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WANNA ICIPUS KUPI COMING HOME



DIRECTED BY

ERICA DANIELS

WRITTEN BY

ERICA DANIELS & KIM WHEELER

CREATED BY

JENNIFER PODEMSKI

EXECUTIVE PRODUCERS

CATHERINE BAINBRIDGE

JENNIFER PODEMSKI

LINDA LUDWICK

MICHELLE VAN BEUSEKOM

ERNEST WEBB

PRODUCERS

TANYA BRUNEL

DANIEL MORIN

MICHELLE VAN BEUSEKOM

Canada • 2023 • 88 minutes

Canadian Broadcast Premiere:

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WANNA ICIPUS KUPI COMING HOME

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WANNA ICIPUS KUPI COMING HOME

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TRAILER

Trailer (02:25) : <https://vimeo.com/827278602/bfa032106b>

SOCIAL MEDIA LINKS

Resolution Pictures' website : www.RezolutionPictures.com

Instagram : [@cominghomedocumentary](https://www.instagram.com/cominghomedocumentary)

YouTube : [@ComingHomeDocu](https://www.youtube.com/@ComingHomeDocu)

Twitter : [@ComingHomeDocu](https://twitter.com/ComingHomeDocu)

Facebook : fb.com/ComingHomeDocu

Logical Mayhem's website : www.logicalmayhem.com

WANNA ICIPUS KUPI COMING HOME

LOGLINE

Coming Home (Wanna Icipus KUPI) reveals impacts of the Sixties Scoop, Indigenous resilience and narrative sovereignty.

SHORT SYNOPSIS

Directed by Erica Daniels, *Coming Home (Wanna Icipus KUPI)* reveals the impacts of the Sixties Scoop and explores Indigenous resilience through narrative sovereignty as lived by the *Little Bird* series' Indigenous creatives, cast, crew & community members.

LONGER SYNOPSIS

Coming Home (Wanna Icipus KUPI) reveals the impacts of the Sixties Scoop and explores Indigenous resilience through narrative sovereignty; as lived by the *Little Bird* series' Indigenous creatives, cast, crew & community members. The documentary delivers a hard-hitting reality check for viewers unfamiliar with the Sixties Scoop, providing insight into the policies that were created to separate Indigenous children from their heritage, and the systems that continue to dismantle Indigenous families today. *Coming Home* is the feature directorial debut from Cree/Ojibway filmmaker, Erica Daniels of Peguis First Nation.

From 1951 to 1984, the Sixties Scoop was an assimilation project led by Canadian federal and provincial governments that attempted to erase Indigenous identity.

More than 20,000 Indigenous children were forcefully taken from their families, and displaced into foster care systems throughout North America and abroad.

Daniels crafts a visual tapestry to evoke a profound sense of homecoming related to family, culture, traditions, values, community and connection to the land.

The communities of Brokenhead Ojibway Nation and Sioux Valley Dakota Nation are at the heart of this documentary.

Coming Home entwines profound interviews of personal recollections from Sixties Scoop survivors, accompanied by glimpses of on-set moments of the *Little Bird* drama series and archival footage from news sources. The layering of these elements creates a rich and emotional exploration of the devastating impacts the Sixties Scoop has had on Indigenous peoples, and the creative team's essential work of narrative reclamation through storytelling from an Indigenous lens.

WANNA ICIPUS KUPI COMING HOME

NARRATIVE SOVEREIGNTY

Narrative sovereignty upholds the power of Indigenous Peoples to tell their own stories. It provides a framework for Indigenous peoples to have ownership and decision making control over the business and creative aspects of production. Narrative sovereignty is about reclaiming our narratives, breaking long held stereotypes and misperceptions and undoing the harm that has been done in media and cinema while empowering Indigenous storytellers and reminding ourselves of our own strength, resilience, and capacity to thrive.

ABOUT THE SIXTIES SCOOP

Across Canada, from 1951 to 1984, the “Sixties Scoop” refers to the time period primarily during the 1960s, when over 20,000 Indigenous children were taken or “scooped away” from their birth families and communities, usually without the consent of their family and band. The term was coined by B.C. social worker Bridget Moran and then popularized by Patrick Johnson in his 1983 report on Indigenous children in the Child Welfare system. Many Indigenous children were taken from their communities and adopted into predominantly white, middle class families throughout North America and also internationally. The Sixties Scoop occurred not because the government was genuinely concerned for the wellbeing of Indigenous children – it was an extension of the racist policies against Indigenous communities meant to assimilate Indigenous children into Western society, by disconnecting them from their culture and communities.

*Source: written by Dr. Raven Sinclair, <https://www.theindigenousfoundation.org/articles/the-sixties-scoop>

[LINKS TO SIXTIES SCOOP RESOURCES](#)

WANNA ICIPUS KUPI COMING HOME

COMMUNITIES FEATURED IN *COMING HOME*



BAASKAANDIBEWIZIIBING OJIBWAY NATION — BROKENHEAD —

The Brokenhead Ojibway Nation (BON) is a Treaty 1 Nation located northeast of Winnipeg, Manitoba on Hwy 59. The Brokenhead Ojibway Nation are a proud and thriving First Nation, focused on providing education and opportunities that can help assure a positive future for their youth, families and Elders. With 2,112 members and 801 living on-reserve.

*Source: <https://brokenheadojibwaynation.ca/about-us/>

Sioux Valley Dakota Nation (SVDN), formerly called the Oak River Reserve, is located on the banks of the Assiniboine River in Southwestern Manitoba. The Oak River Reserve was created by an Order in Council of the Government of Canada in 1876. Sioux Valley Dakota Nation is the largest Dakota Nation in Canada with a membership of approximately 2500.



SVDN is not a signatory to a Treaty. SVDN continues to lead and progress by becoming the only self-governing Dakota Nation in Canada recognized by both the Federal and Provincial governments, and the only self-governing First Nation in the Prairie Provinces. SVDN is abundant in its culture, language and traditions. The ability to continue with the traditional values of the Oceti Sakowin will only bring good things for the community through the spirit of sharing and helping each other now and for generations to come.

*Source: <https://svdngovernance.com/>

WANNA ICIPUS KUPI COMING HOME

DIRECTOR'S HEADSHOT



ERICA DANIELS — Writer/Director
photo by Mike Sudoma
[Download photo here](#)

DIRECTOR'S STATEMENT

As Indigenous storytellers, we carry the responsibilities to share our truth, our culture, and our history, with hopes to impact and educate future generations. While directing *Coming Home (Wanna Icipus KUPI)*, it was an honour to speak with an array of strong and resilient members from Sioux Valley Dakota Nation and Brokenhead Ojibway Nation, as well as the inspiring Indigenous creators, cast and crew of the *Little Bird* series.

As someone who only briefly heard about the Sixties Scoop growing up, it was shocking to learn of the many stories of those who were personally affected by the Sixties Scoop, and to realize how this Canadian history has been hidden from the world for decades. When I joined the *Coming Home* team, my goal for the film was to illuminate the truth of this history that has long been silenced, while providing a platform for survivors to share their stories; for them to feel heard and hopefully further heal from sharing their journey.

We are living in a vital point in history, witnessing this powerful movement of Indigenous people reclaiming their stories and narrative sovereignty. I also wanted to dive into these themes through highlighting the impactful work from the *Little Bird* creators, showcasing their Indigenous talent. *Little Bird's* story reflects many of our families and communities, as it shares the resilience of our people, in particular those impacted by the ongoing Child Welfare systems.

Personally, I have friends and family who survived the Sixties Scoop and Residential Schools, and today my family continues to be directly affected by the current child welfare system. Growing up, my culture and identity was not shared with me due to the impacts of colonization nor was it ever portrayed to me in a positive way through the media, which led me to embark on a solo journey of reconnecting to culture, to community and to spirit. As an Indigenous storyteller, I use the tools and gifts I was given to teach all people about our stories, history, and culture. Narrative sovereignty is at the core of the work that I pursue. Having the ability to tell our own stories from an Indigenous lens to encourage collective healing.

WANNA ICIPUS KUPI COMING HOME

DIRECTOR'S STATEMENT (CONTINUED)

VISUAL AESTHETIC

Shooting in communities was essential to establish *Coming Home's* core themes of land, family, and (re)connection. Images of the land are present to illustrate our connection to the land and how "coming home" is also coming home to oneself, to the land and to Mother Earth. While archival elements (including period AIM advertisements, interviews and news footage), establish the Sixties Scoop realities and the dominant cultural mindset that enabled these policies. Interwoven with moments from the *Little Bird* set, and deeply personal interviews – *Coming Home* unfolds the connections between past and present; lived experiences and story. The score is layered with music composed by Indigenous musician, Wyler Wolf and songs by Jason Burnstick.

AUDIENCE

I hope people will come away with a better understanding of the Sixties Scoop, the impacts, the current child welfare system, and how these systems continue to displace and hurt our children and Indigenous families today. I want audiences to gain a deeper understanding of the work that Indigenous creators have been tirelessly undertaking to create spaces for Indigenous narrative sovereignty. I hope Indigenous people will be inspired and feel empowered to join this movement of narrative sovereignty. I hope our non-Indigenous brothers and sisters will take this opportunity to learn, educate themselves, and open up more space for Indigenous creatives by having a better understanding of the importance of our stories being shared by our people, for our people.

Miigwetch,
Erica Daniels

WANNA ICIPUS KUPI COMING HOME

MEET ERICA DANIELS: WRITER/DIRECTOR OF *COMING HOME* (WANNA ICIPUS KUPI)

Why did you want to tell this story?

In early 2022, Jennifer Podemski asked if I'd be interested in directing *Coming Home*, a documentary that would share personal stories of those impacted by the Sixties Scoop, the history, and the important work that is being done by the cast and crew of the Little Bird Production. The first question I asked myself was "am I the right person to tell this story?". It was important for me to take on this project so I could help share the stories of our community and I wanted to be able to provide a platform for survivors of the scoop to share their voice. I am passionate about sharing our stories in hopes to amplify Indigenous voices, educate a broader audience, while also educating our own people. The history and stories from survivors of the Sixties Scoop is relatively unknown to most Canadians. There are a lot of people learning about the residential schools and the impacts it has had, and continues to have on our people, but most are unaware of the Sixties Scoop.

Before getting involved with this film, I had only briefly heard about the Scoop, many young people in communities do not know about it. For decades it has been this hidden dark truth that a lot of community members experienced without anyone to help them navigate or acknowledge that trauma. Having this opportunity to learn more about the realities children faced during the Sixties Scoop has been a great opportunity for me to educate others through filmmaking. Through storytelling, we can offer the sharing of knowledge, history and initiate healing. *Coming Home* aligns with my values as a storyteller; it was important for me to oversee that the creative would respectfully honour the stories of these community members and those affected by the Sixties Scoop.

In what way does *Coming Home* bring up relevant cultural conversations in the world today?

The main storylines within *Coming Home* focus upon Indigenous narrative sovereignty and the historical impacts of "The Sixties Scoop". This is a part of Canadian history that was swept under the rug for many decades, and now more people are learning and discussing these topics. The Sixties Scoop was a traumatic event that took place throughout the 1950's and finished in the mid-1980's. Systemic racism in the Child Welfare System is very much alive today with "The Millennium Scoop", where more than 50% of birth alerts flag Indigenous families as "at risk" before a child is even born. The province of Manitoba has the highest rate of children in foster care.

Bill C-92 provides hope for communities, as they are starting to take over the responsibility of keeping children within the community, to ensure that the immediate and extended families are the first ones to have a say in where their children go. By giving choice back to communities, this process is how we are going to change the impacts from the Sixties Scoop, from Residential School, and from the current child welfare system – by listening to our people and working with them. As a director, it was such an honor to hear so many powerful voices directly from community members, cast, and crew members who were impacted, and I thank them for their courage to share their stories.

*Source to information on Bill C-92: <https://www.canada.ca/en/indigenous-services-canada/news/2019/06/an-act-respecting-first-nations-inuit-and-metis-children-youth-and-families-receives-royal-assent.html>

WANNA ICIPUS KUPI COMING HOME

MEET ERICA DANIELS: WRITER/DIRECTOR OF *COMING HOME* (WANNA ICIPUS KUPI)

How important was it to have Indigenous participation and leadership when telling this story? And to go a little further, explain your process for ensuring authenticity.

The creation of *Coming Home* was led by a team of Indigenous talent: the executive producers, producers, writers, graphic designer, composer, and myself as the director, along with many non-Indigenous allies. Emerging Indigenous filmmakers were able to train on the set of *Coming Home*, by fulfilling roles such as production management and camera assistance, it provided an opportunity for Indigenous talent to fill those spaces. Indigenous mentorships were also a huge component on the *Little Bird* set that we were documenting, which was wonderful to see. I was grateful to document a range of Indigenous people working in the industry, of all ages, and how they inspired one another. Especially those who paved the way and broke barriers within the industry for us, to witness the growth of a new generation of storytellers.

In order to truly show authentic Indigenous voices on-screen, reconciliation must first occur within the industry through creating spaces for Indigenous talent. When a space is created for a film to have both Indigenous representation and Indigenous leadership, the stories become much more impactful. We were meant to be at the forefront of telling our own stories, because we have that lived experience, and nobody else can tell our stories like we do! Healing is rooted in change, to change one must begin by learning the dark histories of our people, so the truth can be illuminated for all of us to move forward together.

What do you hope audiences take away from this story?

I really hope that audiences who watch *Coming Home* will gain new knowledge that they didn't have before about the Sixties Scoop, why it happened, why the government took our children, why our children are still being taken today, and the impact the Sixties Scoop had and continues to have on Indigenous communities across Canada. I hope this film can really shed a light on what is happening to our little ones, and encourage viewers to further question the past and current foster care systems.

I hope that viewers gain a better understanding of the importance of our roles as Indigenous storytellers, and how value is added when we are at the helm of telling our own stories. That audiences can connect with the vulnerability of the Sixties Scoop survivors who share their stories in *Coming Home*, to really be present when listening to these brave souls. For centuries, the impacts of systemic racism has muted the trauma of our nations across Turtle Island, may this documentary bring a voice to those who have been silenced for far too long. Sharing these stories with both non-Indigenous and Indigenous audiences is very healing, in the sense that these voices are being given a platform for expression, to be seen and to be heard. Also, I hope that people are enticed to watch the *Little Bird* series and to seek out more Indigenous content created by Indigenous filmmakers.

WANNA ICIPUS KUPI COMING HOME

MEET ERICA DANIELS: WRITER/DIRECTOR OF *COMING HOME* (WANNA ICIPUS KUPI)

***Coming Home* talks about narrative sovereignty, can you share what that means to you?**

For me, narrative sovereignty means to take up space. Whether it's in the industry of filmmaking, storytelling or writing. It's us taking on those roles and sharing our stories from the heart, in a way where we are respecting our communities and nations. Doing this work is difficult, but we are doing it for the next generations and to honor our ancestors.

Indigenous filmmakers need to take up more space in the screen industry so we can provide an opportunity for healing for those sharing and those who witness these stories. While there is a call for more Indigenous voices to take up space, we also need to be proactively supported by our peers and allies, so that more Indigenous artists can take on roles in the screen industry. For me, Indigenous narrative sovereignty means that we are working together to uplift Indigenous voices and equally doing the work. Because Indigenous voices are fully capable of leading and guiding others in sharing our stories on an international platform. This is the breakthrough that is happening right now in the industry, and I'm really looking forward to what the future holds for Indigenous filmmaking.

As part of filming *Coming Home* you spent some time on the set of *Little Bird*, what was that experience like, looking around and seeing how many Indigenous people were on set and in leadership roles.

It's projects like the *Little Bird* drama series and the *Coming Home* documentary that are really inspiring and uplifting the next generation of storytellers. While directing *Coming Home*, I was given the opportunity to spend six weeks on the *Little Bird* set, which was an amazing experience as a documentary filmmaker for my first feature length film. Being able to look around and see so many brown faces and see all of my relatives in different roles (directing, producing, key grips, and various production positions), it felt like a community. I really appreciated how everybody was so supportive of one another, because we all have that collective understanding and we all can look at one another and know that we have all been and are going through similar emotions and experiences. How we follow in similar steps, navigating this world where we're trying to make change. Being able to support one another and be in that environment together, while knowing that what we're doing is making history, was so inspiring to see, and looking up to Elle-Maija, Zoe and Jennifer in these positions was such an honor. I hope to be there one day as well, to be a part of that narrative world, while continuing to really impact international audiences.

What does *Coming Home* mean to you?

Coming Home represents many things, it's not meant to be taken in the literal sense of returning home to your family or community. *Coming Home* refers to returning to our identity, our culture, traditions, language, ceremonies, and songs — representing everything that is us as a being — as Ashinaabe, Dakota, Cree... as all of us individually across these nations. I think that for everyone, *Coming Home* has its own meaning and we learn what that is for the different speakers in the film, but for me it's really just coming back to our rich and beautiful identity of who we are as the First People.

WANNA ICIPUS KUPI COMING HOME

EXECUTIVE PRODUCER'S STATEMENT: ERNEST WEBB (REZOLUTION PICTURES INC.)

When we come with an open mind and an open heart to filmmaking, and when people are ready to tell their stories – something magical happens. The people interviewed in *Coming Home* were intimate and trusting of director Erica Daniels. They told stories of pain and heartache, but also of triumph. Erica did an incredible job of bringing those stories to the audience. Erica is a rising star in the film industry, and I am proud of what her and our whole team have accomplished with *Coming Home*. They have brought light to a story seldom told in Canada about the Sixties Scoop. We are in a new era of bringing out stories of what happened to us – that we are sharing with audiences in hopes that there will be understanding. Stories have the power to open our hearts. They have the power to change lives, both for the storytellers and the listeners. There is a spirit in the story that shines through and can help us all move forward into a better future.

PRODUCER'S STATEMENT: TANYA BRUNEL (LOGICAL MAYHEM)

The concept for *COMING HOME* was conceived while *Little Bird* was in development. There have been very few Indigenous led drama series at this scale and so much care, thought, and love was going into the process of planning the production, of doing things right, of telling the story carefully and respectfully, and creating a culturally safe set that the *COMING HOME* team saw this as a unique opportunity to explore narrative sovereignty and why it is critical to Indigenous storytelling. We wanted to show what it looks like in practice to tell Indigenous stories with an authentic lens and how we can challenge and change non-Indigenous industry norms around issues like creative license, working roles, and relationship management.

Integral to *COMING HOME* and to *Little Bird* is the impact of the Sixties Scoop. This systematic dismantling of Indigenous families through racist government policies has had a devastating impact on our people. Loss of language, identity, culture, family, and community have traumatized generations of Indigenous people.

We wanted to be able to make links between the fictional world depicted in *Little Bird* and the real world child welfare policies, past and present, which have removed so many Indigenous children from their families, language and culture. There are more Indigenous children in foster care today than ever before.

We wanted to celebrate Indigenous resilience; what it means for creatives, crew and community members to be participating in an Indigenous-led telling/reclaiming of this story, which is their own story. To share what “coming home” means to them.

COMING HOME was filmed in Treaty 1 Territory (including Winnipeg), Brokenhead Ojibway Nation and Sioux Valley Dakota Nation. We respect protocols, nation to nation, and community to community and are guided by the [On-screen Protocols and Pathways Media Production Guide](#).

WANNA ICIPUS KUPI COMING HOME

CAST / PARTICIPANTS

With the participation of:

Wanbdi Wakita, Unkan (Grandfather) of Sioux Valley Dakota Nation

Harold Blacksmith of Sioux Valley Dakota Nation

Chief Gordon Bluesky of Brokenhead Ojibway Nation

Mary Chief of Brokenhead Ojibway Nation

Brenda Greyeyes of Brokenhead Ojibway Nation

Walter Greyeyes of Brokenhead Ojibway Nation

Na'kuset, Story Consultant for *Little Bird*

Dr. Raven Sinclair, Sixties Scoop Advisor

Jennifer Podemski, Co-Creator and Showrunner of *Little Bird*

Zoe Hopkins, Director for *Little Bird*

Elle-Máijá Tailfeathers, Director for *Little Bird*

Darla Contois, Lead Actor in *Little Bird*

Eric Schweig, Actor in *Little Bird*

WANNA ICIPUS KUPI COMING HOME

PRODUCTION STILLS & POSTERS

[Download](#) 25 Stills (with log) for press usage

[Download](#) *Coming Home* Posters (JPG)



WANNA ICIPUS KUPI COMING HOME

ERICA DANIELS - SHORT BIOGRAPHY

Erica Daniels is a Cree/Ojibway filmmaker from Peguis First Nation and the owner of [Kejic Productions](#). Erica's passion for storytelling stems from sharing the stories of her community through an authentic Indigenous lens. She is a Canadian Screen Award nominee and her short film, *Run As One*, won 2 Golden Sheaf Awards from the Yorkton Film Festival. *Coming Home (Wanna Icipus Kupi)* is Erica's directorial debut for a feature, the documentary reveals the impacts of the Sixties Scoop, and explores Indigenous resilience through narrative sovereignty.

ERICA DANIELS - LONG BIOGRAPHY

Award-winning Cree/Ojibway filmmaker, Erica Daniels is a documentary director, producer, entrepreneur and a proud mother of three from Peguis First Nation. Based in Winnipeg, Erica's media company, [Kejic Productions](#) (est. 2017), emerged from her passion to share the stories of her community through an Indigenous lens. She values heart-centered stories that amplify Indigenous voices, while focusing upon healing, cultural revitalization, knowledge preservation, education and social change.

Erica's journey began in JUST TV, a multimedia program for at-risk youth in Winnipeg's inner city. Through this program, she was able to better her life and gain extensive skills in the media industry. In turn, Erica continues to pursue her commitment of uplifting Indigenous youth by helping them reclaim their cultural identity. Erica currently runs a cultural program at the Broadway Neighbourhood Centre and is the co-creator and facilitator of Spirit of the Story, a film training program for Indigenous youth.

A Canadian Screen Award nominee, Erica's short film, *Run As One*, won 2 Golden Sheaf Awards at the Yorkton Film Festival. *Coming Home (Wanna Icipus Kupi)* is her directorial debut for a feature, the documentary reveals the impacts of the Sixties Scoop, and explores Indigenous resilience through narrative sovereignty.

Inspired by the resilience of her community and the beauty of her culture, Erica shares her gift of storytelling through filmmaking. She embraces the important role of sharing Indigenous history, and values the preservation of cultural teachings shared by Elders in her community, in hopes to reach and inspire future generations.

ERICA DANIELS - FILMOGRAPHY

Coming Home (Wanna Icipus Kupi)

Writer/Director
Feature Length Documentary
Crave, APTN, Bell

Bimibatoo-Win: Where I Ran

Executive Producer/Director
Short Documentary
CBC Short Docs

Nation Untamed

Consulting Producer
APTN Series

The Seven Sacred Laws

Writer/Director
Animated Web Series
Manitoba 150

Gift to Give

Executive Producer/Director
Short Documentary
National Screen Institute,
IndigiDocs
CBC, APTN

Amplify

Writer/Director
Episode 9 of Season 1
APTN Series

Run as One – The Journey of the Frontrunners

Executive Producer/Director
Short Documentary
CBC Short Docs

Mikinakay – Trail of the Turtle

Producer/Director
Short Documentary
MTS Stories from Home

WANNA ICIPUS KUPI COMING HOME

PRODUCED BY REZOLUTION PICTURES

Rezolution Pictures is an award-winning production company that's changing the narrative when it comes to diversity and representation in the entertainment landscape. They have established original Indigenous content within mainstream media, and have sold programming around the world in major markets to broadcasters, including APTN, CBC GEM, Superchannel, OMNI, TVO, CBC, RDI, ARTV, Télé-Québec, FNX, Knowledge, and Bell Media, and internationally with Vision Maker, PBS, Peacock +, and ARTE.

The Emmy-nominated documentary *Rumble: The Indians Who Rocked the World* has won awards at Sundance, Hot Docs, and the CSAs; the Gemini- and Peabody-winning *Reel Injun* has been inducted into the Academy of Motion Pictures Arts and Sciences Museum. In May 2023, Rezolution Pictures is releasing the premium dramatic series *Little Bird*, Bell Media's first original series for Crave, with Indigenous showrunner Jennifer Podemski (*Reservation Dogs*), playwright/screenwriter Hannah Moscovitch (*X-Company*), and Jeremy Podeswa serving as one of the Executive Directors (*Game of Thrones*, *Station Eleven*).

Rezolution Pictures' passionate team is led by co-founders/Presidents/executive producers Ernest Webb and Catherine Bainbridge, Vice-President/executive producer Christina Fon, and CFO/executive producer Linda Ludwick.

PRODUCED IN ASSOCIATION WITH LOGICAL MAYHEM

Logical Mayhem is a Manitoba based production company established by producer Tanya Brunel to develop and produce motion picture, television and digital media content with a focus on Indigenous stories and female narratives. Tanya Brunel, Métis from Red River region and member of the Manitoba Métis Federation Redboine Local, has been developing and producing motion picture, television and digital media content since 2001.

Tanya started as a Production Manager and Line Producer on multiple documentary series and in the fall of 2005 she produced her first dramatic feature film entitled *Mr. Soul* about a serial killer who preyed on Native women. She went on to produce the multiple award winning films *Juliana & The Medicine Fish* and *The Corruption of Divine Providence*. In 2022, Tanya was a producer on *Little Bird*, a six-part limited drama series for Crave and APTN. Logical Mayhem is currently developing a number of documentary and scripted projects.

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MICHELLE VAN BEUSEKOM – EXECUTIVE PRODUCER

Michelle Van Beusekom has worked in Canada's screen sector for close to 30 years and was recently appointed President and CEO of BC's Knowledge Network. Michelle has previously served as the Executive Director of the National Film Board's Canada-wide network of English language production studios. She was Senior Broadcast Advisor for Uvagut TV, Canada's first national Indigenous language television network; and Executive Director of the Documentary Organization of Canada. Michelle has held production/development executive roles at the CBC and WTN (now W Network) and is a former programmer at Planet In Focus, Canada's first environmental film festival. As a Producer/Executive Producer with Rezolution Pictures, Michelle was honoured to contribute to the making of *Coming Home (Wanna Icipus Kupi)*.

ERNEST WEBB – EXECUTIVE PRODUCER

Born in James Bay, Ontario and raised in the Cree community of Chisasibi, Quebec, **Ernest Webb** is a world-renowned Indigenous producer, executive producer, director and storyteller. He's currently an executive producer on CRAVE's original drama series, *Little Bird*.

In 2001, Ernest co-founded Rezolution Pictures, the award-winning Indigenous production company, with Catherine Bainbridge—launching a platform to create ground-breaking documentaries about the cultures, issues, and stories of Indigenous people across Canada, while changing the landscape of Indigenous representation and storytelling in mainstream media. Ernest's reputation for authentic storytelling is a result of the time, effort and care he puts into cultivating relationships and building a vast network around him. For over 20 years, several First Nations communities have welcomed and entrusted Ernest to share their stories with the world through Rezolution's productions.

Ernest has received awards and critical acclaim for his co-direction and starring roles in some of Rezolution's biggest hits. He was an executive producer of the Sundance and 3-time Canadian Screen Award winning feature documentary *Rumble: The Indians Who Rocked the World*, as well as the 4-time Canadian Screen Awards nominated dramatic comedy series *Mohawk Girls*. He was a charismatic host-director for the popular documentary series, *Indian and Aliens*. In 2010, Ernest founded the VR company, Meta4, to celebrate Indigenous storytelling through gaming, he also co-created the video game *Spirits of Spring*.

Ernest strives to bring meaningful Indigenous stories to mainstream audiences, honouring past and future generations, while creating awareness of the crucial Indigenous culture that makes up our society.

WANNA ICIPUS KUPI COMING HOME

JENNIFER PODEMSKI – EXECUTIVE PRODUCER

Jennifer Podemski is the co-creator and showrunner on the Crave Original drama series, *Little Bird*. Born and raised in Toronto, Jennifer is Anishinaabe and Cree on her mother's side and Jewish on her father's. She is a member of Muscowpetung First Nation in Treaty 4, Saskatchewan.

With a career spanning over 30 years, Jennifer has worked extensively in front and behind the camera and has earned a long list of awards, accolades and recognition for her work. In 1999, following a ten-year career in front of the camera, Jennifer was frustrated with the absence of Indigenous representation across the screen sector, so she launched Big Soul Productions, a full-service film and television production company dedicated to creating content through an Indigenous lens. By 2005, Jennifer had been at the helm of multiple television series, documentaries and two seasons of the first all Indigenous drama series *Moccasin Flats*. In 2005, Jennifer reinvented her approach to content creation and launched Redcloud Studios Inc., a boutique independent production company anchored by Jennifer's creative vision, Indigenous-led process and commitment to building capacity.

Since inception, Redcloud Studios Inc. has produced a wide variety of content across multiple platforms and genres, with Jennifer in the role of showrunner and executive producer, including *Rabbit Fall* (two seasons, drama series, Space TV/APTN), *The Other Side* (six seasons, factual, APTN), *Indspire Awards* (15 seasons, live – broadcast event, APTN/CBC), *Future History* (two seasons, doc-series (APTN), *Unsettled* (one season, drama series (APTN/TVO), *Empire of Dirt* (feature film, Mongrel Media dist.).

In 2020, Jennifer launched The Shine Network Institute, a not-for-profit organization committed to dismantling systemic barriers facing Indigenous women across the screen sector through training, mentorship and advocacy.

"As Indigenous storytellers we are responsible for upholding authenticity around our stories. Since the beginning of screen stories, our Indigenous stories and perspectives have been filtered through the lens of non-Indigenous storytellers which has created a false narrative about who we are, where we come from and the experiences we've lived," she explained. "Indigenous storytellers within the screen sector and beyond have been reclaiming and rebuilding the narrative for over 20 years but we have only scratched the surface. *Little Bird* represents one of the few, culturally authentic expressions of the Indigenous experience through an Indigenous lens."

WANNA ICIPUS KUPI COMING HOME

CATHERINE BAINBRIDGE – EXECUTIVE PRODUCER

CEO, executive producer, writer, and creative frontrunner, **Catherine Bainbridge's** most recent accreditation is as one of the executive producers on the Crave Original series *Little Bird*.

Catherine co-founded the award-winning Indigenous production company Rezolution Pictures, with Ernest Webb in 2001. Her credits include director of the Sundance, Hot Docs, and Canadian Screen Awards winning feature documentary *Rumble: The Indians Who Rocked the World*, as well as co-director and executive producer of Peabody award and Gemini award winner feature documentary *Reel Injun*.

As a trained journalist, Catherine uses her gift for powerful character-based storytelling, bringing important Indigenous content to the forefront for mainstream media. For more than two decades she has worked tirelessly to build and foster relationships, both in the community and with stakeholders, earning her a richly deserved reputation built on trust and authenticity.

Catherine's work transcends several crucial elements of the production process. Her role simultaneously sees her shaping business strategies and bringing together talented creators. Through her work with Rezolution Pictures, Catherine has been instrumental in changing the narrative when it comes to diversity and representation in the entertainment industry and creating a landscape to establish original Indigenous content within mainstream media. Catherine has cultivated a richly deserved reputation as a passionate storyteller, truly gifted in the art of transforming dreams and ideas into vivid, meaningful, award-winning media projects.

LINDA LUDWICK – EXECUTIVE PRODUCER

Linda Ludwick is CFO and executive producer at Rezolution Pictures International. Throughout her career, Linda has developed, produced, and executive produced over 60 TV shows with talented teams, strategizing and collaborating with financiers, broadcasters, distributors, line producers and showrunners to bring quality content to the screen. Notable work includes Emmy nominated, CSA and Sundance award-winning feature documentary *Rumble: the Indians Who Rocked the World*; Peabody; Award-winning feature documentary *Reel Injun*—which was inducted into the Academy of Motion Pictures Arts and Sciences Museum; as well as five seasons of dramatic comedy series *Mohawk Girls* on Peacock.

Linda is co-founder and CFO at sister company Meta4, exploring the future of immersive to create innovative and entertaining experiences. AR/VR/MR/Metaverse. Launching on PlayStation: *Transformers VR Invasion* Sept 2022.

Founding member and director of finance for Beesum Communications, an independent Cree majority-owned promo/communications company and publisher of *The Cree Nation* Newsmagazine for 30 years.

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TANYA BRUNEL – PRODUCER

Tanya Brunel, Métis from the Red River region in Manitoba, has been developing and producing motion picture, television and digital media content with a focus on Indigenous stories since 2001.

Tanya started as a Production Manager and Line Producer on multiple documentary series and in the fall of 2005 she produced her first dramatic feature film entitled *Mr. Soul* about a serial killer who preyed on Native women. Prior to that she produced 4 seasons of the award winning youth series *Cool Jobs*.

Her recent projects include the multiple award-winning films JULIANA & THE MEDICINE FISH and THE CORRUPTION OF DIVINE PROVIDENCE and LITTLE BIRD, a six part limited drama series for Crave and APTN Lumi. Distributed internationally by Fremantle, LITTLE BIRD premiered at Series Mania in France where it won the Audience Choice award.

An alumni of Trans-Atlantic Partners, Producers Without Borders, and Banff Diversity of Voices Initiative, and Banff Spark Accelerator for Women in the Business of Media; Tanya is currently a Program Manager for the National Screen Institute 2022 Telus Storyhive Indigenous Storyteller Edition and a board member of the Reelworld Film Institute.

DANIEL MORIN – PRODUCER

Daniel Morin has worked in the television industry for more than 20 years as a seasoned line producer and producer. Over this period, he developed a strong expertise in character driven television (live action and animation) series and feature film productions. He has produced Hundreds of hours of Canada domestic and co-production content with France, Germany, Finland, Sweden, and Australia, which have aired internationally on a variety of networks including: CBC, Showcase, Bravo, Discovery Channel Canada & USA, Travel Channel, BBC, Current TV (USA), Foxtel (Australia) & France 2.

Daniel worked at Vice Studio Canada for 3 years as VP, Production; in that period he helped produce more than 170 hours of original award winning content that is broadcast across the globe. Daniel has been working at Rezolution Pictures for over 2 years, and his production of *Aging Well Suzuki Style*, a documentary on David Suzuki, was nominated for a 2021 Canadian Screen Award. Daniel recently produced the 6-part documentary series, *Truth & Lies* (2023), that explores the most dramatic present-day and historical examples of facts being bent, twisted and reshaped as a means of achieving influence and control.