

BRIGHT WEST ENTERTAINMENT PRESENTS
A CINEFLIX PRODUCTION
IN ASSOCIATION WITH HELLO FRIEND AND STEVE ROBILLARD
PRODUCED IN ASSOCIATION WITH SUPER CHANNEL

SUMMER QAMP

Directed by Jen Markowitz



Mins 79 | Language English | **Year** 2023 | **Country** Canada/United States
Instagram: @summerqamp

[STILLS](#)

LOGLINE

A coming of age documentary about a group of kids at camp fYrefly, a completely LGBTQIA2S+ affirming environment, as they find community and come into their authentic selves.

SYNOPSIS:

Summer Qamp is a documentary following a group of LGBTQ+ youth at an idyllic lakeside camp in Alberta, Canada. The campers enjoy the traditional summer camp experience in a safe, affirming environment where they deepen their connections with their community and themselves.

DIRECTOR'S STATEMENT **Q/A WITH JEN MARKOWITZ**

How did this film come about? How did the idea originate? What inspired you?

The idea for SUMMER QAMP came from an extremely personal place. Executive Producers Mia Weier and Lauren Heimer of Hello Friend developed SUMMER QAMP through a years long relationship with Camp fYrefly. Like many parents, Mia was contemplating which summer camp would best fit her own teen daughter, when she learned the existence of queer summer camps. After thinking about the difference this would have made in the trajectory of her own queer journey, Mia connected with friends Tegan and Sara, whose foundation supports queer camps all over North America. Mia and Hello Friend Co-Founder Lauren Heimer felt a sense of urgency in telling the story of LGBTQ+ camps: It's no understatement to say we are experiencing an all-out assault on the rights and wellbeing of LGBTQ+ youth; showcasing safe spaces like this camp can be both a healing balm for a community facing a period of heightened threat and a way for a larger audience to gain insight into and empathy for a group they may misunderstand. Both these impacts can contribute to a cultural and political shift.

Hello Friend partnered with Cinfelix, which was committed to telling impactful, untold stories that authentically celebrate diversity. In the summer of 2021, Hello Friend and Cineflix spent a summer at Camp fYrefly, building their relationship with staff and campers and the collaboration was close and meaningful. Once the connection to Camp fYrefly was solidified, Alex Lieberman's Bright West Entertainment funded the project along with Super Channel in Canada. Alex's grandparents ran a summer camp and he understands how fundamental it is for young people to spend a summer with kids and counselors who understand you. It was very important to the filmmaking team to find a Director who is not only an established storyteller who knows how to both capture a compelling story on set and cut a scene together, but is also a member of the community we celebrate in this film. My career is committed to telling the stories of queer and trans people; this project brings together my passion for storytelling with a dedication to their community, and knowledge of the deep truths and realities of what it entails to exist within it.

My investment and existence within the trans community is my joy and purpose in life. Witnessing transformation is always compelling and the amount of transformation that happens in a young person at a place like Camp fYrefly is extraordinary. In my first meeting with Hello Friend Media, my connection with them was instant. Cineflix was a great production partner and they were equally committed to authenticity; our production crew was almost entirely queer, which is a first in my professional life. I've spent my career trying to bring queerness into the reality/competition/documentary tv world, so having this project come into my orbit felt like a gift

from the queer gods. Once we started meeting campers, I took a lot of inspiration from my own memories of growing up queer into my discussions with the kids. We talked about how it feels to be without community, unable to picture queer adulthood, and how affirming it can be to step into a room full of people who are just like you. I was reminded of how tough it can be to grow up queer, while being simultaneously so impressed and surprised at how confident, perceptive and emotionally in tune the

kids were. There was a moment during this process where I had a zoom call with one of the campers in the film, and I'd just

found out one of my close family members was sick so I was putting on a brave face for the chat. We talked for a while, and he told me what was going on in his life that week, and then he stopped and said, "you seem off. Is everything ok?" I was really moved by this moment of compassion and openness, something I don't think I would have been capable of at his age. It made me realize there was a lot for me to learn from these kids, and that they weren't afraid of getting to know me. It helped me to be more myself in our communication... knowing they viewed me as a living, feeling collaborator, as opposed to an adult trying to spy on their lives, like the parent who brings pizza rolls into the den to make sure the kids aren't up to no good.

I'm inspired by the fact that this community of queer youth is so open and sure of themselves, something I wish I could have been when I was a teen. I'm inspired by those "things are going to be ok" moments in teen films - when the soundtrack pumps up, and the world suddenly seems right, despite what struggles came before it. I wanted to make a film that gave viewers that feeling, and my hope is that it reaches the generation of young queers that needs to feel affirmed right now more than ever.

How long did it take to make the film? From concept to finish.

Hello Friend Media came up with the concept and began developing SUMMER QAMP in 2020. Hello Friend Media partnered with Cineflix in April of 2021, and the production team partnered with Bright West Entertainment and Super Channel in the fall of 2022. I came on board right after and went into pre-production immediately. I spent about 3 months getting to know the campers and their families, as well as the staff via zoom. We shot at the end of August 2022, and I was in post until June 2023.

Why did you make this film?

The centering of healthy queer stories has always been the most important goal of mine in this work. Seeing yourself reflected accurately on screen in work made by queer people, is incredibly affirming. Although I loved them at the time and still do, most of the queer movies I watched when I was growing up taught me that queer people didn't easily find healthy love, didn't live long lives, and were not accepted or celebrated. There was a lot of fear, scorn, and a need to defend one's right to take up space. Additionally, these films were so often rated 18+ and therefore difficult to access for young people, so I had to do a lot of sneaking around just to access them. I'd wear a blazer to the theatre to buy my ticket, thinking it would miraculously make me appear adult (spoiler alert, it never worked and still doesn't), or I'd buy a ticket to a film playing in an adjacent theatre and run in at the last moment, hoping any employee scoping for infiltrators wouldn't see me slouched down low in my seat. I got kicked out more times than I can remember. Once I even hid in a bathroom stall and read a book for 45 minutes, hoping an employee wouldn't discover me there before my desired screening began. It is funny to recall all

of this, but at the core of these adventures was a deep desire to find a reflection of myself on screen.

I've always wanted to see the trajectory of queer stories take on a relentlessly optimistic turn, and for young queer people to have access to affirming content and images of queer aging. It was a goal of

mine to not only make a film about queer young people living joyful lives for an audience to see, but to also show the kids we were filming with, many of whom had never met a queer person older than

that there's a wide reaching community of queer people out in the world who are living well and happy. I did this by building a film crew made up of queer and trans creatives, who were as enthusiastic to make a difference to these kids as I was.

Right now, queer people, especially trans people, are under attack. There's a generation of young people being stripped of their choices, their rights, their healthcare, being denied the freedom to comfortably discover who they are, and being faced with an opposition's pursuit to "eradicate" them. Growing up is hard enough without worrying that your existence is wrong or invalid, especially in a place as conservative as Alberta, where all these kids are from. Any work (be it film, or any type of art or advocacy) that validates and affirms the lives of trans people, is going to make a difference to them right now in history.

Share a story about filming; anything that you found interesting along the way with your filming journey.

There's a scene in the film where two of the kids make origami together. As it played out in front of me, I realized how special and rare it was to see queer kids in a scene that wasn't focused solely around their queerness. They were so peaceful and in the moment, crafting and making small talk. It brought up some intense emotions for me and really brought me back to growing up without images like this to show me that it was ok to just be a kid and figure out who I was. It was a real honor to witness the kids at this camp be their authentic selves without the fear and challenges that came with their daily lives in the outside world.

Did the film change from your original idea for the film as you were filming or in post?

The plan wasn't always to create a music driven film. At first, we set out to make an entirely verite film, pairing moments of quiet intimacy alongside the sweeping pageantry of showcase events such as the talent show or the bonfire. But once we got into post, Steve Robillard and I really leaned hard into the feel of films like "Breakfast Club," "Empire Records," "Reality Bites," - 90s coming of age movies with strong archetypal characters and memorable soundtracks....offering viewers a mix of vérité filmmaking and something more heightened, alternating the grounded intimacy of documentaries li with stylized blasts of music-video hyperpop.

What were the challenges in making this film?

One challenge I was grateful for was that it took many of the subjects and their families a good amount of time before they trusted me. It makes me happy that their families and the camp staff were protective of them, knowing what's at stake when you put yourself on camera, nonetheless at such a formative age, and to spotlight something as sacred as queerness.

Another challenge I was grateful for - When it comes to allyship, wanting change is easy, but doing the work to create change can be a real challenge. I was lucky to be supported by a team of true allies (in EPs at Cineflix, Hello Friend, Bright West) who were willing to have the hard conversations with me about the importance of authentic queerness in this film. I was given space to explain my intentions

with the narrative, and given leeway to include a lot of insider moments in the film, moments that would only really be understood by a queer audience.

What were the successes that you had in making this film?

There isn't a community I stand up for more than the trans community. And I'm really proud to have made this film at this time, when the world is trying to take away the rights of trans and queer folks. My hope is that it reaches the people who need it so they can see proof that there's a big beautiful world out there for queer people.

What do you want audiences to take away from this film?

Queer joy. Plain and simple.

Through its focus on a specific subculture and community, our film will tap into universal themes. Is there anything else more relatable than a story about the struggles and delights of young people finding themselves? Is there anything more wholesome and nostalgic than telling stories around a bonfire? We think a broad audience—even one that doesn't normally seek out LGBTQ+ content—will connect to our settings and themes. Sure, *fYrefly* might have a drag queen or two, but it also has friendship bracelets and rock climbing, a universality that we hope will make the struggles of our subjects relatable to a wide audience. This is ultimately a film about kids being kids. We dare anyone to be offended by that.

Was there a special technique or a tool that you employed in making the film and moving the story further?

It was shot on prime lenses because we wanted to give it a more filmic quality. I come from the world of documentary and reality tv, which can be so run and gun. I didn't want to be tempted by speed as we shot this.

Additionally, I worked closely with our composer Ames Bessada to create a soundtrack reminiscent of 90s teen ensemble films. We listened to a lot of Pixies, PJ Harvey, Belly, Juliana Hatfield, Sonic Youth, Hole...all music that was part of my life when I was the same age as our camper subjects. Ames and I rented a rehearsal space full of instruments and made a bunch of noise together until we had some sounds that invoked similar feelings, at which point Ames went into the studio and built the score.

Where do you find inspiration or who/what has influenced you as a filmmaker?

I get a lot of inspiration from queer generations past. The ways in which our ancestors and elders persevered during their time, in order to smooth out the path for future generations really inspires me to create a record of present queerness. This is underscored when our campers meet with their Queer Elders in the film, learning about the responsibility of the torch you carry as a queer person. There's very little out there about queer people in the history books, and ironically, in this moment where our campers learn about the history of their community, we created a moment in history and time that cannot be erased. Wanting to be a part of the present queer community that leaves a historical record for the next generation is why I needed to make a film like *SUMMER QAMP*.

As a filmmaker I take a lot from the films I watched growing up. Music driven, ensemble films about growing up like Breakfast Club, Ferris Bueller's Day Off, Dazed and Confused, Reality Bites. Those

films are as memorable for their characters as they are for their soundtracks. I love seeing young people figure out who they are on screen, and if it happens to be by having a dance party in a gas

station to a Squeeze song, even better. SUMMER QAMP is about figuring out who you are; having a crush and maybe not having it reciprocated; making friendship bracelets while you talk about how it probably sucks to be an adult (spoiler alert - it does).

Thoughts

What members of the opposition don't understand is that they are outnumbered by the queer community, and when you come for one of us, we all show up to the fight. The more that homophobic and transphobic people try to silence and eradicate us, the more we will outlive their attempts, and outnumber their army. It's like trying to hold onto a handful of sand on the beach. We can't be contained, and neither can our joy.

FILM PARTICIPANTS

CAMPERS

Oliver/17/He/Camper - Oliver is a "return camper" and is looking forward to reuniting with best friends Isaiah and Alex. The three drive up to camp together and spend a lot of time thinking about what being an older camper means - from paying taxes to thinking about university.

Isaiah/17/He/Camper - Isaiah is driving up to camp with Oliver and Alex. He's often the voice of reason. He used to be a lot more worried about how he presented but he's recently embraced his stylish side. He made friends with a group of trans guys last time he was at fYrefly - Oliver and Alex- and building this community changed his life as a trans man. He tries to extend that support with others, particularly with Ghoul.

Alex/18/He/Camper - Alex is a return camper who hadn't explored his transness before coming to camp years earlier. Alex finds lots of meaning and support in his friend group, particularly while navigating the trickiness of entering the "real world" as an adult.

Kingston/16/He/Camper - Kingston finds the courage to come out as a trans man to his mom via text message. When the response isn't what he hopes, he finds support through other campers.

Chase/16/He/Camper - Chase can be seen exploring his gender, experimenting with different pronouns, and being the perfect wingman to best friend Kingston.

Manessa/15/They/Camper- Manessa's world changes when they meet another Black, queer, adopted Haitian person (counselor Grace) for the first time!

Ren/16/He-They/Camper - Ren is from a rural town and has no gay friends at home and is desperate to find a queer community. To his surprise, he meets another Wren (aka Wren with a W) as well as some queer elders, realizing that a queer life can be long, exciting, and filled with lots of friends.

Wren/16/He & They/Camper - Wren is always bringing people together, from dying Ghoul's hair to performing in drag. They are the Wren with a "W"

Ghoul/17/He & They/Camper - Ghoul is autistic, into cosplay, drag and makeup. Ghoul can't understand why gender is binary (it literally doesn't make sense to them) and was bullied so relentlessly at school that their parents allowed them to drop out. Ghoul learns that sometimes it's okay to not be okay and finds strength in getting back on the horse when they fall down.

Jane/14/She/Camper - Jane comes from a very supportive and loving family that championed her when she came out as trans at the age of 9. She is happy and well adjusted. She comes to camp to have fun and make friends, and is a testament to the positive result of parents accepting and celebrating their queer children.

Mia/15/She/Camper - At an early stage in her gender discovery, Mia was brought to the principal's office after expressing her feelings to a female crush. The school called her parents and outed her, leaving Mia with a feeling of lack of safety in her community. At camp, Mia's walls slowly come down. She makes friends, develops a crush, and delivers a heartthrob performance at the talent show.

Jade/16/She/Camper - Jade offers incredible insight into the mentality of a trans femme person, revealing that she struggled with self harm and bullied others as a result of her own pain. Transitioning has allowed her to become her true self, even if that means she's still bad at archery.

Astrid/She/14/Camper - Astrid has not felt as though they've been able to express their queer self freely at home. They struggle with self harm and are a month clean. Astrid thrives at camp, finding great friends and developing a crush on Mia.

COUNSELORS

Marshall/They/Counselor & Artist in Residence - Marshall is an Actor, Director, Podcaster, and Drag Performer from the Kainai Nation in Southern Alberta. They are fYrefly's Artist In Residence, and can be seen mentoring campers through drag workshops, doing Jane's makeup, and hosting the Talent Show.

Grace/She/Counselor -

Grace is a youth leader who is super into creating community and safe spaces for people. She changes Manessa's life when they both realize that they share so many similar identities (Black, queer, adopted, Haitian).

Rosie/They/Counselor - Self-proclaimed extrovert Rosie is always facilitating meaningful conversations about being your authentic self and intersectionality.

Pam/She/Camp fYrefly Director & CEO of Centre of Sexuality - Pam Krause runs the Centre of Sexuality, which facilitates Camp fYrefly. Pam is a queer activist who has dedicated her life to providing resources and community for queer youth in Canada.

FILMMAKER BIOS

Jen Markowitz – Director (They/Them)

Writer, director, and producer Jen Markowitz has worked in nearly every facet of Canadian television. Starting in scripted, moving to casting, and eventually landing in unscripted/non-fiction, they recently earned three Canadian Screen Awards for writing and producing Canada's Drag Race, as well as a People's Choice Award nomination and an Imagen award for producing Shine True, Vice/Fuse TV's limited series about non-binary youth. Throughout their career, Jen has built a reputation on prioritizing authenticity in their storytelling and pursuing narratives with a balance of tenacity and tenderness. Identifying as queer non-binary, Jen brings their passion for celebrating, protecting, and properly portraying queer and trans communities into their work with deep respect and relentless devotion.

Lulu Wei – Director of Photography (They/Them)

Lulu Wei is an award-winning director and cinematographer based in Toronto. Their work delves into themes of space-making, cultural identity, and queerness, reflecting a unique style influenced by their background in commercials and documentary filmmaking. In 2020, their debut feature film, "There's No Place Like This Place, Anyplace," garnered an audience award at the Hot Docs Canadian International Documentary Festival and received nominations for Best Directing and Best Writing at the 2021 Canadian Screen Awards. Lulu's sophomore film, "Supporting Our Selves," premiered as the Centerpiece Gala at the Inside Out Film Festival in 2023, where it won the juried award for Best Canadian Feature. As a cinematographer, they have worked on feature films and documentary series for Vice, Crave, and the CBC. Notably, their cinematography on the award-winning documentary "Sex With Sue" (2022) earned them a Canadian Screen Award nomination. When they're not behind a camera, you'll usually find Lulu DJing a dance party or hosting events with New Ho Queen, the queer Asian arts collective they co-founded.

Derek Esposito – Editor

Derek Esposito is an award-winning film and television editor based in Toronto. With over 15 years' of experience in post-production, his work has appeared internationally and garnered critical success and multiple awards, including a Canadian Screen Award win for Hello Goodbye (CBC), and most recently a Children's And Family Emmy Nomination for his work on The Quest (Disney). Other credits include Hip-Hop Evolution (Netflix), Dark Side Of The Ring (Vice), and In Their Own Words (PBS).

Cecilio Escobar – Editor

Cecilio Guillermo Escobar is a filmmaker and editor based in Tkaronto. His editing work focuses on telling stories from the 2SLGBTQ+ community. His first edited feature, Framing Agnes (dir. Chase Joynt), premiered at Sundance 2022 and won the Next Innovator Award and the Audience Award.

He is the recipient of a Canada Council Media Arts Grant for his documentary, LatinX, a biographical exploration of the intersections between his gender, family, migration, and cultural identities.

Cecilio is an active member of the QTBIPOC community, working with various non-for-profit organizations to help others create time-based media. Cecilio holds a BFA from OCAD University.

Ames Bessada – Music By

Ames Bessada is a multi-instrumentalist and songwriter whose debut album, *A Dream, A Coast* was produced with Linda Perry. Ames' credits include the one-hour SyFy series *Astrid & Lilly Save the World*, an episode of the Netflix anthology series *Black Mirror*, the feature *I USED TO BE FUNNY* that premiered at SXSW and the upcoming Hulu series *Standing By*.

Alex Lieberman – Executive Producer

Alex Lieberman is the founder of film finance and production company Bright West Entertainment. Focused primarily on documentary content, Bright West and Lieberman were behind a number of 2022 features, including Sundance premiere *Sirens* (Oscilloscope) and Tribeca premieres, *On the Line: The Richard Williams Story* (Fremantle), *Rudy! A Documusical* (Gravitas), and *Subject* (Greenwich). Bright West's most recent premieres, in 2023, include *The House Band* (Santa Barbara International Film Festival), *Phantom Parrot* (CPH:DOX), *Red Herring* (True/False Film Festival), and *One With the Whale* (Camden International Film Festival) which was recently acquired by PBS' Independent Lens. Prior to launching Bright West, Lieberman worked in unscripted development at production companies including Optomen, MGM Television and Stick Figure Productions. He is a native New Yorker and cat dad.

Gary Lieberman – Executive Producer

Gary Lieberman is the Executive Chairman of DR Bank and an avid fan of documentaries. Gary has served as an executive producer on many films with a specific focus on projects that uplift underrepresented voices. Films he has supported have premiered at Sundance, Tribeca, and various other international film festivals and are available to stream around the world.

Lauren Heimer – Executive Producer

Lauren, a co-founder of Hello Friend Media, is a veteran creative with experience in all aspects of the entertainment industry, from development to business & legal affairs (BBC Studios, NBCU). After a stint in scripted development, Lauren helped launch the Documentary Clinic for the Independent Documentary Association (IDA) at the UCLA School of Law, where she assisted filmmakers and producers with legal strategy, financing, and production needs. She fell in love with documentaries and has been producing them ever since with co-founder Mia Weier through Hello Friend Media, which focuses on producing and developing content that sparks change. Lauren ("Lo" to her friends) is a native Angeleno.

Mia Weier – Executive Producer

Mia, fellow co-founder of Hello Friend Media, has overseen creative production for film, television, and experiential events for the last ten years. In partnership with Lauren Heimer, Mia created Hello Friend Media (HFM). HFM is dedicated to capturing and sharing authentic stories that have the power to inspire, inform, and evoke change.

J.C. Mills – Executive Producer

J.C. leads scripted and unscripted content strategy for Cineflix Productions and oversees the deal making process with networks and third parties. He curates the development slate, boosting growth through internally generated ideas as well as partnerships with outside creatives, and is responsible for building the division's emerging feature doc business. As part of the Cineflix Media executive team, J.C. drives new commercial opportunities such as joint ventures and overall deals across the company.

J.C.'s executive producer credits with Cineflix Productions include Nancy Buirski's acclaimed film *Desperate Souls*, *Dark City* and the *Midnight Cowboy*; *Summer Qamp*, a feature documentary chronicling the stories of LGBTQIA2S+ campers and counselors for Super Channel and Quebecor Content; Hallmark Channel's *Undercover Holiday*; Lifetime's *Bad Behind Bars: Jodi Arias*; Discovery+'s powerful and unflinching follow-docuseries *Fight or Flight*; and A&E's two-part special *The Torso Killer Confessions*.

Previously, J.C. was President and General Manager of Glass Entertainment Group, increasing its content portfolio to 12 new networks and platforms while producing more than 160 individual episodes. Prior to Glass, he was an agent at ICM Partners—selling over 30 projects across cable TV. As a Director of Development at National Geographic, J.C. developed 100 plus hours of content and, at Shine International, he sold formats while managing third-party producer relationships. J.C. is also admitted to practice law in New York, and he serves as a Realscreen DIALOG mentor.

Michelle Mama – Executive Producer

Michelle Mama is an award-winning documentary filmmaker and veteran factual producer/director with over 300 hours of television under her belt. She has been nominated four times (as both producer and director) by the Academy of Canadian Cinema and Television. Previous to Executive Producing *Summer Qamp*, Michelle was Executive Producer on *S3 of Canada's Drag Race* as well as *Canada's Drag Race: Canada vs The World*. In 2021, Michelle produced and directed a documentary series for Fuse/OutTV called *Shine True* (8 x 30) about Trans and Non-Binary folks that was lauded by *The New York Times*, *The New Yorker*, and *Vogue*.

She produced all 13 x 30 episodes of *In the Making*, a prime-time CBC documentary series about ground-breaking artists, as well as writing on the iconic sketch comedy series *Baroness Von Sketch Show* (IFC/CBC) and directing the first season of History Channel's hit series *Lost Car Rescue*.

In 2023, Michelle co-founded *GAY AGENDA* and they are now in development with CBC on the documentary feature *Antidiva: The Confessions of Carole Pope* as well as the scripted series *That's Just Super*, written and directed by Julianna Notten, which was selected for the 2023 National Screen Institute: Access Program and the Inside Out Financing Forum '23.

Tanya Blake – Producer, Executive Producer

With her focus on developing and producing lifestyle content for the US and Canadian markets in both English and French, Tanya oversees series producers and production crews while managing close relationships with broadcasters and streamers. Her executive producer credits include the third season of HGTV Canada's hit series *Rock Solid Builds* and *Summer Qamp*, a

feature documentary chronicling the stories of LGBTQIA2S+ campers and counselors for Super Channel and Quebecor Content.

Based in Toronto, Tanya has played a pivotal role in some of Cineflix's most successful series, including Food Factory and its spinoff Style Factory, Air Crash Investigation, and Psychic Investigators. With extensive credits as a director and story editor, she was also a series producer with Lone Eagle Entertainment on Food Network Canada and Hulu USA's celebrated food and travel show Big Food Bucket List.

Sherri Ruff – Executive Producer

Sherri runs all administrative aspects of Cineflix's production slate. She is the primary broadcaster contact for production management and is responsible for supporting our production partners. Sherri liaises with internal corporate and production department heads and oversees budgeting and network milestone deliverables. In addition, Sherri is involved in funding and agency applications.

Previous to Cineflix, Sherri worked in a number of freelance production positions, bringing her production administration talents to projects produced by ABC's Movies of the Week, MTV, Paramount, and Viacom.

Pablo Salzman – Executive Producer

With extensive producing experience including international co-productions, Pablo collaborates with independent producers and creative talent to develop scripted and documentary projects for a range of platforms and broadcast partners worldwide.

As an Executive Producer, his recent projects include the drama series Bon Matin Chuck, Canadian Amazon Original Film Sugar; the first three seasons of the French-language drama The Wall; the six-part international espionage drama Mirage, a France-Canada co-production; along with feature-length documentaries Unabomber: In His Own Words for Netflix, Kings of Coke for Bell Media's Crave, and the award-winning documentary Dear Audrey with the National Film Board of Canada.

Steve Robillard – Consultant

Emmy-award-winning executive producer, showrunner, and director Steve Robillard has made a career elevating traditional television fare and documentary programming. His critically acclaimed collaborations include IDA Award-nominated The Confession Tapes (Netflix), the long-running series Storage Wars (A&E) now in its sixteenth cycle with seven different spin-offs, and PGA nominated Deadliest Catch (Discovery) for which he won an Emmy in 2012. A Philadelphia native, Robillard has developed, sold, and overseen projects for Vice, Discovery, History, A&E, Animal Planet, Facebook, Netflix, Amazon, Disney+, MTV, Syfy, BBC, Channel 4, and NBC. During his tenure as development executive at Fremantle Media in the United Kingdom, Robillard oversaw the launch of Vice Media's food-themed vertical Munchies, a joint venture with Fremantle. Robillard then returned to the US as Senior Vice President of programming and development for Original Productions (a Fremantle company), developing Fire Chasers (Netflix), a co-production with Leonardo DiCaprio's Appian Way, and Car Saviors (Discovery) a partnership with world-renowned car brand Hoonigan. In 2018, Robillard decided to move into feature films — producing and co-directing IFC Films' Ottolenghi and the Cakes of Versailles (Tribeca 2020, Hotdocs 2020) and the doc feature K2: The Impossible Descent for Red Bull Media House (Banff 2020). His latest endeavor, Make Room Creative, is an unscripted consultancy whose collaborators include Cineflix Media Group, Beachhouse Productions, ITV Studios, and Jason Bateman's Aggregate Films. A passionate advocate for

social justice, LGBTQ+ rights, and equity, Robillard uses his work to place smart reforms both behind the camera and in front.

FULL CREDITS

SALES REPRESENTATION:
Submarine Entertainment

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Executive Producers
ALEX LIEBERMAN
GARY LIEBERMAN
LAUREN HEIMER
MIA WEIER
J.C. MILLS
MICHELLE MAMA
TANYA BLAKE
SHERRI RUFH
PABLO SALZMAN

Directed by
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Producer
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Director of Photography
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CECILIO ESCOBAR

Music by
AMES BESSADA

Associate Producer
JACOB SABO

Production Manager
BILL TAYLOR

Camera Operator
ALEX CORONADO

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VAL BONIFAZ

Daily Camera Operator
ALLAN LEADER

Sound Recordists
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PER ASPLUND

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JEMIMA HEINRICKS

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Music Rights and Clearances Consultant
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THOMAS NEUSPIEL
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ANDREW McCREADY

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BRIAN RANDELL

Production Executive
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TEGAN AND SARA
TEGAN AND SARA FOUNDATION