

SALT WATER PEOPLE

CLASSROOM VERSION

User's Guide



The moon guides the salmon,
speaks to the Indian,
is wary of the White man.

SALT WATER PEOPLE
CLASSROOM VERSION

A film by Maurice Bulbulian

Produced by the National Film Board of Canada



Salt Water People classroom version

118 minutes 40 seconds

Order number: C9192 150

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FOREWORD

Once the rivers and oceans of Canada's Pacific Coast were teeming with life and the beaches offered up food in abundance. Now this fragile ecosystem is threatened by pollution, logging and the endless demands of a consumer society. In **Salt Water People**, Aboriginal tribes of the West Coast bear witness to the destruction and describe the battle they wage to protect their land and rights.

Filmed deep within the ocean and along the spectacular mountain coastline of British Columbia, **Salt Water People** follows the cycle of the seasons as it examines the past, the present and the future of the West Coast fisheries and the Native tribes who depend on them for survival. By giving voice to the values and traditions of the First Nations of the West Coast, the film encourages viewers to examine their attitudes toward the natural world and the exploitation of its resources.

The history of Canada's Native people has been a litany of loss, dispossession and a struggle to survive. The First Nations of the West Coast are no exception. For centuries, these "salt water people" inhabited a land rich in natural resources. Viewing themselves as caretakers, rather than owners of the land, they lived on what the earth had to offer and protected it for future generations. The arrival of the Europeans disrupted the harmonious relationship between the land and the people.

The new settlers and their governments began a process that would eventually dispossess and disenfranchise the Native people. New laws denied them the right to private property, set limits on how much they could fish, reduced the size of their reserves, and prohibited them from voting. Ultimately, the salt water people were left with few claims to the land and even fewer paths of resistance.

By the 1970s, unchecked exploitation of natural resources had taken its toll. Urban expansion and encroachment, oil spills, logging and overfishing signalled a growing crisis. Over the next twenty years, Native people watched as fish runs grew smaller, as beaches were over-harvested or became so polluted that harvesting was no longer viable. Erosion, flooding and the destruction caused by bark and chemical waste continued to pose a threat

to all forms of life in rivers used for logging. Tired of seeing their heritage devastated, tired of being "beggars in their own land," the Native people of the West Coast began to fight back in the courts and on the waterways.

Salt Water People documents the history and current struggle of the Coast Salish, Kwakiuti and Nuu-Chah-Nult Nations to protect their rights and reassert their role as caretakers of their traditional land and fishing grounds. A film that celebrates the beauty of the environment while bearing witness to its gradual destruction, **Salt Water People** tells a tale of palpable loss but also of potential gain if we listen to the wisdom of a centuries-old Native culture. The film gives voice to the beliefs and values of a tradition that sees human beings as one with nature, with the earth and its riches as an inheritance for future generations. It offers the hope of a global ideal toward which all of us may strive.

THEMES FOR DISCUSSION

In the late 1980s and early 1990s, groups from Quebec to British Columbia blockaded roads, bridges, waterways and disrupted communications in an unprecedented show of protest. Survey media reports on Native protests and compare them to the issues raised in this film. Are there similar concerns that unite Native people across the country? How have governments responded and why?

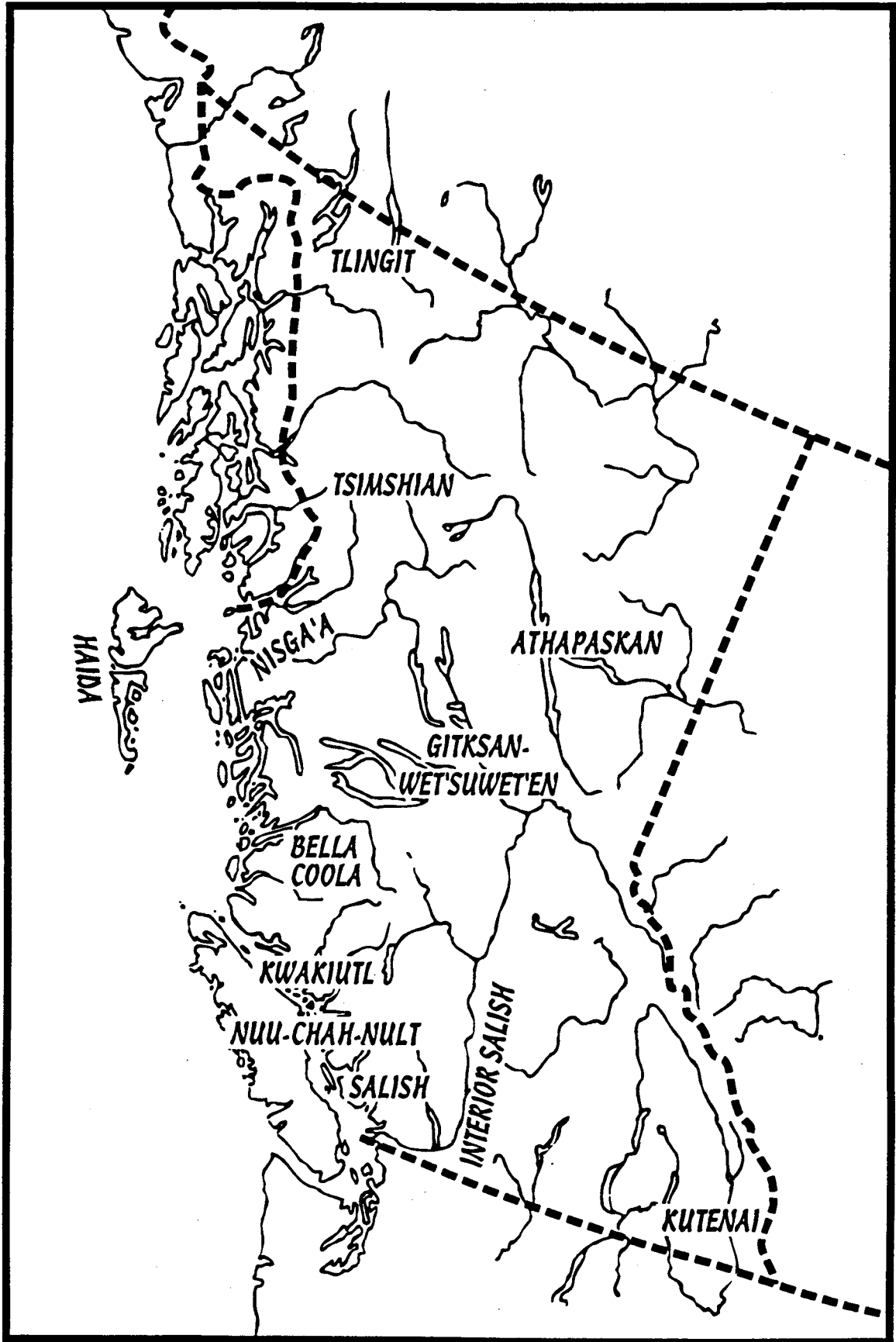
Fishing and logging represent two of British Columbia's largest industries. Can the provincial and federal governments balance the demands of industry, consumers and workers with the need to protect the rights of citizens and preserve the environment for future generations? How can we as a society take a more active role in protecting our environment?

For centuries, Western civilization has had a tendency to dismiss or to romanticize the beliefs and traditions of ancient tribal cultures. Is it possible for one culture to learn from another? What, if anything, do the Native people of the West Coast have to teach us about their culture and about our own?

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TERRITORIAL MAP OF SOME WEST COAST FIRST NATIONS



INTRODUCTION

In the beginning was the sky. The Rockies and the Pacific Ocean. Forests, birds and fish. Nature, in all its simplicity. Then the Indians arrived. Different Indian peoples. And whatever their culture or language, these Squamish, Kwakiutl, and Nuu-Chah-Nult integrated into the ecosystem of Vancouver Island and the Pacific Coast region. Naturally. Without clear-cutting or overfishing. They did fish, for herring and salmon; they shared their wealth; they also traded with one another. Always with respect for their environment and in harmony with Mother Earth. Choices that are not at all surprising — who would be foolish enough to destroy the resources upon which their lives depend?

And the tides came and went, as did the moons, the seasons — and the centuries.

Later, thousands of years later, White men arrived. Europeans. Discoverers and conquerors. Their first act was to take possession of the territory — the whole of it. They created a province, imposed their laws, their borders, their government, and their vision of the world. Little by little, the ancient landscape retreated before their cities, while they spoke between themselves of property, profit and international trade. While they invented more and more rules and regulations for the good of all — in other words, for the good of the few. Busily re-creating the world in their image, these people come from elsewhere no longer heard the crash of the waves, no longer saw the mountains or the river banks. Their ambitions had made them blind and deaf. Rich, blind and deaf.

The Europeans continued to do business, good and bad, while the land grew poorer and the Indians became beggars, obstacles to progress, the ones who prevented them from fishing until all the fish were gone.

But then one day, when the country was really in a sorry state, the Europeans began to fear for the survival of the human race. That's when they invented ecology. And they found words to describe the environment as no-one ever had before. Considering the problem with the utmost seriousness, they evaluated what was at stake, defined objectives, and

studied impacts. Then they tightened up fishing regulations, stocked the rivers with salmon bred in fish farms, and reconsidered recognizing the ancestral rights of Indians. Situation completely under control. At least they wanted to think so, preferring to ignore that the Indians were also seeking solutions — different solutions.

If only the Europeans had tried to understand the vital link that, for many moons, has bound the Salt Water People to the sea ... but they saw nothing, and heard nothing.

THE WEST COAST FIRST NATIONS

Different Indian communities have lived on the islands and coast of British Columbia for 10,000 years. They were established in this part of Canada several thousand years before the Europeans, who did not really discover and occupy the region until the eighteenth century. More than 30 Native groups, each with a distinct cultural identity, lived there. In 1984, the Department of Indian Affairs evaluated their number at 61,000, spread out in 196 bands. The total population of the province is over 3 million.

Each of these Indian nations occupied a part of the region. The Haida lived on the Queen Charlotte Islands, while the Tlingit were based in the northwestern part of the province. The Tsimshian settled on the coast, between the Skeena and Nass rivers. Farther south on the coast was where the Kwakiutl and the Nuu-Chah-Nult lived. The Bella Coola were settled north of the Kwakiutl, in the interior. The Athapaskan occupied a vast territory defined by the Yukon and Prince George rivers. The southern part of the interior was inhabited by the Coast Salish, the Interior Salish, and the Kutenai. The arrival of the Whites, first attracted by the fur trade, then by the gold rush, lumbering, and salmon fishing, considerably reduced the extent of their respective territories — and affected their rights.

The ways of life of these communities differed, depending primarily on the region where they lived. Thus, in the northern interior, the Indians formed small nomadic communities. On the coast, very structured communities occupied hunting and fishing areas, and places where berries, roots and bark could be gathered. However, despite some cultural and language differences, the Indian communities of the Pacific coast, isolated from other Native peoples by the Rockies, shared the same culture.

The richness of the region's natural resources allowed these communities to reach a level of development comparable to that of the agricultural societies that developed elsewhere on the continent. Wood was a well-used raw material, with cedar wood and bark alone serving to make clothing, baskets, boxes, rugs, houses and canoes. For example, the Nuu-Chah-Nult

used trees both as a source of clothing and of shelter. They built large, rectangular houses that could accommodate several families in winter.

Fish constituted a primary resource, especially salmon, but also herring, halibut, cod, and the oolichan or candlefish. The ocean also provided mussels, crab, herring roe, kelp and sea urchins. Fishing played a central role in the lives of the West Coast Indians, influencing not only eating habits, but also beliefs, holidays, myths and ceremonies. Some Indians also hunted larger animals such as white whales, seals or sea lions, or deer and mountain goats.

Traditionally, the well-being of a community was related to the status, fortune and generosity of its chief or the other people of high rank who were at its head. These extended families were not ruled by a class system. Each individual in them had a different status, his or her rank being established on the basis of family ties and fortune.

The Indians of the region organized potlatches, celebrations lasting several days. The potlatch, a word borrowed from Chinook vocabulary meaning "gift," was held under the auspices of a high-ranking chief. Long banned by the Whites, these ceremonies that were at once social, political and economic in nature, took place in honor of a marriage, the death of a chief, the raising of a totem pole, or the giving of a name. They also served a support function for villages that had been affected by a lack of fish, or a forest fire. These ceremonies, whose most important aspect was the distribution of goods, were characterized by singing, dancing and entertainment of other kinds.

Principal source: *Aboriginal Peoples of British Columbia: A Set of Readings*, a document prepared by Cross Cultural Consulting Inc. for the British Columbia Department of Fisheries and Oceans.

BACKGROUND TO THE FILM

Maurice Bulbulian's relationship with the Indians of Canada goes back a long way. In 1978, he and Marc Hébert co-directed a short film about beaver hunting and the Montagnais Indians of the lower north shore of the St. Lawrence, entitled *Ameshkuatan — Les Sorties du castor*. Bulbulian next turned to northern Quebec and, in 1983, made a feature-length film on the Inuit who are fighting against threats to their society: *Our Land, Our Truth*. In the late 1980s, he took an overall look at the situation of the Canadian Indians in *Dancing Around the Table*, a critical appraisal of the constitutional conferences on Native issues of 1983, 1984, 1985 and 1987. This reflection on the ideas put forward by the First Nations, and the societal choices associated with them, is naturally continued on the West Coast in *Salt Water People*.

...

Michel Coulombe: *What got you started on this film project?*

Maurice Bulbulian: I had just finished *Dancing Around the Table* when Bob Warren, a friend who works at Fisheries and Oceans Canada, called me. He suggested that I make a film on the problems faced by Indians involved in fishing on the West Coast.

There were joint management pilot projects in the region, conceived with the idea of allowing the Indians to regain their former place in relation to the fishery. But a certain resistance was felt even within the department responsible for these projects, while the Indians remained very wary: since B.C. joined Confederation, power had been used against them and in favor of the increasingly encroaching fishing industry. In fact, with all the laws and regulations, Indians had been distanced little by little from fishing activities. They were prohibited from fishing in rivers with a net, and required to take out permits, etc. The result was that the Indians all ended up being arrested sooner or later by a fisheries agent ...

M. C.: Is the Indians' relationship with the government and the rest of the population more explosive in this region of the country?

M. B.: In fact, it is very symptomatic of what is happening everywhere in the country. Regaining their former access to the ocean has become a priority for the Indians here, a strategic goal. And we know that such a situation is explosive because the problems related to marine resources already observed on the East Coast also exist on the West Coast: the same potential disaster, deterioration of resources and environmental problems...

However, the fact remains that within the Indian population itself, there are differences. There isn't just one single action. That's easy to understand when you know that the cultures within the region are very diverse and that 28 languages are spoken there. Also, it should be noted that not all of the Indians in the region rely to the same extent on the herring and the salmon. They encounter different problems depending on where they live. Some do not yet face shortages, while others have seen their rivers emptied of all species. Yet others run up against commercial fishermen who set up shop at the mouth of a river and completely control the fishing there. Each community must thus wage its own battle, in its own way.

To understand to what extent their ways of life differ from each other, we need only consider the situation of one of these communities, whose culture was built around a single species, the candlefish. This fish contained so much oil that they would dry it, then put a wick through it, and it would burn exactly like a candle. These Indians learned to extract its oil, a product so sought after that there were trading routes for it throughout British Columbia and all the way to Alberta. When the grand chiefs came to the village — and this still happens today — they were given barrels of this oil in which to dip food. It was greatly valued, at least by them.

The range of these cultures fascinates me. That's why I dream of recording the histories and traditions of the Indians of the region, in the manner of Frank Boas, who collected 144 recipes that way. I would like to interview the old people before the collective memory, of which they are the last carriers, is lost forever. Unfortunately, this has so far only been done in a very approximate fashion.

M. C.: *The customs differ, but is the feeling of exasperation towards the Whites similar (concerning interminable negotiations, restrictive regulations, bans they don't understand, etc.)?*

M. B.: Absolutely. That is mainly because fishing is now regulated, which seems incomprehensible to all Indians, no matter what their affiliation. They therefore refuse to take out permits, and end up getting arrested, etc. It's a dead-end situation. The recent Sparrow decision sided with the Indians, recognizing their rights in regions where they had traditionally fished. The regulations in effect up to that point have been declared invalid. Another thing that emerges from it is that the government has responsibilities and obligations towards the Natives; they should have the food they need, insofar as conservational norms are respected. Commercial fishing only comes afterwards. The situation is becoming more complex now because the Indians say that selling fish is also part of their tradition, which would mean that they would have precedence over others involved in commercial fishing. The Supreme Court has not yet handed down a decision on that question.

M. C.: *What if the Supreme Court also recognized that as the Indians' right?*

M. B.: It would greatly affect the fishing industry on the West Coast. It would be completely changed — to the advantage of the Indians, of course, but we would then see a new type of management come into being, based partly on traditional Native knowledge and partly on contemporary environmental concepts, which in the medium term should suit all of the concerned parties.

M. C.: *How would you describe the West Coast Indians' relationship to the land?*

M. B.: For them, unlike the Europeans — as they always refer to the Whites — the idea of owning land doesn't make any sense. They have, however, developed a notion of ownership in terms of both time and space. When the hereditary chief of a village stands on the beach, he considers that the mountains behind him and the ocean, as far as he can see, form part of his territory. If he goes out on the ocean, whether it be 20 or 40 kilometers from the shore, he still considers that his territory extends as far as he can see. However, this territory does not belong to him

personally, but as a representative of his community. He is responsible for it both to the community and to his descendents. He could not, therefore, trade away any part of it.

M. C.: Before the Europeans arrived, were there any clashes over territory?

M. B.: There were, of course, wars and confrontations, but also adjustments and negotiation, mainly because there was often interdependence between groups. A certain community might have access to the salmon some time before another, which encouraged exchanges and trade. Anthropologists now understand that the most important function of the potlatches, the great Indian celebrations, was to reinforce economic ties between communities. The gifts exchanged at these events created obligations, so that if a chief offered a gift to another, the latter had to give him back one of the same value. To crush someone, a chief needed only to give him something so valuable that he couldn't return the favor. Potlatches were also a way of settling disputes between communities.

The Whites banned them in about 1898, at the urging of missionaries who felt powerless in the face of the Indians' unity. They thus tried to eliminate what was the equivalent of the church, the place where the Indians danced: the longhouse. But, by undermining their spiritual life, they also isolated the Indians from each other and cut their economic ties. Their intervention was even more devastating than the Whites had hoped...

M. C.: So there are no longer any potlatches?

M. B.: The ban has only been lifted since 1960, so it's very recent. And in a world where oral culture is so important, the collective memory has been greatly affected by it. All that remains are fragments of memory, notions that the Indians aren't yet able to link together. But they state that this knowledge cannot be lost, and that it is possible to communicate with the other part of the world. As an example, a man told me that he fasted one day without seeing a vision, but he began to sing a song he didn't know. An old man then told him that it was an extremely important song, long forgotten — that of a grand chief.

M. C.: Indian spiritual life is very intense.

M. B.: Some communities are very secretive about it. They are particularly wary of anthropologists. Some traditions and aspects of their culture have only survived due to secrecy. Thus, there were dances that I wasn't permitted to attend. In any case, they let me know that even if I were able to film them, nothing would come out on the film...

M. C.: *The changing shapes of the moon are very important in Salt Water People. Are they meaningful to all of the British Columbia Indians?*

M. B.: Mainly to the older ones. The series of moons and the names given to them differ with the community. I had to combine them and make choices to create the structure of the film. It was long thought that only agrarian peoples had a calendar. We now know that this was false, and that Indians across the country, including the plains hunters, had calendars and knew about equinoxes and solstices.

M. C.: *In Salt Water People, we mainly hear from the men. We hardly see the women.*

M. B.: That's because it's about fishing, and fishing is primarily a male activity, though women have as much to do with the shellfish harvest as men. However, Indian women on the West Coast are less in the forefront, and have less power than, for instance, the clan mothers in Iroquois communities.

We have a bad habit of thinking that the Indian nations were just involved in one activity. Of course, as well as fishing, West Coast Indians hunted game and picked berries, peas and beans. When we refer to the Indians' relationship to nature and the environment, we should avoid oversimplification. In fact, their relationship with nature is very different from ours. For them, the notion of sharing is very important. That's why they refuse to let one person or group monopolize the resources. In fact, that is their main reproach against the Europeans. However, the Indians don't say that the Whites must stop fishing or cutting down trees; they did it a long time before them. The viewpoint they express is that of people who are in nature, and who are an integral part of it rather than being above it. The idea of interdependence is very clear for them, and very well accepted.

Today, among the generation of Indians aged 40 to 55 who were able to go to university, there are thinkers who are trying to reconcile the consumer-

oriented, capitalist, commercial society in which we live, with traditional values. They want to keep the best of the way of life that others have tried to impose on them, without losing their soul in the process. They must, therefore, make choices and find new ways of doing things, because there is no question of them going back to the past. The only ones who believe in that are the Whites! Already, the Indians agree on the development of an economy at the community level: self-sufficiency. For them, it's definitely not a question of replacing Canadian fish by Indian fish.

M. C.: The Indian communities aren't the only ones faced with choices as a society.

M. B.: We are struggling with similar problems, which demand serious reflection about the future. One has only to think of the St. Lawrence, which has become the sewer of North America! Increasingly, as a result of the constitutional conferences on the Natives' place in this country, it is clear that the Indians are going to constitute a third power. Now it remains to define the sphere of each so we can all coexist in harmony. However, it must be understood that in participating more actively in the management of resources, the Indians are leaving the opposition camp to face up squarely to problems at our side.

M. C.: Whereas they have been in opposition for a very long time.

M. B.: Currently in British Columbia, only the Carriers, who live in the north, have signed a treaty with the government, whereas George III, when he took possession of Canada, had specified that the Indians must be considered to be at home in this country. It was thus not possible to take their lands without compensating them, or even without their consent. This still applies. (...) That's why today, the B.C. Indians are claiming such a large part of the province. Seen from that perspective, the city of Vancouver should belong to the Squamish.

The Native line is becoming more radical now. That was very evident during the constitutional conferences, where the Indians showed what gifted orators they are, and what mastery they have over language. It is true that they belong to an oral culture which is increasingly passed on in English, because 53 of the 55 Indian languages spoken in the country are dying out.

M. C.: *How many Indians are there in British Columbia?*

M. B.: 55,000. The birthrate is on the rise. Of course, the population was once much higher.

M. C.: *Where is the rapid evolution of the relationship between Indians and Whites in this country likely to lead us?*

M. B.: If the Indians take their rightful place, we will benefit from it at least as much as they will. But of course, when they are given what they are asking for, the problems will just be beginning. That doesn't mean, however, that it's not necessary to face up to them, to stop pretending that everything is fine, and secretly hoping they will disappear and the issue will be resolved that way. As Chief Joe Mathias puts it, the Indians are "not going to go away."

The B.C. Indians are keeping a close eye on their American cousins in the states of Washington and Oregon. They have been somewhat ahead of the B.C. Natives since the American Supreme Court sided with them in 1976. They now have the right to half the fish, and are directly involved in resource management. They thus have to deal with pollution and deforestation, just as the Whites do. At the beginning, the feeling towards them in these two states was terrible. Now, their demands and their approach to the environment are better understood. They are succeeding in bringing together representatives of industry, merchants and Indians, and having them work effectively together, something the government had never managed to do.

M. C.: *How do the Indians react to aquaculture, which could be a way of maintaining the salmon population on the West Coast rivers, at least from the point of view of the Whites?*

M. B.: It was suggested that they take over some fish farms and they refused. For them, the important thing is to clean up the rivers and ensure that the salmon make their way upriver like they used to do. The rest, they leave to others. However, that could change. It's not completely unlikely that people in an Indian village where the unemployment rate reaches 90% — which often happens — would agree to run a fish farm.

M. C.: *This film doesn't give the Whites much chance to express their views.*

M. B.: Generally, they are the ones we do hear from. For example, Whites bought some television broadcast time and showed an ad that said, "Forests are forever." Pressure groups had to intervene to stop the telecast of this reassuring message that would, of course, have been forgotten 10 years later, when it would have become even more obvious that forest resources are not inexhaustible, whatever may have been said. I preferred to let the other version of the facts be heard, in order to re-establish a balance.

M. C.: *How would you sum up the Canadian government's relationship with the Indians?*

M. B.: We haven't behaved any better than our neighbors to the south. Maybe it's because of the combined effects of luck, the vastness of the country, and the low population density that there have been, all things considered, so few serious incidents — although some federal civil servants did adopt as their own the idea that the only good Indian was a dead Indian! And didn't Prime Minister Pierre Elliott Trudeau consider that the best thing to do with regard to the Indians was to assimilate them? He was not, it's true, the first to express such an idea...

MAURICE BULBULIAN

Biography

Maurice Bulbulian was born in Montreal in 1938. He started out at the National Film Board of Canada in 1965 as a director of audiovisual documents on scientific subjects, putting to use his training and experience as a teacher. Three years later, he directed *Little Burgundy*, a film in which citizens of a working-class district took action against an encroaching urban renewal project. While continuing his film work, Bulbulian became one of the pioneers of video production and community cable broadcasting, joining a social research group that also included his colleagues Michel Régnier, Fernand Dansereau and Robert Forget.

The spirit of this movement for change manifested itself in the NFB series *Société nouvelle*, for which Bulbulian directed three films: *Un lendemain comme hier*, *La Revanche* and *Dans nos forêts*. After having shot his first documentaries in Quebec, he began to work in other parts of Canada and the world. He filmed the conflict-ridden relationships between workers from Quebec and Ontario (*On the Tobacco Road*), as well as the class ties between Quebec workers and their Chilean counterparts (*Richesse des autres*). Continuing with this international perspective, Bulbulian made a film in the Canada-Mexico series (*Tierra y Libertad*), and then shot *Cissin... 5 ans plus tard* in Upper Volta, with the collaboration of the United Nations Centre for Human Settlements. After the country became Burkina-Faso and changed its political regime, Bulbulian directed *Sur nos propres forces* with the participation of the Canadian International Development Agency.

All of Maurice Bulbulian's documentaries bear witness, in one way or another, to his interest in the living conditions of ordinary people. He gives them a forum for expression and shows the social and economic inequities of which they are victims.

Since the late 70s, Maurice Bulbulian has devoted most of his work to the aboriginal people of Canada, not limiting himself to one region of the country, one nation, or the exploration of a single problem. He has made one film about the Indians of the lower north shore of the St. Lawrence and the beaver hunt (*Ameshkuatan — Les Sorties du castor*); another about threats to the Inuit way of life (*Our Land, Our Truth*); two about the constitutional conferences on Native issues (*Dancing Around the Table*); and finally, one about the West Coast Indians, their way of thinking and their demands (*Salt Water People*). The first part of *Dancing Around the Table* won an award at Yorkton, while the second received one in Montreal.

Filmography

- 1968 **Little Burgundy** (44 min.)
- 1970 **Un lendemain comme hier** (42 min.)
- 1971 **En ce jour mémorable** (14 min.)
- 1971 **Dans nos forêts** (89 min.)
- 1973 **Richesse des autres** (co-dir. M. Gauthier, 94 min.)
- 1974 **Salvador Allende Gossens: A Testimony**
(co-dir. M. Gauthier, 19 min.)
- 1974 **La Revanche** (23 min.)
- 1977 **On the Tobacco Road** (26 min.)
- 1978 **Les Délaissés** (26 min.)
- 1978 **Tierra y Libertad** (93 min.)
- 1978 **Ameshkuatan — Les Sorties du castor**
(co-dir. M. Hébert, 24 min.)
- 1982 **Cissin... 5 ans plus tard**
(co-dir. Kola M. Djim, 38 min.)
- 1983 **Our Land, Our Truth** (113 min.)
- 1985 **Sur nos propres forces** (43 min.)
- 1987 **Dancing Around the Table, Parts I and II** (57 and 50 min.)
- 1992 **Salt Water People** (121 min.)

All of these films were produced by the National Film Board of Canada. Titles appearing in English are also available in a French version.

1982 DECLARATION OF THE FIRST NATIONS

We the Original Peoples of this Land know the Creator put us here. The Creator gave us Laws that govern all our relationships with nature and mankind. The Laws of the Creator define our rights and our responsibilities. The Creator gave us our spiritual beliefs, our languages, our culture and a place on Mother Earth which provides us with all our needs. We have maintained our freedom, our languages, and our traditions from time immemorial. We continue to exercise the rights and fulfill the responsibilities and obligations given to us by the Creator for the land upon which we were placed. The Creator has given us the right to govern ourselves and the right to self-determination. The rights and responsibilities given to us by the Creator cannot be altered or taken away by any other Nation.

NATIVES AND THE BRITISH COLUMBIA FISHERY: SOME IMPORTANT DATES

1871

The federal government assumes control of the fishery following British Columbia's entry into Confederation.

1878

The government bans the use of fish nets in fresh water and establishes a distinction between subsistence fishing and commercial fishing.

1881

The government bans the sale of salmon caught and preserved by the Indians of the Fraser River region using traditional methods.

1888

A federal regulation makes official the distinction between fishing as practised by the Indians, and commercial fishing: the Indians can catch enough fish to feed themselves but cannot sell, exchange or trade their catch unless they conform to the methods of the Whites and sell their catch to a designated canning factory, at a set price.

1891

The government issues a reminder that fishing is a privilege granted to the Indians rather than an ancestral right, and that it can be withdrawn at any time.

1923

The Indians obtain the right to hold commercial fishing permits, which leads pressure groups to demand that governments protect the place of Indians in the fishing sector.

1942

The Native Brotherhood of British Columbia and the Pacific Coast Native Fishermen's Association merge in order to protect Indian fishing rights.

1967

The government puts forward projects that aim to increase Indians' participation in the commercial fishery, which lead to assistance programs.

1977

The governments of Canada and British Columbia set up a program whose goal is to restore the numbers of salmon and trout, but it does not benefit the Indians as much as planned.

1982

With the help of the federal government, the Northern Native Fishing Corporation purchases 243 boats and 252 fishing permits; it keeps the permits and resells the boats to Indian fishermen.

1982

The new Canadian constitution finally recognizes the existence of the aboriginal peoples and their rights in Canada.

1986

Edward Sparrow, who had been accused in 1984 of having used a salmon net that didn't respect statutory dimensions, invokes the ancestral right of Natives to fish on the Fraser River, and is backed up by the B.C. Court of Appeal. The primacy of Native fishing rights is thus reaffirmed.

(Based on information from *Aboriginal Peoples of British Columbia: A Set of Readings*, a document prepared by Cross Cultural Consulting Inc. for the British Columbia Department of Fisheries and Oceans.)

FILM CREDITS

This film owes much to the teachings of the late Dave Elliott Sr. as collected in his book, **Salt Water People** and is respectfully dedicated to the late hereditary Chief Adam Shewish

directed by

Maurice Bulbulian

Participants

Stanley Sam

Frank Ledoux

Chief Joe Mathias

Earl Claxton

Sam Edgar

Elwood Modeste

Art Jones

Chief Denis Alphonse

Chief Tom Sampson

Carl Edgar Sr.

Kim Recalma Clutesi

Jessie Hamilton

Harold Touchie

Vernon Ross

Tim Young

Chief Burt Mack

Rob Warren

Margaret Joseph

late Chief Adam Shewish

Chief Bob Martin

Charlie Thompson

Chief George Watts

Chief Wendy Grant

Officers & crew of patrol boat *Tanu*

Crew of herring fishing fleet in Barkley Sound

Crew of *Nordic Queen*

Archie Thompson

late Chief Queesto

Gabe Bartleman

Jimmy Chester

Vina Starr

Butch Jack

Archie Frank

Morris Tremblay

Bobby Wasden

Carl Edgar Jr.

Bud

Elen White

Larry Beard

Lyle Freeman

Pat Charleston

Joe Washington

Wally Erickson

Marie Martin

Chief Billy Frank

Dave Rekdal

Jack Thompson

Ron Sparrow

Andrew Qualicum

research and production coordination

Bob Warren

cinematography

Serge Giguère

assistant

François Vincelette

sound

Diane Carrière

nature and underwater cinematography

Dick Harvey

editing

Marc Hébert

Maurice Bulbulian

chief sound editor

Les Halman

sound editing

Don Ayer

assistant

Alain Després

sound effects research

Vital Millette

music editing

Chris Crilly

foley artist

Andy Malcolm

assistant

James A. Gore

foley recording

Louis Hone

re-recording

Adrian Croll

additional cinematography

Martin Leclerc

Kirk Tougas

Julie Warren

Pauline Heaton

assistants

Jocelyn Simard

Serge Lafortune

Cameron J. Hayduk

additional sound

Gary Marcuse

electrician

Sandy Hegyi

Musqueam filming

Nettie Wilde

orchestral and choral music

R. Murray Schafer

"Garden of Bells" publisher

Arcana

"Snowforms" publisher

Arcana

"Epitaph for Moonlight" publisher

Berandol

"Miniwanka" publisher

Universal

performed by

The Vancouver Chamber Choir

conductor

Jon Washburn

String Quartet # 2 "Waves" publisher

Berandol

performed by

the Purcell String Quartet

"East" publisher

European American Music

performed by

The National Arts Centre Orchestra

conductor

Mario Bernardi

music consultant

Julian Olson

First Nations songs

Toquaht Tsashaht Ditidaht

Macah and Ahousaht band members

flutist

Ken Cooper

commentary read by

Ruby-Marie Dennis

Jane Woods

visual effects supervision

François Aubry

animation

Bertrand Langlois

Pierre Veilleux

Marcia Rocha

special effects filming

Jean-Pierre Lachapelle

electrician

Guy Rémillard

West Coast artist

Tim Paul

"Sockeye Salmon Moon"

Saul Terry

laboratory

NFB

technical coordination

Édouard Davidovici

Michelle Guérin

Sayedali Rawji

timing

Gudrun Klawe

Guy Destroismaisons

titles

Val Teodori

administration

Denise DesLauriers

Johanne Dubuc

Lise Lévesque

Robert Spence

associate producer

Mark Zannis

executive producer

Dennis Murphy

marketing agent — French

André Dugal

marketing agent — English

Steven Morris

Produced by
Jacques Vallée

This film was produced with the financial participation
of the
Department of Fisheries and Oceans
and the
Department of Indian Affairs and Northern Development

THE NATIVES OF CANADA: FILMOGRAPHY

For many years, films have been made about Canadian Indians, reflecting their cultures as well as their demands. Many of these, for the most part documentaries, are distributed by the National Film Board of Canada.

Titles of films directly related to the West Coast Indians are followed by an asterisk. Many films distributed by the National Film Board of Canada are available on videocassette. Some are closed captioned. A decoder is required.

À la recherche des Hurons, George Appleby, 1977 (C 0277 529)

It's Our Move, Lee Gordon (Westminster Films Ltd.), 1973 (25 min., C 0173 585)

Akki, Guy Bénard, 1991 (C 0291 002)

Ameshkuatan — les sorties du castor, Maurice Bulbulian, 1978
(24 min., C 0278 112)

Dancing Around the Table, Maurice Bulbulian, 1987 **Part One** (57 min., C 0187 040),
Part Two (50 min., C 0187 077)

*Haida Carver**, Richard Gilbert, 1964 (12 min., C 0164 079)

Attiuk, René Bonnière (Crawley Films Ltd.), 1963 (30 min., C 0163 020)

Doctor, Lawyer, Indian Chief, Yolande Garant, Carol Geddes and Ginny Stikeman,
1986 (29 min., C 0186 532)

North of 60: The Third New Economy, Barbara Barde, 1985 (C 0185 035)

North of 60: Northerners Take Charge, Barbara Barde, 1985 (C 0185 036)

The Beauty of My People, Nova Productions, 1977 (29 min., C 0177 526)

Canada Vignettes: St. Laurent Pilgrimage, Dan J. McCrimmon, 1985
(2 min., C 0185 073)

Canada Vignettes: Wild Rice Harvest Kenora, Alanis Obomsawin, 1979
(2 min., C 0179 129)

*Canada Vignettes: Unity Pole**, Jack Long, 1979 (2 min., C 0179 145)

Canada Vignettes: Métis Coat, 1979 (1 min., C 0179 141)

Canada Vignettes: Moccasins, 1979 (1 min., C 0179 139)
Canada Vignettes: Headdress, 1979 (2 min., C 0179 140)
Canada Vignettes: Indian Pipe, 1979 (1 min., C 0179 138)
César's Bark Canoe, Bernard Gosselin, 1971 (58 min., C 0371 074)
High Steel, Don Owen, 1965 (14 min., C 0165 111)
Cree Hunters of Mistassini, Tony Ianzelo and Boyce Richardson, 1974
 (58 min., C 0174 001)
Le Collet à lièvre, 1978 (C 0274 001)
La Conquête de l'Amérique, Arthur Lamothe, 1990 and 1992 (C 0292 007)
Snow Dream, Claude Grenier, 1983 (22 min., C 0083 037)
Incident at Restigouche, Alanis Obomsawin, 1984 (46 min., C 0184 029)
Mission of Fear, Fernand Danserau, 1965 (drama, 79 min., B 0165 037)
Fierté sur toiles, Henning Jacobsen, 1973 (C 0273 622)
Le Goût de la farine, Pierre Perrault, 1977 (108 min., C 0277 004)
The Longhouse People, Allan Wargon, 1951 (23 min., C 0151 012)
Places Not Our Own, Derek Mazur, 1986 (drama, 57 min., C 0186 047)
New Day - New Horizons, Jeffrey Howard Productions Ltd., 1982
 (C 0182 507)
Ikwe, Norma Bailey, 1986 (drama, 57 min., C 0186 045)
Salt Water People*, Maurice Bulbulian, 1992 (121 min., C 0192 083)
The Indian Speaks, Marcel Carrière, 1967 (40 min., C 0167 025)
Louis Riel : dernier songe, Claude Grenier, 1983 (8 min., C 0283 056)
Poundmaker's Lodge: A Healing Place, Alanis Obomsawin, 1987
 (29 min., C 0187 011)
*Marius Barbeau et l'Art totémique**, Réal Benoît, 1959 (29 min., B 0259 080)
Mother of Many Children, Alanis Obomsawin, 1977 (58 min., C 0177 518)
Messages de piste, Les Ateliers audiovisuels du Québec, 1977 (C 0077 602)
Mon pays est ma vie, René Fumoleau, 1977 (C 0277 659)
People Might Laugh at Us, Jacques Godbout, 1964 (9 min., C 0164 132)
Le Montage de la tente, Les Ateliers audiovisuels du Québec, 1977 (C 0077 603)
Norval Morriseau : un paradoxe, Henning Jacobsen, 1974 (C 0274 543)
Our Land Is Our Life, Tony Ianzelo and Boyce Richardson, 1974 (58 min., C 0174 152)
Nouvelles alliances, Joan Henson, 1990 (fiction, C 0288 001)
The Sniffing Bear, Co Hoedeman, 1992 (animation, C 0092 055)

Par la force du cercle, Luc Côté, Robbie Hart and Joël Berthomeu, 1990 (C 0290 149)
Paul Kane Goes West, Gerald Budner, 1972 (14 min., C 0172 095)
Le Pays de la terre sans arbre ou le Mouchouânipi, Pierre Perrault, 1980
(110 min., C 0280 060)
Differences*, John Wright, 1986 (drama, 17 min., C 0186 044)
Le Piège à martre, Les Ateliers audiovisuels du Québec, 1977 (C 0077 604)
Le Piège en fer, Les Ateliers audiovisuels du Québec, 1977 (C 0077 601)
First Journey, Fort William, Joan Henson, 1987 (drama, 24 min., C 0187 016)
La Raquette, Les Ateliers audiovisuels du Québec, 1977 (C 0077 605)
Les Raquettes des Atcikameg, Bernard Gosselin, 1973 (33 min., C 0273 045)
Richard Cardinal: Cry from a Diary of a Métis Child, Alanis Obomsawin, 1986
(29 min., C 0186 056)
The Red Dress, Michael Scott, 1978 (drama, 28 min., C 0178 319)
No Address, Alanis Obomsawin, 1988 (56 min., C 0188 057)
Le Serpent des neiges, AKO Productions Ltd., 1972 (C 0272 538)
Circle of the Sun, Colin Low, 1961 (29 min. C 0161 035)
Wake up, mes bons amis, Pierre Perrault, 1970 (118 min., B 0170 082)
The Wake, Norma Bailey, 1986 (drama, 58 min., C 0186 048)
Paddle to the Sea, Bill Mason, 1966 (28 min., C 0166 061)