director/Writer
1979  Canada Vignettes: June in Povungnituk
       Director/Writer
1979  Sounds from Our People
       Director/Producer/Writer
       (a six-part series of half-hour films)
1979  Old Crow
1979  Gabriel Goes to the City
1979  Cold Journey
1979  Cree Way
1979  Mother of Many Children
1979  Amisk
1979  Canada Vignettes: Wild Rice Harvest, Kenora
       Director/Writer
1977  Mother of Many Children
       Director/Producer/Writer
1977  Amisk
       Director/Producer
1976  L’Il’wata
       Director/Producer
       (seven short films)
1976  Puberty: Part 1
1976  Puberty: Part 2
1976  Basket
1976  Mount Currie Summer Camp
1976  Xúsùm
1976  Salmon
1976  Farming
1973  **Manawan**
Director/Producer
(seven short films)
*History of Manawan: Part 1*
*History of Manawan: Part 2*
*Moose Call*
*Snowshoes*
*The Canoe*
*Children*
*Partridge*

1971  **Christmas at Moose Factory**
Director/Writer

**FILM AWARDS**

**Hi-Ho Mistahey!**
EDA Award for Best Female-Directed Documentary
Whistler Film Festival, 2013

**Is the Crown at war with us?**
Best Documentary Feature
28th Annual American Indian Film Festival,
San Francisco 2003
Award of Distinction
Indian Summer Festival, West Allis, Wisconsin 2003

**Jordan River Anderson, The Messenger**
Best Canadian Documentary, Vancouver International
Film Festival, 2019

**Kanehsatake: 270 Years of Resistance**
Toronto-City Award for Best Canadian Feature Film,
Festival of Festivals, Toronto 1993
Feature Documentary Award,
Vancouver International Film Festival, 1993
Best Documentary Feature Film
18th Annual American Indian Film Festival,
San Francisco 1993
Best Full-Length Documentary
Mediawave Film Festival, Hungary 1997
Distinguished Documentary Achievement
IDA 19th Annual Awards Competition, Los Angeles 1993
Special Jury Award, Documentary Category
13th International Amiens Film Festival, Amiens,
France 1993
Wind and Glacier Award
Native American Film and Media Celebration,
New York 1994
Special Jury Award: Film and Video Category
Special Jury Award: Current Events Category

37th San Francisco International Film Festival,
Golden Gate Awards 1994
Special Jury Prize Award
Mountain Film Festival, Telluride, Colorado 1994
Award of Excellence for Best Editing
Atlantic Film Festival, Halifax 1993
Sesterce d’argent Special Jury Prize
25th International Documentary Film Festival, Nyon,
Switzerland 1993
"We Are Sovereign" Award
Two Rivers Film Festival, Minneapolis 1993
Second Place Award, Indian Produced Feature
Length Documentary
7th American Indian Film and Video Competition,
Oklahoma 1994
Special Award
Aotearoa Film Festival, Whakatane,
New Zealand 1993

**Mother of Many Children**
Special Jury Prize Award
Mountain Film Festival, Telluride, Colorado 1994
Grand Prize
First International Festival of Films on the Arctic,
Dieppe, France 1983
Best Semi-Documentary Award
American Indian Film Festival, San Francisco
International Film Festival 1978

**My Name Is Kahentiosta**
Second Place Award, Indian Produced Documentary
9th American Indian Film and Video Competition,
Oklahoma 1996

**No Address**
Wind and Glacier Award
The Native American Film and Media Celebration,
New York 1992
From Dream to Reality
Two Rivers Native Film Festival, 1991
Best Documentary Award
14th Annual American Indian Film Festival,
San Francisco 1989
Honorable Mention, Social Studies Category
37th Annual International Film Festival, Birmingham,
Alabama 1989
Nomination, Golden Sheaf Awards
International Short Film and Video Festival, Yorkton,
Saskatchewan 1989
Our People Will Be Healed

APTN Award
Montréal First Peoples Festival, 2018

Prix du Jury Meilleur Long Métrage
Festival international du Cinéma des Femmes de Fort-Coulon, Quebec 2018

Playing Fair (series)

Silver Cindy Award
Cindy Competition, New Orleans 1993

Best Film, Guidance and Counselling Category
International Educational Film and Video Festival, Birmingham, Alabama 1992

Award of Merit, Videotape – Government Media Agency Category
AMTEC Media Festival, Victoria, British Columbia 1992

The People of the Kattawapiskak River

Donald Brittain Award for Best Social/Political Documentary Program
2nd Canadian Screen Awards, Toronto, March 2014

Poundmaker’s Lodge: A Healing Place

Bronze Apple Award, Health/Drug and Alcohol Addiction Category
19th National Educational Film and Video Festival, Oakland, California 1989

Certificate of Honorable Mention, Health and Medicine: Addiction, Alcohol, Drugs, Tobacco Category
36th Annual International Film Festival, Columbus, Ohio 1988

Richard Cardinal: Cry from a Diary of a Métis Child

Prize for Best Documentary
11th Annual American Indian Film Festival, San Francisco 1986

Special Award for Educational Visual Anthropology to Children and Youth

Crystal Apple Award, Human Relations: Teen Suicide Category
19th National Education Film and Video Festival, Oakland, California 1989

Red Ribbon Award, Current Concerns Category
30th American Film and Video Festival, New York 1988

Rocks at Whiskey Trench

Best Native American Director
Festival of Festivals, Palm Springs, California 2002

Spudwrench – Kahnawake Man

Best Documentary over 30 minutes
Dreamspeakers Festival 1998

Best Director, Documentary
Dreamspeakers Festival 1998

Trick or Treaty?

Mark Haslam Award
Planet in Focus International Environmental Film & Video Festival 2014

Audience Choice Award
imagineNATIVE, Toronto, 2014

Waban-Aki: People from Where the Sun Rises

Best Documentary Award
imagineNATIVE, Toronto, 2006

Walker (Playing Fair series)

Gold Apple Award, Sexuality and Self-Esteem: Grades 4-6 Category
22nd National Educational Film and Video Festival, Oakland, California 1992

Wind and Glacier Award
Native American Film and Media Celebration, New York 1992

PERSONAL ACHIEVEMENT AWARDS

Jeff Skoll Award in Impact Media, Toronto International Film Festival, September 2021

Rogers-DOC Luminary Award, DOC Institute, Toronto, December 2020

Glenn Gould Prize, Glenn Gould Foundation, October 2020

Iris Homage, Gala Québec Cinéma, June 2020

Companion of the Order of Canada, June 2019

Paul Gérin-Lajoie Award for Diversity, Montreal, May 2019

Distinguished Artist Award, Vancouver Biennale, April 2019

DGC Honourary Life Member Award, Directors Guild of Canada, October 2018

Innersauq Honorary Award, Nuuk International Film Festival, Greenland, September 2018

Filmmaker of the Year, Playback, December 2017

Commander, Order of Montreal, May 2017
Prix Origine, Bâtisseuses de la Cité, City of Montreal, March 2017
Technicolor Clyde Gilmour Award, Toronto Film Critics Association, November 2016
Prix Albert-Tessier, November 2016
Grande Officière, Ordre national du Québec, June 2016
Lifetime Achievement Award, Valdivia Film Festival, Valdivia, Chile, October 2015
Ordre des arts et des lettres du Québec, Montreal, March 2015
Career Achievement Award, Artistes pour la Paix, Montreal, February 2015
Lifetime Achievement Award, Women’s International Film & Television Showcase, Los Angeles, December 2013
Honorary Fellow for 2013, Royal Society of Canada, November 2013
Humanitarian Award [Film and TV] for Exceptional Contributions to Community and Public Service, Academy of Canadian Cinema & Television, 2014 Canadian Screen Awards, announced in November 2013
Birks Diamond Tribute to the Year’s Women in Film, Toronto International Film Festival, September 2013
Lifetime Achievement Award, Best in the Biz Tribute, Female Eye Film Festival, Toronto, June 2012
Lifetime Achievement Award, Prix Hommage, GalArt, Quebec, 2011
Inductee, Playback Canadian Film and Television Hall of Fame, Toronto, September 2010
Lifetime Achievement Award, International Madrid Documentary Festival, May 2010
Outstanding Achievement Award, Hot Docs Canadian International Documentary Festival, May 2009
Totem d’or pour l’ensemble de son oeuvre, Festival du film de l’outaouais, March 2009
Governor General’s Performing Arts Award for Lifetime Artistic Achievement, May 2008
Alanis Obomsawin: A Retrospective, May 14-26, 2008, Museum of Modern Art, New York City
Luminaria Tribute For Lifetime Achievement, Santa Fe Film Festival, December 2007
Special Homage, Abenaki Annual Celebration, Odanak, Quebec, July 2006
Walk of Honour, Dreamspeaker Festival, Edmonton, June 2006
IDA Pioneer Award, International Documentary Association, Los Angeles, December 2004
The Milestone Award, imagineNATIVE, Toronto, October 2004
Life Achievement Award, Parallel Culture Awards, Hungary, May 2003
Highest Distinction, Advancement of Women Awards, Women’s Y Foundation of Montreal, April 2003
Honoured by Femmes du cinéma, de la télévision et de la vidéo à Montréal for outstanding contributions to the development of the film and television industry, April 2003
Officer of the Order of Canada, February 2002
Prix Dr. Bernard Chagnan Assiniwi, Life Time Achievement Award Festival Land InSights, June 2001
Governor General’s Award in Visual and Media Arts, March 2001
Lifetime Achievement Award, Aboriginal Film Festival, June 1999
Defender of Human Rights through Film, 50th Anniversary of Human Rights Celebration, May 1999
Lifetime Achievement Award, Taos Talking Picture Festival, New Mexico, 1997
Outstanding Contribution Award, Canadian Sociology and Anthropology Association, June 1994
Special Award in recognition of her outstanding contribution to the advancement of Aboriginal Filmmaking, Dreamspeakers Festival, Edmonton, Alberta, 1994
Award for Outstanding Achievement in Direction, Toronto Women in Film and Television, Director of the Year, 1994
National Aboriginal Achievement Award, 1993
Order of Canada, Confederation, 1992
For son apport à la reconnaissance des droits de la femme amérindienne, Le Salon de la Femme, Montreal 1989
Member of the Order of Canada, June 1983
The 12 Arts and Humanities Education Award, NYU, March 1982
Outstanding Canadian of the Year, Maclean’s Magazine, 1965

HONORARY DEGREES AND UNIVERSITY AWARDS

Honorary degree, St. Thomas University, May 2019

Honorary doctorate, Université de Sherbrooke, March 2019

Honorary Doctor of Civil Law, Bishop’s University, June 2018

Honorary Doctor of Laws, Ryerson University, June 2018

Simone de Beauvoir Institute Prize, Simone de Beauvoir Institute, Concordia University, May 2018

Honorary Doctor of Letters, McGill University, May 2017

Honorary Doctor of Laws, Dalhousie University, May 2016

Honorary Doctor of Arts, Dartmouth College, June 2013

Montgomery Fellow, Dartmouth College, January 2011

Honorary Doctor of Letters, University of British Columbia, May 2010

Honorary Doctor of Letters, University of Guelph, June 2008

Honorary Doctor of Laws, University of Western Ontario, October 2007

Honorary Doctor of Laws, Trent University, June 2000

Honorary Doctor of Laws, Queen’s University, June 2000

Honorary Doctor of Literature, Carleton University, November 1994

Honorary Doctor of Letters, York University, June 1994

Fellow of the Ontario College of Arts, May 1994

Honorary Doctor of Laws, Concordia University, Montreal, June 1993

AWARDS PRESENTED IN HONOUR OF ALANIS OBOMSAWIN

The Alanis Obomsawin Award for Commitment to Community and Resistance, inaugurated by Cinema Politica, Montreal, March 2011

The Alanis Obomsawin Best Documentary Award, inaugurated by imagineNATIVE, Toronto, October 2002

The Alanis Obomsawin Award, given each year by the Reel Aboriginal Film Festival for Best Documentary, June 2000

The Alanis Obomsawin Award, given each year by the Dreamspeakers Film Festival for Best Documentary, 1994