

THE KLABONA KEEPERS



Lead Partner



Founding Partner

Scotiabank



*Additional support is provided by MakeWay Foundation—
Harbinger Fund at MakeWay, Donner Canadian Foundation,
Pitblado Family Foundation, The McLean Foundation,
The S.M. Blair Family Foundation, and through contributions
by individual donors.*

hdocs
OUTSPOKEN. OUTSTANDING

WWW.HOTDOCS.CA



Facebook.com/docsforschools



@docsforschools

THE KLABONA KEEPERS

Directed by Tamo Campos

2022 | Canada | 69 min

TEACHER'S GUIDE

This guide has been designed to help teachers and students enrich their experience of *The Klabona Keepers* by providing support in the form of questions and activities. There are a range of questions that will help teachers frame discussion with their class, activities for before, during and after viewing the film, and some weblinks that provide starting points for further research or discussion.

The Film

The Klabona Keepers is an intimate portrait of the inspiring Indigenous families that succeeded in protecting the Sacred Headwaters, known as the Klabona, northwest British Columbia, from industrial activities. Spanning 15 years of matriarch-led resistance, the film follows a small group of determined elders in the village of Iskut as they heal from colonial wounds to push back against law enforcement, the government and some of the world's largest multinational companies. Nestled between scenes of stand-offs and blockades, land defenders reflect on how their history of forced displacement, residential schools and trauma strengthened their resolve to protect the very land that was so essential to their healing journey.

Source: ff.hrw.org/film/klabona-keepers

The Filmmaker

Tamo Campos is a filmmaker, impact practitioner, community organizer and extreme-sports athlete. His films include *The Klabona Keepers* (2022), *Ru-Tsu* (2020), *The Radicals* (2018), *A Last Stand for Lelu* (2016), *Northern Grease* (2013) and more than 50 shorts. Campos embeds himself in the community wherever he goes, and is dedicated to combining social impact with his adventures in sport, activism and filmmaking. His previous projects have had a strong outreach focus that collaborated deeply with participants within his films. His work has focused on Indigenous land defence, Indigenous health models, climate justice and antiracism.

Jasper Snow Rosen grew up in the southern Gulf Islands with a family dedicated to youth outdoor education, respecting the land and being a part of a strong local community. Snow Rosen's love for the outdoors has had him exploring the coast by kayak, surfing, mountaineering and facilitating youth programs to give the up-and-coming generation a reason to protect what we have. He has been involved in direct action to advocate for social and environmental justice and helping to lift voices from the front lines through filmmaking.

Rhoda Quock is from the Wolf Clan. Her parents are Jenny Quock and Robert Quock. She lives in Iskut, in Tahltan Territory. She was born on April 29, 1971, in Terrace, British Columbia, and was raised in Iskut. She is the youngest of six siblings. She was taught to go out on the land to camp every summer. Her husband is Peter Jakesta. They have four kids and two grandsons. She is a spokesperson and organizer for the Klabona Keepers. She is also the producer of *The Klabona Keepers* (2022).

Source: viff.org/whats-on/the-klabona-keepers

Educational package written and compiled by Edonamē in collaboration with Beyond Boarding
www.beyondboardingcollective.com

VIEWING THE FILM WITH STUDENTS

The following three sub-sections are intended to provide you with a range of Pre-Viewing, Viewing and Post-Viewing activities. They are followed by a set of questions based upon the film's larger thematic domains, some follow-up questions and quotations, sample curricular outcomes and a page of weblinks for further investigation.

Pre-Viewing Activities

Discuss the possible effects that the film may have on viewers, including emotional responses. Create a list of ways that viewers can exercise appropriate self-care should they feel overwhelmed (e.g., get a drink of water, take a short walk into the hallway, etc.). Allow the emotions to exist without judgement to self and/or others. Encourage writing down or drawing the thoughts and feelings that are coming up.

Show students the trailer for [The Klabona Keepers](#). As they watch the trailer, ask students to make a list of all the themes or issues they predict may emerge in the film. Use the following prompts to get students started: What is the subject of this film? Whose stories are told in this film? What emotions will this film elicit in viewers?

Reproduce some of the Quotations to Explore from this guide on large pieces of paper. Distribute them to students. Using these quotations, ask students to predict what they think the film is about.

Viewing Activities

Have the students record key words that they hear throughout the film.

Have the students record information that stands out to them, that is new to them or that surprises them while viewing the film.

Have the students write and/or draw any thoughts, feelings or ideas that come up for them while viewing the film.

Post-Viewing Activities

Have the students answer the following questions in a free-writing activity followed by a voluntary group sharing of their free-writing pieces. Students should write freely without worrying about form, style, spelling or grammar.

Students should refrain from reading their work until the end of the writing activity, usually between five and 10 minutes.

- Was there anything that surprised you while watching this film?
- How can First Peoples films, such as *The Klabona Keepers*, help break stereotypes and foster justice?

Have the students choose a quote from one of the Klabona Keepers and contemplate and consider the quote. Have the students write their thoughts, ideas, questions and/or their feelings about the quote in a free-writing activity followed by a voluntary group sharing of their free-writing pieces. As an extension, have the students post their free-writing activities to *The Klabona Keepers* film page found at the [link here](#).

Have the students write a film review of *The Klabona Keepers*. Students should include what they liked about the film, what they would change or add, and any thoughts, questions or concerns that came up for them while watching the film.

As a class, compile a list of the key words that were generated during the viewing, and discuss the meaning of the words and why they are significant to the film and the content of the film.

Have the students explore the "Declaration of the Tahltan Tribe 1910," found on page six of the [Tahltan Central Government Industry Review](#). Read the declaration as a class, and discuss its significance to *The Klabona Keepers* film. What values in the declaration support the values of the Klabona Keepers?

Have the students examine the Lands Department message, found on page 10 of the [Tahltan Central Government Industry Review](#). What are the Tahltan doing to ensure that mining occurs in a responsible and sustainable way on their territory?

The protection of the Sacred Headwaters is temporary. Have the students consider and discuss ways that the land defenders can do to ensure that their unceded land is protected. Consider and discuss ways that others can help to protect the land and water in northern B.C. Share your ideas with the Klabona Keepers Elders at the [film's website](#).

Have the students look at the map and lists of the current mining and exploration claims, active mining projects and mineral exploration projects on Tahltan territory, found on pages 30, 31, 35 and 45 of the [Tahltan Central Government Industry Review](#). Discuss the impacts, both environmental and social, that the current state of development could have on the Tahltan people.

Have the students write a message to the Klabona Keepers Elders and post the messages to the [film's website](#).

WEBSITES AND ONLINE RESOURCES

About the Film and Filmmaker

Film's website: <http://beyondboardingcollective.com/klabonakeepers>

Filmmaker's Instagram: @beyondboarding

The Klabona Keeper's Facebook: @klabonakeepers

Additional Resources

Patagonia: The article "The Klabona Keepers" was co-written by the film's makers, outlining their experiences and approach in making the film, and including the voices of the community and their motivations.

<https://www.patagonia.ca/> Type the title of the article into the search function of the website.

The Tyee: The article "Sacred Headwaters Hope Healing" is about the film and its creation.

<https://thetyee.ca/> Type the title of the article into the search function of the website.

The Narwhal: The article "'The Spirit of Our Elders:' The Inside Story of How The Tahltan Nation Saved Their Sacred Headwaters" covers the ongoing efforts of the Tahltan people to protect their community.

<https://thenarwhal.ca/> Type the title of the article into the search function of the website.

YouTube: This is a clip from APTN news about the film and its debut at the Vancouver International Film Festival.

<https://www.youtube.com/> Type "Film about elders stopping at nothing to protect land debuts" into the search function of the website.

Beyond Boarding Collective: The Take Action page of the website created by the film team provides options to support the Klabona Keepers with direct actions.

<https://beyondboardingcollective.com/takeaction>

The Tyee: The article "Sacred Headwaters Protection Klappan Plan Signing a Great Start" is about the signing of the Klappan Plan.

<https://thetyee.ca/> Type the title of the article into the search function of the website.

B.C. Government—Klappan Plan: A link to the official document outlining the Klappan land-use plan.

https://www2.gov.bc.ca/assets/gov/environment/natural-resource-stewardship/consulting-with-first-nations/first-nations/klappan_plan.pdf

Tahltan.org: The official report outlining the *Tahltan Central Government Industry Review*.

<https://tahtlan.org/2023-industry-review/>

Yellowhead Institute: The report "Injunctions by First Nations: Results of a National Study" outlines the impact and outcomes of injunctions connected to First Nations communities in Canada.

<https://yellowheadinstitute.org/2019/11/14/injunctions-by-first-nations-results-of-a-national-study/>

VideoAsk: This page can be used to send messages to the Klabona Keepers Elders, as well as the director and producers of the film.

<https://www.videoask.com/f2r3hlk34>

The Klabona Keepers Teacher Survey: This Google Form survey from the film team is intended to measure impact of the film in the educational space.

https://docs.google.com/forms/d/e/1FAIpQLSfJwqv_bh74nftoSXxuUEqTFFMt4viihgscAQh9_PvFSgi6Q/viewform

EXTENSION ACTIVITIES AND DISCUSSION QUESTIONS

What parts of the film stood out to you most?

What images and scenes were the most memorable to you?

What did you find most surprising from the film?

Share some reasons that the Klabona Keepers said they were protecting the land and water. What are your thoughts about these reasons?

What are your thoughts about the Klabona Keepers getting arrested for protecting the land and water where they live? Would you risk getting arrested to protect something you believed was important? Why and why not?

What are your thoughts on the police response to the land defenders? What are your thoughts on the land defender's response to the police?

One quote from the film is: "They stole the children from the land. Now they steal the land from the children." What are your thoughts about this quote?

In the film, we see that different groups feel responsible and accountable to different people. Who do the Klabona Keepers say they are responsible to? Who does it seem the police are responsible to? Who does it seem the CEO is responsible to? Who do the mining workers feel responsible to? What are some of the tensions at play between the various interests and perspectives? What do they have in common?

What is the difference between consultation and consent? In what other contexts is this difference important?

What are your thoughts about the connection between what is now called the Ministry of Energy, Mines and Low Carbon Innovation and the residential schools in B.C.? Why do you think the ministry was involved in the residential school movement to remove Indigenous children from their territories?

In B.C., anyone can go online and purchase claims to mineral tenures without acquiring prior consent from the Indigenous people who reside on the land. Explore the mineral tenure acquisition process in B.C. and discuss the impact that these easily acquired tenures could have on the Indigenous people who occupy the land and the companies acquiring the tenures. Details about the process can be [found here](#).

In the film, Peter explains injunctions. Have the students engage in a debate, with one team representing the legal rights of Indigenous land defenders and the other team representing the legal rights of industry. Explore how injunctions affect Indigenous land defenders here by reviewing the report [Injunctions by First Nations: Results of a National Study](#).

QUOTATIONS FROM THE FILM TO EXPLORE

1. *"I will fight for our land, to keep it the way it is now, sacred."* Mary Dennis
2. *"There's a difference between consultation and consent."* Ishkādi
3. *"Most Indigenous people are not against development. They know that jobs are needed to have the modern-day comforts that many desire. But there are limits to what we are willing to sacrifice."* Peter Jakesta
4. *"The stole the children from the land. Now they steal the land from the children."* Rhoda Quock
5. *"You know, I stood there, watch our elders get lead away, and that feeling came over me. Now I know how our people felt when they took their kids from them to take them to residential school."* John Nole
6. *"All that mine is going to offer you is money. You know what I mean? They're not going to offer you air, water. And they just offer you money, money to silence you and to say, 'Okay, you could destroy our land.'"* Jeneane Tashoots
7. *"Everybody's got money from some source. I mean, you have to work somewhere. I don't want to see my workers laid off either because all of my workers, they have houses and mortgages to pay, vehicle payments, families to support."* Bill Adsit
8. *"Every time I went into camp, I would work somewhere, and I'd think back, 'I wonder which elder was here, which one of my uncles, which one of my aunts have set foot here before all this.' And now here I am wrecking it."* Beal Quock
9. *"We've told the government, we've sat across the table from you and told them, no. Our people say no. And there are some of our people who feel that they can protect it with their lives. And that's what we were trying to say but it hasn't been taken seriously."* Chief Marie Quock
10. *"When they're here, disturbing our lifestyle, that we've maintained for ten thousand years, on our occupied territory, why aren't you telling them that they're wrong?"* Oscar Dennis
11. *"We're not protesting. We're resisting the colonial situation."* Oscar Dennis
12. *"You talk about your jurisdiction and your law. And you think that's the only law in the world, but Tahltan people have their own law of the land."* Nancy Jackson

CULMINATING ACTIVITY: REFLECTING ON ALLYSHIP

The directors of the film have a unique relationship with the Klabona Keepers and were important allies in the work to protect the Sacred Headwaters. Read about their process and reflections on the experience [here](#).

After reading the article and reflecting on the film, write a letter or record a message for the directors. Share how the film has impacted you and what you have learned about the importance of being a respectful ally to Indigenous people.

Optional: Messages can be shared with the directors at [this link](#).

ACTIVITY RUBRIC: REFLECTING ON ALLYSHIP

Knowledge and Understanding

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Student demonstrates knowledge and understanding of the concepts and themes involved	Student demonstrates limited knowledge and understanding of the concepts and themes involved	Student demonstrates some knowledge and understanding of the concepts and themes involved	Student demonstrates considerable knowledge and understanding of the concepts and themes involved	Student demonstrates thorough knowledge and understanding of the concepts and themes involved	/5

Communication

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Student uses writing conventions and/or oral presentation to organize ideas and communicate meaning	Student uses writing conventions and/or oral presentation to organize ideas and communicate meaning with limited effectiveness	Student uses writing conventions and/or oral presentation to organize ideas and communicate meaning with some effectiveness	Student uses writing conventions and oral presentation to organize ideas and communicate meaning with considerable effectiveness	Student uses writing conventions and oral presentation to organize ideas and communicate meaning with a high degree of effectiveness	/5

Application

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Student demonstrates ability to make connections between the experiences of the filmmakers and their own experiences	Student demonstrates ability to make connections between the experiences of the filmmakers and their own experiences with limited effectiveness	Student demonstrates ability to make connections between the experiences of the filmmakers and their own experiences with some effectiveness	Student demonstrates ability to make connections between the experiences of the filmmakers and their own experiences with considerable effectiveness	Student demonstrates ability to make connections between the experiences of the filmmakers and their own experiences with a high degree of effectiveness	/5

Comments:

Total: ____ /15 = ____ /100

EXAMPLES OF CURRICULUM EXPECTATIONS FOR BRITISH COLUMBIA

COURSE	CURRICULAR COMPETENCY
B.C. First Peoples 12	<ul style="list-style-type: none"> • use social studies inquiry processes and skills to ask questions; gather, interpret and analyze ideas; and communicate findings and decisions. • assess the significance of people, events, places, issues or developments in the past and present. • assess the connectedness or the reciprocal relationship between people and place (cause and consequence). • explain different perspectives on past and present people, places, issues or events, and distinguish between worldviews of today and the past (perspective). • explain and infer perspectives and sense of place, and compare varying perspectives on land and place (perspective). • using appropriate protocols, interpret a variety of sources, including local stories or oral traditions, and Indigenous ways of knowing (holistic, experiential, reflective and relational experiences, and memory) to contextualize different events in the past and present (evidence). • make reasoned ethical judgments about actions in the past and present, and assess appropriate ways to remember, reconcile or respond. • characterize different time periods in history, including examples of progress and decline, and identify key turning points that marked periods of change.
Social Studies 10— Canada and the World: 1914 to the Present	<ul style="list-style-type: none"> • use social studies inquiry processes and skills to ask questions; gather, interpret and analyze ideas and data; and communicate findings and decisions. • assess the significance of people, places, events or developments, and compare varying perspectives on their significance at particular times and places, and from group to group (significance). • assess how underlying conditions and the actions of individuals or groups influence events, decisions or developments, and analyze multiple consequences (cause and consequence).
Explorations in Social Studies 11	<ul style="list-style-type: none"> • use social studies inquiry processes and skills to ask questions; gather, interpret and analyze ideas; and communicate findings and decisions. • assess the significance of people, places, events, phenomena, ideas or developments (significance). • assess the credibility and justifiability of evidence, data and interpretations (evidence). • compare and contrast continuities and changes, trends and patterns, or similarities and differences for different people, places, events, phenomena, ideas or developments (continuity and change). • assess the short- and long-term causes and expected and unexpected consequences of people's actions, events, phenomena, ideas or developments (cause and consequence). • infer and explain different perspectives on people, places, events, phenomena, ideas or developments (perspective). • make reasoned ethical judgments about people, places, events, phenomena, ideas or developments and determine appropriate ways to respond (ethical judgment).

Contemporary Indigenous Studies 12	<ul style="list-style-type: none"> • use social studies inquiry processes and skills to ask questions; listen to the oral tradition of Elders and other local knowledge holders; gather, interpret and analyze ideas; and communicate findings and decisions. • use Indigenous principles of learning (holistic, experiential, reflective and relational) to better understand connectedness and the reciprocal relationship of First Peoples to the land. • assess and compare the significance of the interconnections between people, places, events and developments at a particular time and place, and determine what they reveal about issues in the past and present (significance). • using appropriate protocols, ask questions and corroborate inferences of Elders and other local knowledge keepers through oral traditions, Indigenous knowledge, memory, history and story (evidence). • compare and contrast continuities and changes for different groups in different time periods and places (continuity and change). • assess how underlying conditions and the actions of individuals or groups affect events, decisions and developments, and analyze multiple consequences (cause and consequence). • explain different perspectives on past or present people, places, issues and events by considering prevailing norms, values, worldviews and beliefs (perspective). • make reasoned ethical claims about actions in the past and present after considering the context and values of the times (ethical judgment).
Social Justice 12	<ul style="list-style-type: none"> • use social studies inquiry processes and skills to ask questions; gather, interpret and analyze ideas; and communicate findings and decisions. • assess and compare the significance of people, places, events or developments at particular times and places, and determine what is revealed about issues of social justice in the past and present (significance). • assess the justification for competing accounts after investigating points of contention, reliability of sources and adequacy of evidence, including data (evidence). • compare and contrast continuities and changes for different groups and individuals at different times and places (continuity and change). • determine and assess the long- and short-term causes and consequences, and the intended and unintended consequences, of an event, legislative and judicial decision, development, policy or movement (cause and consequence). • explain different perspectives on past and present people, places, issues and events, and distinguish between worldviews of the past or present (perspective). • make reasoned ethical judgments about controversial actions in the past or present after considering the context and standards of right and wrong (ethical judgment)

The Curriculum Expectations listed above are from the *British Columbia Curriculum*. Complete course descriptions, including all Overall and Specific Expectations, can be found at: <https://curriculum.gov.bc.ca/>