NATIONAL GEOGRAPHIC

DOCUMENTARY FILMS

SUGARCANE

Directed By Julian Brave NoiseCat and Emily Kassie

WINNER DIRECTING AWARD: U.S. DOCUMENTARY sundance film festival 2024

WINNER CRITICS CHOICE DOCUMENTARY AWARDS 2024

2025 CINEMA EYE HONORS CINEMATOGRAPHY HONOREE

SFFILM GOLDEN GATE AWARD WINNER 2024

CENTER FOR DOCUMENTARY STUDIES FILMMAKER AWARD full frame documentary film festival 2024

Winner Best Documentary Feature Sarasota Film Festival 2024

SLO FILM FEST WINNER BEST DOCUMENTARY FEATURE FILM 2024 SAN LUIS OBISPO INTERNATIONAL FILM FESTIVAL

MSPIFF Minneapolis St Paul International Film Festival 43 Documentary Competition WINNER

American Museum of Natural History MARGARET MEAD FILM FESTIVAL 2024 FILMMAKER AWARD

2024 Official Competition Special Jury Prize siff SEATTLE INTERNATIONAL FILM FESTIVAL

WINNER HIBULB CULTURAL CENTER FILM FESTIVAL 2024

RNCI RED NATION AWARDS WINNER 2024

WINNER BEST DOCUMENTARY FEATURE MOUNTAINFILM 2024

Best International Feature WINNER docedge FILM FESTIVAL 2024

SPECIAL MENTION GRAND PRIX BANK MILLENNIUM AWARD Millennium 21st DOCS AGAINST GRAVITY

2024 SPECIAL JURY PRIZE WINNER DOCUMENTARY FEATURE IFFBOSTON INDEPENDENT FILM FESTIVAL BOSTON

JOHN SCHLESINGER AWARD DOCUMENTARY FEATURE PROVINCETOWN INTERNATIONAL FILM FESTIVAL 2024

CORONADO ISLAND FILM FESTIVAL AUDIENCE AWARD WINNER BEST DOCUMENTARY FEATURE 2024

BEST DOCUMENTARY FEATURE FILM WEENGUSHK INTERNATIONAL FILM FESTIVAL 2024

WINNER BEST INDIGENOUS FEATURE BENDFILM a celebration of independent cinema -2024- EST. 2004

BEST DOCUMENTARY FEATURE NASHVILLE FILM FESTIVAL 2024



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English | Secwepemctsín | 107 mins
#SugarcaneFilm

OFFICIAL TRAILER | Available Here

60 SECOND TRAILER | Available Here

KEY ART POSTER | Available Here

PHOTOS | Available Here

WEBSITE | Available Here

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LOGLINE

A groundbreaking investigation exposes a shocking cover-up of cultural genocide perpetrated by the church and government, and illuminates the enduring love, beauty and courage of an Indigenous community.

SHORT SYNOPSIS

SUGARCANE, the award-winning debut feature documentary from Julian Brave NoiseCat and Emily Kassie, is a groundbreaking investigation into an Indian residential school, shedding light on years of forced separation, assimilation and abuse that Indigenous children experienced at the hands of Church and government. This urgent and timely film brings the hidden story of cultural genocide to audiences worldwide while celebrating the resilience of Native people as they work to overcome cycles of intergenerational trauma.

LONG SYNOPSIS

A stunning tribute to the resilience of Native people and their way of life - SUGARCANE, the debut feature documentary from Julian Brave NoiseCat and Emily Kassie - is an epic cinematic portrait of a community during a moment of international reckoning. Set amidst a ground-breaking investigation into abuse and death at an Indian residential school, the film empowers participants to break cycles of intergenerational trauma by bearing witness to painful, long-ignored truths – and the love that endures within their families.

In 2021, evidence of unmarked graves near an Indian residential school run by the Catholic Church in Canada sparked a national outcry about the forced separation, assimilation, and abuse many children experienced at this network of segregated boarding schools designed to slowly destroy the culture and social fabric of Indigenous communities. When Kassie- a journalist and filmmaker- asked her old friend and colleague, NoiseCat, to direct a film documenting the Williams Lake First Nation investigation of St Joseph's Mission, she never imagined just how close this story was to his own family. As the investigation continued, Emily and Julian traveled back to the rivers, forests and mountains of his homelands to hear the myriad stories of survivors. During production, Julian's own story became an integral part of this beautiful multi-stranded portrait of a community. By offering space, time, and profound empathy the directors unearthed what was hidden. Kassie and NoiseCat encountered both the extraordinary pain these individuals had to suppress as a tool for survival and the unique beauty of a group of people finding the strength to persevere.

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DIRECTOR'S STATEMENT

This film was born of haunting truths and mythic forces. It was made through the combined perspectives of insiders and outsiders.

From the outset, we knew that SUGARCANE needed to convey how the past is present for the survivors of residential schools and their descendants. How the death toll from a century-long colonial effort by the Church and government continues to rise. So for nearly three years, we lived alongside our participants, feeling the rawness of their pain and bearing witness to the bravery in their resilience, while documenting a vibrant world in a moment of historic reckoning.

Throughout, we were drawn to the contradictions we saw in the lives of our subjects: of faith, of culture, of the beauty and weight of home and family, when those things have been so fundamentally broken, and of the pursuit of truth, which can both liberate and kill. But we also connected to the parts of this experience that transcended: of the humanity that called our subjects to a greater, lasting purpose at the moment it mattered most; of the connection between departed ancestors and loved ones and the people they left behind; and of the forces that, for some reason, brought us together to tell this story.

To tell that kind of story, our filmmaking aimed to be at once intimate and epic. We took time to revere the awe-inspiring mountains, lakes and rivers of British Columbia and the dusky history of the Vatican—the Indigenous homelands and the imperial metropole that besieged them. We were alongside our participants as they dug graves for their friends, as they searched for painful truths in the recesses of their memories, and as they mustered the courage to confront representatives of the Church, government and their own families. You can feel their hesitation, the twitch of their fingers, the catch in their breath as they struggle to confront their deepest secrets and give voice to their shame.

From common values and a shared vision—based as much on heart as intellect, and on vulnerability as much as experience—we were lucky to invite a small community of talented filmmakers into our core collaboration, who lent their own compassion and brilliance to the making of our first feature documentary, and from whom we learned a great deal. At many turns, making this film was the most significant experience of our lives. It brought us closer to Creation and whatever that thing is that is beyond and greater than ourselves.

Indian residential schools nearly annihilated the Indian way of life—a life imperiled by the pain and injustices of colonialism, yes, but also, overwhelmingly, a beautiful life full of family, culture and love. Our film aims to transform these dark truths into powerful legends that can endure and be remembered by future generations.

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Q&A WITH DIRECTORS JULIAN BRAVE NOISECAT AND EMILY KASSIE

WHAT WERE THE ORIGINS OF THE PROJECT?

JULIAN
In 2021, after the discovery of hundreds of potential unmarked graves of students in the apple orchard of the Kamloops Indian Residential School, Emily Kassie called to say she wanted to collaborate on a documentary.

Emily and I sat next to each other at the Huffington Post. (She was Creative Director of HuffPost's online magazine, Highline. I was the Native Issues Fellow—little more than a summer intern.) Emily has had a remarkable career since then, reporting on atrocities and human rights abuses around the world for The New York Times, The Marshall Project and Frontline. Emily grew up in Toronto and started kindergarten the same year the last residential school closed in 1997. She never learned this history—my history—in school. As a Jewish-American raised with familial and cultural memories of the Holocaust, she felt, in her words, "gut-pulled" to help tell this story about the genocide perpetrated by her home country.

When Emily called, I was just starting to write my first book, *We Survived the Night*, which I will submit to Alfred A. Knopf next month. At the time, I didn't know how to write a book much less direct a documentary. I told Emily I had to think about it.

What I didn't tell her is that I was hesitant to touch this story at all. My family, like many other Indigenous families, has an intimate and painful connection to the residential schools. We don't talk about it.

In the interim, Emily, or "Emmy" as I now call my dear friend and collaborator, pressed on. Scouring the news, she found a First Nation just starting to open an investigation at an Indian residential school in British Columbia. She phoned the chief of that community: Willie Sellars. When he picked up, Willie said, "The Creator has always blessed me with good timing." A day before Emily called, Chief Willie and his council had discussed the need to document their search. They granted Emily and the documentary exclusive access.

Two weeks later, when I called Emmy back and said I'd be open to collaborating, she told me it was the Williams Lake First Nation and the school was St. Joseph's Mission.
There was a long pause. "That's crazy," I said. "My family was sent there and it is where my father was born… and abandoned."

Of 139 Indian residential schools across Canada, Emily happened to choose the school that still looms over the life of my family, my father and myself. She and I have spent the better part of the last three years in Williams Lake and surrounding Indigenous communities in the Cariboo region of British Columbia making our film, SUGARCANE. Emily as director, producer and cinematographer, and me as director and subject, alongside my father and community.

WHAT WAS THE PROCESS OF INCLUDING JULIAN'S PERSONAL EXPERIENCE INTO THIS FILM?

JULIAN
There is a broad reality of denial and erasure embedded in the history of residential schools. Families that survived this genocide are often silent about their own background, their own truth, their own experience, because that was how we coped with it. That was how we moved on: by burying what had happened deep within and never letting it out. We would only hear about this history from the perspective of the perpetrators.

One of the leaders in our community, Charlene Belleau, is at the forefront of bringing this history to light. There is a moment in the film when Charlene brought all of us to the barns. Once we had gathered, she invoked the ancestors and the spirits of the children. She called on us, and on me specifically, to help tell this story and bring those spirits, those children, home. From that moment, the decision to participate felt completely straightforward.

EMILY
That moment in the barn when Charlene called upon Julian to tell this story was intensely spiritual for all of us. Our Director of Photography, Christopher Lamarca, and I shot the film together. During the scene Julian just described, we felt that there was something much bigger at play. Julian was holding something within himself that was very powerful. We didn't pursue the possibility of including him, until Julian decided that this was something he really wanted to do. Of course when he did, there was a shift.

Watching my creative partner and dear friend delve into such an intense and heart-opening experience was profound. I'll never forget the moment Julian confronted his dad about abandoning him. It was one of the most visceral experiences of my life. I felt like a participant and an observer. What I remember most was hearing Julian's heart beating through his microphone. He was doing something so epic and so brave and I was honored to be there with him.

HOW DID YOU COLLABORATE?

EMILY
Before Julian stepped into the film as an on-camera participant, we had been filming for over a year. Over that time, the two of us developed a common visual language: a shared vision for what the film would be, and the way our participants' stories would be interwoven. Julian had already also taught me so much about the history of the region, Salish culture and native cinema.

HOW DID YOU APPROACH GAINING THE TRUST OF THE FILM PARTICIPANTS?

EMILY
All the participants enthusiastically consented to being in the film, but Julian's decision to join on-camera was even more meaningful to them. I think it was inspiring for a lot of people in the community to see him taking on an even greater responsibility and role. We kept building on these relationships by spending time, not just on set, but during long visits that ingrained us in community life. We stayed on the reservation for an extended period of time–we shot over 150 days–and we were deeply present. We

attended every community gathering we could and were embraced with so much generosity and kindness.

JULIAN
I also think Emily's thoughtful approach to engaging with people was a huge factor in the community's trust in our team. I remember the first day we visited Chief Willie and the William Lake First Nation, they wanted to test her out. They took her fishing down at the Fraser River, which is a ferocious river. They didn't just take her down to the river–they took her to one of the most dangerous fishing trails, to fish at night! They wanted to see if she could hang. Time and time again I've marveled at her willingness to go all the way, whatever the story required, emotionally, as well as physically.

Making this documentary, one of the most moving aspects was the way that Emily essentially became a member of Rick Gilbert's family. Before we filmed with Rick, we did a sit down interview with him. During that interview, he opened up about some hard truths. Later on he felt some regret, but in the following months, before Rick went to the Vatican, Emily lived with him for two weeks. She was a source of immense support, more than anyone on that trip to the Vatican, and that changed everything for Rick.

Emily was always willing to go above and beyond like that with all of our participants. I think she also was willing to do that for me. An important part of the process for me was feeling some sort of comfort while sharing such a painful story. I came to trust my friend on a whole new level. I feel like we've developed a kind of sibling dynamic in our work together.

EMILY
I think that one of the things that kept this from being a completely devastating experience was the presence of the camera. I've witnessed this in a lot of my work; when you approach people in a loving and empathetic way, from a place of creating space and listening, the camera can actually provide agency, empowerment and can make someone feel seen and heard. As painful as the truths these people were reckoning with are, we also saw a shift as they were finally able to release them. In moments of unimaginable pain, there is also unimaginable resilience.

I think we felt this with Rick, in particular. Rick passed away while we were editing the film, which was really hard. We had become so close with him, and he means the world to us. We also feel that before he left this world, Rick was finally able to release some pain that he had held onto for decades. The Rick that we saw at the end of the process was a different person from the Rick we first met. It means everything to feel like we played a small part in that shift.

WHAT WAS YOUR ARTISTIC APPROACH?

EMILY
Visually, Chris [DP] and I were really inspired by the epic landscape, and the tensions it naturally provides. Julian framed it as post-apocalyptic with these lush, epic forests that are constantly on fire or being logged. We were also in this old cow-town that's on the gold rush trail called Williams Lake. On one side of Williams Lake is the reservation, Sugarcane, and on the other side is the settlement of Williams Lake. They literally sit opposite each other. So much of what we were trying to do was depict this

tension in the visual language. We were thinking about the concept of 'landscape' as both the epic grandeur of nature as well as a person's interior state.

JULIAN
One thing that grounded us was the sense of place. The title of the film, *Sugarcane*, came from the name of the reservation. We tried throughout the film to be in conversation with various histories of this place, as well as various artistic and narrative traditions of the Semo and broader Salish peoples.

Emily and I thought a lot about the centrality of the land to this community and to this story. We are unearthing a hidden history. How could we depict it as something that is, itself, alive? How do we give the land some kind of agency in this film, and gesture toward the fact that this land is still a place where there is a roaring river full of fish, where people can still go hunt, where nature has been cared for enough to still sustain them?

However, this is a land that is now on the brink, right? It *is* a post-apocalyptic landscape in a way: land that is ablaze every summer (a few years ago, the reservation nearly burned down). On top of that, it has been denuded by decades of logging, mining and other extractive colonial industries.

WHAT IS THE JOURNALISTIC SIGNIFICANCE OF THIS STORY?

EMILY
In 2015, the Truth and Reconciliation Commission of Canada asserted that the nation's system of segregated-church run Indian residential schools committed a "cultural genocide." Though the loss of language and culture, the breaking down of families and communities, sexual and physical abuse and the death of students at Indian residential schools have been covered by the Canadian and American press, *SUGARCANE* is the first work to document a system of infanticide. The investigation led by the Williams Lake First Nation and followed by our film, finds evidence of babies born to students being adopted out and—quite troublingly—babies being cast into the school's incinerator to be burned alive.

This system is confirmed in eye-witness testimonies, police records and two articles from the *Williams Lake Tribune* archive covering the birth of Julian's father, Ed. Ed was found in the incinerator as a newborn. After the discovery in 1959, a columnist for the *Williams Lake Tribune* asked damning questions about "routine procedure" at the Indian residential school. Ed's mother, at the time a young unwed Indigenous nurse, is the only person ever prosecuted for these crimes. Archival documents as well as police records further show that officials in the Catholic Church, Royal Canadian Mounted Police, Department of Indian Affairs and Canadian government were also, at the very least, aware of these allegations if not complicit or potentially actively aiding this system.

Though some of these stories were known to local Indigenous communities, these stories were almost entirely unreported and ignored by the press. *SUGARCANE* is the first work to document and synthesize these abuses as what they are: a systematic infanticide.

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ABOUT THE TEAM

JULIAN BRAVE NOISECAT - Director

Julian Brave NoiseCat is a writer, filmmaker and student of Salish art and history. His first documentary, SUGARCANE, directed alongside Emily Kassie, follows an investigation into abuse and missing children at the Indian residential school NoiseCat's family was sent to near Williams Lake, British Columbia. A proud member of the Canim Lake Band Tsq'escen and descendant of the Lil'Wat Nation of Mount Currie, his first book, We Survived the Night, will be published this fall 2025 by Alfred A. Knopf in North America, Profile Books in the United Kingdom and Commonwealth, Albin Michel in France and Aufbau Verlag in Germany. NoiseCat's journalism has appeared in dozens of publications including The New York Times, The Washington Post and The New Yorker and has been recognized with many awards including the 2022 American Mosaic Journalism Prize, which honors "excellence in long-form, narrative or deep reporting on stories about underrepresented and/or misrepresented groups in the present American landscape." In 2021, NoiseCat was named to the TIME100 Next list of emerging leaders alongside the starting point guard of his fantasy basketball team, Luka Doncic. Before turning full-time to writing and filmmaking, NoiseCat was a political strategist, policy analyst and cultural organizer. In 2019, he helped lead a grassroots effort to bring an Indigenous canoe journey to San Francisco Bay to commemorate the 50th anniversary of the 1969 Alcatraz Occupation. Eighteen canoes representing communities from as far north as Canada and as far west as Hawaii participated in the journey, which was covered by dozens of local and national media outlets, including The New York Times. In 2020, he was the first to publicly suggest that Deb Haaland should be appointed Interior Secretary. Working with leaders from Indian Country as well as the progressive and environmental movements, NoiseCat helped turn the idea into a sophisticated inside-outside campaign that drew support from celebrities, activists and even a few conservative politicians. When Haaland was sworn in she became the first Native American cabinet secretary in United States history.

EMILY KASSIE - Director, Producer, Cinematographer

Emily Kassie is an Emmy® and Peabody®-nominated investigative journalist and filmmaker. Kassie shoots, directs and reports stories on geopolitical conflict, humanitarian crises, corruption and the people caught in the crossfire. Her work for The New York Times, PBS Frontline, Netflix, and others ranges from drug and weapons trafficking in the Saharan desert, to immigrant detention in the United States. In 2021, she smuggled into Taliban territory with PBS Newshour correspondent Jane Ferguson to report on their imminent siege of Kabul and targeted killing of female leaders. Her work has been honored with multiple Edward R. Murrow, World Press Photo and National Press Photographers awards. Her multimedia feature on the economic exploitation of the Syrian and West African refugee crises won the Overseas Press Club Award and made her the youngest person to win a National Magazine award. She previously oversaw visual journalism at Highline, Huffington Post's investigative magazine, and at The Marshall Project. Kassie was named to Forbes 30 under 30 in 2020 and is a 2023 New America fellow. Her first documentary, *I Married My Family's Killer*, following couples in post-genocide Rwanda, won a Student Academy Award in 2015.

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KELLEN QUINN - Producer

Kellen Quinn is an Oscar®-nominated producer whose credits include Garrett Bradley's *Time* (Oscar® nominated; Sundance 2020 winner of the Directing Award, US Documentary Competition), Luke Lorentzen's *A Still Small Voice* (Sundance 2023 winner of the Directing Award, US Documentary Competition), and *Midnight Family* (shortlisted for Documentary Feature Oscar®; Sundance 2019 winner of Special Jury Award for Cinematography, US Documentary Competition), Asher Levinthal's *Shaken* (DOC NYC 2023), Noah Hutton's *In Silico* (DOC NYC 2020), Daniel Hymanson's *So Late So Soon* (True/False 2020) and Viktor Jakovleski's *Brimstone & Glory* (True/False 2017; aired on POV). Kellen was selected for the Dear Producer Award in 2023 and DOC NYC's 40 Under 40 class in 2020. In 2017 and 2018, he participated in the Sundance Documentary Creative Producing Lab and Fellowship. In 2016, he was among six producers selected for Impact Partners' Documentary Producers Fellowship. With Luke Lorentzen, Kellen co-founded the independent production company Hedgehog Films.

CHRISTOPHER LAMARCA - Director of Photography

Christopher Lamarca is a director and Emmy®-nominated cinematographer currently based in Los Angeles and the Pacific Northwest. His work has screened in top festivals worldwide including SXSW, Berlinale, The Museum of Modern Art, True/False, and Hot Docs, and has received several special jury awards including being nominated for Cinema Eye Honors. Christopher was named one of the 25 New Faces of Independent Film by Filmmaker Magazine and is a Sundance Institute Edit and Story Lab film fellow. After 10 years on the road as an award-winning magazine photojournalist (Time / Rolling Stone/ GQ), his monograph, *Forest Defenders: the Confrontational American Landscape* was published by powerHouse Books. Compelled to translate his photography work to the screen, Christopher switched media and brought his intimate and raw visual aesthetic to film. His love for immersive observational filmmaking and sonic soundscapes weave in and out of some of the most pressing social and cultural issues of the moment. Recently Christopher served as the Director of Photography on the documentary series *Nuclear Family*, which premiered at the Telluride Film Festival and is currently streaming on HBO Max.

NATHAN PUNWAR - Editor

Nathan Punwar is a documentary film editor whose recent credits include two feature films with director Nadia Hallgren - *Becoming* (2020, Netflix), based on Michelle Obama's memoir of the same title, and *Civil* (2022, Netflix), following civil rights attorney Ben Crump. Other notable recent work includes editing for the docu-series *The New York Times Presents* (Hulu), and additional editing on Frank Oz's film adaptation of *Derek Delgaudio's In And Of Itself* (Hulu). His short-form and episodic editing work has appeared on PBS, The New Yorker, Topic, and Field of Vision. His first feature documentary film as editor was an archival documentary for The Rolling Stones - *Charlie Is My Darling, Ireland 1965* (New York Film Festival 2012 Selection).

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MAYA DAISY HAWKE - Editor

Maya Daisy Hawke was editor on BAFTA, Oscar and double Sundance Audience Award-winning, Navalny, and Cave of Forgotten Dreams (dir. Werner Herzog). Supervising Editor credits include Joonam (Sundance 2023), Black Box Diaries (Sundance 2024), After a Revolution (IDFA 2022), A Photographic Memory (True/False 2024) and Band (2022 HotDocs). She has also edited doc series for the BBC and commercials for Apple. She was an assistant editor on eight films with Werner Herzog, including Grizzly Man. Her own experimental films have been exhibited and performed at the Museum of Moving Image, NYC; Sundance FF; ICA Frames of Representation, London; LACMA; Camden International FF and IDFA. She is the co-director, with Joe Bini, of Little Ethiopia, a live documentary. She has been an advisor at seven Sundance labs since 2017, a fellow at the 2018 Sundance Nonfiction Directors Residency, and a Sundance Interdisciplinary Fellow in 2020. She is a member of the Academy of Motion Picture Arts and Sciences.

MALI OBOMSAWIN - Composer

Mali Obomsawin is an accomplished genre-fluid bassist, composer, vocalist and proud citizen of the Odanak First Nation. Obomsawin's increasingly broad body of work spans jazz and roots music, indie rock and experimental sound, all of which are incorporated into her compositions. An international touring artist and celebrated accompanist, her current projects include her shoegaze duo Deerlady, the Julia Keefe Indigenous Big Band and her eponymous free-jazz ensemble. Obomsawin's expansive and nuanced practice models 21st century Indigeneity, challenging listeners' complacency with the urgency of our times while comforting with lush– and at times haunting– harmonies.

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CREDITS

CONTENT ADVISORY
This film is about Indian residential and boarding schools
and includes discussion of sexual violence.

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IMPACT PARTNERS

FIT VIA VI

KASSIE FILMS

HEDGEHOG FILMS

NATIONAL GEOGRAPHIC DOCUMENTARY FILMS PRESENTS

IN ASSOCIATION WITH IMPACT PARTNERS AND FIT VIA VI

A KASSIE FILMS AND HEDGEHOG FILMS PRODUCTION

A FILM BY JULIAN BRAVE NOISECAT & EMILY KASSIE

FEATURING
CHARLENE BELLEAU
RICK GILBERT
WILLIE SELLARS
ED ARCHIE NOISECAT

SUGARCANE

Dedicated to all the children who were sent to St. Joseph's Mission from the nations and communities of:

Dakelh ● Kwakwaka'wakw ● Nlaka'pamux ● Nuxalk ● Secwépemc ● St'át'imc ● Stó:lō ● Syilx ● Tsilqhot'in

?Esdilagh ● C’eletkwmx ● Esk'etemc ● Euchiniko ● Kluskus ● Lhtako Dene ● Lílwat7ul ● Llenlleney'ten ● N’Quatqua ● Nat'oot'en ● Nazko ● Nuxalk ● Pellt'iq't ● Quw’utsun ● Samahquam ● Sekw’el’was ● Simpcw ● Skwah ● Skwlāx ● Sḵwx̱wú7mesh ● sx̌ʌ́ə́z ● SnPink'tn ● Sq'éwqel ● St’uxwtews ● Stswecem’c/Xget’tem ● T'exelc ● T'it'q'et ● Tk̓emlúps te Secwépemc ● Tl'esqox ● Tletin’qox ● Ts'il Kaz Koh ● Ts'kw'aylaxw ● Tsal’alh ● Tŝideldel ● Tsq̓éscen̓ ● Ulkatcho ● We Wai Kai ● Wei Wai Kum ● Witset ● Xatśūll ● Xaxli’p ● Xeni Gwet'in ● Xwísten ● Yunesit'in

In loving memory of Chief Rick Gilbert



DIRECTED BY
Julian Brave NoiseCat
Emily Kassie

PRODUCED BY
Emily Kassie
Kellen Quinn

DIRECTOR OF PHOTOGRAPHY
Christopher LaMarca

CINEMATOGRAPHY BY
Emily Kassie

EDITED BY
Nathan Punwar
Maya Daisy Hawke

MUSIC BY
Mali Obomsawin

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AND
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Adrian Chelsea
Levi Johnson
Nathan Johnson
Francis Johnson, Jr.
Tyler Martin
Leo Michel
Jayleen Michell
Kevin Neufeld
Eleanor Nooski
Ron Palta
Phil Sam
Lindsay Sam



Martin Sam
Nancy Sandy
Lewis Sellars
Milah Sellars
Carla Sellars
Cash Sellars
Eric Stubbs
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Kris Wycotte, Jr.

CO-PRODUCER
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Mo Scarpelli
Jarred Alterman
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Spencer Chumbley

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Nick Ramey

DRONE OPERATOR
Josef Perszon

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Emily Kassie

ADDITIONAL SOUND
Jes Mathieson

CONSULTING EDITORS
Katrina Taylor
David Teague



Todd Chandler

ADDITIONAL EDITING
Emily Kassie

ASSISTANT EDITOR
Kayla Hashimoto

DIGITAL INTERMEDIATE BY
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SUPERVISING DI COLORIST
Marcy Robinson

FINISHING EDITOR
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WORKFLOW SUPERVISOR
Brandon Outhwaite

DI PRODUCER
Tiffany Gale

DI HEAD OF PRODUCTION
Megan Rumph

TITLE DESIGN
the STUDIO NYC

DELIVERY SUPERVISOR
Andrew Goldman

POST PRODUCTION ASSISTANT
Oscar Saint Bris

DIALOGUE EDITORS
Michael Feuser
Lucas Feuser

POST-PRODUCTION SOUND



FINISHING BY
PostWorks New York

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Rae King

POST SOUND PRODUCER
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SOUND ENGINEER
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ACCOUNT EXECUTIVE
Jay Rubin

MUSIC SUPERVISOR
Andrew Gross

SCORE MIXER
Henry Bellingham

ASSISTANT SCORE MIXER
Sam Bishoff

SCORING ENGINEER
Greg DiCrosta at Firehouse 12 Studio

SCORE PERFORMED BY
Magdalena Abrego (guitar)
Allison Burik (reeds)
Mali Obomsawin (guitar, bass, synths)
Matt Arcara (guitar)
David Socolar (vocals)

LEGAL SERVICES PROVIDED BY
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Hayden M. Goldblatt, Esq.



Jay Shin, Esq.

FAIR USE CONSULTANTS
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Peter Jaszi
Brandon Butler

ACCOUNTING
Lutz and Carr
Douglas Burack
Andrew Chow

BOOKKEEPING
Zanna Williams

CAPTIONS AND AUDIO DESCRIPTION
(IDC) International Digital Centre, Inc.

PRODUCTION SERVICES ITALY
LSPG Inc.

PRODUCTION INSURANCE SERVICES
Film Emporium, Inc.

COLLECTION ACCOUNT MANAGEMENT
Lutz and Carr

“CUZZINS”
Written by Mike Sullivan, Sr.
Performed by Pipestone
Courtesy of Canyon Records
By arrangement with DMG Arizona

Julian Brave NoiseCat sang "DEER SONG", which was composed by his ancestor N'kasusa7, Chief Harry Peters, and belongs to the Peters Family from Mount Currie and Sahmaquam.

Julian Brave NoiseCat & Ed Archie NoiseCat sang "CONSTITUTION SONG",
which was composed by Derek Arnold Ritchie, Lil'Wat Nation.

PUBLICITY SERVICE



Cinetic Marketing
Ryan Werner
Lauren Schwartz
Brian Brooks

Acme PR
Nancy Willen
Emily McDonald
Maguire Mount

SALES REPRESENTATION
Submarine Entertainment Sales
Josh Braun
Dan Braun
Ben Braun
Matt Burke
Ben Schwartz
Val Dowd

SPECIAL THANKS
Ace Weims

Chloe Abrahams ● Whitney Alphonse-Manuel ● Marina Anderson ● Janeen Antoine Roseanne Archibald ● Gregg Archie ● Tami Archie ● George Archie ● Michelle Archie
Elsie Archie ● Antoine Archie ● Jessarae Archie ● Shaun Archie ● Lindsey Arrington
Monique Avila ● Martina Bassenger ● Liz Baylen ● Diane Becker ● Maggie Berns
Yone Beswick ● Joe Bini ● Chris Blain ● Donna Block ● Sophie Bob ● Steve Bognar
Greg Boustead ● Allison Bowman ● Kat Boyce ● Theresa Boylan ● Jennifer Brooks Quinn Austin Brown ● Michaela Buccola ● Myron Burger ● Paul Burger ● Ann Burger ● Lisa Camille Judith Card ● Giulia Caruso ● Rosanne Casimir ● Kate Chapman ● Mitch Cheek
Shae Chelsea ● Tex Chelsea ● John Cherneski ● Emily Cherneski ● Roy Christopher
Lenore Christopher ● Maria Clement ● Brittany Cleminson ● Bonni Cohen ● Elise Coker
Kourtney Cook ● Brenda Coughlin ● Diane Crespo ● Isidra Cruz ● Powderface Dallas ● Steven Daniels, Jr. ● Dominic Davis ● Alana Dixon ● Marty Dixon ● Keira Dolighan

SPECIAL THANKS
Lauren Domino ● Kirk Dressler ● Donald Duggan ● Bennett Elliott ● Juanita Espinoza
Meaghan Fairfax ● Kristin Feeley ● Paul Finegan ● Alexandra Forst ● Brandon Frank
Amanda Frank ● Janice Frank ● Terry Frank ● Sydney Freeland ● Mark Gallay
Alexandra Garcia ● Miriam Garcia ● Megan Gelstein ● Orenda Gilbert ● Sara Glassberg

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DOCUMENTARY FILMS

Emma Goldberg ● Gayle Gottfriedsen ● Rebecca Green ● Laura Grizzlypaws
James Haig Brown ● Susan Harris ● Jess Harrop ● Tina Herd ● Adam Hildebrandt
Emily Hoover-Finnigan ● Katherine Hurley ● Patrick Hurley ● Justine Jacobs
Skootsie James ● Dan Janvey ● Jena Jarvis ● Kayla Jasper ● Katie Jenkins
Joyce Johnson ● Irene Johnson ● Frederick Johnson ● Noel Johnson ● Ty Johnson
Ingrid Johnson ● Gee Johnson ● Roxane Johnson ● Fred Johnson, Sr.
Robert Johnson, Sr. ● Francis Johnson, Sr. ● Kevin Kane ● David Kassie ● Caroline Kassie Jasmeen Kaur ●
Tammy Keith ● Gabe Kennedy ● Doug Kennedy ● Sara Kenrick
Sarah Kim ● Lisa Kleiner Chanoff

SPECIAL THANKS
Keisha Knight ● Kathleen Kyllo ● Angela LaMarca ● Anthony LaMarca
Laurel-Leigh Lefthand ● Karen Levine ● Luke Lorentzen ● Anne Louie ● Carrie Lozano
Alyssa Ludwig ● Rosemary Lundrigan ● Millie Lundrigan ● Anu Malhotra ● Ev Malkin
Aaron Manella ● Leah Martin ● Ashleigh McArthur ● Lasha McIntyre ● Dominique Melanson Will Meredith
● Paul Mezey ● Andrea Mgebroff ● Red Hawk Michell ● Danielle Michell Maurice Michell ● Angie Mindus ●
Chris Moberly Wycotte ● JoAnne Moiese
Marion Montanye ● Elda Monterroso ● Paola Mottura ● Dannika Murphy ● Jhane Myers
Alysa Nahmias ● Theresa Navarro ● Julia Nelson ● Jamie Newton ● Kasey Nicholson
Sunshine Nicholson ● Zia NoiseCat ● Leslie Norville ● Kunoor Ojha ● Skye Orchard
Sophie Ota ● Fiona Otway ● Kristy Palmantier ● Laurel Parmet ● Mabel Paul ● Roy Paul
Allison Paul ● Katisha Paul ● Jordan Pavlin ● Holden Payne ● Angela Peters ● Owen Peters
Julianne Peters ● Alex Peters ● Shawna Philbrick ● Adam Piron ● Joe Posner ● Lizzie Presser
Alex Pritz

SPECIAL THANKS
Olivia Quinn ● Barbara Raab ● Sue Renner ● Yoruba Richen ● Aaron Ridenour ● Sam Riviello
Fred Robbins ● Janet Robbins ● Gabriel Robbins ● Frank Robbins ● Shira Rockowitz
Alexandra Roddy ● Juanita Rosette ● Shayla Rosette ● Brandon Rosette ● Mary Sadeghy
Dancing Water Sandy ● Storme Sandy ● Maria Santos ● Jeanette Saris ● Michelle Satter
Jon Segal ● Father Paul Simms ● Orli Spierer ● Gail Tahhahwah ● Peter Takács ● Ken Thorsten
Séverine Tibi ● Maura Towey ● Kyleen Toyne ● Chloe Trayner ● Kelly-Ann Turkington
Claire Typaldos ● Pierce Varous ● Joana Vicente ● Stephanie Wang-Breal
Genevieve Weber ● Brooks Wedel ● Shannon WedelvPeter White ● Brian Whiting
Alice Whitwham ● Jana Wilcke ● David Wilson ● Sarah Winshall ● Dolly Wycotte
Larae Wycotte ● Lane Wycotte ● Skyla Wycotte ● Chris Wycotte, Sr. ● Daniella Zalcman
Debra Zimmerman ● The Archie Family ● The Frank Family ● The Michell Family
The Peters Family ● The Alkali Lake Braves ● Center for Racial Justice, Gerald R. Ford School of Public Policy ●
Daily Stash ● The Kamloopa Powwow Society ● Koerner Camera Nakoda Nation Singers ● New America



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If you need support, the following resources are available:

CANADA:
The National Indian Residential School Crisis Line provides 24-hour crisis support to former Indian Residential School students and their families toll-free at 1-866-925-4419.

First Nations, Inuit and Métis seeking immediate emotional support can contact the Hope for Wellness Help Line toll-free at 1-855-242-3310, or by online chat at hopeforwellness.ca.

UNITED STATES:
Call or text 988 or visit www.988lifeline.org to reach the Suicide & Crisis Lifeline.

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