

# NEH Application Cover Sheet

## America's Media Makers

### PROJECT DIRECTOR

---

Mr. Wilhelm K. Meya  
Executive Director  
2620 N. Walnut St., Suite 1280  
Bloomington, IN 47404-2008  
UNITED STATES

**E-mail:** meya@lakhota.org  
**Phone(W):** 812-961-0140  
**Phone(H):**  
**Fax:** 812-961-0141

**Field of Expertise:** Ethnic Studies - Native American

### INSTITUTION

---

The Language Conservancy  
Bloomington, IN UNITED STATES

### APPLICATION INFORMATION

---

**Title:** *Rising Voices / Hothaninpi*

**Grant Period:** From 10/2012 to 3/2013

**Field of Project:** Ethnic Studies - Native American

**Description of Project:** Rising Voices/Hótaipi is a cross-platform documentary media project on Native American language loss and revival, anchored by a 90-minute film for national broadcast. This proposal seeks support for the development phase of the broadcast film. The film narrative is driven by the Lakota history of resistance to white encroachment; loss of the culture through loss of the buffalo and the language; the fear and admiration of white people; conflict within the Lakota world today as the professional skills of outsiders are seen as necessary to recovering the Lakota language. The full project integrates the film with social media, image and video-sharing, to allow all Native American tribes to talk about their languages – losing them and bringing them back. All together, the project becomes a national discussion on Native American languages, the continent's unheralded resource of perspectives on the environment, human relationships, politics, history, and spirituality.

### BUDGET

---

|                         |             |                     |             |
|-------------------------|-------------|---------------------|-------------|
| <b>Outright Request</b> | \$74,997.00 | <b>Cost Sharing</b> | \$0.00      |
| <b>Matching Request</b> | \$0.00      | <b>Total Budget</b> | \$74,997.00 |
| <b>Total NEH</b>        | \$74,997.00 |                     |             |

### GRANT ADMINISTRATOR

---

Mr. Wilhelm K. Meya  
Executive Director  
2620 N. Walnut St., Suite 1280  
Bloomington, IN 47404-2008  
UNITED STATES

**E-mail:** meya@lakhota.org  
**Phone(W):** 812-961-0140  
**Fax:** 812-961-0141

# Rising Voices/Hótharjippi

## Table of Contents

|    |  |               |
|----|--|---------------|
| 1. | <b>Table of Contents</b>   |               |
| 2. | <b>Narrative</b>   |               |
| A. | <b>Project Description</b>   | <b>p. 2</b>   |
| B. | <b>Humanities Content:</b>   | <b>p. 2</b>   |
| 1. | <b>Humanities Theme #1: Dying Words</b>                                  | <b>p. 6</b>   |
| 2. | <b>Humanities Theme #2: Culture, Language, and the Hammer of History</b> | <b>p. 11</b>  |
| C. | <b>Creative Approach and Format</b>                                      | <b>p. 14</b>  |
| D. | <b>Audience</b>  | <b>p. 21</b>  |
| E. | <b>Rights and Permissions</b>  | <b>p. 22</b>  |
| F. | <b>Humanities Advisers</b>   | <b>p. 23</b>  |
| G. | <b>Media Team</b>  | <b>p. 24</b>  |
| H. | <b>Progress</b>  | <b>p. 25</b>  |
| I. | <b>Work Plan</b>   | <b>p. 26</b>  |
| J. | <b>Fundraising Plan</b>  | <b>p. 27</b>  |
| K. | <b>Organization Profile</b>  | <b>p. 28</b>  |
| L. | <b>Bibliography</b>  | <b>p. 28</b>  |
| M. | <b>List of Collections</b>   | <b>p. 29</b>  |
| 3. | <b>Treatment</b>   | <b>p. 31</b>  |
| 4. | <b>Documentation</b>   |               |
| A. | Media Team bios  | <b>p. 66</b>  |
| B. | Humanities Advisers bios   | <b>p. 81</b>  |
| C. | Letters of Commitment  | <b>p. 109</b> |
| 5. | <b>Images</b>  | <b>p. 146</b> |
| 6. | <b>Description of a Sample</b>   | <b>p. 168</b> |
| 7. | <b>Budget Form</b>   | <b>p. 169</b> |

## 2. Narrative

### A. Program Description

This is a grant proposal for the development phase of *Rising Voices/Hóthą̃ŋi* – a 90-minute documentary film about the imminent peril to the Lakota (Native American) language, the culture shaped by that language, and the history that created that peril. The film braids together several strands of story: the struggles of Lakotas to learn their tribal language today, the historical attempt by the United States to annihilate the language, and the converse history of non-native admiration for all things Native American. History is interwoven with both present-day scenes and with short films about the culture, created by Lakota filmmakers and artists especially for *Rising Voices/Hóthą̃ŋi*.

The result will be a portrait of a culture, focusing on the myriad conflicts around the disappearing language on the Lakota reservations of North and South Dakota today. In an era where *most* of the languages of the world are dying – threatened by the incursion of the few dominant “world languages” – some Lakotas, helped by non-Indians, are struggling to save their own ancient language. “Traditionalists” on the reservations hold that only Lakotas should teach Lakota; “progressives” believe it’s necessary to work with whites in order to save the language. The presence of white (and even European) teachers has sparked sharp controversy; behind that controversy lie centuries of an often-paradoxical relationship between Native Americans and non-native people. Thus this film.

We request \$75,000 from the NEH to create a full film script, assemble archival materials, and consult with scholars and advisers. The work will take place in a six-month period starting in October 2012. The projected total budget for production of the film is \$700,000; the project will also include a website (hosting a series of short films by Lakota filmmakers, a series of 3-minute video podcasts, an interactive map, a selective visual/musical dictionary, an annotated Lakota playlist, and the standard PBS features), as well as a Lakota Wiki and classroom toolkit for use as a study guide.

### B. Humanities Content:

#### *Introduction to the Subject*

*Rising Voices/Hóthą̃ŋi* is a film about words: what a language means to a people, how those words can be suppressed, how words can die, and whether they need to be saved. The film begins with a present-day crisis, but the roots of that crisis (and even, perhaps, much of its solution) lie in the historically oxymoronic relationship between the larger American society and the Lakota nation: a history that repeatedly tells of both the destruction of Indian culture and a deep admiration for it. So it is that we’ve structured the film to interweave past and present, to tell the story of both the problem today and the historical causes of that problem. It’s the story of people who tried to eradicate a language by force, but also those who now struggle to save that language; the story of Native

Americans and non-natives, at war and peace, then and now. And it's a rare story of collaboration among races in an attempt to avert a kind of death – the death of a language.

All films revolve around a problem. This one is a worldwide problem: languages are dying at a rate never seen before. Experts like project consultant K. David Harrison estimate that on average a language dies every two weeks; more than half of the world's languages are endangered, and in North America barely a dozen Native American languages (of an original 600) will survive into the next generation.

The Lakota language is a perfect example of the problem, because it's hard to believe that there *is* a problem. The Lakota nation has always been a large, well-known tribe, salient in American history; it's not as if it's a vanishing molecule of an ethnic group living in isolation in the jungles of New Guinea. In fact, the Lakota population is growing at triple the rate of the American population at large. Yet the Lakota language *is* slipping away. Today less than five percent of the 125,000 Lakota people in North and South Dakota speak the language. Children are not learning Lakota as they grow up; the average age of Lakota speakers will soon be seventy. As Douglas Parks of the American Indian Studies Research Institute puts it, "Every decade the age of living speakers gets older. And so eventually Lakota is not going to be a living language. The odds are just not good." It will take two generations, many experts assess, before the Lakota language is dead.

The language is in crisis; but language does not exist in a vacuum. The Lakota culture itself is in crisis. Lakotas do not disguise the problems they face today – a harsh mix of undereducation, unemployment, poverty, bad health, substance abuse, suicide, and short life span. This more general crisis both mirrors the danger the language is in and causes that danger. Yet many Lakotas believe that saving the language is a key to rescuing the culture. So it is that ***Rising Voices/Hóthąŋiŋpi*** is a portrait, both contemporary and historical, of the Lakota culture – as seen from both inside and out. Like our DuPont/Columbia award-winning documentary about the Deaf experience, *Through Deaf Eyes*, ***Rising Voices/Hóthąŋiŋpi*** will incorporate five short films by artists and filmmakers within the culture.

Many if not most outsiders will be unfamiliar with the word *Lakota*. For centuries, non-Indians have called Lakotas by the (still more familiar) name *Sioux*; but *Sioux* is short for *Nadowessioux*, a spiteful nickname meaning "little snakes" conferred on them by the Ojibwe, their ancient rivals. *Lakǎóta*, on the other hand, means "the allies" or "the friendly people."

The Lakota language is spoken among seven Lakota tribes – the *Oglála*, *Sičhąŋǵu* (*Brulé*), *Mnikǎówožu*, *Itázipčho*, *Sihásapa*, *Oóhenunpa* and *Húnkpaphá*. Just over half of them live on five reservations in North and South Dakota. According to oral tradition, it was probably over 400 years ago when these seven tribes joined together in a confederation called the *Očhéthi Šakówiŋ*, or Seven Council Fires, in what is now Minnesota. By the time the American frontier reached the west, the Lakotas were a buffalo-hunting people on the northern Great Plains, in the Badlands, and in the Black Hills.

The Lakota confederation would have a prominent role in American history, arguably the most prominent of any Native American group. The conflict between the expanding, aggressive United States and the fierce Lakotas begat some of the legendary events of the Indian Wars – the Battle of Little Bighorn (“Custer’s Last Stand”), the massacre at Wounded Knee, the killing of Lakota chief Sitting Bull. As a result, the larger society has represented the Lakotas countless times. When Buffalo Bill Cody organized his Wild West Show, he incorporated eminent Lakotas such as Sitting Bull, Luther Standing Bear, and Black Elk. From the time the Western movie was new – starting with Cody’s own motion pictures, like *The Indian Wars* (1913) – the Plains Indians were among the Native Americans most commonly seen in film. By the 1970s, no less than eighty-one movies had been made about the Lakotas. Hollywood’s partiality for the nation continued through films like *Dances with Wolves* (1990), *Sioux City* (1994), and *Skins* (2002). When most people think of Native Americans, the images that most commonly come to mind are the Lakota.

And when Lakotas think of white people, what image comes to mind? The film is deeply involved with that question. For our story is not just a portrait of Lakota culture and history. As D.H. Lawrence wrote (in *Studies in Classic American Literature*), “There has been all the time, in the white American soul, a dual feeling about the Indian. The desire to extirpate [him]. And the contradictory desire to glorify him.” It’s our belief that this paradoxical set of attitudes has had a similarly-paradoxical historical result: non-natives caused the near-destruction of Lakota language and culture, but non-natives are also trying to save the language today. Culture has been hammered out by history, and the wielder of the hammer over the past 150 years has been the dominant white society. So it is that part of the film will describe the contradictory attitudes that non-Indians have had toward Lakotas, and Native Americans in general, over the centuries.

Not surprisingly, the historical split in non-native attitudes toward Native Americans has its counterpart in Lakota attitudes toward non-native people today. To show this in relationship to the language, we reveal that the danger to the Lakota language has been known for quite a while; in the 1970s, Lakotas took the first steps to address it. They started Lakota-language programs in ten high schools and universities on Lakota reservations. The results are the subject of controversy on the reservations. Some say that these efforts have borne excellent fruit; they’ll cite the first Lakota orthography written by a native Lakota speaker (Albert White Hat). But others are sharply critical. According to tribal elder Ben Black Bear, who was the initial director of the language department at Sinte Gleška University, almost forty years of Lakota language programs produced literally *zero* fluent Lakota speakers. As a result, a number of Lakotas, including Black Bear, looked to non-Indians for help in learning how to teach their own children and grandchildren their own language.

Czech linguist Jan Ullrich and Austrian-born American anthropologist Wil Meya came to South Dakota in the early 1990s. Ullrich set about creating a workable Lakota-English dictionary, which he published in 2008. With elders and educators like Johnson Holy Rock, Leonard Little Finger and Kevin Locke, these two non-natives organized the Lakota Language Consortium in 2004. The Consortium began developing textbooks and training Lakota speakers to teach Lakota; by mid-2011, they had trained 200 teachers.

It is of course a historical irony: white people joining the attempt to save a language that other white people had attempted to destroy. On the reservations, Lakotas now tend to fall into two categories: “traditionalists” and “progressives.” Traditionalists want only Lakotas to control language programs; progressives want to work with outsiders. Columnist and Harvard graduate Francis White Bird, who has taught at Sinte Gleška, expressed the Traditionalist viewpoint in print:

The anthros, linguists, historians and sociologists....the so-called Indian experts.... tend to see Lakota culture and history through the prism of their own Christian values..... The non-native people now have wandered into a new area, our Lakota language. Shame on some of you [Lakotas] for supporting this effort to change the Lakota language by a bunch of strangers.... A bunch of non Indians selling the Lakota language back to us. Are we stupid or what??

But Kevin Locke, a Lakota musician and hoop dancer who works with the Lakota Language Consortium, takes the opposite tack:

In the end it isn't about Whites vs. Lakotas. It's Lakotas vs. Lakotas. Progressive Lakotas like me want to adopt modern teaching methods; if it means working with whites, that's fine, who cares. Traditionalists just say flatly, *we won't deal with anyone outside the tribe*. And in the end that attitude could kill us.

The presence of non-Indians teaching Lakota on the reservations has engendered conflict between the two sides. The story told by tribal elder Delores Taken Alive is a typical example:

Five years ago I started teaching Lakota in school with Wil Meya and Jan Ullrich. Elders were calling me over. One woman shouted at me – *It's a shame for white men to come teach us our language!* She kept using the word *shame*. When she got done, I said, *No, it's a shame that you and I, as elders, are not doing anything to pass on the language. That's the real shame.*

If Lakotas engage in passionate controversy about the divergent attempts to save the language, non-Indian society often has a reaction that is diametrically opposed: *who cares?* To many non-Indians, the whole question of language death is academic (See Humanities Theme # 1). Languages have always died; as the world globalizes, many certainly think that the fewer languages we have to separate us in this world, the better. Some even see “language preservation” as a kind of trivial academic marking-off of the territory. As Philip Deloria, author of *Playing Indian*, told us:

The thing that scares me is the... politics in language preservation. You have to question who's preserving the language, for which people, and for what reason. Sometimes you see an academic variety of linguist beefing up their Indian chops – so they can be published, or so they can get this or that faculty position.

An abiding undertext of the film, then, will be responses to the most straightforward questions: *So what if the language dies? What purpose does a distinct language serve?*

The answers to these questions are various, and often personal. A young radio DJ, Arlo Iron Cloud of radio station KILI, wants to be able to start a 24-hour Lakota station; if he can do that, he feels he can help unite the Lakota people, who need a stronger sense of community – and he can understand the jokes and stories of his own father as well. Lakota Ethnobotanist Linda Different Cloud Jones sees a key to health in the rediscovery of the language: the tribal population currently suffers from epidemics of diabetes and heart disease probably related to diet. Linda believes that if she can reconstruct a traditional Lakota diet and find people willing to follow it, the result could be better health for the community as a whole. Eighteen-year-old Tiana Spotted Thunder, who tried to commit suicide, sees the language as a lifeline: “Lakota is the language of the spirits,” she told us. “Sometimes spirits come talk to you. I really want to know what they’re saying. I want to learn how to pray.”

### ***Humanities Theme #1: Dying Words***

It was 1877 – just a year after the Battle of Little Bighorn – when the federal government initiated an ambitious program to educate Native American children. The Bureau of Indian Affairs began sending thousands of Lakota children, some as young as four years old, to boarding schools; over the next 43 years, the government would spend over \$2 billion dollars on such schools. It was, in retrospect, a paradoxical venture: the nation was attempting to annihilate the Plains Indians (for this was thirteen years *before* the massacre of Wounded Knee), by fully including that same group.

But the inclusion had an ulterior motive. Capt. Richard H. Pratt founded one of the first of these, Carlisle Industrial School in Pennsylvania (Jim Thorpe would become its most celebrated alumnus). In 1892, Capt. Pratt read a paper to conference in Denver:

A great general has said that the only good Indian is a dead one.... In a sense, I agree with the sentiment, but only in this: that all the Indian there is in the race should be dead. Kill the Indian in him, and save the man.

*Kill the Indian, and save the man.* This was the core belief behind the boarding schools: not only to show young Native Americans how to live properly – like non-Natives, that is – but to eradicate all traces of their Native identity. The schools would not only try to teach the children how to speak English, but they would train them *not* to speak their original language. At many schools, this training included premeditated mental cruelty and corporal punishment if Native Americans were caught speaking their Native language on any occasion.

The mindset behind the program can certainly be defended: if speaking English could become second nature to Indian children, they would be better suited to succeed in the world. Using a Christian tongue, moreover, would wean children away from unholy pagan cultures. The program was carefully thought out, comprehensive, and had a moral basis. It

was also an outright attempt to kill the Lakota language, and all other indigenous languages.

Linguist David Crystal, in *Language Death*, lists four ways that languages can disappear:

- most or all of its speakers can be killed by catastrophic natural causes (like ice ages, earthquakes, or epidemics);
- outside exploitation can trigger the loss of indigenous natural resources (as with over-cultivation, desertification, or the intentional introduction of non-native species);
- one culture can be influenced by a more dominant culture, and begin to lose its character; and/or
- a dominant culture can intentionally attempt to banish the language of a subdued or minority culture.

This final kind of force – what Crystal calls “the deliberate attempt by speakers of one language to crush those of another” – is often linked to political conquest; it has been called “language murder” or “linguicide.” This was clearly the applicable category for the U.S. government’s long assault on the Lakota language.

But the United States also utilized the second of Crystal’s methods against the Lakota – triggering the loss of a native natural resource by exploitation. In the mid-1800s the Plains Indians, especially the Lakotas, were deeply dependent on the buffalo; the animal was not only the pivotal food source, but was close to the spiritual center of the Lakota nation as well, featuring in creation myths and sacred rites. General William Tecumseh Sherman, head of the U.S. Army, allowed commercial buffalo hunters and skinners to invade the plains, armed with large-bore rifles and rudimentary telescopic sites. The extirpation of the buffalo was deliberate, and its real target was Native Americans. General Philip Sheridan wrote of the hunters: “Let them kill, skin, and sell until the buffalo is exterminated, as it is the only way to bring lasting peace and allow civilization to advance.” Without buffalo hunting, the Lakotas were forced onto reservations and became dependent on government rations for survival. The culture that revolved around the hunt, the spiritual relationship to the land, and the language itself all suffered in the decades that followed.

But those events are, literally, history. In the present day, it’s a third category in Crystal’s classification (of ways that language can die) that has become prominent. This time it’s not a deliberate language-cracking tool used by the government. Far from it: in 1990, Congress passed a law seeking to protect Native languages, saying that “the traditional languages of Native Americans are an integral part of their cultures and identities,” and that it is the “responsibility” of the government “to ensure the survival of unique [Native] cultures and languages.”

Despite this sentiment, and the funding that accompanied it, Native languages, including Lakota, are still slipping away. The number of Lakota speakers has fallen by half over the past thirty years. How did that happen?

The third cause of language loss, according to Crystal, is this: “one culture can be influenced by a more dominant culture, and begin to lose its character.” Among Lakotas, concern that the people are losing their identity are common. Lakota Elder Charmaine White Face says,

I watched as the despair and hopelessness continued to climb, especially within the young people. Then I remembered what that elderly woman told me. *There is coming a time when your children will need to know how to live in the old way....* We all can relearn what it means to be Lakota.

In a sense this cultural loss is part of an extraordinarily widespread phenomenon in America: the loss of local identity. The word “village” has become talismanic for the simple reason that the village is disappearing. What began with the novelty of the Montgomery Ward mail-order catalogue in 1872 has become a way of life, as retail business has become globalized – or at least situated in cyberspace. The bookstore on the corner loses out to Amazon.com, the daily newspaper fades into oblivion, music has become a virtual commodity downloaded from Apple. Entertainment is found on the computer, or comes via a satellite dish. And the language of both the global economy and global entertainment is English – especially for the young, who are responsible for the survival of a language. In a pre-interview with us, Linda Different Cloud Jones described a Lakota parent’s dilemma:

English is everywhere. As a parent, you want your kids to grow up Lakota, but they also grow up American, in America. No parent can say, *Don’t watch TV, don’t play video games, don’t go on the Internet – practice your hoop dance instead.* Kids are too busy with computers and cell phones to get into the Lakota language. You know, Indian people tend to welcome technology – even if some white people think we are still riding horses and making smoke signals. But technology both includes and isolates kids. Social networking connects people, but it also cuts them off from family life. It gives them international culture and chokes off traditional ethnic culture.

Television, especially, has been called “cultural nerve gas.” As David Crystal has told us, TV “zaps minority cultures, and replaces them with world culture – whose language is English...Faced with the erosive power of the media, minority cultural heritages crumble like sand castles under a rising sea.”

The abiding question, of course, is whether minority cultural heritages and languages need to be preserved. Is the problem of language death a problem at all? Nicholas Evans, in *Dying Words*, points out that in the Biblical story of Babel, human beings who had committed the sin of *hubris* were condemned by God to speak a babble of incomprehensible tongues – “quarantined from each other’s minds,” as Evans puts it. A non-Chinese-speaking visitor to China (to take a random example) will understand the feeling: languages can divide us.

But they can also unite us. “Identity is what makes the members of a community recognizably the same,” Crystal writes. Language is the keystone of that recognition and

commonality. Each language expresses a mindset that is, in the end, unique to the community that speaks it. And as linguist Marianne Mithun writes,

The loss of languages is tragic precisely because they are not interchangeable, precisely because they represent the distillation of the thoughts and communication of a people.

Novelist Russell Hoban once commented in an interview that “Language is an archaeological vehicle, full of the remnants of dead and living pasts... The language we speak is a whole palimpsest of human effort and history.” With the loss of a language goes the loss of history, and more. Jorge Luis Borges describes that absence poetically:

You will never recapture what the Persian  
Said in his language woven with birds and roses,  
When, in the sunset, before the light disperses,  
You wish to give words to unforgettable things.

All languages have their own traits, and so in turn does their loss. According to several scholars, the loss of Lakota would mean the loss of a certain way of looking at the world.

But how much does a language shape the self? Linguists have spent the past hundred years attempting to understand how much one’s language conditions, enables, or restricts one’s thinking. As Guy Deutscher discusses in *Through the Language Glass*, early claims were expansive: Benjamin Whorf and his followers decided that American Indian languages lead their speakers to an entirely different conception of reality than that of people who speak European languages – but Whorf’s glaring lack of evidence has not stood the test of time. In reaction, more recent scholars like Steven Pinker (*The Stuff of Thought*) have declared that it’s impossible to prove that people who speak one language can only reason in one particular way, so they conclude that the entire notion of language affecting thinking is a fallacy.

As Pinker demonstrates, we do not yet have a full understanding of the connection between language and culture at the neurological level. But Deutscher and other recent scholars have managed to make a good case for the idea that language *can* change a person’s view of reality. Like Roman Jakobson long before him, Deutscher’s argument hinges, not on what a person *can* say in a language, but what a person is *obliged* to say. For example, English requires us to locate an action very specifically in time: you can’t talk about yourself walking to the store, for example, *without* saying whether you do it now, did it yesterday, will do it tomorrow, or within another of the other divisions in time that English sports. Many American Indian languages do not require or enable that kind of temporal thinking. But when one speaks the Australian aboriginal language of GuuguYimithirr, the speaker is actually obliged to relate *geographic directions* whenever spatial information is communicated. As Deutscher points out, the latter language inculcates what we would call an uncanny sense of the cardinal directions at each and every waking moment. Yes, it does influence the way its speakers think.

Instead of *space*, the Lakota language involves a different relation to *place* than does the English language. This is an example of how every culture has a collection of knowledge. What historian Keith Basso describes for the Apache culture is also true for the Lakotas: *wisdom sits in places*. There are of course different cultural ways to store the knowledge and wisdom of a group; European cultures use the written language for this storage. But the Lakota culture had no written language for centuries; for the Lakotas, *places* became the repositories of stories that have moral meaning, and those stories create wisdom in the person who understands them. Whenever such a place is mentioned, it recalls the story and the wisdom associated with it.

We can use the Wind Cave in Custer National Park, in the Black Hills, as an example. Hundreds of years ago, the Lakotas gradually moved west from the shores of Lake Superior to the area around the Black Hills of North Dakota. Eventually, Lakota lore situated the nativity of the people at the Wašúŋ Niyá (Wind Cave) in the Black Hills. As Lakota elders have told us,

In the time before this one, the Lakota lived in an underground world. One day, Iktómi, the trickster spirit, transformed himself into a wolf and journeyed from this upper world to the subterranean one by using the entrance at Wašúŋ Niyá (Wind Cave). He sought to trick the humans to follow him back to the surface by offering them food and clothing. The first human to follow the wolf was Tǎokáhe - the First. Tǎokáhe left the underground world with the wolf and then returned and convinced six other men and their families to go back with him. Tǎokáhe and his friends were the first people in the world and their children are the Lakotas. From this time forward, they called themselves the Pté Oyáte, the Buffalo People. Wašúŋ Niyá was the opening from which the Lakota emerged and it is still revered today as a sacred place.

The story involves several threads of symbolic thinking. It underlines the importance of the buffalo (not only a staple of the Lakota diet, but a mainstay of Lakota rites); it shows that the animal that the nation eats has been, in a sense, the Lakotas' *partner* in existence, and not just a prey. The story maintains that there is a link between the upper and the underground world. It locates a center of the world, or a center of the culture. And it leads us to a world view: place becomes a source of spirituality.

Many of the Lakota stories are still not written down, and according to Lakota elders, the stories lose their power and meaning when translated. Without the language, the meaning of the Lakota places, and the wisdom that sits within those places, will be lost. The way of thinking that sees those places in that way will be lost as well.

If the issue of language and cognition seems fairly abstract, *Rising Voices/Hóthąŋiŋpi* will show that the reasons to learn a dying language are not always academic. They can be concrete and practical. Tribal elder/educator Ben Black Bear, who teaches Lakota, believes that learning the language can actually help turn Lakota lives around:

Lakota kids start out life full of energy, curiosity and joy. Then they go to

substandard schools –failure factories. They live in trailers and bad houses. By the time they're 18, they have two kids.... Very few can get jobs. There's lots of alcohol and drug abuse. Diabetes and obesity... are epidemic. Young people really need both pride and hope. The one thing, the only thing that differentiates them from other Americans, is their connection to their Lakota past, and the strongest link is the language. Learning Lakota would be an accomplishment– it would prove that they've achieved a connection to the past, that their tribe is not going to disappear, that there is hope for a better life. It would change the lives of the people who learn it. They can say, *This is what I am.*

### ***Humanities Theme #2: Culture, Language, and the Hammer of History***

The Sun Dance, or *Wiwányang Wačhípi*, is one of the Seven Sacred Rites of the Lakota Nation. In 1876, when Sitting Bull wanted guidance, he went through the Sun Dance: he had himself cut with an awl, so he could offer 50 pieces of flesh from each arm to *Wakǎ́ŋ Tháŋka*, the Great Mystery. The rite was so powerful and so central to the Lakotas that in 1904 the United States banned it, and the ceremony had to be practiced in secret for over three decades.

But history has a way of changing its tune. In 2003, a group of spiritual leaders issued a proclamation: non-Natives would be banned from the Seven Sacred Rites, including and especially the Sun Dance. Nowadays so many outsiders want to attend the sacred ceremony that once again – if for opposite reasons – the Lakota very often keep the Sun Dance secret.

This transformation in outsiders' response to the Sun Dance is emblematic of the entire history of Anglo society's attitudes toward the Lakota nation (and even Native Americans in general). This transformation is a vital part of the film because it's had such a powerful effect on Lakota culture, and specifically on the Lakota language. A basic part of every American history course (in the past half-century) has included the crushing damage done to Indian culture by predominantly-white society. But it's our belief that a second thread in history is partly responsible for the attempt to save that language as well. In other words, the Lakota language crisis has a double historical backstory.

The most salient and familiar interaction between Lakotas and outsiders was the long fight over the Indian homeland. The war with the Lakotas was memorable: George Custer's last stand at Little Big Horn still lives in the American mind, as does its opposite number, where the Seventh Calvary left twisted Lakota bodies frozen in the snow after the massacre at Wounded Knee. The well-known slaughter of the buffalo, too, was part of the conscious government campaign to eradicate the Lakota culture and way of life. But the struggle between the U.S. government and the Lakota nation continued long after the shooting had stopped, and a central part of that struggle was a direct assault on the Lakota language.

Soon after the Plains War was over, and the Lakotas successfully driven onto reservations, the U.S. government shipped thousands of Lakota children to English-only boarding schools – and then moved many Lakota adults to distant cities – hoping to turn Native Americans

into “standard” Americans. The ruling non-Indian society considered this as beneficence. The pot that was meant to melt so many ethnicities into one cultural soup was seen as one of our country’s great virtues. To many those actions now seem an attempt at cultural assassination.

The final blow in the attempt to eliminate “Indianness” came in 1953: Congress passed legislation designed to “terminate” Indian tribes, liquidate their lands, and relocate as many Indian people as possible to urban areas. Over a hundred tribes were officially terminated. At that point it did seem as if the very idea of Indian culture was a relic of the past, destroyed by the hammer of history.

Yet there was always a flip side to American feelings about Indians. So it is that another part of the film will describe the deep affinity that one culture can have for another – even when that culture has also been attempting to destroy the other. The film will detail what Franz Kafka called “the wish to be a Red Indian.” With the help of scholars like Philip Deloria (Oglala Lakota, University of Michigan, author of *Playing Indian* and *Indians in Unexpected Places*) and Ter Ellingson (University of Washington, author of *The Myth of the Noble Savage*), as well as former *New Yorker* writer Ian Frazier (author of *On the Rez* and *Great Plains*), we’ll trace the theme of outside admiration for Native American culture.

For centuries there has been an undercurrent in American society that forms a parallel to the stronger and more obvious historical force – the attempt to destroy Indian culture, especially language. That undercurrent has the white desire to learn from Native culture, and foster it. Without that historical thread, not only would the attempt to rescue the Lakota language be much weaker today, but the language might very well already be dead.

Ter Ellingson describes the literary roots of idealization of Natives: Jean-Jacques Rousseau is usually cited as the originator of the concept of the Noble Savage, but the idea is both older and newer than the 18<sup>th</sup> century. One section of Marc Lescarbot’s 1609 history of the new world is called “The Savages are truly Noble” (*Sauvages sont vrayemens nobles*). In 1672 poet John Dryden wrote: “Wild in woods the noble Savage ran.....All their Customs are by Nature wrought;/ But we, by Art, unteach what Nature taught.”

The term “Noble Savage,” as Deloria points out, points toward an oxymoronic view. “Noble” implies that Natives are morally more exalted than the white observer. “Savage,” on the other hand, implies that Natives are heathen, uncivilized, violent – people who deserve to be subjugated if not eradicated.

But attitudes toward Native peoples were more than what Deloria calls “the love-hate ambivalence between civilization and savagery.” Non-native feelings about Native Americans also affected the way Americans saw *themselves*, and the way they behaved. The ways that non-Indians took on “Indianness” became central aspects in the formation of the American identity.

The Boston Tea Party has cherished its mythic status in our history. Part of the common myth, as Deloria tells us, is that the protestors were *disguising* themselves as Indians. What

they were really doing, he says, was *becoming* Indian:

The Tea Party is a catalytic moment, the first drumbeat in the long cadence of rebellion through which the Americans redefined themselves as something other than British colonists.... [It was] the rejection of an older European consciousness and an almost mystical imperative to become new.

According to Ian Frazier, colonists were deeply influenced by Native Americans:

The popular refrain about Indians nowadays is that they and their culture were cruelly destroyed... that European culture simply mowed down whatever was in the way. But for a long time much of the adapting went the other way. Indians gave the world a revolutionary new idea of what a human being could be: we could walk the earth the equal of anyone we met – no princeling's inferior – unobliged to kiss anyone's hand.

For, as Alan Taylor has shown, the Boston Tea Party was no isolated incident. In his micro-history *Liberty Men and Great Proprietors: the Revolutionary Settlement on the Maine Frontier 1760-1820*, Taylor shows how New Englanders frequently adopted Indian costume and disguise to express the desire for freedom in the face of governmental restrictions. But the imitation of Native Americans was not limited to protest. Americans also formed groups like the Tammany Society or the Society of Red Men, where they took on Native costume and names, smoked peace pipes, and painted themselves as warriors. A man in such societies made the passage from Paleface to Red Man – just as American men would do in drumbeating male societies (like M.A.L.E.) nearly 200 years later.

With the coming of Romanticism, admiration for Native Americans took literary and artistic form, revolving around an idealized or fictionalized version of Native Americans. Many artists, including photographer Edward S. Curtis, devoted their lives to the depiction of Native American life; but even Curtis fictionalized and mythologized the artistic “product.”

As industrialism blackened the air and spawned sad, overcrowded tenements in Eastern cities, many Americans became nostalgic for a happier, more natural life. Native American culture now seemed more “authentic.” For writer Ernest Thompson Seton, the way to repair modern social ills was to re-imagine the frontier experience – by getting children to act it out. Seton founded the Woodcraft Indians, and was a key organizer for the Boy Scouts. His object was to create a meaningful modern identity by having children experience what was *not* modern: the (imagined) life of the Native American:

Most boys love to play Indian.... They can go right out and camp in the woods just as the Indians did and make all their own weapons in Indian style as well as rule themselves after the manner of a band of Redmen.

But Seton, too, twisted the representation of the Native American to suit. In a trope that was not uncommon then or now, Seton pictured Indians as eternal adolescents: “I know something of savages – of boys, I mean. It is precisely the same.”

In the end, admiration for Native Americans became something close to the Received Opinion in popular American culture. And the opinion had a direct affect on native languages: the U.S. government itself, in 1990, repudiated its earlier policy of eradicating Indian languages. The Native American Language Act established the principle that Native Americans were entitled to use their own languages. As the Act put it, the United States

It is the policy of the United States to preserve, protect and promote the rights and freedoms of Native Americans to use, practice, and develop Native American Languages.... The United States has the responsibility... to ensure the survival of unique [Native] cultures and languages.... The traditional languages of Native Americans are an integral part of their cultures and identities.

In the 1970s, Federal aid became readily available for Native American universities. But it was not just the U.S. government, from a great distance, that participated in the attempt to rescue the Lakota language. Outside individuals – mostly linguists, the latest in the long line of white people passionate about Indian cultures – arrived on the reservations of South Dakota. They were not “playing Indian,” nor trying to twist the representation of the Indian people, but like Curtis and Seton, their lives became intimately involved with Indian culture, and the Lakota language in particular.

The final non-native people profiled in the film are Father Eugene Buechel, Wil Meya and Jan Ullrich. All three were born in Europe; all three found themselves captivated enough by the Lakotas that they’ve brought a passionate lifetime commitment to bear on the crisis of the Lakota language. Father Eugene Buechel created the first workable dictionary of the language; Ullrich recently published a modern updated dictionary, and Meya and Ullrich are among the driving forces in the Language Conservancy today. It’s our belief that the viewer can understand Meya and Ullrich’s attempts to pitch in and help the Lakotas stave off the death of their language – as well as the understandable opposition of many Lakotas, especially tribal elders – only by showing the dualism in the relations between Native Americans and outsiders over the years.

## **C. Creative Approach and Format**

### ***Story Structure, Style, Voice, Point of View***

***Rising Voices/Hóthąŋiŋpi*** will involve disparate elements – two strands of history, present-day scenes, and short films by Lakota filmmakers and artists.

The film will be divided into a tease and eight parts:

The **tease** begins with a present-day sequence: a ten year-old Native American girl in South Dakota is being forced to take language lessons in a strange language – the language of her tribe. The tease introduces us to the basic problem in the story: a Native American language is dying. How can it be brought back to life, who needs it, and for what?

**Part 1, *The Rez***, takes us into the lives of Lakotas, and shows us the moving (and starkly problematic) conditions on the reservations today. Life is so troubled that the culture is endangered, and the Lakota language itself is dying.

**Part 2, *Language Death***, shows us that languages are not only mortal, but that *most* of them, all over the world, are dying. All but a handful of Native American languages are moribund. Languages are killed in several ways. One is through media creep – since a dominant language (like English) constantly enforces itself in every activity, especially for the young. But there are more intentional ways to kill a language and a culture, and this is the abiding theme in the story of mainstream American society and the Lakotas.

**Part 3, *History of the Lakota: “Make You as White Men.”*** We then flash back to Lakota history to tell how the U.S. government not only took Indian land, but tried to obliterate the culture and (very directly) the language. By the middle of the 20th century the government has all but accomplished its goal: Congress passes legislation designed to terminate Indian tribes, liquidate their lands, and relocate Indian people to urban areas. Over 100 tribes are literally “terminated.” But at that historical nadir, Native culture begins a comeback. To a degree the reversal is assisted by a parallel but deeply-contrasting aspect of relations between Lakotas and outsiders; and this is the content of the next section.

**Part 4, *The Wish to Be a Red Indian***, chronicles the flip side of the historical coin: the long-held admiration and even envy for Native Americans by outsiders. We see the long evolution of that admiration – and how, by 1970, it reaches the point where the overall population was sympathetic to Native American culture – even if the Native Americans themselves are more economically ground down than ever.

**Part 5, *Red Power***. The history of the Lakota confederation continues with the birth of the Red Power movement at the end of the 1960s. Tribes began to take up legal challenges; they see their culture in danger. Even the U.S. government begins to see what has been lost. In 1990, Congress passed the Native American Language Act, using words like this: “The United States has the responsibility... to ensure the survival of unique [Native] cultures and languages.”

**Part 6, *Language Wars***. Everyone now agrees that the restoration of Lakota and other Native languages would be a good thing. But it’s no easy task to revitalize a language that no children learn from birth. Lakota language classes are instituted in many high schools and universities, but don’t produce fluent speakers. Some Lakotas ask for help from white linguists and educators; the Lakota Language Consortium is born, and begins to train teachers, but its presence is immediately controversial on the reservations, and still is. Is it all right for outsiders (who are white) to teach Lakotas how to teach Lakota?

**Part 7, *Can It Be Saved?*** and **Part 8, *Why Speak Lakota?*** The final sections of the film discuss dying languages in general and the value of Lakota in particular. We join a group of Maoris as they arrive from New Zealand on a visit to South Dakota (the visit will take place in 2012). Led by Timoti Karetu, author and head of the Te Kohanga Reo National Trust, the

Maoris have very successfully brought their language back from the brink of extinction. Anthropologists and linguists talk about other groups that have succeeded in restoring their languages – Hawaii, Israel, and the former Czechoslovakia – during the past century; about what it takes to save a language, and what reasons the Lakotas we’ve seen learning the language throughout the film have for bringing Lakota back. Are they saving the language, or is the language saving them? Or, in the best of all possible worlds, can it be both?

In making *Rising Voices/Hóthą́ŋiipi*, we’ll use our award-winning film *Through Deaf Eyes* as a structural model. History will be braided with both present-day scenes (the lives of a number of Lakota people) and short films by Lakota filmmakers. Present-day scenes will be interwoven into the historical and thematic sections; the short films by Lakotas will be very different in style and tone, and will be used as interstices between the film’s parts on five occasions.

The result will be a composite that uses documentary and art to shed light on past and present, on history and culture. The voices will be many: narration (off-camera); historians, cultural historians, and linguists (both Lakota and non-Indian); ordinary Lakota people struggling to learn the language; non-Indian outsiders struggling to teach it; both Lakota traditionalists and Lakota progressives; and even Maori students and scholars. We hope to take an inclusive point of view.

### **Visual resources & techniques**

We’re feeling lucky: there’s an abundance of visual resources available for *Rising Voices/Hóthą́ŋiipi*, so many that we don’t believe we’ll need to shoot re-enactments to cover the visual holes in the story. We’ll use a variety of lively visual elements: present-day vérité footage and interviews; specially-shot landscapes, maps and animation; short films by Lakota filmmakers; Lakota painting and craft; archival photos and films, and possibly Hollywood feature films (used “in quotes” to show how events were depicted, rather than how events really happened).

Lakota language and culture are deeply rooted in the Great Plains of North America, and landscapes from there will give the film a sense of place. We’ll film on the reservations in South Dakota – Pine Ridge, Standing Rock, Rosebud and Cheyenne River – areas of tall-grass prairie and the dry, rocky terrain the Lakotas call makǰóšiča. These are literally *bad lands*, rough miles of canyons, ravines and gullies that are at once hostile to human habitation and alluring. The geologic formations are other-worldly, and the spectacular color displays range from hot orange to inky blue. The terrain lends itself to many moods; the film will be both pretty and haunting. In other words, the Dakota landscape itself is a visual resource.

As with our recent films, we’ll use effective CG animation. Animation will show the Lakota creation stories, the shrinking buffalo herds, and the equivalently-shrinking Lakota lands and reservations. We’ll deploy new tools of spatial software: programs that can take a present-day place and morph it into an accurate version of what it looked like during

historical events. The work of our collaborating Lakota artists will inspire some of the animation as well. Project animator Amit Sethi will work directly with the artists to adapt and animate historical images.

Through the centuries, Lakota artists developed a number of artistic forms. One such form was the Winter Count, a calendar using pictographs to depict the key events of a single year. These counts were recorded first on buffalo hides, but eventually artists used wood, fabric and paper. Another Lakota form was Ledger Art, a 19<sup>th</sup>- and early-20<sup>th</sup>-century practice of drawing or painting on paper taken from ledger account books. Sitting Bull himself drew 22 pictographs (now in the Smithsonian), showing incidents from his colorful life.

We'll also incorporate images of a number of objects – ceremonial robes, drum and shield covers, tents and weaponry – decorated to depict historical and cultural themes by Lakota artists. The collections at the American Museum of Natural History, the Fenimore Art Museum, the National Anthropological Archives at the Smithsonian Institution Museum Support Center and the National Museum of the American Indian are major repositories of imagery.

Painters like George Catlin and 19<sup>th</sup>- and 20<sup>th</sup>-century photographers like Edward S. Curtis worked extensively in Lakota territory, making thousands of images. Swedish merchant John Anderson created more than 350 Lakota photos (in the South Dakota State Historical Society collection). Hundreds of images, some from before 1860, by Anderson, Stanley Morrow, John C. Grabill and missionary Mary Clementine Collins are in the Nebraska State Historical Society collections. Curtis's work is housed at the Library of Congress. There are many moving photographs of Sitting Bull and Black Elk with Buffalo Bill Cody's Wild West Show – posed photos, often, and dramatizations of moments like Custer's death (in front of painted backdrops), and even candid photos of Native Americans on ship en route to London, or sitting uncomfortably and absurdly in full ceremonial dress, in a gondola in Venice.

The list of archival film footage, similarly, goes on and on. A partial one begins at the dawn of motion pictures: in 1894, the Edison Manufacturing Company filmed three Lakotas performing the Buffalo Dance for Buffalo Bill's Wild West Show – probably the first motion picture featuring Native Americans. (Footage at the Library of Congress.) The National Archives collection *Moving Images Documenting the Life and Culture of North American Indians* has archival films with rare glimpses of the Lakota people in the late 19<sup>th</sup> century. In 1910 Thomas Ince brought a group of Lakotas to Los Angeles and filmed away. Three years later, Buffalo Bill Cody himself went to the Pine Ridge Reservation and hired over 1000 Lakotas to act in his motion-picture *The Last Indian Battle*; an unedited "film report" from that same year includes scenes of life at Pine Ridge; still in 1913, Rodman Wanamaker filmed an *Expedition of Citizenship to the North American Indian*, with a presentation of the U.S. flag to the tribal council; and (again, in 1913) real Lakota dancers appeared in a Hollywood film called *The Indian Wars*. The next year, Lakota chiefs were filmed at the dedication of a Native Memorial in Fort Wadsworth, New York, a ceremony attended by President Howard Taft. Tribal ceremonies in Bismarck, North Dakota were filmed in

connection with the visit of French Field Marshall Foch. Another archival film series, *Child Life*, made in 1933, features Lakota children at school and at church.

The section of the film on German author Karl May can call on not only images of the writer (who'd never been to North America) in full buffalo-hunter regalia – playing his alter ego Old Shatterhand – but also a number of films inspired by May's novel (beginning with silent versions in the twenties) and even a perfectly-hokey TV show. The impulse to dress up as and pretend to be Native American over the years has a visual counterpart in the scores of films where white actors were cast as Native Americans – Jeff Chandler in *Broken Arrow*, Taylor Lautner in *Twilight*, Victor Mature in *Chief Crazy Horse*, Mickey Rourke in *Killshot*, George C. Scott in *Firestarter*, Trevor Howard in *Windwalker*, Audrey Hepburn in *The Unforgiven*, not mention Mel Brooks in *Blazing Saddles*, and many, many more.

### **Format**

Film is an ideal format for the ideas, conflicts, places and people at the heart of ***Rising Voices/Hóthą́ŋi***. There's a vast amount of visual archival material, both still images and motion pictures, so it's a naturally-visual story. More importantly, the issue of language death sounds abstract on paper – which is one reason why many don't take it seriously. Film can humanize the problem, and show how a language can be at the heart of a culture; it's the best medium to get across the emotions and personalities of characters. On film, too, we can show where and how the Lakotas live: we'll find ourselves in the miles of tall-grass prairie, the vast open spaces, the spiritual Black Hills; we'll see visceral images of the poverty, the trailers, the trash, the endless drives from reservations to job centers; we'll see how language works in the culture, in powwows, sweat lodges, or the Seven Sacred Rites, including the Sun Dance. The audience will feel the lives of the Lakotas and the power of the language, in ritual and through history.

Though this proposal is a request for scripting funds for the 90-minute broadcast film only, the project will also include 1) five short films by Lakota filmmakers, 2) an accompanying website (hosting a series of 3-minute video podcasts, an interactive map, a selective visual/musical dictionary, an annotated Lakota playlist, and the standard PBS features), and 3) a Lakota Wiki and classroom toolkit study guide.

The five short, independent works by Lakota filmmakers, especially created for the project, which will be incorporated directly into the documentary, serving as interstices between sections of the film. We'll collaborate with the filmmakers to develop telling themes and modes of expression. We haven't finalized the content of these films yet; we will develop the films in conversation and cooperation with filmmakers. (We've discussed some possible themes – for a list, please see the Note that precedes the treatment.)

The accompanying website, hosted at pbs.org, will include lesson plans, transcripts and other conventional features, and will also present the short films as an online festival. (The Lakota Language Conservancy will also offer the short films via Vimeo and YouTube, and the filmmakers will showcase their work on their own sites.) The website will take the user deeper into the humanities issues in the film, including such topics as: *how languages*

*die; how language is learned, and forgotten; how languages have been revitalized in other parts of the world (New Zealand, Hawaii, Israel, the Czech Republic); assimilation or repression? (how the United States tried to eliminate Native American cultures); representations of Native Americans (both self-representations and those from pop culture); white imitations of Native Americans throughout American history; and profiles of characters from the film.*

On the site, each Lakota filmmaker will be featured in a video podcast – 3-minute episodes where filmmakers discuss and describe their own work. The video podcasts allow us to profile filmmakers whose work is unknown to the viewing public. Video podcasts will be offered to viewers at iTunes University; they will be packaged with series music and titles to tie them in with the broadcast and online films.

The traditional Lakota concept of a map prefigured the work being done now by geographers working in spatial humanities. The Lakota people often designated a place not so much as a physical feature, but as a spot where a particular human experience took place. Working with computerized GIS maps, the team will develop an online interactive map. The feature will link the familiar Google Maps format with GIS and animation software to show viewers how places on the Great Plains looked at different historical moments. The map feature will be accompanied by a guide for students and teachers that turns the map into a lesson plan.

We will develop a list of fifty words that present a challenge in translation, and yet signify key concepts in the Lakota culture. For example, a single Lakota word, *wičháŋpih'a*, designates a clear night with a star-filled sky. Conversely, the single English word, *time*, has no single Lakota equivalent. The online guide will include lesson-plan information. Hosted at pbs.org, this feature can show how language can both create and describe the differences between cultures.

Working with the musicians, we will create a contemporary Lakota playlist that can be enjoyed in straightforward fashion on iPods and MP3s. The songs, annotated with the sources and influences, will be on the project website and will also be offered at iTunes University.

Our project wiki will allow for the collaborative presentation of Lakota language and culture. The wiki will be open to individual and classroom members; the purpose is to support an online community interested in sharing their knowledge and perspectives of Lakota language and culture that are available online. We've met with teachers at elementary and high schools in Pine Ridge, Rosebud, South Dakota and Standing Rock, North Dakota to plan participation in a Skype-based program that will involve teachers and students in the production of the wiki, the map and the dictionary features. This aspect of the project will bring children into the targeted audience. Classroom participation, which began with personal visits from the producers, will be carried on through site visits and the Skype visits throughout the course of the project.

### ***Related Productions***

Language death is a worldwide phenomenon affecting many millions of people; it has unsurprisingly been the subject of several films. Perhaps the best-known of these is *The Linguists* (2008), wherein two young eccentric linguists (one of whom, K. David Harrison, is a consultant for us) travel the world, finding the last living speakers of various languages; it's a survey film, and as a result doesn't focus on any group or language in particular. Most of the other films, like *We Still Live Here* (about the Wampanoag, 2010) and *First Speakers: Restoring the Ojibwe Language* (2010), take the opposite tack: they narrow their field of view down to a particular language, but tend to ignore the overall picture. There are other, similar language films that have been made to date; very often they follow a single charismatic individual in order to come to the familiar conclusion that Indian communities need to work with their elders.

*We Shall Remain* was a six-part PBS series on Native Americans in general broadcast on *The American Experience* in 2009. One episode concentrated on the 1973 siege of Wounded Knee, focusing on AIM and the Red Power movement. There was a mention of boarding schools and the attempt to force Native Americans them to speak English. Basically, the background of that film is foreground for us; we discuss their central subject briefly.

The final film that should be mentioned is an enormous Canadian series, *Finding Our Talk, A Journey into Aboriginal Languages*. This series on Native languages consisted of no less than 26 half-hour parts; one of those half hours was on the Dakotas, a tribe related to the Lakota. The thirteen hours were broadcast only in Canada, never in the United States, and is available today *only* on VHS. So the series for all its scope spent only 30 minutes on each tribe, never discussed the Lakotas at all, and the Canadian series has remained something of a closed book for the American audience.

In a sense, we still feel we are treading on virgin territory, for our film will have a diversity and a scope that has not been approached before. None of the language films integrate the concepts of language, art, culture and religion; they seldom tell the audience *how we got here*: what history created the problem, and what history might have to do with a possible solution. They seldom bring in other cultures that act as role models (like the Maoris, Israelis, and Czechs).

Our film, unlike others, is both an inside and outside job. We're using *Through Deaf Eyes* as a structural role model: that film described the Deaf experience from both within and without. So it is that *Rising Voices/Hóthąŋiŋpi* will not only rely on a large number of Lakota historians and scholars, but will also include the work of Lakota filmmakers and artists, in short films that provide a first-person view of the culture. *Rising Voices/Hóthąŋiŋpi* will strike a strong balance that will give Insiders a sense that the film comes from their own community, and allow Outsiders to bridge into that community in a respectful way.

In other words, our film will be a true collaboration between Lakotas and non-Indians. With the Lakota language, this difference is crucial, for a good deal of the revitalization of the language today is being led by non-Indian linguists. Why are they there, and what is the

meaning of white involvement in Indian culture? The film will describe the history of outside impact on the Lakotas – from the 19<sup>th</sup>-century American attempts to dispossess and destroy the confederation as a whole through the 20<sup>th</sup> century targeting of Native languages themselves.

But if the negative impact of mainstream society on Native American societies is not uncommon in films, a second historical thread will be woven into the film. ***Rising Voices/Hóthąŋiŋpi*** will tell the more startling story of the Indian impact on the culture at large. And how, in turn, some white people who have developed a passionate commitment to the Lakota are now doing their best to pitch in and help Lakotas stave off the death of their language.

At bottom, we believe our film will have a wider focus, and larger concerns, than the existing documentaries dealing with language loss; for ***Rising Voices/Hóthąŋiŋpi*** will (uniquely) place itself at the intersection of language, culture, and history.

#### **D. Audience**

***Rising Voices/Hóthąŋiŋpi*** will almost certainly be broadcast on national television by PBS, as no less than twenty-one Florentine Films/Hott Productions have been. Our most recent film, the two-hour, NEH-supported *The War of 1812*, was recently broadcast to a solid national audience this past October. Our films over the years have on average, drawn a viewership of approximately 3.8 million people for the initial PBS broadcast, and a viewer response that is over 90% positive. All our recent productions have gotten widespread coverage in print and online newspapers, and on key web-based sites, including media and language blogs and forums.

***Rising Voices/Hóthąŋiŋpi*** is in fairly large part a history. Historical films have racked up the highest ratings on PBS for decades. The Plains War, and especially the Battle of Little Bighorn, is one of the most intensely-followed areas of American history: it seems to have a special primal fascination, in part because it was the worst defeat ever suffered by the U.S. Army at the hands of any Native force in the world. It's been the subject of two best-sellers, *Son of the Morning Star* (which was dramatized into a TV film that won four Emmys) and *The Last Stand*. For the past half century, the general American audience has also been much-interested in Native Americans in general (*Bury My Heart At Wounded Knee* was a #1 bestseller) and the Lakota nation in particular – *Black Elk Speaks* has been a consistent best-seller for forty years, and another #1 best-seller, *Hanta Yo*, was made into a 1984 five-hour miniseries called *The Mystic Warrior*. Ian Frazier's two more recent books about the Lakota Nation, *The Great Plains* and *On the Rez*, both reached the best-seller list.

For all this national fascination, most PBS viewers have seen relatively few films that take us onto the reservation today. So the modern-day lives of Lakotas are still a comparative blank. The 19<sup>th</sup>-century Plains War may be familiar territory, but many in even the sophisticated PBS audience will not know how the United States very deliberately attempted to transform Native Americans into white men, that speaking native languages

in boarding schools meant corporal punishment for many Native American children. Perhaps most surprising of all will be the history of the non-native fascination for Native ways, from Dryden to Audubon to secret 18<sup>th</sup>-century groups like the Tammany societies and not-so secret 20<sup>th</sup> century organizations like the Boy Scouts. The dress-up Indians of the Boston Tea Party are familiar figures, but the fact that protestors *often* disguised themselves as Indians in order to commit violent acts on behalf of individual freedoms – even before the Tea Party – will be news to most viewers. Then, too, the entire worldwide language crisis – the shocking fact that most Native American languages will soon die out, and that somewhere in the world a language now dies out every two weeks – is still unknown to the general public. Perhaps most importantly of all, our film will give millions of Americans a better sense of why dying languages should be saved, and how they can be.

### ***Distribution Plan***

Over the years Florentine Films/Hott Productions has produced 21 national PBS broadcasts. Our most recent production, *The War of 1812*, was carried by over 99% of participating PBS stations.

We'll use four methods to reach key audiences for this film: 1) We'll work with PBS to promote the national broadcast. 2) We'll work with the many professional organizations with an interest in Native American and language-loss issues, including the National Indian Education Association, Cultural Survival, and the Linguistic Society of America. 3) We'll create five short films, both for Web and classroom use, to supplement the film and stimulate tribal interest. And 4) We'll work with Native American studies programs in universities to incorporate humanities issues in film, website, and classroom resource kit. For the resource kit, target audiences are students and educators in grades 6 through 12.

The program and electronic and print content will address the following national educational standards at the middle and high school levels: Historical Understanding, U.S. History, Civics, and Geography, and 7 of 10 thematic strands of Social Studies, including: Culture; Time, Continuity, and Change; People, Places, and Environments; Individual Development and Identity; Individuals, Groups, and Institutions; Power, Authority, and Governance; and Global Connections.

### **E. Rights and Permissions**

Collections of photos, maps, plans, letters, and manuscripts are housed in several major institutions. Luckily, most of these materials are either public domain (and therefore free for us to use), or rights are held by public institutions, whose fees are reasonable. Materials in the National Archives in Washington, DC and in Kansas City, Missouri; the National Anthropological Archives at the Smithsonian Institution Museum Support Center in Suitland, Maryland; and the Library of Congress are available without charge.

### **F. Humanities Advisers**

**Joalyn Archambault** (Standing Rock Sioux), anthropologist, director of American Indian Programs at the Smithsonian Institution's National Museum of Natural History. She has vast knowledge of Native American museum collections and will help us identify visual resources.

**Andrew Cowell**, linguist, University of Colorado, co-author of *The Arapaho Language*, an anthology of Arapaho Narratives. His main interests lie in Native American Languages and Literatures; he'll delineate the finer points of linguistic issues.

**David Crystal**, one of the world's foremost authorities on language, author of *Language Death*. Best known for two encyclopedias, *The Cambridge Encyclopedia of Language* and *The Cambridge Encyclopedia of the English Language*. He's received an OBE for services to the study and teaching of language. His reasons for preserving world languages form much of the film's philosophical underpinnings.

**Philip Deloria** (Standing Rock Lakota), professor of History, Director of the American Culture Program, University of Michigan. His books include *Playing Indian* and *Indians in Unexpected Places*; he'll describe how Native Americans have influenced American culture, a key humanities issue in the film.

**Willem J. deReuse**, Belgian-born linguist at the University of Texas at Austin, specializes in the description of Native American languages. He's also written on morphological theory, language contact, phonology and philology; has great expertise on dictionaries of threatened languages.

**Donald L. Fixico** (Shawnee, Sac & Fox, Muscogee Creek and Seminole), Distinguished Foundation Professor of History, Arizona State. His work focuses on American Indians, oral history and the West; will illuminate the complex relations among tribes and the U.S. government.

**K. David Harrison**, assistant professor of Linguistics at Swarthmore, one of two producers of *"The Linguists,"* a documentary about languages on the verge of extinction. Author of *When Languages Die*. He's worked with last generations of speakers all over the world; this experience will help us greatly in dealings with Lakota elders.

**Mary Hermes** (Dakota-Chinese), Associate Professor of Education in the *Enigikendosayang*: Center for Indigenous Language and Culture Revitalization at the University of Minnesota-Duluth. Works in Native teacher education, the Tribal master's degree in World Language Revitalization, and is Principal Investigator on the "Ojibwe Movies" grant project and the NSF Endangered language project "Documenting Ojibwe Conversation." She has deep knowledge of the issues Native American communities face when trying to revitalize their languages.

**Clay Jenkinson**, a Rhodes and Danforth scholar, winner of one of the National Endowment of the Humanities highest honor, the Charles Frankel Prize (now the National Humanities Medal). Lives in Bismarck, North Dakota. A historian with deep knowledge of Great Plains history, he will ensure accuracy in historical sections.

**Bill Johnston**, Associate Professor, Second Language Studies and Comparative Literature at Indiana University. His research concerns language-teacher identity, the relationship between teacher identity and teacher knowledge, and teacher careers and life stories. An expert in one of the central issues for Lakotas – how the language should be taught – he will review scripts and rough cuts, and advise us on pedagogical methods portrayed in the film.

**Mary S. Linn**, Associate Curator of Native American Languages, Sam Noble Oklahoma

Museum of Natural History; associate professor of Linguistic Anthropology, University of Oklahoma. Teaches workshops in linguistics and language-teaching methodology at the Oklahoma Native Language Association; she will work with us on language teaching methodology and how it can be portrayed in the film.

**Jeff Means** (Oglala Lakota), assistant professor of History, University of Wyoming, in the field of Native American History. His area of interest is Great Plains Indian culture and Colonial Cultural Encounters and cultural history in the 18<sup>th</sup> and 19<sup>th</sup> century.

**Jeffrey Ostler**, Professor of History, University of Oregon. He has published extensively on 19<sup>th</sup>-century political history and the American Indian experience. A noted expert on Lakota history, his recent book is *The Lakotas and the Black Hills: The Struggle for Sacred Ground*.

**Susan Penfield**, Research Coordinator for the Center for Educational Resources in Culture, Language and Literacy (CERCLL), faculty affiliate for the Second Language Acquisition and Teaching Ph.D. Program, University of Arizona.

**Virginia Driving Hawk Sneve** (Rosebud Lakota) was born and raised on the Rosebud Reservation. Since 1972, she's published 20 books, many short stories, articles and poems. Awarded a National Humanities Medal in 2000. She has intimate knowledge of the people and customs on the reservations; will help us make contacts with various Lakota constituencies.

**Robert Warrior**(Osage), Director of American Indian Studies, University of Illinois at Urbana-Champaign, where he's a professor of American Indian Studies, English, and History. Founding President of the Native American and Indigenous Studies Association. He will help us with the Native American historian on 19<sup>th</sup>- and 20<sup>th</sup>-century events that affected the Lakota sensibility.

### **Hawaiian and Maori Language Program Advisers:**

**Timoti Karetu**, master of the Maori language, the key figure behind the push to revitalize the Maori language in the 1970s. Still very active in the language movement; runs a leading language program in Aotearoa, New Zealand. A leader in language revitalization who has advised the Lakota people, he'll describe the Maori success and participate in the filming.

**William H. "Pila" Wilson**, founding chairperson of the state of Hawai'i's Hawaiian-language college, University of Hawai'i at Hilo. Founding member of the non-profit 'AhaPūnana Leo, Inc., serving 2,300 students, a national model for Native American language revitalization, and a model for Lakota language preservation.

### **G. Media Team**

**Producer/Director: Lawrence Hott (Florentine Films/Hott Productions)** has been producing critically-acclaimed documentary films since 1978, when he left the practice of law to join Florentine Films. His awards include an Emmy, two Academy Award nominations, a George Foster Peabody Award, five American Film Festival Blue Ribbons, and fourteen CINE Golden Eagles. He is a member of the Academy of Motion Picture Arts and Sciences and the Director's Guild of America. He has produced twenty-one major documentaries for PBS broadcast.

**Producer/Editor: Diane Garey (Florentine Films / Hott Productions)** shares ownership of Florentine Films/Hott Productions with her husband Larry Hott. She's

received an Emmy, a Peabody, and an Academy Award nomination (and numerous other honors), and is a registered nurse as well. Her 1988 film, *Sentimental Women Need Not Apply: A History of the American Nurse*, is used in most nursing and medical schools in the country.

**Writer: Ken Chowder** has written scripts for Florentine Films/Hott Productions for 25 years. Credits include seven *The American Experience* films, one *American Masters*, and seven for National Geographic. He's scripted over 30 award-winning films broadcast by PBS, BBC, Discovery, A&E, and TBS, and published three novels – two of them Editors' Choice books at the *NY Times*.

**Director of Photography: Stephen McCarthy** has over twenty five years' experience in non-fiction cinematography. His work appears regularly on PBS, Discovery, BBC, Channel Four Television, HBO, the History Channel and MTV. Recently-aired work includes three episodes for *The American Experience*; two for *Frontline*; and one each for *Nova* and *American Masters*.

**Associate Producer: Jennifer Weston**, Hunkpapa Lakota, coordinates events with international partners focused on Native American language preservation. She was an associate producer for the PBS Native history documentary series, *We Shall Remain*, broadcast on PBS' *American Experience*, and for Makepeace Productions' *We Still Live Here* (2010), about the Wampanoag language revival, broadcast on PBS' Independent Lens.

**Co-Producer/Adviser: Wil Meya (Executive Director, The Language Conservancy)** is a Doctoral Candidate in Anthropology at Indiana University, Bloomington. Since 2002 he has been Executive Director and Board Chairman of the Lakota Language Consortium and the Language Conservancy.

**Adviser: Jan Ullrich (Linguistic Director, The Language Conservancy)** develops textbooks and conducts teacher trainings in the Lakota language. He's the Editor of the award-winning *New Lakota Dictionary* (2008), which is now the centerpiece of Lakota language education.

**Adviser: Ben Black Bear (Language Specialist, The Language Conservancy)** is Sicangu Lakota, and one of the few remaining first-language speakers of Lakota. He's been a Lakota language teacher, translator, consultant, and recording specialist since the early 1970s. He lives with his family on the Rosebud Reservation in St. Francis, SD.

**Adviser: David Rood** is considered the leading Lakota linguist today. Professor Rood has taught linguistics and Lakota at University of Colorado since 1969. He's published numerous books, articles, and book chapters within Siouan linguistics. He is the originator of the first Lakota language textbook series, *Beginning Lakhota*, developed with Allan Taylor in 1976.

## **H. Progress**

Our access to the film's subject and characters derives from its association with the Lakota Language Conservancy, a significant presence in the Lakota community and a driving force in the mission for language revitalization. The Conservancy is deeply involved in the ongoing preservation of the language, and has conducted preliminary interviews with many of the film's characters.

Producer Lawrence Hott conducted extensive research trips to South and North Dakota in

May and June of 2011. With Language Conservancy Executive Director Wil Meya, he visited the homes and key locations of all of the subjects, and also spent a week at an annual Lakota language teachers' professional training session, held on the Standing Rock Sioux Tribe reservation in North Dakota

The team has completed preliminary research on the major elements for the film. We've conducted initial interviews ("pre-interviews") with no less than fifty people on and off the reservations.

Over the past seven years, the Language Conservancy has built solid collaborative relationships with Lakota tribes on five reservations (Standing Rock, Cheyenne River, Rosebud, Pine Ridge, and Lower Brule). The Conservancy has become a trusted entity among Lakota language teachers, students, schools, and tribal governments. Florentine Films has gained access to the Lakota people and identified several as characters for the film, thanks to the Conservancy's work in Lakota language teacher training, support, and various recording and archive projects. *Rising Voices/Hóthajinpi* explores a subject the Lakota people largely support and wish to see illuminated.

## **I. Work Plan**

### **Month 1 -**

- Project team holds planning sessions with advisers/scholars to discuss content and creative approaches to storytelling.
- Producer plans scouting trips to locations including South and North Dakota, Albuquerque, Los Angeles, Washington, D.C.
- Producer and Writer conduct research and scripting interviews with scholars and advisers.
- Writer researches published materials.
- Producer meets with archival researchers to determine priorities.
- Researcher contacts key museum, library curators, and tribal resources to access archival needs and materials.

### **Month 2 -**

- Producer researches promotion and distribution strategies
- Producer begins on-location scouting trips.
- Producer speaks with Lakota filmmakers and artists
- Writer and Producer begin review of materials gathered on scout trips with project team.
- Researcher reviews archival material, winter counts, museum collections
- Researcher commences archival research for location of drawings, photographs, paintings.
- Researcher creates database for archival and art images.
- Researchers prepare and distribute materials to writer.
- Writer begins crafting script.

### **Month 3 -**

- Project team drafts educational outreach plans and sends to advisers for review.

- Project team reviews all materials (Florentine Films/Hott Productions, The Language Conservancy, advisers).
- Writer and Producer initiate discussions on visual resources, content of short Lakota films.
- Writer prepares location, archival, and interview details for inclusion in revised script.
- Writer completes draft of script and distributes to project team, scholars, and NEH for review.
- Producer completes on-location scouting trips.
- Researcher continues archival research.
- Producer begins preparation of detailed production budget and schedule.
- Producer and Writer meet with historians, linguists, anthropologists, tribal members for development of visual treatment.
- Producer and Writer continue on-going review of materials gathered on scout trips.

**Month 4 –**

- Project team completes draft of educational outreach plans and submits to advisers for review.
- Producer conducts content review and planning meeting with project team and advisers.
- Producer and Lakota filmmakers develop plans for short films; production team chooses Lakota filmmakers, collaborates with them to finalize general content for short films.
- Writer begins to incorporate review notes into draft script.
- Producer reviews early drafts of materials with NEH.
- Producer refines production plans and schedules.
- Executive Producer and Producer begin work on initial production budget.

**J. Fundraising Plan**

The project is in its early stages, but we feel we’ve had a great start. The planning phase was funded by grants of \$25,000 from the Dakota Indian Foundation and \$17,500 from Native American Public Telecommunications (NAPT). For the remainder of the production budget, The Language Conservancy will work with its Board of Directors and individuals with a passionate interest in language and Native American issues to cultivate prospective funders. The Language Conservancy has strong relationships with board members of the Grotto Foundation and the Moore Foundation.

Foundation and corporate support are vital. We’ve submitted a proposal to the MacArthur Foundation and plan others to the (b) (4), (b) (4), (b) (4), (b) (4), (b) (4), (b) (4), and (b) (4).

The Language Conservancy and Florentine Films/Hott Productions have an excellent track record in securing funding for major projects and national productions. Florentine Films/Hott Productions has received grants from CPB, PBS, and NEH for 10 projects; writer

Ken Chowder has written 18 successful proposals to the NEH, and also had numerous successes with the CPB, PBS, Ford Foundation, Rockefeller Foundation, Sundance Institute, and Arthur Vining Davis Foundations. We are confident we will be able to fully fund *Rising Voices/Hóthąŋiipi*.

## **K. Organization Profiles**

This is a collaborative project directed by **The Language Conservancy (TLC)**, an organization devoted to the preservation and revitalization of indigenous languages. Founded in 2004, TLC has documented endangered languages and produced a range of language preservation tools, including curriculum, dictionaries, bi-lingual signage, and teacher training programs. TLC is a leader in adapting modern tools for use in language revitalization, using video games, computer programs and contemporary cartoons to promote language preservation. Florentine Films/Hott Productions is working with the Language Conservancy on fundraising, research, and contacts within the Lakota community. However, *Florentine Films/Hott Productions has complete editorial control of the film's content and production.*

**Florentine Films/Hott Productions:** producer Lawrence Hott and editor Diane Garey began working together in 1978, as members of the Florentine Films consortium. They formed Florentine Films/Hott Productions in 1981. They have produced 21 films that have been broadcast nationally on PBS. Their awards include an Emmy, two Academy Award nominations, five American Film Festival Blue Ribbons, 14 CINE Golden Eagles, a duPont/Columbia Journalism Award, the Erik Barnouw History Award, the George Foster Peabody Award – over 100 national and international awards.

## **L. Bibliography of Humanities Scholarship that Informs the Project**

Basso, Keith H. Wisdom Sits in Places: Landscape and Language Among the Western Apache. University of New Mexico Press, 1996.

Brown, Dee. Bury My Heart at Wounded Knee: An Indian History of the American West. Holt, Rinehart and Winston, 1971.

Carstairs-McCarthy, Andrew. The Origins of Complex Language. Oxford University Press, 1999.

Chomsky, Noam. Language and Mind. Harcourt Brace Jovanovich, 1968, 1972.

Crystal, David. Language Death. Cambridge University Press, 2000.

Deloria, Philip J. Indians in Unexpected Places. University Press of Kansas, 2004.

Deloria, Philip J. Playing Indian. Yale Historical Publications, 1998.

Deloria, Vine Jr. Custer Died for Your Sins: An Indian Manifesto. University of Oklahoma Press, 1969.

Deloria, Vine Jr. God is Red. The Putnam Publishing Group, New York, 1973.

DeMallie, Raymond J. The Sixth Grandfather: Black Elk's Teachings Given to John G. Neihardt. University of Nebraska Press, 1984.

Deutscher, Guy. Through the Language Glass: Why the World Looks Different in Other Languages. Metropolitan Books, Henry Holt and Company, 2010.

Feld, Steven. Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression. University of Pennsylvania Press, 1992.

Harrison, K. David. The Last Speakers: The Quest to Save the World's Most Endangered Languages. National Geographic Society, 2010.

Harrison, K. David. When Languages Die: The Extinction of the World's Languages and the Erosion of Human Knowledge. Oxford University Press, 2007.

Hinton, Leanne, et al. How to Keep Your Language Alive. Heyday Books, 2002.

Hymes, Dell. Language in Culture and Society. Harper & Row, 1964.

Kilpatrick, Jacquelyn. Celluloid Indians: Native Americans and Film. Univ. of Nebraska Press, 1999.

LaPointe, James. Legends of the Lakota. Indian Historical Press, 1976.

McWhorter, John. The Power of Babel. Perennial/Harper-Collins, 2001.

McWhorter, John. What Language Is (And What It Isn't And What It Could Be.) Gotham Books, 2011.

Nerburn, Kent. Neither Wolf Nor Dog: On Forgotten Roads with an Indian Elder. New World Library, 1994.

Nettle, Daniel and Romaine, Suzanne. Vanishing Voices: The Extinction of the World's Languages. Oxford University Press, 2000.

Ostler, Jeffrey. The Lakotas and the Black Hills: The Struggle for Sacred Ground. Viking Penguin, 2010.

Philbrick, Nathaniel. Last Stand: Custer, Sitting Bull and the Battle of Little Big Horn. The Penguin Group, 2010.

Pinker, Steven. How the Mind Works. Penguin, 1997.

Vygotsky, Lev. Thought and Language. MIT Press, 1986, revised & translated by Alex Kozulin.

## **M. List of Collections of Materials to be used by the Project**

**Library of Congress:** American Notes: Travels in America, 1750-1920; Edward S. Curtis's The North American Indian: Photographic Images; The First American West: The Ohio River Valley, 1750-1820; Historic Newspaper: The Indian Advocate (late 1880s – 1910); Historic Newspaper: The Indian Chieftain (1882-1902); History of the American West: Photographs from the Collection of the Denver Public Library; Indian Land Cessions in the United States, 1784-1894, United States Serial Set, Number 4015

Omaha Indian Music; Rivers, Edens, Empires: Lewis & Clark and the Revealing of America

**National Archives:** Native American Image Gallery from the Archival Research Catalog; Native American Heritage Research pages; Treaty of Fort Laramie (1868)

**National Gallery of Art:** Folk Arts of the Spanish Southwest; Frederic Remington: The Color of Night; George Catlin Paintings of Native Americans; George de Forest Brush – The Indian Paintings

**American Museum of Natural History National Park Service:** Bandelier National Monument; Chaco Culture National Historical Park; Hubbell Trading Post; Nez Perce National Historical Park

**Smithsonian Institution: National Museum of the American Indian**

**South Dakota State Historical Society**

**Nebraska State Historical Society**

**Fenimore Art Museum**

**Newberry Library:** James Pilling's collection of Indian linguistics

**Daughters of the American Revolution Library:** American Indian Collection

**The Sioux Indian Museum of the Indian Arts and Crafts**

**The Lakota Sioux Museums:** Akta Lakota Museum; Oglala Lakota College's Historical Center; Red Cloud Heritage Center; Wounded Knee, The Museum

Notes on the treatment:

For our duPont-Columbia-award-winning film, *Through Deaf Eyes*, we presented the history of Deaf experience in America using several forms: classic documentary history, present-day footage, and short films by Deaf filmmakers. It was a successful documentary, and we intend to use those forms again in *Rising Voices/Hóthą́ŋiipi*. The way those are incorporated in the treatment at this stage in the process deserves some explanation.

1. Much of the film will be **present-day live-action footage, showing Lakota people in unrehearsed scenes**. The first two of these present-day scenes are placed *within* the text of this treatment; after this, the live-action scenes are presented as *sidebars*. We do this to foster recognition that, although the characters presented are real people, any attempt at “scripting” those scenes here is simple approximation, the result of what we’ve seen on the reservations. The nature of these scenes will evolve as they are shot; that will of course affect the editing of the film, especially the placement of these sections. Having them as sidebars is meant to indicate that these scenes need to be seen as floating, rather than anchored in place.

2) Similarly, the final film will also incorporate **five short, independent and sometimes experimental works produced by accomplished media and visual artists from the Lakota nation**. The five films will appear between acts of the film, as interstices. We have not yet finalized the content of these films; we will develop the films in conversation and cooperation with the artists. We have, however, come up with some initial concepts in conjunction with our partnering Indian filmmakers – *possible* frameworks for these short interstices, including these:

- **Lakota Time** – an examination of Lakota art forms that constitute critical aspects of Lakota history. One is the Winter Count – centuries-old Lakota pictographic records that capture time in art that anthropologists call “discontinuous time indicators.” The second is Ledger painting, which Lakota artists developed in the 19<sup>th</sup> century, using paper from discarded military and government account books. Elements will include archival imagery and Dwayne Wilcox’s evocative contemporary ledger paintings.
- **Sacred Sites and Paying Tourists** – a meditation on a sacred site in Pine Ridge, and the recent efforts by tribal governments to bring in tourists. The result is a contrast between sacred and profane: the sanctity of the ancient rituals like Sun Dances with the presence of hordes of white tourists wanting to participate, Indian guards posted at the entryway. Does spiritual meaning survive the juxtaposition? This short film will be by Kathy Aplan.
- **Lakota Map** – This short piece will look at the concept of the map in the Lakota world, where the information the map conveys is not so much “how to get there” as it is “what took place here.” So a Lakota map is a history more than a description of the physical present. Filmmaker and artist Dana Claxton will use landscape footage, animation, and GPS imagery.

- ***A Powwow Isn't What You Think It Is*** – the powwow is in fact an import, an Omaha dance ceremony adopted by the Lakota and other plains groups and popularized in the 1950s. But Powwows are now held in an arena-like wow ring, surrounded by bleachers, with food stalls with fried dough, Mexican food, hot dogs. Costumes can cost thousands. In a short video documentary, filmmaker Yvonne Russo will look at the attraction this ceremony holds for young people today.
- ***When We Were There*** -- short film about the work of the astonishing art work of celebrated Lakota artist Arthur Amiotte. The artist expresses *Lakól wicóh'an washtélaka* – the love of the Lakota traditions – by mixing history, rituals and Lakota visionary experiences. In his Collage series, done over the past 20 years, Amiotte combines historic drawings, family photographs, advertising circulars, and other imagery to illustrate the pluralistic lives of late-19th Native people, as they confronted the realities of living in an increasingly-white world.
- ***What Makes a Lakota?*** – Filmmaker Milt Lee explores the tensions among tribal, federal and personal definitions of what one Lakota artist calls “the Indian inside.” The film will use deal a quick-cutting succession of both absurd “Indian” faces and activities – in both *outside* versions of Indianness (like Burt Lancaster or Victor Mature cast as Indians, slash-and-burn Video Game images of Indians, teepees behind English rowhouses) and the stereotype-defying variety of real Lakota faces.
- ***The Two Faces of Iktomi*** – This short film will present Iktomi, the Lakota culture’s powerful trickster, who brought the Lakota into the world and named the animals, but who also has sown seeds of unhappiness and dissension among humans and spirits. The same word, *iktomi*, is used to signify the spider, a strong and potentially dangerous animal in the Lakota world. Animated imagery will be based on Roger Broer’s depictions of Iktomi.

The media and visual artists will be chosen from the list below. We’ve already had discussions with all of the following:

- **Arthur Amiotte** (Oglala Lakota) makes visual art that reflects on the idea and the reality of the “reservation.” His collage images, inspired by Ledger art, reveal the tension between Native American tradition and the modern world. His work – painting, sculpture and textile objects – is held in 26 public and about 200 private collections.
- **Kathy Aplan** (Cheyenne River Lakota) is a filmmaker and media professor at Oglala Lakota College on the Pine Ridge Reservation. Her video work focuses on the reservation as a repository of cultural and natural history.
- **Roger Broer**, (Oglala Lakota) is a multi-media artist whose monotypes, paintings, drawings and sculpture incorporates Lakota language, imagery and symbolism. His paintings are featured in both national and international collections.
- **Dana Claxton** (Hunkpapa Lakota) is an interdisciplinary artist who works in film and video, installation, performance and photography. Her work has been screened at the (New York) Museum of Modern Art, the Walker Art Center, the Sundance Festival and Microwave in Hong Kong.

- **Milt Lee** (Cheyenne River Lakota) has produced documentaries for 30 years, bringing Lakota stories to the national audience. His most recent film is *Video Letters from Prison*.
- **Kevin Locke** (Hunkpapa Lakota) has a worldwide reputation as a visionary Hoop Dancer, the preeminent player of the Northern Plains flute, a traditional storyteller, cultural ambassador, recording artists and educator.
- **Donald F. Montileaux** (Oglala Lakota) is a modern-day storyteller, rekindling the images of the Lakota lifestyle by painting the people as they were. A world-renowned artist and illustrator, he has received some 20 awards and commissions and exhibited in dozens major art shows throughout his artistic career.
- **Yvonne Russo** (Sicangu Lakota) is an experienced producer and actor. Her most recent release on PBS, *True Whispers*, is the story of the Navajo codetalkers who fought in WWII in the South Pacific; she's currently producing documentaries for National Geographic. She dedicates much of her time to training Native American youth for professions in the film and television industry.
- **John Trudell** (Santee Sioux) is an acclaimed poet, national recording artist, actor and activist whose international following reflects the universal language of his words, work and message.
- **Dwayne Wilcox** (Oglala Lakota) has won acclaim for his provocative, challenging and often humorous Ledger Art. He has commissions from the Hood Museum of Art at Dartmouth College and the Peabody Museum at Harvard University.

***RISING VOICES/HÓTĤĀNINPI***  
**TREATMENT FOR A 90-MINUTE DOCUMENTARY FILM**

**TEASE:**

**Present-day Sequence.** Ellie Bowman is a ten-year old girl in Oglala, South Dakota – a typical kid, deeply attached to Silly Bandz, tie-dyed t-shirts, her old Hannah Montana doll. Her little brother is always getting into her things; mac and cheese is her favorite food. Typical. But Ellie’s life is about to turn from the ordinary present to the extraordinary past: her parents are Lakota Indians, and they want her to learn a language that they themselves only know in snatches. She is about to take classes in Lakota – the language once spoken by Sitting Bull and Crazy Horse and Black Elk. Ellie can’t understand why she has to learn a language no kids speak, a language that has nothing to do with her world. She struggles, she complains, she refuses. Her complaints are childish, but her questions are on the mark: *why should* she learn Lakota, and what good can the ancient language do for Native Americans (or for anyone) today?

**Reuben Fast Horse (Lakota Indian, Musician, Magician, Lakota language Student):** I was an entertainer, a musician in Minneapolis. I would tell people I’m Lakota, and they’d say, *Wow, say something in Lakota*. And I couldn’t. So what kind of Lakota am I, anyway? And so I came home to South Dakota to learn the words. To learn my *self*. Because I feel that these words, words I don’t even know, are involved in who I am. They’re a part of my identity, and they are slipping away.

**Narration:** The existence of the Lakota language is severely threatened – no new fluent speakers have grown up among the tribes Today less than 5 percent of the 125,000 Lakota people in North and South Dakota speak the language. The Lakota population is growing three times faster than the rest of the nation; yet the number of Lakota speakers is on a sharply downward course.

**Wil Meya (Austrian-American linguist):** A typical middle-class American takes a couple years of French or Spanish in high school. Do they end up speaking French or Spanish? No they do not, and they’re not close. The same thing has happened with Lakota language programs in the schools. They’ve had Lakota programs in the schools since the 1970s, but they’ve failed to teach even a single student to be conversational.

**Delores Taken Alive (Lakota Indian elder):** Lakota is my mother tongue, but I didn’t teach my children. Nobody did back then. Five years ago I started teaching Lakota in school with Wil Meya, who was born in Austria, and Jan Ullrich, who’s Czech. Elders were calling me over. One woman shouted at me – *It’s a shame for white men to come teach us our language!* She kept using the word *shame*. When she got done, I said, *No, it’s a shame that you and I as elders are not doing anything to pass on the language. That’s the real shame.*

**Kevin Locke (Lakota Indian, hoop dancer, musician, teacher):** The death of a language is the death of a whole people, a whole culture. Without the language, there won't be a Lakota people. We will just be people living on this patch of land. We will forget who we were, and who we still can be.

## TITLE: *RISING VOICES/HÓTHAŃIŃPI*

### PART 1. THE REZ

**Present-day Sequence.** A familiar but impassioned scene: a high-school basketball game in a packed arena. Except for one thing: all the players are Native Americans. This is the Lakota Nation Invitational, which is held in Rapid City, South Dakota every winter.

**Linda Different Cloud (Lakota Indian Ethnobotanist):** Lakota kids are passionate about basketball. They're also into rap music, hip hop. Our kids have adopted the heroes of another oppressed culture. Because we have no Kobes or LeBrons, no Snoop Doggs. Our heroes are Crazy Horse and Sitting Bull, Black Elk or Red Cloud, and they're long gone. Some people think the whole Lakota culture is disappearing.

**Wil Meya:** It costs \$40,000 dollars for a team to play the Invitational. Reservation schools are falling apart; half the time the toilets don't flush. So what do they do? They go buy a fancy tour bus for the basketball team. They'd do better spending money on some form of cultural survival like working to bring the language back. They have to come to terms with their dual identity. They want both, sports and culture, but it's hard to find the resources for everything.

**Present-day sequence continues:** Pregame practice ends, the two teams huddle at the bench as the arena announcer begins the traditional pre-game introduction.

*Announcer: Ho eya, tona lel yahiyotakapi kiŋ lena, iyuha cantewaštewa nape uŋniyuzapelo. Ho na ħtayetu kin le takomni oiyokiphi kte. Ičhiŋ Maħpiya Luta tħab škata hokšila wikħoškalaķa uŋkithawapi kiŋ Waŋbli Paha Owayawa ob škatapi kte – ob akičhiyapi kte, le ħtayetu kiŋ.*

**[Lower third graphic:** Good evening basketball fans, and welcome to the Sader Dome for tonight's game between Cheyenne-Eagle Butte and your RED CLOUD CRUSADERS.]

**Narration:** The language is Lakota – the ancient language of the Lakota Nation, the confederation of seven mighty tribes once known as the Sioux.

The scene cuts to the Lakota Language Bowl, a competition in game-show format.

We watch students compete in translating English words and phrases into Lakota, straining to hit their buzzers first. The kids are eager – but the camera pulls back to show a scant, desultory crowd, sprawled in their seats.

**Jan Ullrich (Czech linguist):** Yeah, yeah, everyone on the Rez says they want to save the language. But what do they do to keep it going? People don't talk about the importance of basketball, but they work for it. They talk a lot about language – but do almost nothing about it. Basketball shows us the dedication you need to get things done. There should be as much energy put into language as there is put into sports. Do the Lakota people have enough passion to rescue the Lakota language?

**Narration:** There are over 100,000 members of the Lakota nation, and the tribe is growing fast – by 2025 they will number 160,000. Nearly half the tribe's members live in distant cities – Los Angeles, Albuquerque, Denver, Minneapolis – but just as many still live on the nine Lakota reservations in South and North Dakota.

**Present-day Scene:** Tiana Spotted Thunder is a 17-year-old junior at Red Cloud High on the Pine Ridge Reservation. She'll appear three times in the film. In this first beat, we see brief moments from her day. Tiana's doing everything she can to keep it together. It's not easy – she is surrounded by alcoholism and desperation (on the stove, food cooked in the can directly on the burner; empty bottles in stacks of paper bags; an abandoned car in the front yard filled with bales of hay, a pile of rusted, twisted bicycles). Somehow she dresses fairly elaborately for school, singing Country & Western to the mirror, goes out past the yard with two broken-down cars, starts walking on the road in the wide, barren Plains landscape. She tells us how last year, plagued by depression, she tried to commit suicide, and nearly succeeded. For Tiana, learning the Lakota language feels like a lifeline. She has a particular use in mind, and she needs to get it right. She tells us that Lakota is the language of the spirit. "I want to talk to my grandmother in Lakota, and maybe even run the 'Womanhood Ceremony' in Lakota," she says. "Sometimes spirits come to talk to you. I really want to know what they're saying." We see the scars on Tiana's wrist. "I want to learn how to pray."

**Kevin Locke:** Middle-class white people who come to the Rez feel like they've come to a third-world country. They tend to use the word "bleak." Sure, you can see why. There's trash everywhere, subpar housing – poverty.

**Narration:** The average per capita Lakota income is less than \$8000; two-thirds of all families live below the poverty line. Unemployment runs at over 80 percent.

**Tipiziwin Young (Lakota Indian teacher):** There are socio-economic issues here. Now that there are casinos, everybody thinks that Native Americans are rich. Right. If the Oglala tribe shared the money from the Prairie Wind Casino with all tribal members, each person would receive 15 cents a month. Our people have tough lives. The leading cause of death is diabetes, which you can write down to the diet of poverty. The statistics you read about native communities – those are our realities. You see 10-year-olds smoking pot, getting

junk, too. We live in a state of grief. Suicides, and death all around us. We have short lives.

**Narration:** Native Americans' life expectancy is the lowest for any ethnic category in the United States. Life expectancy on the Pine Ridge Reservation is the lowest anywhere in the western hemisphere outside of Haiti. Native American babies are three times more likely to die from crib death than white babies. Their suicide rates are the highest for any ethnic group: one in five Native American girls attempts suicide by the end of high school.

**Sunshine Archambault (Lakota Indian teacher):** There's a different kind of look in the eyes of kids who are happy with themselves. They're okay because their center is balanced. We don't have that as a people. The poverty and drugs and alcohol abuse come because we're not happy with who we are. We experience racism and prejudice, but we blame ourselves. We blame ourselves for what we've lost. We try to fix it with drugs and alcohol. Our death rates from alcoholism are four times the national average.

**Dolores Taken Alive:** There's a tribal elder here who analyses the elders as a whole. He says there are three categories of Lakota elders: the wise elders, those of knowledge; the critical, judgmental elders; and then the alcoholics.

**Robert Warrior (Director of Indian Studies, U. of Illinois):** I don't think the white world realizes the guilt and despair in Indian life. You don't know your language because you think there is something wrong with you. You don't hear the truth –that the sickness in the language comes specifically from historical processes. Having to come to grips with that as an American Indian person is one of the challenges of confronting your own history, and language is a way to do it.

**Present-day scene:** Historical images of Lakota warriors cut to basketball practice at Red Cloud High School, where Coach Matt Rama oversees muscular, tattooed players with shaven heads as they block out and rebound with fierce, aggressive intensity. This cuts to the same room where we see the cheerleading squad bouncing and shaking pom-poms in their routines. They're practicing cheers in Lakota – but they keep having to stop to get the words right: it's clear that they don't exactly know what they are saying.

**Charmaine White Face:** When I was in my young thirties, an elderly woman told me, *You will need to teach your children how to live in the old way.* I watched as the despair and hopelessness continues to climb, especially within the young people. Then I remembered what that elderly woman told me. *There is coming a time when your children will need to know how to live in the old way.* Each of us has a piece, a small piece maybe, but still a piece, that we can share. So that we all can relearn what it means to be Lakota.

**Narration:** But young Lakotas grow up in English; the only remaining native speakers are older people.

**David Rood (Linguist, specialist in Native American Languages):** I have some recordings

made by fluent speakers in the 1970s that show a level of language skill in Lakota that people don't have any more. I don't mean *some* people don't have it. I mean that *no one* has that level of fluency and power. That indicates how quickly the language is dissipating.

**Tom Red Bird (Lakota Indian Elder):** It worries me, yeah. I feel like I might be one of the last to speak Lakota as my first language. The fluent speakers are going to the other world. What we know, we take with us.

**[First of five Short films by Lakota filmmakers appears here. Our preliminary ideas for subjects Lakota filmmakers might use are listed in the introductory note.]**

## ***PART 2. DYING WORDS (LANGUAGE DEATH)***

**Ole Stig Andersen (Danish linguist):** One day in 1992, I arrived in Hacı Osman köyü, a small village in Balıkesir Province, Turkey. I went there to meet an 88 year-old man named Tevfik Esenç. The old man was locally famous, because he was the Last Speaker of a language called Ubykh. Unfortunately, he died a few hours before I arrived. So we can say for a fact that the Ubykh language died that morning, at daybreak on October 8<sup>th</sup>, 1992.

**Nicholas Evans (Australian linguist, author of Dying Words):** We all live at a strange and crucial moment in human history. At present there are some 6,000 languages on earth. But within two generations over half the world's languages will die out. Throughout history, languages have died – even great cultures like the Etruscans, Sumerians or Hittites. But we've never seen the massive extinction we face right now.

**Narration:** Languages are dying all over the world. Not least on our own continent. When Columbus arrived in the New World, over 500 Native American languages existed; today there are fewer than twenty. And many of those are endangered – with few or no children learning the language.

**Wil Meya:** To be blunt, only a handful of Native American languages, perhaps a dozen, have a chance of surviving. And I don't mean they'll die a century from now. It'll happen in this generation.

**David Crystal (British linguist, author of Language Death):** A language can disappear for any number of reasons. A people can be eliminated by disease or natural cataclysm. But more often, the terminator is human. History is primarily the story of struggles between cultures. When one culture does dominate another, language often becomes both the emblem of that domination and the means to achieve it. Once a tongue is the *lingua franca* of business and government, it tends to kill off minority languages.

**Travis Condon (Lakota Indian Pharmacist):** South Dakota is like the rest of America. English is the money language. You want a job, you have to communicate with the white world, you speak English. That's pressure from the outside. But there's also pressure to speak English from inside – peer pressure. I got my PhD. in pharmacology and I work as a

pharmacist at the Standing Rock health center. You try to say something in Lakota at the health center, you get stares from other tribal members. *What are you trying to be, more Indian than the rest of us?*

**David Crystal:** In the U.S. there are plenty of language minorities, but the language of the dominant culture is constantly re-enforced by the “soft” but relentless agency of the media. Faced with the erosive power of the media, minority cultural heritages crumble like sand castles under a rising sea. The special culprit is television. TV has been called “cultural nerve gas.” It zaps minority cultures, and replaces it with world culture –whose language is English.

**Present-day scene.** We’ll follow Arlo Iron Cloud’s attempt to change the universally-English bent of the media. Arlo want to put Lakota back on the radio. He’s a 28 year old DJ at radio station KILI, outside of Pine Ridge. Arlo can understand but not speak the language; he grew up listening to Lakota on the radio and is deeply nostalgic for the radio shows he knew long ago. Now he hopes to recapture the past for those who’ve never known it. Maybe, he hopes, he’ll someday run a 24-hour radio station in Lakota. Now he arrives at the station every morning at 6:00 AM and calls his father, who does a radio show in Lakota by talking to Arlo on the phone; the folksy, funny show (a little like a Lakota Click and Clack, with fewer cars) is broadcast all over South and North Dakota. The station has a broken electricity-generating windmill, and Arlo’s 84 year-old father sits at his rickety kitchen table in a quilted flannel shirt, talking between slurps of coffee. We see as Arlo invites joke tellers into the studio – especially Chris Eagle Hawk. We have him tell a joke in English, but if there are all Lakota speakers in the room, they default to Lakota. At times Lakota is almost a jive talk; it has a cool factor, and Arlo wants to be a part of it. We will follow Arlo’s progress as he learns more and more Lakota; perhaps near the end he’ll do his own show, all in Lakota.

**Linda Different Cloud:** English is everywhere. As a parent, you want your kids to grow up Lakota, but they also grow up American, in America. No parent can say, *Don’t watch TV don’t play video games don’t go on the Internet –practice your hoop dance instead.* Kids are too busy with computers and cell phones to get into the Lakota language. You know, Indian people tend to welcome technology – even if white people think we are still riding horses and making smoke signals. But technology both includes and isolates kids. Social networking connects people, but it also cuts them off from family life. It gives them international culture and chokes off traditional ethnic culture.

### **PART 3. HISTORY OF THE LAKOTA: “MAKE YOU AS WHITE MEN”**

**Present-day Scene.** Los Angeles is home to over 150,000 people who identify themselves as Native American – making it probably the largest Native American community in the country. We see Tomahawk Funk (Tyrone Pacheco), a Lakota formerly in the group Funkdoobiest, as he practices a rap in a garage in North

Hollywood. (“Action packed, on a come back/ On the drum track, sharp like a thumb tack/ I’m in the congos, I chill like Tonto/ When it comes to the funk, I rock pronto.”) He’s asked about the Lakota language. “How would I know Lakota?” he asks. “I was raised in East L.A. You don’t pick it up from air.”

**Narration:** World culture can inadvertently make a minority language disappear. But at times a language is killed off in the most direct way possible: by political conquest, the intentional destruction of a native culture. This kind of “Language murder” took place in the American West in the 19<sup>th</sup> century, when a young, vibrant, and often heedless nation called the United States expanded west – into the land of the Lakotas.

**Gabe Black Moon:** This is the Lakota story of the beginning. The first human beings originated deep within the earth and emerged from the narrow opening of the Wind Cave in the Black Hills, which we call *Wašúŋ Niyá* in Lakota. Our ancestors inhaled the breath of life and stepped onto the grass-carpeted earth. We were then followed by the bison.

**Narration:** The Lakota are an ancient tribe: their language is at least 3000 years old. For centuries they were a nomadic people in the tallgrass prairies west of the Great Lakes.

**Ben Black Bear (Lakota Indian, Elder, and Deacon of the St. Francis Mission):** In ancient times, according to Lakota stories, the bison were ferocious creatures, and they were at war with our people. But White Buffalo Calf Woman interceded to help us both, and we came into symbiotic harmony with our old enemy. The buffalo provided us with food and the means to grow as a people.

**Jeffrey Ostler (historian, author of *The Lakotas and the Black Hills*):** The Lakota were the teepee-living, buffalo-hunting people of the Northern plains, the iconic image of the plains Indians. As they moved west, their strength grew. They took territory from the Arikara, Crows, Pawnees, Shoshones, Gros Ventre, and more. They were fierce warriors.

**Narration:** The Lakota language was unwritten, so the tribe’s historical record was either oral or visual. They depicted the notable events of each year on rawhide – documents called Winter Counts. The year 1814-15 was the time when “they crushed a Kiowa’s skull.” In 1839-1840, one Winter Count proudly shows the result of battle: 100 Pawnees killed.

**Philip Deloria (Oglala Lakota historian, author of *Playing Indian*):** The Lakota were a tribe of great warriors. Actually, the name *Lakǰóta* means “the allies” or “the friendly people.” But until recently they were known in the white world as the Sioux. The name “Sioux” came from a starkly-pejorative Ojibwe term *nadouessioux* – which means “little snakes” or “enemies.” It won’t surprise you to hear that the Ojibwe and the Lakota were not the best of friends.

**Narration:** By the 1830s, the Lakota numbered over 11,000. They occupied most

of what is now North and South Dakota, as well as chunks of Nebraska, Wyoming, and Montana.

The Lakota women gathered fruits, acorns and wild roots, tapped the box elder trees for syrup, made leggings and moccasins. The men hunted antelope, deer, elk, and even eagles; but increasingly their prey was the buffalo.

**Ben Black Bear:** The white men came with deadly diseases, but they also brought blessings. Long ago they introduced the horse to the continent; our tribe became great horsemen. Then in the 1800s, the whites brought the rifle. We traded beaver pelts for guns. Imagine the feeling of empowerment – we could ride and shoot all over the plains, hunting was easy, the animals were limitless, life was good. But that changed soon enough.

**Narration:** In 1860, a West Point cadet wrote a paper titled "The Red Man":

**Reading:** *We behold [the Indian] now on the verge of extinction, standing in his last foothold, clutching his bloodstained rifle, resolved to die amidst the horror of slaughter, and soon he will be talked of as a noble race who once existed but have now passed away.*

**Narration:** The cadet – who was about to graduate last in his class – was George Armstrong Custer. Fourteen years later, in 1874, George Custer, his golden curls perfumed with cinnamon, led the Seventh Cavalry into the Black Hills.

**Jeff Means, (Oglala Lakota historian, author of From Buffalo to Beeves: Cattle and the Transformation of Oglala Lakota Culture):** It was an illegal expedition. Six years earlier, in 1868, the U.S. government signed a treaty giving the Lakotas most of what's now South Dakota, and hunting rights to 22 million more acres. This treaty said that no white men could enter the Black Hills without permission. Our stories tell that we came from the Black Hills. They are as sacred to our people as the Wailing Wall is to Jews, or the Kaaba in Mecca is to Muslims. These Hills are sacred to us.

**Reading: Red Cloud:** When the white man comes in my country, he leaves a trail of blood behind him. I have two mountains in my country – the Black Hills and the Bighorn Mountain. I want the Great Father to make no roads through them. I have told these things three times; now I come here to tell them a fourth time.

**Narration:** But Custer came all the same. He sent electrifying news: the Hills were filled with gold "from the grass roots down," as he wrote. Immediately parties of miners headed west. By late 1875, 4000 Americans had invaded the Black Hills.

At the same time, the buffalo were declining with astonishing speed.

**Jeffrey Ostler:** William Tecumseh Sherman was the commander of the U.S. Army. His strategy for the Plains was as usual succinct and brutal. *Eliminate the conditions that allow Native Americans to live a traditional life.* So he permitted buffalo hunters to invade the plains, armed with large-bore rifles and telescopic sights. Bison skins from the Great Plains

became gun belts for British soldiers in India and upholstery for Manhattan furniture.

**Philip Deloria:** Today both whites and Native Americans romanticize the Plains Indians. *In the old days everything was ideal, there was no stealing, they lived at one with nature.* But Native Americans are just as human, as fallible, as whites. We do our people no service when we create false and perfect images of our ancestors. The idea that they were entirely in balance with nature is also false. Even the vanishing of buffalo was partly due to Native Americans. Were they careful about how many buffalo they killed, did they husband resources? Probably not. But we do know that the U.S. government actually *wanted* to extirpate the buffalo.

**Narration:** The Secretary of the Interior told Congress, "The buffalo are disappearing rapidly, but not faster than I desire. I regard the destruction of [the buffalo] as facilitating the policy of the Government – destroying their hunting habits, coercing them on reservations, and compelling them to... adopt the habits of civilization."

**Present-day scene.** As we see glimpses of a traditional Lakota children's ceremony -- the *Thápawaŋkáyeyapi* (Throwing of the sacred ball), one of the Seven Sacred Rites – we hear a voice-over from a Lakota elder describing salient aspects of the ceremony. The child stands on a buffalo robe; four adults throw them a ball made of buffalo hide, stuffed with buffalo hair. By catching the ball, the child receives an understanding of the Teaching. When the buffalo began to disappear, the people had to use a ball of rawhide. (VO: "People used what they had; the important thing was to keep the ceremony alive. But that's not always easy.") In the ceremony footage, we see that an elder has to refer to notes that she has written down in order to get the ceremony right. "Only a Bundle Keeper can perform the ceremony. So we have to keep having Bundle Keepers who know Lakota... or else the child will not understand what the elders have to teach them."

**Narration:** Deprived of buffalo, the staple of their diet, most Lakotas were forced to live on reservations, where their only choice was to take up farming or starve.

**Jeff Means:** Red Cloud was a moderate. He believed that it was necessary to work with the white government. He didn't think the U.S. army could be permanently defeated, and his wish was to avoid catastrophic losses. But there were more militant chiefs.

**Reading: Sitting Bull:** We want no white men here. The Black Hills belong to me. If the whites try to take them, I will fight.

**Nathaniel Philbrick:** Sitting Bull, the great chief of the Hunkpapa Lakotas, was 45 years old in 1876. He was a thoughtful, generous man whose anger never clouded his wisdom -- part warrior, part holy man.

**Jeff Means:** That spring, Sitting Bull went through the ritual called the Sun Dance. He asked to be cut with an awl, so he could give 50 pieces of flesh from each arm to *Wakḥáŋ Thánka*,

the Great Mystery. He streamed with blood. Then he rose, and he danced. He danced for a day and a half. And finally he was given a vision: he saw a great number of white soldiers and horses, falling upside down into an Indian village.

**Narration:** June 25<sup>th</sup>, 1876 would become an iconic moment in American history, portrayed over and over – often inaccurately. The Natives did not lure the Seventh Cavalry into a trap; some 8000 of them had gathered by the Little Bighorn River to hunt buffalo, and it was Custer who surprised them, sending out a column to attack the village.

But Custer must soon have realized his mistake.

All the men fighting beside Custer died that afternoon.

The outrage was general, all over the United States. The Battle of Little Bighorn was seen as a vicious massacre. General Sherman wrote: "Hostile savages like Sitting Bull and his band of outlaw Sioux must feel the superior power of the Government."

**Jeffrey Ostler:** Congress quickly passed a law requiring the Lakotas to give up all rights to the Black Hills. Their claim was that the Native Americans had violated the 1868 treaty by making war on the U.S. – although Custer attacked first. Apparently you had the right to revoke a treaty if you broke it yourself, and then lost a battle.

**Narration:** In September 1876 a commission traveled west to create a new treaty.

**Jeff Means:** With the decimation of the buffalo, most Lakotas were dependent on government rations. And now the government said, *Anyone who does NOT sign a new treaty will have their rations cut off.* Some 10 percent of the Lakota men bowed their heads and signed. The old treaty from 1868 had said this: any change would need the signatures of *three-fourths* of all adult men. Three-fourths – not 10 percent. No matter. Congress ratified the new treaty.

**Narration:** By the 1880s, Sitting Bull like all of the Lakotas had begun to live on the reservation. But the government was not content with geographic restriction. The government would now attempt to transform the Lakotas. It began by altering the Lakota relationship to the land – chopping up the reservation into chunks of private property.

**Jesse Taken Alive (Standing Rock Tribal Council):** We understand the creator as a magnificent gardener who sprinkles his works on earth. Everyone has a place in the common circle. Then white men came and told us that we weren't taking advantage of the land. We were forced to divide the land among individual people. That's what they were going to teach us.

**Duta Flying Earth (Lakota Indian, Teacher of Lakota):** As a tribe, we never focused on material wealth. Didn't understand it, didn't care to learn it, had no use for it. We were

forced to abide by values that were not our values. We were in our homeland, yet we felt like we were not ourselves.

**Present-day scene.** “It’s very hard to get kids to *feel Lakota* in a place that is not a Lakota place.” The speaker is Duta Flying Earth. Duta grew up in South Dakota; his Lakota parents did not speak Lakota. In 2006 he helped start a Charter School in Albuquerque, New Mexico. We’ll follow him as he teaches in a charter school that has a Lakota language program. It’s in an overwhelmingly non-Lakota environment. “There are a lot of Lakota people in Albuquerque. But it’s like our school has a Lakota island in a big ocean,” he tells us. So why do it at all? “My motivation is that there is a huge responsibility to learn the language and speak it. We can’t sugar-coat it: I mean, who’s going to do it, if we don’t? We can’t lose sight of that urgency. If we don’t feel urgency, we’ll end up losing our identity.”

**JoAllyn Archambault (Standing Rock Lakota, Director of the American Indian Program of the National Museum of Natural History):** Tribal identity is like any culture. It rests on history, on language, on a whole series of practices. I think what most people do not understand is how consciously the United States undermined American Indian life. It wasn’t just taking the land. It was the attempt to eradicate everything that Americans thought was “foreign” about Native Americans. The two most crucial “foreign” elements were language and religion.

**Susan Penfield (author of Technology-Enhanced Language Revitalization):** I think the government realized that for native people, language and religion are very entwined. For most Americans, language is a tool – a vehicle we use for expression. For Native Americans it’s more like blood – an integral part of who they are as human beings, and the code they use for history, religion and knowledge. For native people, their encoded history and traditional knowledge is in the language spoken by the elders, which can’t be separated from religion.

**Narration:** In the 1880s, even as Christian missionaries established churches on the reservations, government agents targeted the largest and most visible religious ritual of the Lakota, the Sun Dance. Again, anyone who participated in the dance would be denied rations. Lakota leaders ceased holding the Sun Dance in public.

When Sitting Bull met with government leaders in 1883, Senator John Logan scolded the eminent warrior:

**Reading: Senator John Logan:** You are not a great chief of this country.... You have no following, no power, no control... The government feeds and clothes and educates your children now, and desires to teach you to become farmers, and to civilize you, and *make you as white men*.

**Narration:** “I hate all the white people,” Sitting Bull told a government commission later that year. “You are thieves and liars. You have taken away our land and made us outcasts.”

But all violent resistance to American domination was at an end. Sitting Bull himself joined Buffalo Bill Cody's Wild West Show, with a salary of \$50 a week.

**Ian Frazier:** He was a Show Indian, sure. Even so, there were things Sitting Bull liked about the Wild West Show. He liked Annie Oakley, the sharpshooter – even adopted her as a daughter. But he found the white man's ways appalling. Sitting Bull had the habit of giving his entire salary to poor children who begged for handouts. The great chief did not understand white men refusing to take care of their own people. *How could they be so stingy and selfish?* He just did not feel at home in the white man's nation.

**Present-day scene.** Shawn Imitates Dog has found his place in this country. We see him in his Los Angeles office. "I grew up on the Rez, but I always knew I wanted to leave as soon as I could. I'm gay, and South Dakota, you know, wasn't the easiest place to grow up gay." He got a degree in Business Management and is Senior Director of Human Resources at an insurance company. "But that doesn't mean I'm not Lakota." He's very involved in the Native Community: he's President of the BOD for the So. California Indian Center, and works for the Red Circle Project, which gives support to Native people living with AIDS. "You can't live here without getting into film," he tells us. "In 2007, I wrote and produced the film, *Two Spirits, One Journey*. It's about the rites of passage of a young Lakota boy. Gay, of course. I never felt like I belonged, because I was gay. But I belong here. It's home."

**Narration:** In 1884, after one season with Buffalo Bill, Chief Sitting Bull returned home. But six years later, a Paiute Indian named Wovoka brought a message to all Native Americans: they must dance.

**Jeff Means:** Wovoka had a vision of a new ritual. The Ghost Dance. If all Indians performed the Dance, the ancestors would come back to life – buffalo would reappear in abundance – a great flood would destroy all white men. The Ghost Dancers were not violent; the dance was about creating hope. But the government cracked down anyway. Why? Because the Indians were not acting like white men. This was a challenge to white ways. So President Harrison sent troops to the reservations again.

**Narration:** Sitting Bull, who encouraged the Ghost Dancers, was the first target. On December 14th, 1890, police closed in, trying to arrest Sitting Bull in a cabin in the mountains. A brief gun battle broke out. Sitting Bull was shot and killed.

The killing was just beginning. Two weeks later, Custer's old regiment intercepted a Mnikǰánwožu Lakota group of Ghost Dancers, encamped beside a small stream. The cavalrymen were in a vengeful mood. As they were disarming the Lakotas, a gun went off. The result was an instant massacre. "We tried to run," said one Lakota woman. "But they shot us like we were buffalo."

Most of the dead were women and children. The stream was called Wounded Knee Creek.

**Jeffrey Ostler:** Historians often describe Wounded Knee as the last struggle in the war with the Plains Indians. But by that terrible day in 1890 the Lakotas had abandoned armed resistance long before. I see the tragedy at Wounded Knee as the full explication of the white intent to change the American Indians. *We want no ghost dancing, no strange rituals, no trances, no visions, no weird languages. If you cannot melt into the American mainstream, there is no place for you in our country.*

**Narration:** From 1877 to 1920, thousands of Lakota children, from the age of four on up, were sent to federally-financed boarding schools. Among the first schools was Carlisle Industrial School in Pennsylvania, founded by Capt. Richard H. Pratt in 1879. "All [that is] Indian in the race should be dead," Pratt said. "Kill the Indian in him, and save the man." Educators like Pratt believed that if they killed the Indian languages, the children would be better suited to move on into the world. For generations, schools like Carlisle attempted to assimilate Native Americans.

**Gabe Black Moon (Lakota Indian Elder):** At boarding school they tried to teach us to speak the White man's language, which was a foreign language. If the teachers heard us speaking Lakota, they would beat us. The Jesuit teachers would punish the older boys by beating them with a paddle. They would broadcast their screams over the P.A. system as a warning. I always have that inside me. They scarred me up here.

**Susan Penfield:** Parents were allowed to visit their children at these schools, but not allowed to speak to them unless the discussion was in English – a language the parents did not know. Even though it took most of these parents days to get from their homes to the schools. Unsurprisingly, visits from home dropped off.

**Narration:** At boarding schools, children were stripped of everything linking them with their past. Their hair was cut, they were made to wear military uniforms; all non-Christian traditions were banned. The Commissioner of Indian Affairs wrote, "they are in an English-speaking country, [so] they must be taught the English language.... The instruction of the Indians in their vernacular is not only of no use to them, but is detrimental to the cause of civilization."

**Francis Powers:** Interestingly enough, Red Cloud and Spotted Tail, both prominent chiefs, were in favor of sending their children to Carlisle to learn the white man's language. Red Cloud and Spotted Tail sent over 80 children to boarding schools. I don't think they could imagine a day when most Lakotas couldn't speak Lakota.

**Tim Giago (Lakota Indian editor)** My father's generation spoke Lakota as their first language before they were sent to boarding school. But they believed the message pounded into their heads. *Our children must learn English first in order to succeed.* So they never taught their children to speak Lakota.

**Philip Deloria:** For 200 years, American policy toward the Indians has gone back and forth between destruction and assimilation. At times, it consisted of both at once. For both of

these apparently-opposite poles – annihilation or inclusion – had the same goal. And that was to make Indians vanish from the landscape.

**Kevin Locke:** The government tried to fix the Indian problem by eliminating “Indianness.” And at the center of the Indianness was the language. If they could succeed in killing that off, they could kill the culture. The result was a tragic erosion of the spiritual foundation of the people. We slowly lost our language, and ourselves.

**Jeff Means:** If you’re looking for a metaphor, you could use Mount Rushmore. The original idea for Rushmore came from a South Dakota historian, who proposed carving a monument in the 1920s. The faces were supposed to be gigantic images of notable Lakota chiefs, like Red Cloud. The idea was then modified; it would be Red Cloud and some pioneer figures. Well, you know whose faces finally got up there. They’re not exactly American Indians. We were erased from history – even in the Black Hills, our sacred territory.

**Narration:** Like Mount Rushmore, another metaphor for the Lakota experience in the 20<sup>th</sup> century was the story of Black Elk.

**Philip Deloria:** Black Elk was an Oglala Lakota *Wičháša Wakǵáŋ*, a holy man. He had a vision as a 12 year-old boy that made him greatly respected in the tribe. He was at the Battle of Little Big Horn, then saw the slaughter at Wounded Knee. Black Elk represents the Lakota experience: he bowed to the greater power of the white culture – even its spiritual power. So he became a Catholic catechist for many years. Finally, when he was growing old, the poet John Neihardt gave him the chance to tell the story of his people, his spiritual teachings, and himself. It was a beautiful story, yet it was clearly an elegy to a culture that was vanishing.

**Reading: Black Elk:** I did not know then how much was ended [at Wounded Knee]...I can see that something else died there in the bloody mud, and was buried in the blizzard. A people's dream died there. It was a beautiful dream...And I, to whom so great a vision was given in my youth, — you see me now a pitiful old man who has done nothing, for the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead.

**Narration:** In 1953, Congress passed legislation designed to “terminate” Indian tribes, liquidate their lands, and relocate as many Indian people as possible to urban areas. Over the next 11 years, 109 tribes were terminated, and more than 13,000 Native Americans lost tribal affiliation.

**Robert Warrior:** The government thought it was both possible and desirable to eliminate the idea of Indian ethnicity altogether. Today it sounds like sheer malice, but the idea of the Melting Pot had widespread currency. The theory was that in time immigrants, African-Americans, and Native Americans would all gradually become a single standard-issue kind of American – U.S. citizens who speak and write English.

**Kevin Locke:** Growing up in America in the 50s, it was natural to think “American” culture

and English were superior to Native American culture and Native languages. The picture you got of Indian language from cartoons and movies was of a monolithic, wooden, caveman-like language. *Me big Indian. Me speak Lakota.* We greet people by says *How kola*, but it's often shortened to *How*. That one expression has done more harm to the perception of Indian language than anything. The fact is that Lakota is an artistic, beautiful language, a language of epic stories and jokes and songs. A complex language.

**Guy Deutscher (Author of *Through the Language Glass*):** One of the great linguistic revelations of recent decades is about complexity. A language like English, because it's a patchwork tongue, has a huge vocabulary. It's a big language. Yet research has shown that *small* languages, even those spoken by very few people, tend to be the most complex. In fact, there is an *inverse* relationship between the complexity of the society and the complexity of its language. The more complex the society, the *fewer* semantic distinctions it is likely to express. Yet Americans are born with the idea that English, because it dominates the world, must also be the most complex language in the world. It's not.

**Clay Jenkinson (author of *Message on the Wind: A Spiritual Odyssey on the Northern Plains*):** Americans have always had a tendency for monolingualism. Even today it's believed that an American is identified by the ability to speak American English. One of the abiding myths is that this was somehow a founding ideal of the nation, like democracy or the Bill of Rights. A typical Anglo-American rancher in the Dakotas will still tell you the Indians should just get with the program, accept that they don't own the land anymore, be American, speak English and be just like everyone else. Modernize, or go away.

**Wil Meya:** In the 1950s, a quiet transformation occurred in the Lakota community and other Native American communities. The intergenerational transmission of the language stopped happening. By that I mean that people stopped teaching it to their children. It was a slippery slope. From then on, Lakota became increasingly endangered. Research tells us that all it takes is one generation missing out on the language to cause its ultimate death.

**Reuben Fast Horse (Voice-Over):** When I grew up and left home and went to Standing Rock Community High School, I always felt like there was something I forgot to bring with me. Finally I realized what it was – my Indianness. I felt vacant, because the language wasn't there. Now I'm ready to be the Indian I never was.

**Present-day scene:** Reuben Fast Horse is practicing a magic show – in full Lakota ceremonial regalia, including eagle feathers and buckskin. “My goal is to learn Lakota so I can do my magic act in it.” We see him driving with Kevin Locke, a famed musician, hoop dancer, and Lakota language teacher. “I remember the first time it worked,” Reuben says. “We were driving together, like today, and I started singing a song Kevin *does*, *Anúnkǰhasaŋ*, the Bald Eagle.” They sing the song together (translation appears in lower-third): “*I am the first to rise, I am coming, the eagle is coming to be at this Sweat, at this Sun Dance.*” The music pots down; we hear Reuben VO: “So I was just driving, gripping the wheel tight, waiting to see if I was doing okay, if it was really Lakota coming out of my mouth. I looked in the mirror and nobody said anything. For me that was the go-ahead. I felt like I'd finally found

what I never got at home.”

**Jesse Taken Alive:** I’m still at fault for not speaking it home with my wife and five children. Of our children, only our oldest boy can understand. I spoke our language with him until he was three. After that I couldn’t speak Lakota to him in public – it embarrassed him.

**Ben Black Bear:** Most Native American kids really bought in to assimilation. In the 1950s I went to St. Francis School with many other Lakotas. I spoke nothing but Lakota at the time. The other kids were ashamed to be Native American. If I showed up at a basketball game, the cheerleaders would immediately do a mocking cheer – *Big Chief Wahoo, Little Papoose, Ooooooh-oooooh, oooh*. I said to myself, someday these people are going to find out they’re Indians. And I’ll be right there, ready to teach them how to be Indian. But for a long, long time, they were ashamed. They had the desire to be themselves beaten out of them.

**Brian Dodge (Lakota language teacher at Little Wound Elementary School, South Dakota):** In the end, the Lakota language wasn’t taken away. The government tried and tried to take it away, but in the end our people chose not to use it. They turned their back on it, and became someone else.

**Narration:** But even as Indian pride reached a bottom, a significant portion of the white world was already undergoing a change of heart.

**Present-day Scene:** For the second time, we see Tiana Spotted Thunder, the 17 year-old who almost killed herself a year before. This time we see her at her grandmother’s house, about to record “Amazing Grace” in Lakota (her own translation) and a Lakota Lullaby, making clips for YouTube. She’s nervous. “No, it’s not the camera,” she tells us. “It’s my grandmother.” Tiana’s home life is a mess; she thinks her grandmother is the only one who cares about her. “I don’t want to mess up in front of her.” But Tiana sings brilliantly; her grandmother’s pride is palpable. As she ends the Lullaby, we hear her V.O.: “One day my grandmother came to me and told me in Lakota she was proud of me for learning the old language. That kind of thing sticks to you.”

**[Second of five Short films by Lakota filmmakers appears here]**

#### **PART 4. THE WISH TO BE A RED INDIAN**

**Narration:** In Prague, in the early part of the 20<sup>th</sup> century, Franz Kafka wrote a prose poem that began, “If one were only an Indian, instantly alert, on a racing horse, leaning against the wind....” The story was called “The Wish to be a Red Indian.”

Kafka was not the first to express admiration for Native Americans. It had begun centuries before, with the concept of the Noble Savage.

**Philip Deloria:** The Noble Savage idea incorporates the contradiction in the white vision of Indians. On the one hand, there's the long-standing need to despise and dispossess Native peoples; but there's an almost equally ancient urge to idealize Indians. All this is present in two words. Emphasize the "Noble," and the idea is critique of white society; put the weight on "Savage," and you are justifying a campaign to eliminate barbarism. Two interlocked traditions – one of self-criticism, one of conquest.

**TerEllingson (author, *The Myth of the Noble Savage*):** Jean-Jacques Rousseau is often cited as the author of the idea of the Noble Savage – the idea that Indians were inherently pure, morally better than the whites. But Rousseau never used the term "noble savage," and he was no primitivist. In fact, the myth of the "Noble Savage" was never really widely believed in during its supposed heyday in the 18th century.

**Narration:** The concept of the "Noble Savage" was both earlier and later than Jean-Jacques Rousseau. The phrase was coined in the 17<sup>th</sup> century, but the idea only became influential in the 19<sup>th</sup> century, as Romanticism became the intellectual currency of the day. But Native Americans did have a pervasive effect on one group of 18<sup>th</sup> century white people: the white people who came to take Indian land.

**Ian Frazier:** As surely as the Native Americans gave the world corn and potatoes, they gave us a revolutionary idea of what a human being could be: a being endowed with an innate sense of freedom. In the Land of the Free, Natives Americans were the original "free" people. To a great degree early Americans caught that bug from them – the desire to be free.

**Phillip Deloria:** The story of the Boston Tea Party is as familiar and as American as apple pie. But the Tea Party of 1773 was far from the first time that settlers acted out a rebellious anger by playing Indian, and it was far from the last time. They did it in New Hampshire in 1734, in Maine in 1761, in Massachusetts in 1768, in New York in 1891, and in Pennsylvania in 1792. Always a group of white men, whooping, in war paint, wearing feathers, not so much in disguise but in defiance. Displaying a unique American identity by proclaiming solidarity with the Natives – *we're like the Indians. Not under your control. We're powerful. We're free.*

**Narration:** In 1820, as wildlife painter John James Audubon floated down the Mississippi, he wrote in his diary: "I saw two Indians in a Canoe. They looked so Independent, free, and unconcerned with the world that I gazed on them, admired their spirits, and wished for their condition."

**Narration:** Audubon was not the only one who wished for the Native condition. In the years after the Revolution, the Tammany societies paraded in the streets of New York and Philadelphia, dressed in Indian regalia, with painted faces, carrying bows and arrows, smoking long ceremonial pipes. Later the Society of Red Men came booming into fashion, with huge chapters or "wigwams" all across the nation in the 1820s.

**Donald Fixico (Native American Historian, University of Arizona):** The white Indian societies weren't celebrating real Indians. They were celebrating the sense of *themselves* being like Indians. The real Native Americans were still seen as savages. To be frank, there wasn't much talk about Noble Savages or even Half-Decent Savages in the U.S. until most Native Americans had been pushed west of the Mississippi. Only then could they be romanticized – from a safe distance.

**Narration:** In the 1820s, James Fenimore Cooper's wildly-popular *Leatherstocking Tales* had characters like Chingachgook, Last of the Mohicans, who represented a finer state of being. But it was George Catlin who really spent his life recording the customs of America's native people.

George Catlin was a 34 year-old lawyer from Wilkes-Barre, Pennsylvania, when he headed west in 1830. He then spent most of the next forty years traveling among Native Americans, writing books about them, drawing them, painting them

**Reading: George Catlin:** I have immersed myself in the midst of tens of thousands of these knights of the forest; whose whole lives are lives of chivalry, and whose daily feats, with their naked limbs, might vie with those of the Grecian youths in the beautiful rivalry of the Olympian games.

**Narration:** In 1844, with the help of circus promoter P.T. Barnum, Catlin brought a group of real Iowa Indians to London to accompany an exhibition of his painting of Native Americans. The Iowas rode horses, shot arrows, played lacrosse, performed tribal dances, and made speeches at Lord's Cricket Ground.

**Joseph Herring (author of Kenekuk, The Kickapoo Prophet):** Catlin touted the Iowas as living examples of "Noble Savages" – brave, stately creatures of innocence and simplicity. No matter that the Iowas were hardly pure, or primitive children of the forest. They were both sophisticated and ruined – much marked by the introduction of smallpox and alcohol – and well-informed about white culture, with many of them much the worse for that knowledge. But Catlin wanted to promote a mythical image of Native Americans, for his own private profit.

**Narration:** At the turn of the 20<sup>th</sup> century, many Americans began to become nostalgic for a simpler, more primitive life. As factories belched smoke into crowded, disease-ridden cities, the "real America" now seemed to be the one where the fewest Americans were – the one where Native Americans still lived, or so people thought. And photographer Edward S. Curtis helped then think exactly that.

Curtis like Catlin spent much of his life documenting traditional Native American life. He made over 10,000 wax cylinder recordings of Indian language and music, but is best-known for over 40,000 photos of some 80 tribes for his monumental work, *The North American Indian*.

**Gerald Vizenor (Chippewa, Professor, American Studies, University of New Mexico):**

Curtis' work is beautiful, but it's damaged by his beliefs. Like many of his time, he thought Native Americans comparable to children. He paid Indians to pose and dance, and made them wear historically-inaccurate costumes. He manipulated his images, keeping traces of Western culture out of view – removing suspenders, for example. He retouched one photogravure to erase a modern clock. He wanted to create a romantic, sentimental view of a helpless, vanishing race.

**Narration:** Ernest Thompson Seton was born in England in 1860, but grew up Canadian. Like many at the turn of the 20<sup>th</sup> century, Seton was disturbed by the intense industrialism of the age. In 1901 he formed a youth group called the Woodcraft Indians. Then he co-founded the Boy Scouts of America – became the first Chief Scout, and wrote the first Boy Scout manual. His patriotic role model for a new and more authentic America was the age-old figure of the American Indian.

**Reading: Ernest Thompson Seton:** Indian teachings speak for themselves. The Red Man is the apostle of outdoor life, his example and precept are what young American needs today above any other kind of ethical teaching.

**Jan Ullrich:** I remember Seton's book, *How Boys Can Form A Band of Indians*. The idea was that, like Indians, you could live in nature. In Czechoslovakia, when we played Cowboys and Indians, the Indians were always the good guys. They had their lifestyle taken away by a conquering power, just as we did in Czechoslovakia.

**Narration:** White fascination with Indian culture was at least as pronounced in Europe than it was in the United States.

**Jan Ullrich:** The fascination with Native Americans in Europe is real, and it's been there for a long time, probably because the continent is crowded and industrial, and there's a lack of interaction with real nature. Europeans see Native Americans as more grounded in nature and spirituality.

**Narration:** The best-selling German author of all time was Karl May. Hugely popular in the 1890s, May sold over 200 million books, many set in the Old West. In his most popular series, the main characters were Winnetou, the noble, wise chief of the Apaches, and "Old Shatterhand," the chief's white blood brother.

**Clay Jenkinson:** Karl May's books were standard reading for European boys, as the Hardy Boys were for Americans, or Harry Potter. Both Einstein and Hitler were Karl May fans. His books were made into a dozen films, and TV shows too. But May had problems differentiating between reality and fiction. He'd never been to the American West, yet he claimed he actually *was* Old Shatterhand. He would dress up as Old Shatterhand – looking like Buffalo Bill – brandishing a fake "Henry" rifle, signing autographs Old Shatterhand.

**Jan Ullrich:** Karl May's books were wonderful, and they filled me with the burning desire to come out to Indian country. So when I studied at university in Prague, I started studying Lakota on my own. Having never met an Indian person in my life. One of the first people I

heard about was Father Eugene Buechel.

**Narration:** Father Eugene Buechel, like Karl May, was born in Germany. He became a Jesuit, and in 1902, when he was 28, he was sent to the St. Francis Mission in the Rosebud Reservation in South Dakota. He would spend, in all, 49 years on Lakota reservations.

**Jan Ullrich:** Father Buechel was dedicated to preserving the Lakota cultural heritage. He took photographs of the people on the reservations. He began to write down their stories, collect oral histories, and list the names of plants and their use. For years he corresponded with Franz Boas, the legendary anthropologist. But his central work was his efforts to circumscribe the Lakota language.

**Narration:** For 52 years Father Buechel wrote down definitions of Lakota and Dakota words on slips of paper – over 24,000 entries, in all, building toward a bilingual dictionary of the Lakota language. Buechel did publish *A Grammar of Lakota*, but his dictionary, like earlier attempts, remained unpublished when he died in 1954. Sixteen years later, in 1970, it was finally published. Immediately the dictionary became the standard reference work. Lakota was now beyond dispute a written language – even as the language seemed to be fading away, in the real world.

But at that very time, all kinds of cultural values in America were being turned upside down. Among them would be the status of Native Americans, and with them their vanishing languages.

**[Third of five Short films by Lakota filmmakers appears here]**

## **PART 5. RED POWER**

**Robert Warrior:** In the 1960s, a new current of thought about the central purpose of American culture appeared. Maybe we were not supposed to be a melting pot; maybe a diverse, multicultural nation was not a stage on the way to a goal, but a constant and even a desirable state. Maybe the nation was and should be a tossed salad of cultures, rather than a smoothly-blended soup.

**Narration:** But even a tossed salad can boil. Or so it seemed in the legendary changing times of the Nineteen Sixties, even on the remote reservations of South Dakota.

**Jeffrey Ostler:** In the sixties, African Americans challenged racial injustice; obviously Native Americans had a parallel case. The unpopular war in Vietnam provided another parallel. Millions saw the war as America imposing its will on a subjugated people, and that changed the way people looked at history. America's westward expansion, where we'd ridden roughshod over indigenous peoples, suddenly did not look good at all.

**Narration:** In the 60s and 70s, many Americans began to see wisdom in traditional Native American ways and beliefs. Indian lifestyles were seen as less invasive toward the environment; Indian spirituality, which Christians always regarded as primitive, captured the American imagination.

**Philip Deloria:** The counter-culture, if not born in the Sixties, mushroomed in that period. I think it was the sense of a collective community, pro-environment and anti-materialism, that attracted hippies to Indian culture. And suddenly there were teepees popping up in counter-cultural communities, and headbands, and moccasins, and fringed leather jackets. Being Indian became a mass-market idea.

**Ian Frazier:** Of course I want to be like Indians. I've looked up to them all my life. But the world is full of people who feel connected to Indians. So many that a number of Lakotas want to ban non-Indians from Sun Dances, or hide a dance in a remote place so tourists won't find them. It's quite ironic. Just 100 years ago, Lakotas did Sun Dances in secret for fear of white people finding them and shutting them down; today the Lakota fear is white people finding them... and wanting to join.

**Narration:** It was in the late 1960s that Native Americans themselves banded together to protest centuries of broken promises and dishonorable dealings.

In the early morning hours of November 20, 1969, a group of American Indians suddenly occupied Alcatraz, the abandoned prison in San Francisco Bay. They demanded that surplus federal property be returned to Indian control.

**Archival film from 1969: Mohawk leader Richard Oakes:** *"We hereby offer the following treaty: we will purchase said Alcatraz Island for twenty-four dollars in glass beads and red cloth."*

**Narration:** The 18-month occupation of Alcatraz was just the first shot in a long war for Native American rights – for sovereignty over Indian reservations and Indian lives. There would be more than 70 occupations over the next decade.

**Tim Giago:** When Indian people collected to protest in the 1970s, they had one advantage that their predecessors lacked when they fought the white man's incursions a hundred years earlier. And that was, ironically, the white man's language, English. What had been a tool of conquest became a tool for protest. Organizations like the American Indian Movement had a common language; this enabled people of many Indian nations to work together.

**Narration: AIM,** the American Indian Movement, was founded by Dennis Banks and others in the Minneapolis Native American community in 1968.

**Dennis Banks:** Before AIM, Indians were dispirited, defeated and culturally dissolving. People were ashamed to be Indian. You didn't see the young people wearing braids or

chokers or ribbon shirts in those days. Hell, I didn't wear 'em. People didn't Sun Dance, they didn't Sweat, they were losing their language. Then there was that spark at Alcatraz, and we took off.

**Narration:** Protests happened all over the country, for years. At various times AIM protestors took over a Coast Guard station – a Lutheran Church conference – a Los Angeles museum – the top of Mount Rushmore. They boarded a replica of the *Mayflower* on Thanksgiving Day and occupied the offices of the Bureau of Indian Affairs. But the climactic conflict was the second coming of Wounded Knee.

**Robert Warrior:** In 1973 the AIM leaders chose Wounded Knee, the symbol of American injustice to American Indians, as a place to make what they thought of as a last stand. They were so committed that they expected to die there. They went to the site of the massacre, occupied a trading post, and waited.

**Narration:** A standoff ensued – involving tribal police, AIM, local Lakota people, the FBI, the BIA, celebrities, philanthropic, religious and legal organizations, the U.S. military and the news media. Each side dug bunkers. Soon the shooting started. It went on for 71 days.

**Archival footage from 1973: Russell Means[speaking to Elders]:** “*The Oglala nation is at a crossroads that can change the course of history for Indian people all across the nation. Sometimes you have to be violent to force the white man to listen.*”

**Jeff Means:** Part of the conflict at Wounded Knee was about tensions within the Lakota community. On one side were “traditionalists,” on the other “progressives.” The names are misleading. The leader of the “progressives” was tribal chairman Dick Wilson – a guy with a crewcut who called the AIM people Communist agitators. His followers believed that assimilation with white society was the right path, while AIM leaders were only “traditional” because they were calling for *traditional values*, as well as self-determination.

**Ian Frazier:** The occupiers demanded that Dick Wilson stand down. He wouldn't, and no one in the Federal government wanted to tell a duly-elected official to quit. So the standoff continued. It went on until two Lakotas were shot to death and a federal marshal was paralyzed from the waist down. In the end, none of the occupiers' main demands were met.

**Dennis Banks:** At AIM we put Indians and Indian rights smack dab in the middle of the public consciousness for the first time since the so-called Indian Wars. We laid the groundwork for the next stage in regaining our sovereignty and self-determination as nations, and I'm proud to have been a part of that.

**Narration:** In 1980, after generations of legal battles, the United States Supreme Court made a revolutionary decision. The Court found that Congress had ratified an illegal treaty – the 1874 treaty signed by only 10 % instead of 75 % of adult males – the treaty that took the Black Hills of South Dakota away from the Lakotas. The Court decided that the U.S. owed the Lakota over \$100 million.

**Sandra Black Bear:** Well, we said *No thanks*. It's not that we didn't need the money in 1980. Poverty was killing our people, as it is now. But it was never money we wanted. We said they could keep the money. We want our sacred land back. We want the Black Hills.

**JoAllyn Archambault:** The sense of place is vital to the Lakota people. Because our culture isn't really portable. Our spirituality is centered around places and the names of those places. A place gets a name because of something that happens there; it's not just a name, it's a story, a story that means something. So every time you name the place, you are referring to a story. And if you take away the place, you take away the story. Place and language are one interconnected web. The Black Hills are full of our most important stories – stories that teach us, stories that define us. Imagine if a foreign government said to Americans, *we'll give you a hundred million bucks, but you can't read the Bible any more*. It's like that.

**Wilmer Mesteth, Pine Ridge Lakota, teacher and storyteller:** For Lakota today, the Black Hills symbolize the Promised Land. It's like Zionism was for the Jews in the days before Israel – our central place, taken away. In the same way that Hebrew was, Lakota is a code language for returning. For our young people who hold onto the dream, the land and the language are connected. The Black Hills loom large in our lives.

**Narration:** Thirty years later, the land decision is still pending. The amount being held in escrow for the Lakota nation is approaching a billion dollars. The Lakotas still refuse to accept the money.

**[Fourth of five Short films by Lakota filmmakers appears here]**

## **PART 6. LANGUAGE WARS**

**Narration:** By 1990, the government was no longer in the business of eradicating Indian culture – especially the languages. That year Congress passed the Native American Language Act: “The United States has the responsibility... to ensure the survival of unique [Native] cultures and languages.... The traditional languages of Native Americans are an integral part of their cultures and identities.”

**Mary Linn (Curator of Native American Languages, Sam Noble Oklahoma Museum of Natural History):** This meant that the U.S. had now decided that a separate, non-Anglo cultural identity was a good thing. That language and cultural identity were in fact intertwined. So the very nation that had tried for generations to wipe out Native languages now went into the business of funding their *survival*.

**Ben Black Bear:** I was never in AIM, but there's no doubt that the Red Power movement did a lot of good. Among our people it triggered a regeneration of Lakota pride and a great interest in traditional Lakota culture. In Washington it leveraged the general pro-Indian

feeling into funding for Indian schools and language programs. In the seventies a whole bunch of shiny-new tribal colleges were built, like Sinte Gleska University on the Rosebud reservation.

**Narration:** Ben Black Bear became the head of the Sinte Gleska Lakota language program.

**Ben Black Bear:** I wanted to teach truthful Lakota culture. I didn't know how to teach, so I had to learn on the job, develop materials. It wasn't easy. I asked a lot of language teachers how to teach. Nobody else at Sinte Gleska knew how to teach Lakota either. The university's first board was all Lakotas. That was a mistake. I wanted to cooperate with people outside the tribe, people who really knew how to teach language – including white people. But others, like Albert White Hat said, *No, only Lakotas, has to be Lakotas*. And I was shown the door.

**Narration:** In 1975 Albert White Hat replaced Ben Black Bear at Sinte Gleska, where Lakota language courses became required for all students. He brought in other fluent speakers to help teach classes. Over next thirty-five years, he worked to teach Lakota to students with methods developed in his department. In 1999, White Hat and a consultant, Jael Kampfe, published a textbook, *Reading and Writing the Lakota Language*. For some, his program has been a success.

**Lydia Whirlwind Soldier:** Albert White Hat developed an exemplary orthography, the first by a Lakota-speaking tribal member. All the other orthographies were developed by non-Indians. Those earlier orthographies lack insight into our Lakota values and our sacred language.

**Narration:** But others criticized Albert White Hat and the Sinte Gleska program – including Ben Black Bear.

**Ben Black Bear:** Albert White Hat's book was co-written with a grad student who was neither a linguist nor a Lakota. The book wasn't done in a rigorous way, and was not usable. White Hat's teaching program relies less on literacy and more on what he calls an "organic" approach to language. Sounds okay, but the method never worked. There were just no successful language programs in any Lakota college. It was like elementary school in college – numbers, colors, greetings, but no systematic way of learning language. And so, unfortunately, the program did not produce a single student capable of speaking Lakota.

**Wil Meya:** A typical middle-class American takes a couple years of French or Spanish in high school. Do they end up speaking French or Spanish? No they do not, and they're not close. The same thing has happened with Lakota. They had Lakota programs in the high schools since the 1970s, but they failed to teach even a single student to be conversational. Typically they had only two classroom hours a week – the language was not reinforced in the home – the teaching methods were haphazard and substandard –and outside the classroom they are bombarded with American English.

**Narration:** In the 1970s, Black Bear began working with British linguist David Rood, editing language materials and making archival recordings. Then, in 1992 a new field linguist arrived: Jan Ullrich, from the Czech Republic. The collapse of the Soviet Union had finally allowed Ullrich to leave his home country and travel.

**Jan Ullrich:** The first thing I wanted to do was go to the U.S. and hear the Lakota language I'd been studying for eight years. I admired the Native culture and wanted to hear the language in its natural setting. It was a little bit of romanticization, a little bit of spirituality. Never crossed my mind that I'd write a dictionary or work to revive the Lakota language.

**Narration:** At the same time, Wil Meya was earning a degree in Lakota Studies at Oglala College on Pine Ridge. Meya and Ullrich met in 1999; they soon realized there was one threat to the Lakota people that they could do something about.

**Ben Black Bear:** Wil Meya is Austrian-born; Jan Ullrich is Czech. Both have been fascinated with Native American culture for years. But they didn't come to the Rez to Play Indian. They came because they saw the language slipping away.

**Jan Ullrich:** The local Lakota college language programs have not produced even one student who can speak the language. When the elders die, if no young people can speak, the language is doomed. This is a critical moment.

**Narration:** In 2002, with the help of Lakota educators and elders concerned about the language, a consortium of Lakota schools was formed to revitalize Lakota. This became the Lakota Language Consortium.

**Johnson Holy Rock (Oglala Lakota tribal elder):** It's a story that wouldn't seem right if you were on the outside. Two people come in from outside the culture and they spearhead a movement to save our language. You might wonder, why would a half-dozen community leaders decide to create the Consortium and give these people support? Why would the tribe decide to be a primary supporter, and why would the Lakota schools choose to use the curriculum? I'd answer by saying that sincerity is very important in our culture. You know when people are sincere, and when they are, you listen.

**Narration:** The Consortium began developing textbooks, classroom pedagogical materials, and training teachers. In 2008, it published the New Lakota Dictionary, which included 6,000 words that had never appeared in a dictionary before.

**Present-day scene.** We see many local Lakota people discussing translation of cartoon scenes, then doing voice-overs for the *Berenstain Bears* project: twenty episodes of the children's cartoon series, translated into Lakota for broadcast on local PBS. It's the first time ever that a cartoon series has been translated to a Native American language. (Footage of studio sessions and news reports already exists.)

**Wil Meya:** The basic idea, the mission, is to revitalize Lakota as a living language, spoken widely among the tribes. Young people wanted to learn the language. The Lakota

Language Consortium brought in linguistic and pedagogical experts from around the world. But it wasn't a grand scheme of masterminds from distant lands swooping in; it emerged organically. Together we created courses that can affect linguistic proficiency in Lakota after five years and fluency after eight. We try to promote community activities to support the language -- a Lakota language radio show, for example. We're now starting a Lakota language immersion program. And we've already trained over 200 teachers.

**Narration:** The Lakota Language Consortium met with a decidedly mixed reception from the Lakotas.

**Linda Different Cloud:** Some Lakota people are negative about non-native people leading the effort. They want it stopped. They don't want anything to do with it.

**Francis White Bird:** The most basic kind of Lakota speaker is the child who expresses his needs in very basic language to an adult. All the non-Lakota people who have English as a first language are still at this level. This includes the anthropologists, linguists, historians and sociologists. These are the so-called Indian experts. They tend to see Lakota culture and history through the prism of their own Christian values.

**Tipiziwin Young:** Sure, I've heard people say negative things about Wil and Jan and the Consortium. I have heard a woman saying, *White men they took our land, and now they're trying to take our language.*

**Narration:** Ullrich's dictionary came in for similar criticism.

**Francis White Bird:** The non-native people have wandered into a new area, our language. They produced a dictionary. I do not recommend this work. Our Lakota language is being bastardized into supporting English words, not Lakota concepts. If a bunch of white guys succeed in destroying our language, they will single-handedly destroy our culture.

**Wil Meya:** There were tensions, yes. But the main conflict wasn't between white and Lakota. The main conflict was between older teachers who didn't want to be seen as having failed, and young people who were eager to learn. White people like me or Jan got put in the middle -- some elders wanted to see us as demons, symbols of everything that's wrong. We're pictured as Custer's revenge, even. But ultimately we were simply caught in an intergenerational conflict.

**Francois Fouquerel:** It's a little more than weird that we're a bunch of European outsiders. We are foreign to them. Wil and Jan have lived on the reservation. As for the other outsiders, we have the skill and training and motivation. I'm from France, a country that has worked hard to defend itself against English inching into the language. And it's important to remember that mainstream Americans were enemies of the Lakotas for more than a century. Europeans aren't seen as a traditional threat in the same way.

**Tom Red Bird:** When the Consortium started our people were against it, said *Why are white people teaching us?* But the reality is they are teaching us how to *teach* our language.

The Europeans have an interest in our language. They're not for themselves. We Lakotas need to get over race. We need to get beyond it.

**Duta Flying Earth:** We've been praying to bring that language and culture back and now we have a way to do it, and some people say it's not good enough. Jan and Ben Black Bear and the dictionary writers have created a shining star to revitalize our language. People are uncomfortable with white people being the catalyst for preservation, but if the community wasn't behind it, it wouldn't have happened.

**Reuben Fast Horse:** I think it's great that there are non-natives here, people showing us that our language is beautiful and strong. They care about it, which makes us realize that we should too. At one point a lot of Germans were showing up and wanting to join a Sun Dance, and a lot of our tribe complained. But I said, *If you can tell me what color God is, I will tell them to go away.*

**Narration:** The old split between "traditionalists" and "progressives" from the early 1970s now resurfaced in the Lakota language wars. The tag "traditionalist" now meant an Indian person who wanted only Lakotas to have control over the language programs.

**Kevin Locke:** Well, their methodology just wasn't working. They invested lifetimes and careers, squandered millions on something that was ineffective. That's hard to face. Especially when outsiders come in with a better way. That breeds resentment. But in the end it isn't about Whites vs. Lakotas. It's Lakotas vs. Lakotas. Progressive Lakotas like me want to adopt modern teaching methods; if it means working with whites, that's fine, who cares. Traditionalists just say flatly, we won't deal with anyone outside the tribe. And in the end that attitude could kill us.

**Jan Ullrich:** Some of the elders wanted to hang onto the language instead of teaching it. That gave them a kind of power, a pride of place. The spiritual ceremonies can only be performed in Lakota, so only the elders have the power to lead them. They want to be the last ones that knew the language. They'll take Lakota with them to their graves.

**Philip Deloria:** The thing that scares me is the identity politics in language preservation. The question is, *Who's preserving the language, for which people, for what reason.* Sometimes you see an academic linguist beefing up their Indian chops – to be published, or to get this or that faculty position. There's a pecking order on the Rez, too. People take pecks at anyone below them. If they're a first-language speaker, they lash out at non-native speakers. They claim to be the most authentic, or to use the correct dialect. All that stuff gets in the way of people doing work that desperately needs to be done.

**Dolores Taken Alive:** Oh, I think it's all part of a prophecy. Our ancestors said, *what is taken from us will return.* It doesn't matter if white people help bring it back. There's a saying, *makhásitomni* – we are going to send our voices throughout the world. White people coming here, that's nothing new for us. But what's new is to see them come in a true spirit of wanting to help instead of wanting to take our land.

**[Fifth and last of five Short films by Lakota filmmakers appears here]**

**PART 7. CAN IT BE SAVED?**

**Kim Campbell:** All the talk about *Who Should Teach, elders vs. white linguists* – that’s all beside the point. The question is whether it’s going to work. Can we save this language? I like to think this a worthwhile purpose for the last years of my life. But if I were a betting person, I’d bet against it. I can’t even figure out whether it’s a noble effort, or a quixotic one, or both. Are we saving the language or tilting against windmills?

**Willem de Reuse:** One problem is that there’s fierce competition for government support. The northern plains alone are linguistically diverse –there’s Crow, Arapahoe, Pawnee, Mandan, Dakota. All these languages have a claim to revival. There’s a certain romanticism attached to Lakota because of Lakota spirituality. But other tribes view the issue of Lakota spirituality with suspicion and contempt. Navajos are not interested in Lakota spirituality.

**Douglas Parks (Associate Director, American Indian Studies Research Institute):** If you look at it statistically, in another 5 years the average age of Lakota speakers will be 70. Every decade the age of living speakers gets older, and eventually Lakota is not going to be a living language. The odds are just not good.

**Narration:** But leaders of the Lakota programs point toward other indigenous cultures that have had success. One such group is the Maori of New Zealand.

**David Crystal:** In the years after World War II there was wide-scale migration to the cities of New Zealand among the Māoris. Their children were thrown into English-speaking society and schools, and inevitably they grew up as monolingual English speakers. By the 1970s, only 20% of all Māori people could speak the language; by 1995, one count estimated that there were only 10,000 speakers. But then the Māoris began to recognize the dangers of the loss of their language.

**Narration:** Timoti Karetu is the Oxford-educated leader of the Māori language movement in New Zealand.

**Timoti Karetu:** We initiated Māori-language recovery-programs like *Kōhanga Reo*, which immersed kids in Māori from infancy to school age. Then, in the later 1980s, we founded the *Kura Kaupapa Māori*, a primary-school program entirely in Māori.

**Narration:** By 2006, the census showed 157,110 New Zealand residents who said they could converse in Māori about everyday things.

**Present-day scene.** Timoti Karetu and 31 Maori tribesmen visit the Summer

Language Institute at the Standing Rock Reservation (a Lakota immersion program that participants have said “is like going through West Point”).

**Timoti Karetu:** We’ve taken responsibility for ourselves. But I have to admit that a decisive factor is government support. We negotiated a land treaty that gives us \$200 million a year, entirely for language programs. People in South Dakota have to fight for money. We don’t have to compete with other tribes for funding, as the Lakota do here. But we have things in common. Both the Lakotas and us have suffered at the hands of a colonizing power. And the essential fact is that we’re both fighting for linguistic survival.

**Present-day scene continues.** The Maori tribesmen visit the site of the Wounded Knee massacre and observe the teaching methods at the institute.

**Timoti Karetu:** We in New Zealand have no white people telling us what to do. The Lakota have a lot of white people helping them. But there comes a time when the Lakota need to decide what they want. I love Wil and Jan very much, but the Lakota have to take responsibility. The more the outsiders take control, the less the Lakota feel they need to. We say to the Lakotas, *You have to take ownership of the problem. It’s your fight. You must make a commitment. But you can do it.*

**David Rood (Professor of Linguistics, University of Colorado):** I’m not sure they can do it. On one hand, there are two very successful examples out there, modern Israeli Hebrew and Modern Czech. Modern Hebrew is not the same as classical Hebrew – not by a long shot. They had to modernize the vocabulary to deal with the world we live in. Same was true of Czech, which was very nearly dead at the beginning of the 20<sup>th</sup> century. But Israel and the Czech republic are independent nation-states, with no dominant other language looming overhead. Both countries had the will and the resources to bring back the language, make it national, and make it part of the identity of the nation. With subjugated indigenous peoples within a larger culture, the challenge is that much greater.

**Willem deReuse (Belgian linguist):** The politically correct thing to say is *Yes, it’s possible if you work hard enough.* With the Israelis and the Hebrew language, a fair amount of fanaticism was involved by both scholars and politicians. Both Maori and Hawaiian are doing well, but it’s hard to tell if they’ll succeed in the end. So we don’t really know if indigenous languages can be successfully revived. The main way of preserving a language is not by teaching in the schools, but by intergenerational transmission. If parents rely on the schools, it just won’t happen.

**Duta Flying Earth:** They’re doing it. They’re succeeding. The videos we watch of New Zealand and Hawaii are evidence that it’s not hopeless for us Lakotas – in South Dakota, in Albuquerque, wherever. If we realize that this is a key part of us, we’ll do it. The language does *not* have to die.

## **PART 8. WHY SPEAK LAKOTA?**

**Mary Hermes (Director, Center for Indigenous Language and Culture):** Languages always die. They always have. It's just natural, and it's even more natural now that technology is shrinking the planet. In fact, there's something unnatural about attempts to save a language that is clearly dying. You get an armada of linguists rushing in, publishing articles, recording Last Speakers' Last Words, creating dictionaries for languages that no one speaks any more. It's overwrought – like hospitals using heroic means and expensive equipment to resuscitate dying nonagenarians. To what end? To keep linguists well-funded all their born days, or what? Who are we saving dying languages *for*?

**Roy Baumeister (writer of the blog Cultural Animal):** Arguments for saving endangered languages just don't work. *Multilingual children do better than monolinguals?* So, you still don't need the world's 6000+ languages – a handful would do. *Wars between speakers of the same language are less frequent and bloody than wars between speakers of different language?* If that's true, why did we fight the revolution, or why did the French make their revolution, which wasn't exactly bloodless. *Some languages have words for things that other languages lack?* Big deal: any language can invent new words. There's no good reason to go to such great lengths to save endangered languages. Let them die, and we'll all understand each other better.

**Jesse Taken Alive ( Standing Rock Tribal Council Member):** Some people say, we have so many serious problems on the Rez, why is our Tribal Council spending money on language? *The language is going to die anyway. Hey, maybe it's a good thing everyone is speaking English instead of all these little languages. People go to war with each other because they fail to understand one another. We want a world where everyone can talk to each other, right?* But it's not that simple.

**Willem de Reuse:** There are people who say *Why care*. Well, I care because I see a lot of value in their culture – verbal art, ethno-botanical, ethno-zoological knowledge, lore about butchering buffaloes, medicinal knowledge – and all of it enshrined in the language. If the language dies, there goes an oral literature, there go hundreds of songs worth preserving. The Lakota language is part of the American heritage.

**Narration:** Language is ultimately the core expression of a people's existence. Lakota is intimately tied to the pre-reservation world. This was a world where people lived in small groups, close to nature, traveling across large areas, animated by a rich spiritual life. As with Australian aboriginal cultures, the language closely linked the land to the people through geographical names and stories.

**Keith Basso (author of Wisdom Sits in Places):** For unwritten languages, places can be the repositories of stories that have moral meanings. Especially their names. So you might call a bend in the river, The Bend Where the Coyote Pissed on the Rock –which reminds the listener of the story about people who didn't look around before they drank riverwater,

didn't see the rock, and got sick. A person in the tribe must know those stories in order to be wise. The story is the cultural equivalent of an Aesop's fable, and it lives in both the name and the place. Losing the names, the places, and the language of those stories is almost equivalent to throwing away the collective wisdom of the culture.

**Guy Deutscher:** For decades some linguists tried to sell the idea that the quirks of particular language affect how people think. They had no proof, and the idea became a duck in an intellectual shooting gallery. But recently that idea has resurfaced in specific areas, like color and space. One Australian aboriginal language, for example, *requires* its speakers to modify spatial actions with geographical directions. It turns out that this does indeed create a heightened sense of the cardinal directions in the speaker. Every language is different, so one reason to keep languages alive is that they may, in the end, tell us what is universal about language.

**Bill Johnston (Comparative Linguist):** The basic question is, *What does one language do that another one can't?* To me, language encodes a particular way of understanding the world. For example, Lakota has a complex set of terms of address – different words for first-born son and first-born daughter, a complex way of referring to parents, uncles, and so on. The names reinforce a social network. Once it goes, Lakotas will no longer intuitively know what those relationships are supposed to be. The humanities are about understanding what it means to be human. The effort to save languages – not just save it in a book or a recording, but as a spoken language – well, I think that should be one of the central aims of the humanities.

**Jan Ullrich:** Can you still be Lakota without speaking the language? What if no Lakotas speak Lakota – is there still such a thing as being Lakota? Language makes you who you are. You can only become a real member of that group if you can express that culture's ideas, if you can tap into that deep vein of history and continuity.

**Wilmer Mesteth:** Language has been the vehicle for Lakota culture for thousands of years. You need to speak it to truly feel connected to that past. You need to speak it to express the joys and sorrows of the Lakota nation. To be truly immersed in the living being of that culture, you need to speak that language.

**Kevin Locke:** Realistically, the world doesn't need the Lakota language. But it's symbolic of spiritual revitalization. Their spirituality was ripped away from them. Killed. A conspiracy to steal the heart of the people. The Lakota language represents the heart of the people.

**Ben Black Bear:** Lakota kids start out life full of energy, curiosity and joy. Then they go to substandard schools – failure factories. They live in trailers and bad houses. By the time they're 18, they already have one or two kids, and the reality of raising a family takes hold. Very few can get jobs. There's lots of alcohol and drug abuse. Diabetes and obesity, spurred by fast food, are epidemic. Everyone talks about being proud to be an Indian, but young people really need both pride and hope. The one thing, the only thing that differentiates them from other Americans is their connection to their Lakota past, and the strongest link is the language. Learning Lakota is be an accomplishment– it proves they've achieved a

connection to the past, that their tribe is not going to disappear, that there is hope for a better life. It changes the lives of the young people who learn it. They rise with pride, become unafraid to branch out, want to learn, want to become the leaders of their people. They can say, *this is what I am*, and that pride helps them do well in life.

**Present-day scene.** The last beat of Tiana Spotted Thunder's story: she leads the sacred *Išnáthi Alówanpi* (Womanhood ceremony), one of the Seven Sacred Rites. (Non-Indians are not permitted in the ceremonies, but it is sometimes permissible for Lakotas to film these sacred rituals.) This ritual is a recognition of honor in becoming a woman, a time of celebration, of knowing that the potential of life exists and the ability to create it. The young woman is taught the four stages of life; from a newborn spirit, to a young woman, to a Mother, to a Grandmother. The scene will continue over Brian Dodge's final voice-over.

**Brian Dodge:** If we don't have the Lakota language, we're not going to be Lakota. What do you think – you think the spirits are going to come back and speak English?

**LAWRENCE R. HOTT**  
*FLORENTINE FILMS/HOTT PRODUCTIONS, INC.*

Lawrence R. Hott has been producing documentary films since 1978, when he left the practice of law to join Florentine Films. His awards include an Emmy, two Academy Award nominations, a George Foster Peabody Award, the Alfred I. duPont-Columbia Journalism Award, The Erik Barnouw OAH History Award, five American Film Festival Blue Ribbons, fourteen CINE Golden Eagles, screenings at Telluride, and first-place awards from the San Francisco, Chicago, National Educational, and New England Film Festivals.

Hott's first production was the highly acclaimed *The Old Quabbin Valley* (Outstanding Independent Film, New England Film Festival), a portrait of a water resource controversy in Massachusetts. His experience on that film prepared him for work on *The Garden of Eden*, a 1985 Academy Award nominee for Best Documentary Short. Other co-productions include the award-winning *Niagara Falls: The Changing Nature of a New World Symbol*, *The Adirondacks: The Lives and Times of an American Wilderness*, and *Sentimental Women Need Not Apply: A History of the American Nurse*.

His films *The Battle for Wilderness*, *Wild By Law*, and *Knute Rockne and His Fighting Irish* all aired as part of The American Experience series on PBS. *Wild By Law* was nominated for an Academy Award for Best Documentary Feature in 1992. He also co-produced *Cambodians in America: Rebuilding the Temple*, which appeared on PBS in 1993. His co-production *The People's Plague: Tuberculosis in America*, a two-part, two-hour special, appeared on PBS in 1995.

His WETA co-production, *Divided Highways: The Interstates and the Transformation of American Life*, won an Emmy for Outstanding Historical Programming, the George Foster Peabody Award, and the Best Documentary Award from the New England Film Festival. His feature-length dramatic film *The Boyhood of John Muir* won the Gold Hugo at the Chicago Television Festival, the Gold Award from Parents' Choice, and was the Christmas Day Special on PBS in 1998. Hott's film about the American Civil Liberties Union for KCTS-Seattle won the Gold Apple award from the National Educational Media Film and Video Competition.

In 2002-3 Hott completed three films for PBS broadcast, the one-hour *Imagining Robert: My Brother, Madness and Survival*, the two-hour *The Harriman Alaska Expedition Retraced*, and the one-hour *Ohio:200 Years*. *Imagining Robert* was selected by the Academy of Motion Picture Arts and Sciences as one of the outstanding documentaries of 2002. In 2004-8 Hott produced and directed four more national PBS productions: *Niagara Falls* for WNED-TV, Buffalo, *Through Deaf Eyes* for WETA-TV, Washington, D.C. and "Audubon: Drawn From Nature" for American Masters, Thirteen/WNET, New York and "The Return of the Cuyahoga," for WVIZ-Cleveland. He has recently completed *The War of 1812* with WNED-Buffalo/Toronto and WETA, Washington,DC; and *Thin Ice: The Bering Sea at the Dawn of Global Warming* with the Clark Science Center, Smith College. Hott is now in production on *Designing America: Frederick Law*

*Olmsted*, with WNED-Buffalo/Toronto and *Rising Voices*, a ninety-minute film about Lakota language loss and revitalization with The Language Conservancy.

Hott was the Fulbright Fellow in Film and Television in the United Kingdom in 1994. He received the Humanities Achievement Award from the Massachusetts Foundation for the Humanities in 1995; a Massachusetts Cultural Council/Boston Film and Video Foundation Fellowship in 2001; and the Rosalynn Carter Fellowship for Mental Health Journalism in 2001. He has been on the board of non-fiction writers at Smith College and has served as a panelist for the National Endowment for the Humanities, the Massachusetts Cultural Commission, and the Massachusetts Foundation for the Humanities. In 2009 and 2010 Hott presented his films in Ecuador, Colombia and Venezuela as part of the American Documentary Showcase, a program of the US Department of State. He is a member of the Academy of Motion Picture Arts and Sciences and the Directors Guild of America.

### GRANTS AND FELLOWSHIPS

Fulbright Fellowship in Film and Television in the United Kingdom, 1993-1994, for research and production in London and the United Kingdom for *The People's Plague*, a two-hour film about the history of tuberculosis.

American Documentary Showcase, a program of the US Department of State, 2009 and 2010 in Ecuador, Colombia and Venezuela.

Rosalynn Carter Fellowship in Mental Health Journalism, 2001, for *Imagining Robert*.

Humanities Achievement Award, Massachusetts Foundation for the Humanities, 1995

Massachusetts Cultural Council and Boston Film and Video Foundation Media Fellowship, 2001.

Eight National Endowment for the Humanities media production grants, two NEH scripting grant, one NEH promotion grant, for productions about Niagara Falls, history of Nurses in America, history of tuberculosis, history of the Interstate Highway System, Cambodian refugees in America, history of Deaf life in America, John James Audubon, The War of 1812, and Frederick Law Olmsted.

Fifty-six state humanities council grants for research and development, scripting, production, symposia, and distribution for seven different films. Grants from the Massachusetts, New York, Connecticut, Wyoming, Texas, Arizona, Oregon, Washington, Illinois, California, and Wisconsin humanities councils.

Major grants from the Arthur Vining Davis Foundations, Murdock Trust, Paul Allen Foundation for the Arts, Open Society Institute for film production.

**Diane Garey**  
**Producer, Writer, Editor**  
**Florentine Films/Hott Productions, Inc.**

Diane Garey has had a distinguished career as a documentary and feature editor and producer. She edited and co-produced "Wild By Law," which was nominated for an Academy Award for Best Documentary Feature in 1992 and was broadcast as part of the American Experience series on PBS. In 1997 she edited "Divided Highways," winner of an Emmy Award for Outstanding Historical Programming, a George Foster Peabody Award, and Best Documentary at the New England Film Festival. She has also received the duPont-Columbia Journalism Award and the Humanities Achievement Award from the Massachusetts Foundation for the Humanities.

In 1996 and 1997 Garey produced and edited her first feature film, "The Boyhood of John Muir," winner of the Gold Hugo at the Chicago Television Festival, the Gold Award from Parents' Choice, and was the Christmas Day Special on PBS in 1998. Her two-part series "The People's Plague: Tuberculosis in America," won a Gold Apple at the National Educational Media Competition and was featured as a national special on PBS. POV broadcast her award-winning short film, "Tell Me Something I can't Forget" in 1993. She edited "Knut Rockne and His Fighting Irish," which was broadcast on the American Experience that same year.

Garey's most widely distributed film is the one-hour "Sentimental Women Need Not Apply: A History of the American Nurse," which is in use in most nursing and medical schools in the country. Her 1995 production, the two-hour "The People's Plague: Tuberculosis in America," is widely distributed around the world. Both productions were nationally broadcast on PBS.

Her other writing and editing credits include "Ohio:200 Years," a one-hour Ohio PBS special for the state's bicentennial; "Imagining Robert," a one-hour film for APT national broadcast on PBS and the recipient of the Academy of Motion Picture Arts and Sciences Outstanding Documentary of 2002 designation; and "The Harriman Alaska Expedition Retraced," a two-hour film broadcast nationally on PBS in 2003. She also edited and co-produced "Niagara Falls" for WNED-TV, Buffalo for national PBS broadcast in 2006 and "Through Deaf Eyes" for WETA Washington, DC and "The Return of the Cuyahoga" for WVIZ, Cleveland.

Garey was the co-producer and editor for "The War of 1812," a two-hour film for WNED-TV, Buffalo, which was broadcast nationally by PBS.

Diane Garey shares ownership of Florentine Films/Hott Productions with her husband Larry Hott. The couple received the Humanities Achievement Award from the Massachusetts Foundation for the Humanities in 1995.

### **SCRIPTWRITING**

- 1) **In Progress: THE LATINO AMERICANS**, six-part documentary series by WETA (funded by CPB, NEH, Rockefeller Foundation)
- 2) **THE WAR OF 1812**, two-hour documentary by Florentine Films/Hott Productions for WETA/WNED, to be broadcast on PBS in 2011
- 3) **FAITH & AMERICA'S FOUNDERS**, 90-minute documentary by Groberg Films for WETA, to be broadcast on PBS in 2011
- 4) **HAVE YOU HEARD FROM JOHANNESBURG?** (co-writer), a seven-part, ten-hour series by Clarity Films (funded by NEH, Ford Foundation, NEA, MacArthur Foundation)  
Winner, 2010 I.D.A. Award, Best Documentary Series of 2010  
Winner, Best Documentary Feature (Vancouver Film Festival; National Film Board of Canada)  
Winner, Best Documentary Feature (Pan-African Film Festival)
- 5) **THROUGH DEAF EYES**, two-hour documentary by Florentine Films for WETA (PBS)  
Winner, duPont/Columbia Award 2008  
Winner, Erik Barnouw Prize 2008
- 6) **ANNIE OAKLEY**, one-hour documentary by Riva Productions for *The American Experience* (WGBH -- PBS)
- 7) **DRAWN FROM NATURE: THE LIFE OF JOHN JAMES AUDUBON**, one-hour documentary by Florentine Films/Hott Productions for *American Masters* (WNET – PBS)
- 8) **THE AMERICAN DREAM** (co-writer), five-hour documentary series for Discovery/BBC
- 9) **THE RETURN OF THE CUYAHOGA**, one-hour documentary by Florentine Films (PBS)
- 10) **NIAGARA FALLS**, 1-hour documentary by Florentine Films/Hott Productions for WNED (PBS)
- 11) **JOHN BROWN'S HOLY WAR**, 90-minute documentary by Robert Kenner Films for *The American Experience* (PBS)
- 12) **THE HARRIMAN ALASKA EXPEDITION RETRACED**, two-hour documentary by Florentine Films/Hott Productions (PBS)
- 13) **INFLUENZA 1918**. one-hour documentary by Kenner Films for *The American Experience* (PBS)
- 14) **HUBBLE AND BEYOND**, one-hour documentary for National Geographic (NGC)
- 15) **DON'T SAY GOODBYE: AMERICA'S ENDANGERED SPECIES**, one-hour *National Geographic Special* (NBC)
- 16) **DEFENDING EVERYBODY: THE STORY OF THE ACLU**, one-hour documentary by Florentine Films (PBS). Golden Apple, Nat. Educational Film Festival
- 17) **THE BOYHOOD OF JOHN MUIR**, 90-minute dramatic film by Florentine Films (PBS). Gold Hugo (Best Children's Feature Film), Chicago Television Festival; Silver Award (Best Adult Feature Film), Charleston Television Festival
- 18) **TREASURES OF THE LIBRARY OF CONGRESS**, 1-hour film by Wentworth Films, (PBS)
- 19) **THE LAST TSAR**, one-hour *National Geographic Special* (NBC)
- 20) **DINOSAUR HUNTERS**, one-hour National Geographic *Explorer* (TBS)
- 21) **THE PEOPLE'S PLAGUE: TUBERCULOSIS IN AMERICA**, series of two one-hour documentaries by Florentine Films (PBS)
- 22) **THE LOST FLEET OF GUADALCANAL**, 105-minute National Geographic *Explorer* (TBS)  
Gold Award, WorldFest Film Festival – Best Documentary  
Best Documentary Feature, Hong Kong Film Festival  
Script nominated for Humanitas Award
- 23) **KNUTE ROCKNE**, one-hour documentary by Florentine Films for *The American Experience* (PBS). Golden Apple Award, National Educational Film Festival
- 24) **WILD BY LAW**, one-hour documentary by Florentine Films for *The American Experience* (PBS)  
Nominated for Academy Award -- Best Documentary Feature

**Telluride Film Festival; CINE Golden Eagle Award**

**25) THE WILDERNESS IDEA, one-hour documentary by Florentine Films for *The American Experience* (PBS)**

**Blue Ribbon (Best History Film), American Film Festival Golden Apple Award (Best History Film) Nat. Educ. Film Fest. Golden Gate Award (Best History Film), San Francisco Film Festival Golden Plaque (Best History Film), Chicago Film Fest.; CINE Golden Eagle**

**26) SIBERIAN SOUL ON ICE, half-hour National Geographic *Explorer* (TBS)**

**SCRIPT CONSULTANT credits include: 27) TYPHOID MARY, one-hour *NOVA* program (PBS)**

**28) THE SHAPE OF LIFE, 4-part National Geographic series (PBS) – scripted two of the four parts**

**29) REBUILDING THE TEMPLE: CAMBODIANS IN AMERICA, award-winning documentary by Florentine Films**

**PUBLICATIONS: 1) JADIS, a novel**

**Harper & Row, 1985; paperback, Penguin**

**(Contemporary American Fiction series), 1986**

**West Germany: Zsolnay Verlag, 1987;**

**paperback, Grumann Verlag, 1990**

**Editors' Choice Book: *N.Y. Times, Wash. Post***

**2) DELICATE GEOMETRY, a novel - Harper & Row, 1982**

**3) BLACKBIRD DAYS, a novel - Harper & Row, 1980;**

**paperback, Pinnacle Books, 1981**

**4) GOLD MINERS AND GUTTERSNIPE: MARK TWAIN'S TALES OF CALIFORNIA (Editor, author of Introduction) -- Chronicle Books, 1991**

**SHORT FICTION: HARPER'S, SOUTHERN REVIEW, AMERICAN SHORT FICTION, NEW ENGLAND REVIEW, SOUTHWEST REVIEW, BOULEVARD, FICTION NETWORK, YANKEE, THE IDLER, SHORT STORY INTERNATIONAL; "The Sound of Writing" (NPR).**

**NONFICTION: SMITHSONIAN, AMERICAN HERITAGE, THE NEW YORK TIMES, AUDUBON, THE [LONDON] TIMES, TRAVEL & LEISURE, THE NEW YORK TIMES SOPHISTICATED TRAVELER, many other magazines/newspapers; articles anthologized in eight college textbooks.**

**PRIZES & AWARDS: National Endowment for the Arts Fellowship (twice)**

**Ingram Merrill Foundation Fellowship (twice)**

**Ludwig Vogelstein Foundation Fellowship**

**Shifting Foundation Fellowship**

**Artists Foundation Fellowship**

**Oregon Arts Commission Grant**

**Mary Roberts Rinehart Foundation Fellowship**

**Harper-Saxton Prize**

**Winner, O. Henry Prize**

**Winner, NEA-PEN award (twice)**

**Runner-up, Nelson Algren Award**

**Winner, Pushcart Prize**

**Winner, FICTION NETWORK competition**

**ARTIST RESIDENCIES: Djerassi Foundation (three times); Yaddo (twice); MacDowell Colony; Montalvo Center for the Arts (twice); Centrum Foundation; Ossabaw Island Project**

# Stephen McCarthy - Cinematographer

## Recent Credits (partial)

– PBS (4 episodes - 2010)

[“The War of 1812”](#) – PBS (1 episode – 2011)

[“The Last Mountain”](#) (2011)

[“We Still Live Here: As Nutayunean”](#) (2010)

["This Emotional Life"](#) - PBS(1 episode - 2010)

["African American Lives 2"](#) - PBS (4 episodes - 2008 )

[“Secrecy”](#) (2008)

[“Sacco & Vanzetti”](#) (2007)

[“Banished”](#) (2007)

["Ten Days That Unexpectedly Changed America"](#) – History Channel (1 episode - 2006)

["Masterclass"](#) – HBO (5 episodes – 2010)

["Faces of America with Henry Louis Gates Jr."](#)

["Independent Lens"](#) - PBS (5 episodes )

1. [Strange Fruit](#) (8 April 2003) - *additional camera operator*
2. [The Political Dr. Seuss](#) (26 October 2004) - *Cinematographer*
3. [Scenes from a Parish](#) (29 December 2009) - *Cinematographer*
4. [Herskovits at the Heart of Blackness](#) (2 February 2010) - *additional camera operator*
5. [We Still Live Here](#) (1 January 2011) - *Cinematographer*

["The Secret Rulers of the World"](#) - Channel Four - UK(1 episode - 2001)

["Nova"](#) – PBS (19 episodes )

1. [Fireworks!](#) (29 January 2002) - *camera operator*
2. [Mysterious Life of Caves](#) (1 October 2002) - *camera operator*
3. [World in the Balance: The People Paradox](#) (20 April 2004) - *camera operator*
4. [Origins: Where Are the Aliens?](#) (29 September 2004) - *camera operator*
5. [Family That Walks on All Fours](#) (14 November 2006) - *camera operator*
6. [Forgotten Genius](#) (6 February 2007) - *camera operator*
7. [Kings of Camouflage](#) (3 April 2007) - *camera operator*
8. [Ghost in Your Genes](#) (17 October 2007) - *camera operator*
9. [Lord of the Ants](#) (20 May 2008) - *camera operator*
10. [What Darwin Never Knew](#) (29 December 2009) - *camera operator*
11. [Doctors' Diaries: Part One](#) (7 April 2009) - *camera operator*
12. [Doctors' Diaries: Part Two](#) (14 April 2009) - *camera operator*
13. [What Are Dreams?](#) (24 November 2009) - *camera operator*
14. [Riddles of the Sphinx](#) (19 January 2010) - *Cinematographer*
15. [Building Pharaoh's Ship](#) (12 January 2010) - *camera operator*
16. [Smartest Machine on Earth](#) (9 February 2011) - *camera operator*
17. [Making Stuff: Smarter](#) (12 February 2011) - *Cinematographer*
18. [The Fabric of the Cosmos: Illusion of Time](#) (9 November 2011) - *additional photography*
19. [The Fabric of the Cosmos: Quantum Leap](#) (16 November 2011) - *Cinematographer*

["Nova ScienceNow"](#) – PBS (10 episodes )

1. [Aging/Space Elevator/Maya/Profile: Bonnie Bassler](#) (9 January 2007) - camera operator
2. [Profile: Bonnie Bassler](#) (9 January 2007) - camera operator
3. [Dark Matter/Alzheimer's-Memory Mice/Hany Farid/Wisdom of the Crowd](#) (25 June 2008)
4. [Public Genomes](#) (18 August 2009) - camera operator
5. [Mystery of the Gakkel Ridge](#) (18 August 2009) - camera operator
6. [Public Genomes/Algae Fuel/Mystery of the Gakkel Ridge/Yoky Matsuoka](#) (18 August 2009)
7. [Can We Make It to Mars?](#) (19 January 2011) - camera operator
8. [Can We Live Forever?](#) (26 January 2011) - camera operator
9. [How Does the Brain Work?](#) (2 February 2011) - camera operator
10. [How Smart are Animals?](#) (9 February 2011) - camera operator

["Frontline"](#) – PBS (15 episodes )

1. [Dreams of Tibet](#) (28 October 1997) - camera operator (as Steve McCarthy)
2. [The Case for Innocence](#) (11 January 2000) - camera operator (as Steve McCarthy)
3. [Dr. Solomon's Dilemma](#) (4 April 2000) - camera operator
4. [Real Justice: Part 1](#) (14 November 2000) - Cinematographer
5. [The Merchants of Cool](#) (27 February 2001) - camera operator
6. [The Other Drug War](#) (19 June 2003) - Cinematographer
7. [The Persuaders](#) (9 November 2004) - Cinematographer , camera operator
8. [News War: What's Happening with the News - Part 3](#) (27 February 2007) - camera operator
9. [The Medicated Child](#) (8 January 2008) - camera operator
10. [Growing Up Online](#) (22 January 2008) - camera operator
11. [The Quake](#) (30 March 2010) - additional camera operator
12. [Storm Over Everest](#) (13 May 2008) - Cinematographer
13. [Boogie Man: The Lee Atwater Story](#) (11 November 2008) - additional photography
14. [Digital Nation](#) (2 February 2010) - Cinematographer
15. [Football High](#) (12 April 2011) - additional photography

["The American Experience"](#) (22 episodes )

1. [Rescue at Sea](#) (15 February 1999) - Cinematographer
2. [New York: Part I - The Country and the City](#)(14 November 1999) - Cinematographer
3. [Jimmy Carter \(Part I\)](#) (1 January 2002) - camera operator
4. [Miss America](#) (27 January 2002) - Cinematographer
5. [Jimmy Carter: Part 2](#) (12 November 2002) - camera operator
6. [Reconstruction: The Second Civil War, Part 1 - Revolution](#) (1 January 2003) - camera operator
7. [The Fight](#) (1 January 2004) - camera operator
8. [Building the Alaska Highway](#) (7 February 2005) - Cinematographer (director of photography)
9. [Kinsey](#) (14 February 2005) - Cinematographer
10. [Victory in the Pacific](#) (31 May 2005) - Cinematographer
11. [The Boy in the Bubble](#) (10 April 2006) - Cinematographer
12. [Test Tube Babies](#) (23 October 2006) - Cinematographer
13. [The Lobotomist](#) (21 January 2008) - Cinematographer
14. [Kit Carson](#) (18 February 2008) - Cinematographer
15. [George H.W. Bush](#) (5 May 2008) - Cinematographer
16. [The Polio Crusade](#) (2 February 2009) - Cinematographer
17. [We Shall Remain: Part IV - Geronimo](#) (4 May 2009) - Cinematographer
18. [We Shall Remain: Part V - Wounded Knee](#) (11 May 2009) - Cinematographer
19. [My Lai](#) (26 April 2010) - Cinematographer
20. [Billy the Kid](#) (10 January 2011) - Cinematographer
21. [The Great Famine](#) (11 April 2011) - camera operator
22. [Clinton](#) (20 February 2012) - Cinematographer

## COMMUNITY OUTREACH, RESEARCH & COMMUNICATIONS EXPERIENCE

**Cultural Survival, Inc. / *Cultural Survival Quarterly*** non-profit magazine, **January 2008-Present**  
*Endangered Languages Program Officer*

- Facilitate conferences, symposia, public events and communications among an international network of partners focused on Native American language revitalization, including: the United Nations Permanent Forum on Indigenous Issues, the National Alliance to Save Native Languages, the National Indian Education Association, and more than 300 domestic tribal language programs.
- Research funding prospects, draft grant proposal components and budgets in support of Native American language programs and Cultural Survival's work with indigenous communities
- Coordinate internship program and 100 undergraduate and graduate student placements annually
- Provide research and communications content for the magazine and website ([www.cs.org](http://www.cs.org))
- Research Native American history, language loss and recovery in New England for Makepeace LLC's and Cultural Survival's documentary film on the Wampanoag Language Reclamation Project; Provide production assistance by facilitating community outreach, negotiating permits and logistics, culturally competent interview preparation, and on-location filming.

**PBS-WGBH-Boston series *We Shall Remain: A Native History of America***, **2006-December 2007**  
*Researcher and Associate Producer, Makepeace Productions and WGBH-The American Experience*

- Coordinated community meetings, casting calls, and interview production schedules
- Presented series overviews and draft story lines at Native American community meetings in MA, RI
- Supported writers and producers in script development and production design by reviewing and summarizing archival materials and scholarly literature (history, ethnography, social sciences)
- Researched and drafted web content themes/curriculum materials for WGBH-*The American Experience* ([www.pbs.org/weshallremain](http://www.pbs.org/weshallremain))

**Brown University Center for the Study of Race and Ethnicity in America**, **2002-2006**  
*Community Programs Coordinator*

- Developed and co-facilitated lectures, conferences, symposia & curriculum for the Ethnic Studies undergraduate program and the Center's mission
- Coordinated publicity and outreach, faculty searches, and student service-learning opportunities
- Provided curriculum- and program-development assistance on wide variety of American Indian studies topics, including: comparative religious and ceremonial practices, media representation of Native Americans, grassroots activism in Native communities, the American Indian Movement, powwows, Native American student recruitment and retention

**Brown University Ethnic Studies Program, *Teaching Assistant (part-time position)*** **2001-2002**

- Co-designed new course, "Native Americans in the U.S. Criminal Justice System"
- Co-facilitated seminar discussions; assisted with creating and grading all assignments

**Standing Rock Sioux Tribal (SRST) Chairman's Office**, Fort Yates, ND **2000**  
*Election Year Press Secretary/Executive Assistant*

- Created reservation-wide print and radio voter education campaign for state (ND, SD) and national elections utilizing candidate interviews focused on Native American rights and tribal governance
- Coordinated Tribal Chairman's schedule and speaking engagements
- Prepared Tribal Council meeting agendas and issued local press releases regarding Council actions

## EDUCATION

Brown University, Providence, RI Ethnic Studies program  
Focus areas: Environmental studies, modern American Indian history 1993-1995; 2001-2005(*part-time*)

McLaughlin Public High School, Standing Rock Sioux Reservation, SD 1993 Co-valedictorian

---

### Executive Director of The Language Conservancy

Wilhelm Meya has overseen the growth of The Language Conservancy from a small nonprofit into a worldwide leader in the movement to protect endangered languages. Under his direction since its founding in 2004, TLC's membership has expanded to more than 10,000 members and new offices have opened in Indiana, South Dakota, and Germany.

As co-founder of the Conservancy, Meya draws on a wealth of experience in linguistics and language revitalization work, including 10 years as co-founder and Executive Director of the Lakota Language Consortium, and more than 20 years of experience in higher education, linguistics, and nonprofit management.

When representing TLC in public talks and consultations, Meya has challenged leaders to recognize that support for languages is a moral, social, and economic responsibility -- efforts to preserve culture, improve education and build a more secure world are nurtured when families and children have the opportunity to learn and speak their indigenous languages in creative and meaningful contexts.

Meya has enriched North American language work by engaging with partners such as Maori of New Zealand and the Hawaiian language communities, who have been very successful at reclaiming ancestral languages for modern use. Furthermore, strategic partnerships with National Indian Education Association and the Linguistic Society of America, among others, have resulted in the unification of dozens organizations and tribal nations involved with endangered Native American languages around a common agenda on language revitalization, spearheading global reform.

While at TLC, he has pursued a number of initiatives designed to enhance the association's role in public policy, research, and public outreach. Meya has increased alliances and collaborations between TLC, governmental units, and educational institutions including the US Department of Education, the US Department of Interior, the US Department of Health and Human Services, and numerous colleges and universities. During his tenure, he grew

The Language Conservancy's resources from roughly \$10k in 2004 to more than \$600k in 2011.

Born in 1972 in Austria and raised in Connecticut, Wilhelm Meya is fluent in three languages and is the author of dozens articles in the field of anthropology and linguistics. He has received numerous awards for scientific and societal achievement, including the including the SSILA, Ken Hale Prize, the John Edwards Fellowship, David C. Skomp Fellowship, and the University of Arizona First Prize. He is a member of the Society for the Study of Indigenous Languages of the Americas.

In the 1990s Meya launched and expanded a series of collaborative projects in the Dakotas. His Lakota Language Consortium was one of the first large-scale Native American Language project in the United States and is widely acknowledged as having provided the foundations for modern Native Language revitalization initiatives in the US. Wilhelm Meya earned an M.A. from University of Arizona, and is a Ph.D. candidate in Anthropology from Indiana University, where he was a Fellow at the American Indian Studies Research Institute and Anthropology instructor.

Wilhelm Meya has served as a member of the board of directors of other Native American language organizations including the Ojibwe Language G.I.M. He consults regularly for colleges, universities, corporations, and government agencies on strategic planning and leadership and has given frequent presentations at national association meetings, institutes, conferences, and professional development events.

## **Jan F. Ullrich**

### **a. Professional Preparation**

- MS, University of Ostrava, Linguistics, 1992

### **b. Appointments**

- Linguistic Director, Lakota Language Consortium, 2004- present
- Director, Lakota Summer Institute, 2007- present
- Associate Instructor, Lakota Language, Indiana University, Bloomington, IN, 2003- 2004
- Valmez College, Instructor, Linguistic Education and Pedagogy, 1996-2003
- University of Colorado, Boulder, Project Associate -Lakota and Dakota Language Documentation Department of Linguistics, 1998

### **c. Publications** (closely related to the proposed project)

- Ullrich, Jan F. “Lakhótiya Wóglaka Po! - Speak Lakota! Level 4 Textbook,” Lakota Language Consortium, Bloomington, IN 2012.
- Ullrich, Jan F. “Lakhótiya Wóglaka Po! - Speak Lakota! Level 3 Textbook,” Lakota Language Consortium, Bloomington, IN 2010.
- Ullrich, Jan F. “New Lakota Dictionary: Lakota-English, English-Lakota,” Lakota Language Consortium, Bloomington, IN 2008, 2011.
- Ullrich, Jan F. “Lakhótiya Wóglaka Po! - Speak Lakota! Level 2 Textbook,” Lakota Language Consortium, Bloomington, IN 2005.
- Ullrich, Jan F. “Lakhótiya Wóglaka Po! - Speak Lakota! Level 1 Textbook,” Lakota Language Consortium, Bloomington, IN 2004.
- Ullrich, Jan F. “Myty Lakotu”, Argo Press, Prague, 2002.

#### **d. Synergistic Activities**

- 2004-present, Co-Director, Lakota Summer Institute
- 2008-present Director, Lakota Textbook Project, (funded by a grant from the Administration for Native Americans)

Each of these projects above involved working with native language speakers, teachers, and students in the production of printed and multimedia curriculum materials for language teaching at the elementary and secondary levels.

#### **e. Courses Taught and Developed:**

- Lakota Syntax
- Lakota Morphology
- Advanced Lakota Morphology
- Lakota Phonology
- Conversational Lakota
- Intermediate Lakota I, Indiana University
- Intermediate Lakota II, Indiana University
- Language Teaching Methodology
- Pedagogical Psychology

#### **f. Collaborators**

- David S. Rood
- Wilhelm Meya
- Bruce Ingham

## Benjamin Black Bear

(b) (6)

P.O. Box 499 St. Francis, SD 57572-0499 - work

(b) (6)

Ben Black Bear Jr. is a well known Lakota language educator, having founded the Lakota Studies Department at Sinte Gleska University, where he organized some of the first Lakota language classes in South Dakota.. He is currently head of Lakota Studies at St. Francis Mission. He has lead numerous Language projects including the translation of the Bible and DVD language production. Mr. Black Bear is especially knowledge about the internal structure of the language. He is deacon at St. Charles Church and taught at the St. Francis Indian School on the Rosebud Reservation and was vice-president of the Rosebud (Sicangu) Sioux Tribe and director of the board of Tribal Land Enterprises, of which he is now the chair.

Ben has a great deal of expertise in utilizing audio and video recording equipment, and voicing Lakota for documentation and performance. In 2010, he directed the Lakota Berenstain Bears Project, producing and translating 20 episodes of the Berenstain Bears Cartoon, at Makoche Studios in Bismarck, ND. Ben was Lead Translator and voiced the character, "Papa Bear". In 1995- 2006 he was Lead translator and recorder of the Bible Video in Lakota. From 1975-1985 he was Founder and Director, Lakota Studies Department, Sinte Gleska University, Rosebud, SD, Rosebud Reservation. And from 1973-1975 he was Linguistic Consultant for the University of Colorado "Beginning Lakhota Text Book Project."

(b) (6)

## David S. Rood

### a. Professional Preparation

- Ph.D. University of California, Berkeley, in Linguistics , 1969
- M.A. , University of California, Berkeley, in Linguistics, 1965
- A.B. Cornell University, in German, Ithaca, N.Y., 1963

### b. Appointments

- 1969-77, Assistant Professor of Linguistics, University of Colorado.
- 1977-82, Associate Professor of Linguistics, University of Colorado.
- 1982-Present, Professor of Linguistics, University of Colorado.

### c. Publications Relevant to this project:

1993 . On the interaction of grammar components in Lakota: Evidence from split intransitivity. Coauthored with Geraldine Legendre. Berkeley Linguistics Society Proceedings 18:380-394.

1996. (with Allan R. Taylor) Sketch of Lakota, a Siouan Language. In William A. Sturtevant, ed., Handbook of North American Indians, vol. 17 (Languages, Vol. edited by Ives Goddard), pp. 440-482. Washington: Smithsonian Institution.

2001. "Lakota". In Facts about the World's Major Languages, ed. by Jane Garry and Carl Rubino, W. H. Wilson Company, pp 404-408.

2002. Two Lakota Locatives and the role of introspection in linguistic analysis. In Uwe Seibert and Erin Shay, eds., Motion, Direction and Location in Language: In honor of Zygmunt Frajzyngier, pp. 255-258. Amsterdam: John Benjamin's.

2008. Argument Suppression in Lakota. Coauthored with Regina Pustet. In Donohue, Mark & Søren Wichmann (eds.), The Typology of Semantic Alignment, pp 334-356. Oxford: Oxford University Press.

Additional items:

2005a. Annotated videotapes of Wichitas speaking Wichita. 45 minutes of English and Wichita annotated, with complete morphological analysis of the Wichita. Archive at the Max Planck Institute for Psycholinguistics, Nijmegen, Netherlands. Accessible on request.

2005b. Wichita Word Formation: Syntactic Morphology. In Wolfgang U. Dressler, Dieter Kastovsky, Oskar E. Pfeiffer and Franz Rainer, eds., *Morphology and its Demarcations: Selected papers from the 11th International Morphology Meeting, Vienna, Feb. 2004*, pp. 1-15.

2008. (co-editor with K. David Harrison and Arienne Dwyer) *Lessons from documented endangered languages. Typological Studies in Language 78*. Amsterdam: John Benjamins.

2009. Foreword to Bruce Ingham, *Five Lakota Oral Discourses Transcribed and Translated: How an American Indian Nation Explains its Philosophy of Life*. Lewiston: The Edwin Mellen Press, pp. i-v.

#### **d. Synergistic Activities**

- 2004-present, Board of Directors, Lakota Language Consortium.
- 2000-02 Volkswagenstiftung, Hannover, Germany. A Multimedia, mutually cross-referenced dictionary and text collection of Wichita.
- 2001 CRCW Grant-in-Aid to update fonts for the Comparative Siouan Dictionary.
- 2001-02 IMPART grant for documentation of Chiwere (Ioway-Oto)
- 2002-05 Volkswagenstiftung, Hannover, Germany. *Making Wichita Accessible: A Multimedia Archive of Data and Analyses*
- 1980-2002 Editor-in Chief, *International Journal of American Linguistics (IJAL)*. Chicago: University of Chicago Press.

#### **e. Collaborators and Other Affiliations**

- Allan Taylor
- Robert Rankin
- Jan Ullrich

## ***JOALLYN ARCHAMBAULT***

(b) (6), a Standing Rock Sioux (Lakota), was born in (b) (6). She received her PhD in anthropology from the University of California, Berkeley and then served on the faculties of the University of California, Berkeley; California College of Arts and Crafts; and University of Wisconsin, Milwaukee. While at Berkeley, she served as curator of the Lowie Museum of Anthropology.

Among Archambault's many acts of service to the Indian community, she has been a member of the board of directors of the California Indian Education Advisory Board, the Native American Scholarship Fund, the Native American Arts Studies Association, the Milwaukee Indian Economic Development Association, and the Northern Plains Tribal Arts Association.

Archambault has frequently been honored for her efforts to preserve and promote Indian arts and culture. While still a student, she won a Ford Foundation doctoral fellowship. Her artwork has appeared in such venues as the Heard Museum in Phoenix, Arizona.

Currently the director of American Indian Programs at the Smithsonian Institution's National Museum of Natural History, Archambault has worked on special events, such as curating the Plains Indian Arts Exhibit that toured the country in the late 1980s as part of SITES (Smithsonian Institution Traveling Exhibits Series). She also has been editor for a collection of tribal catalogs.

## SHORT CURRICULUM VITAE

DR. ANDREW COWELL

Department of Linguistics, Department of French and Italian  
University of Colorado  
Boulder, CO 80309-0238  
E-mail: cowellj@colorado.edu

### CURRENT TEACHING AND ADMINISTRATIVE POSITIONS

Professor, Department of Linguistics and Department of French and Italian,  
2008-  
Director, Center for the Study of Indigenous Languages of the West (CSILW),  
University of Colorado, 2004-

### EDUCATION

Ph.D., University of California at Berkeley, 1993.  
B.A., Harvard University, 1986.

### RECENT REFEREED BOOKS

*Hinono'einoo3itoono / Arapaho Historical Traditions. Told by Paul Moss. Edited and translated by Andrew Cowell and Alonzo Moss, Sr. University of Manitoba Press, 2005 (531pp).*  
*The Medieval Warrior Aristocracy: Gifts, Violence, Performance and the Sacred. D.S. Brewer, Gallica Series, 2007 (198 pp).*  
*The Arapaho Language. With Alonzo Moss, Sr. University Press of Colorado 2008 (519pp)*  
*Healing the West. Patricia Limerick, Andrew Cowell and Sharon Collinge, eds.. University of Arizona Press, 2009.*  
*Arapaho Mythological Traditions. To be submitted to Univ. of Oklahoma Press, December, 2011.*

### REPRESENTATIVE REFEREED ARTICLES AND CHAPTERS

"The Poetics of Arapaho Storytelling: Voice, Print, Salvage and Performance."  
*Oral Tradition* 17( 2002): 18-52.  
"Bilingual Curriculum among the Northern Arapaho: Oral Tradition, Literacy, and Performance." *American Indian Quarterly* 26( 2002): 24-43.  
"Arapaho Place Names in Colorado: Form, Function, Language and Culture."  
With Alonzo Moss. *Anthropological Linguistics* 45 (2003): 349-89.  
"Arapaho Placenames in Colorado: Indigenous Mapping, White Remaking."

*Names* 52 (2004): 21-41.

"Three Stories." With Alonzo Moss. Translation and critical introduction of three Traditional Arapaho narratives. In *Algonquian Spirit*, Brian Swann, ed. Univ. of Nebraska Press, 2005:472-494.

"Arapaho Imperatives: Indirectness, Politeness and Communal "Face"". *Journal of Linguistic Anthropology*, 17 (2007):44-60.

"Indigenous Language Use in Native American Education: Opening Spaces for Indigenous Ethnographies of Communication" in *Language of the Land: Policy, Politics, Identity*. Katherine Schuster and David Witkowsky, eds. Information Age Publishing, 2007: 149-64.

"Editing a Gros Ventre Text in Arapahoan Context." Forthcoming in *Editing Algonquian Texts*, David Costa ed.

"The Language of the Beesoowunenino' and its Relation to Arapaho and Gros Ventre." Under consideration at *Anthropological Linguistics*.

#### OTHER (NON-REFEREED) RESEARCH PRODUCTS

"Telling Stories: Arapaho Narrative Traditions"

46-minute video on Arapaho narrative traditions. Narratives were taped, transcribed and translated specifically for the video (which has English subtitles for the Arapaho narratives). Video also includes interviews with Arapaho storytellers and scholarly commentary by myself. It is accompanied by a 44-page printed version of the transcriptions and translations, with additional commentary and analysis, and interlinear translation and linguistic analysis. Funded by Wyoming Council for the Humanities. Completed 2001. Distributed through Wyoming Council for the Humanities and CSILW website ([www.colorado.edu/csilw/outreach.htm](http://www.colorado.edu/csilw/outreach.htm))

*Modern Arapaho Narratives/ Hinono'einoo3itoono*

Told by Richard Moss. 270-page bilingual collection of 29 reservation-era Arapaho stories not previously published or documented. Includes 3 CD-ROM's with all the of the Arapaho-language versions of the stories. Produced with a grant from Wyoming Council for the Humanities, as a spiral-bound, plastic-cover book, distributed on the Wind River Reservation, and available from Wyoming Council for the Humanities. Completed 2006. Also distributed through CSILW website.

*Arapaho Stories, History, and Culture*

Told by Mary Kate Underwood. Collected, transcribed and translated by Andrew Cowell, Hartwell Francis, and Lisa Conathan. Contains 29 modern/reservation-era texts in Arapaho and English, with glossary and two CDs with sound files of all the texts in Arapaho. 141 pages. Completed 2010, with support from Hans Rausing Endangered Language Documentation Programme. Distributed through CSILW website.

## **Biodata on David Crystal**

David Crystal works from his home in Holyhead, North Wales, as a writer, editor, lecturer, and broadcaster. He read English at University College London (1959-62), specialised in English language studies, did some research there at the Survey of English Usage under Randolph Quirk (1962-3), then joined academic life as a lecturer in linguistics, first at Bangor, then at Reading. He published the first of his 100 or so books in 1964, and became known chiefly for his research work in English language studies, in such fields as intonation and stylistics, and in the application of linguistics to religious, educational and clinical contexts, notably in the development of a range of linguistic profiling techniques for diagnostic and therapeutic purposes. He held a chair at the University of Reading for 10 years, and is now Honorary Professor of Linguistics at the University of Bangor.

David Crystal's authored works are mainly in the field of language, including several Penguin books, but he is perhaps best known for his two encyclopedias for Cambridge University Press, *The Cambridge Encyclopedia of Language* and *The Cambridge Encyclopedia of the English Language*. Authored books since 2000 include *Language Death* (2000), *The Stories of English* (2004), *Language and the Internet* (2nd edn, 2006), and *Evolving English* (2010). He was founder-editor of the *Journal of Child Language*, *Child Language Teaching and Therapy*, and *Linguistics Abstracts*, and has edited several book series, such as Penguin Linguistics and Blackwell's Language Library. In the 1990s, David Crystal was editor of general encyclopedias for Cambridge University Press, along with their various abridged editions., and later for Penguin Books.

David Crystal has been a consultant, contributor, or presenter on several radio and television programmes and series, including several on the theme of endangered languages. These include *The Story of English* (BBC TV, 8 x 1 hour series 1986, consultant), *The Story of English* (radio version, 18 x 30-min series, BBC World Service, 1987, writer and presenter), several series on English for BBC Radio 4, Radio 5, and BBC Wales during the 1980s and 1990s (as writer and presenter), and *The Routes of English* (as consultant and contributor). Other television work includes *Back to Babel* (Infonation and Discovery Channel, 4 x 1-hour series, 2000, as consultant and continuity contributor), *Blimey* (BBC Knowledge, 3 x 1-hour series, 2001, as continuity contributor), *The Routes of Welsh* (BBC1, 6 x 30-min series, 2002, as consultant and contributor), *The Way that We Say It* (BBC Wales, 50-min, 2005, consultant and co-presenter), *The Word on the Street* (BBC1, 2005, 30 mins, as consultant), *Voices of the World* (Final Cut, 2005, as consultant and contributor), and several programmes for Open University television, beginning with *Grammar Rules* (1980, as writer and presenter). He was the consultant for the BBC *Voices* project in 2005.

David Crystal is currently patron of the International Association of Teachers of English as a Foreign Language (IATEFL) and the Association for Language Learning (ALL), president of the UK National Literacy Association, and an honorary vice-president of the Royal College of Speech and Language Therapists, the Institute of Linguists, and the Society for Editors and Proofreaders. He is a past honorary president of the National Association for Professionals concerned with Language-Impaired Children, the International Association of Forensic Phonetics, and the Society of Indexers. He was Sam Wanamaker Fellow at Shakespeare's Globe in 2003-4 and was honorary president of the Johnson Society for 2005-6. He has also been a member of the Board of the British Council and of the English-Speaking Union, and is currently vice-chair of the ESU's English Language Committee. He received an OBE for services to the English language in 1995, and was made a Fellow of the British Academy (FBA) in 2000.

## Philip J. Deloria

Department of History and Program in American Culture  
3700 Haven Hall 505 State Street <pdeloria@umich.edu>  
University Of Michigan 734-763-1460  
Ann Arbor, Michigan 48109-1003

### Positions Held

Carroll Smith-Rosenberg Collegiate Professor, 2009-present  
Professor, University of Michigan, 2004-2009.  
Associate Professor, University of Michigan, 2001-2004  
Assistant Professor, Department of History, University of Colorado, 1994-2000.

### Education

Yale University, Ph.D. 1994, American Studies  
University of Colorado, M.A. 1988, Journalism and Mass Communications  
University of Colorado, B.M.E. 1982, Music Education

### Refereed Publications

Indians in Unexpected Places (Lawrence: University of Kansas Press, 2004).  
Playing Indian (New Haven: Yale University Press, 1998).  
Blackwell Companion to Native American History, with Neal Salisbury, eds. (Boston: Blackwell Publishers, 2002).

### Selected and Recent Invited Publications

“Three Lives, Two Rivers: One Marriage and the Narratives of American Colonial History,” Rikkyo American Studies (forthcoming Spring 2010)

“Toward an American Indian Abstract: Mary Sully’s Vision of mid-Twentieth Century American Culture,” The Japanese Journal of American Studies (forthcoming Spring 2010)

“Broadway and Main: Crossroads, Ghost Roads, and Paths to American Studies Futures: Address to the American Studies Association October 16, 2008,” American Quarterly 61: 1 (March 2009): 1-26.

“From Nation to Neighborhood: Land, Policy, Culture, Colonialism, and Empire in U.S.-Indian Relations,” in The Cultural Turn in U.S. History: Past, Present and Future ed. James Cook, Lawrence Glickman, and Michael O’Malley (Chicago: University of Chicago Press, 2008): 343-382.

“What is the Middle Ground, Anyway?” William and Mary Quarterly 3d series, V. 63 (Jan 2006): 15-22.

“Dam the Lake! Tear Down the Butte! Build Paradise!: The Environmental Dimensions of Political Struggle in Boulder and Benzie Counties,” in Quarterly Journal of the Historical Society of Southern California 79 (Spring 2006).

“Places like Houses, Banks, and Continents: An Appreciative Reply to the Presidential Address,” American Quarterly 58 (March 2006): 23-29.

“Polarized Tribes: Colorado, Wyoming, and Montana,” in Religion and Public Life in the Mountain West: Sacred Landscapes in Transition ed. Jan Shipps and Mark Silk (AltaMira, 2004).

“American Indians and American (Indian) Studies,” American Quarterly V. 55 (Dec 2003): 669-680.

### **Selected Fellowships and Awards**

John C. Ewers Prize in Ethnohistory, Western History Association, 2006 (for Indians in Unexpected Places)

National Endowment for the Humanities, Fellowships for University Teachers, 1999 (for project: Never Go Back to South Dakota)

Gustavus Myers Outstanding Book Award, Gustavus Myers Program for the Study of Bigotry and Human Rights in North America, 1999 (for Playing Indian).

### **Selected Service**

National Museum of the American Indian, Trustee (2009-2011), Chair, Collections Committee, 2010

American Studies Association, President (2008), National Council and Executive Committee (2005-2008), Co-chair, Program Committee, 2005

Organization of American Historians Executive Council (2007-2010), Program Committee (2007 conference), Editorial Board, Journal of American History (2002-2005)

### **Professional Memberships**

American Antiquarian Society, Society of American Historians, Organization of American Historians, American Studies Association, American Society for Environmental History, Western Historical Association.

**Biographical Sketch: Willem J. de Reuse****(08/19/2011)**

Home address: (b) (6) Work address: Department of Linguistics and  
(b) (6) Technical Communication  
(b) (6) University of North Texas  
(b) (6) 1155 Union Circle #305298  
E-mail: willemdereuse@my.unt.edu Denton, TX 756203-5017  
FAX: (940) 565-4355

**Professional preparation**

University of Texas at Austin, Linguistics, Ph. D., 1988.

University of Kansas, Lawrence, Linguistics, M.A., 1983.

Université Catholique de Louvain (Belgium), Faculté de Philosophie et Lettres. Licence en Philologie Germanique, 1978.

**Selected appointments**

2008-present Adjunct Research Professor, Department of Linguistics and Technical Communication, University of North Texas, Denton.

2006-present Review Editor of International Journal of American Linguistics.

2003, 2009, 2011 Visiting Fellow at the Research Centre for Linguistic Typology, La Trobe University, Bundoora, Australia, for work on Western Apache and Han Athabascan.

2002-2005 Assistant professor, Research, Department of English, University of North Texas, Denton.

**Selected grants and awards**

2007-2011 'International Polar Year: Documenting Alaskan and Neighboring Languages' National Science Foundation Grant proposal to University of Alaska, Fairbanks, Principal Investigator: Michael E. Krauss. Co-Principal Investigator.

2006 Documenting Endangered Languages (DEL) fellowship from the National Endowment for the Humanities, the National Science Foundation, and the Smithsonian Institution, 'A Searchable Digital Archive of Western Apache Texts'.

2002-2005 (with Dr. Shobhana L. Chelliah, co-PI) Western Apache Dictionary, 3-year National Science Foundation Grant Nr. BCS-0213668.

1994 Siberian Yupik Eskimo: The Language and its Contacts with Chukchi. Salt Lake City: University of Utah Press. Book, recipient of the Society for the Study of the Indigenous Languages of the Americas Mary Haas Award.

**Selected publications**

2011 (with Shobhana Chelliah). Handbook of Descriptive Linguistic Fieldwork. Dordrecht: Springer Publishers.

2006 (with the assistance of Phillip Goode) A Practical Grammar of the San Carlos Apache Language. Munich: Lincom-Europa.

2006 Serial Verbs in Lakota (Siouan). In Serial Verb Constructions, ed. by Alexandra Y. Aikhenvald and Robert M. W. Dixon. Oxford: Oxford University Press, pp. 301-318. [paperback version published 2007]

2001 Gordon, Matthew, Brian Potter, John Dawson, Willem de Reuse, and Peter Ladefoged. Phonetic Structures of Western Apache. International Journal of American Linguistics 67.415-448.

1994 Noun Incorporation in Lakota (Siouan). International Journal of American Linguistics 60.3.199-260.

**Biographical Sketch in paragraph form: Willem J. de Reuse**

Willem J. de Reuse, born (b) (6), 1955. Licence en Philologie Germanique, 1978, Université Catholique de Louvain; M.A., Linguistics, 1983, University of Kansas; Ph.D., Linguistics, 1988, University of Texas at Austin. Specializes in the description of Native American languages, with an emphasis on the Quechuan (Santiago del Estero, Ayacucho), Siouan (Ofo, Lakota), Eskimo-Aleut (Central Siberian Yupik Eskimo), Athabascan (Apachean, Han) and Lule-Vilela families. He has also written on morphological theory, language contact, and historical phonology and philology. He has taught at the University of Chicago, the University of Iowa, Ball State University, and the University of Arizona, and is presently Adjunct Research Professor at the Department of Linguistics and Technical Communication, University of North Texas, Denton. He has been a visiting fellow at the Research Centre for Linguistic Typology, La Trobe University, Australia, and is presently carrying out research and fieldwork towards a reference grammar, dictionary, and computerized text collection of the Western Apache language of Arizona, as well as NSF and University of Alaska supported documentation of the highly endangered Han Athabascan language of Alaska. He is the Review Editor of the *International Journal of American Linguistics*. He has written *Siberian Yupik Eskimo. The Language and Its Contacts with Chukchi* (1994), *A Practical Grammar of the San Carlos Apache Language* (2006) (with the assistance of Phillip Goode), and *Handbook of Descriptive Linguistic Fieldwork*, (2011) coauthored with Shobhana L. Chelliah.



## Donald Fixico



Donald.Fixico@asu.edu

Distinguished Foundation Professor of History  
SHPRS  
Faculty  
Mail Code: 4302

COOR 4576  
(480)727-9082

### Bio

**Professor; School of Historical, Philosophical & Religious Studies; College of Liberal Arts and Sciences**

### Research Interests and Selected Publications

Donald L. Fixico (Shawnee, Sac & Fox, Muscogee Creek and Seminole) is Distinguished Foundation Professor of History. He is a policy historian and ethnohistorian. His work focuses on American Indians, oral history and the U.S. West. He has published a number of books: *American Indians in a Modern World* (2008); *Treaties with American Indians: An Encyclopedia of Rights, Conflicts and Sovereignty*, 3 volumes, ed. (2007); *Daily Life of Native Americans in the Twentieth Century* (2006); *The American Indian Mind in a Linear World: American Indian Studies and Traditional Knowledge* (2003); *The Urban Indian Experience in America* (2000); *The Invasion of Indian Country in the Twentieth Century: Tribal Natural Resources and American Capitalism* (1998), 2nd ed., 2011; *Rethinking American Indian History*, ed. (1997); *Urban Indians* (1991); *An Anthology of Western Great Lakes Indian History*, ed. (1988); and *Termination and Relocation: Federal Indian Policy, 1945-1960* (1986). Presently, Professor Fixico is working on a textbook on American Indian History for Oxford University Press.

Prior to Arizona State University, Professor Fixico was the Thomas Bowlus Distinguished Professor of American Indian History, CLAS Scholar and founding Director of the Center for Indigenous Nations Studies at University of Kansas. He has received postdoctoral fellowships at UCLA and The Newberry Library, Chicago. Professor Fixico has been a Visiting Lecturer and Visiting Professor at University of California, Berkeley; UCLA; San Diego State University and University of Michigan. He was an Exchange Professor at University of Nottingham, England and Visiting Professor in the John F. Kennedy Institute at the Freie University in Berlin, Germany.

### Teaching Interests and Courses

At the undergraduate level, Professor Fixico has taught a survey history of "American Indians Since 1900" and a pro-research seminar for history majors. He has directed independent studies, honor theses for Barrett, The Honors College and theses at the Arizona State University West Campus. At the graduate level, he has taught seminars on "Federal Indian Policy, Laws & Treaties," "American Indian History Research Seminar," "An Oral History of the American West," and "Readings in the American West." Professor Fixico has directed master's theses and doctoral dissertations and serves as an advisor to several graduate students. He has been a mentor to students as well as to junior faculty in the Provost's Mentoring Program.

**Professional Service Activities**

Professor Fixico has worked on nearly 20 historical documentaries. In 2000, President Clinton appointed him to the Advisory Council of the National Endowment for the Humanities and in 2002 he was the John Rhodes Visiting Professor of Public Policy in the Barrett Honors College at Arizona State University. In 2006, the Organization of American Historians awarded a short-term residency award to Professor Fixico to give lectures for two weeks in Japan. Professor Fixico has given lectures nationally and internationally and works with tribes and indigenous organizations.

[Copyright & Trademark](#) [Accessibility](#) [Privacy](#) [Emergency](#) [Contact ASU](#)

## K. David Harrison – Short Biography and Selected Publications

My research focuses on endangered and little-documented languages, with primary emphasis on Turkic languages of Inner Asia (Central Siberia and Western Mongolia). To date, I've investigated Tuvan, Tsengel Tuvan, Tofa, Ös (Middle Chulym), Tuha (Dukha), and Monchak. In 2005, I began fieldwork on three Munda languages of Northeast India, in 2006 on the Siletz Dee-ni language of Oregon, and in 2007 on the Kallawaya language of Bolivia.

As a theoretician, I primarily investigate Phonology (sound structures) and morphology (word structures). I am particularly interested in a set of complex, emergent patterns known under the umbrella term 'vowel harmony'. These patterns show rich variation and exhibit many properties of self-organizing systems. They pose interesting challenges for Linguistic theory and for modeling more general cognitive functions such as pattern recognition and statistical learning. I study these patterns both empirically (e.g., collecting new data in the field), and by way of computer modeling (using simulations of artificial speech communities).

As a field linguist, I adopt the position that languages exist solely within a cultural matrix, and must be studied holistically and in their natural context. This means that in addition to studying abstract structures in the mind (e.g., vowel harmony), I am keenly interested in what people have to say and how languages shape the structure of human knowledge. My ethnographic research looks at indigenous knowledge, folklore, oral epics, conceptual systems, and naming practices, often within the context of Inner Asian nomadic life. All of my research without exception relies on close collaboration with other scholars, including members of the indigenous communities where I work.

As a responsible scientist, I am eager to raise awareness about language extinction. Two languages I am currently investigating, Tofa and Ös, have fewer than 30 fluent speakers each. Nearly half of the world's languages are endangered and may vanish in this century. The loss to science, to humanity and to the native communities themselves will be catastrophic. Linguists can support community-based efforts at language preservation and revitalization, and can document languages for posterity and for science. To advance these goals, I co-founded and serve as Director of Research for the Living Tongues Institute for Endangered Languages, a non-profit 501(c)(3) foundation.

2009 Literacy, orality and the extinction of languages. In B. Jabor (ed.) *Encontro Internacional de Educação: Arte e Analfabetismo Funcional*. Rio de Janeiro: Casa Daros.

2008 *Book of the Peoples of the World: A Guide to Cultures*. (co-edited with Wade Davis). Washington, DC: National Geographic Society.

2007 Language Hotspots Map (with Gregory Anderson) *National Geographic Magazine*. (October 2007) 18. Visit the interactive map at [www.languagehotspots.org](http://www.languagehotspots.org)

2008 Tofa language change and terminal generation speakers. (with Gregory Anderson) In K. David Harrison, David Rood & Arienne Dwyer (Eds.) *Lessons from Documented Endangered Languages*. Amsterdam: John Benjamins.

2008 Remo (Bonda). (with Gregory Anderson). In Gregory Anderson (Ed.) *The Munda Languages*. London: Taylor & Francis.

2008 Sora. (with Gregory Anderson). *The Munda Languages*.

2008 Ho and the other Kherwarian Languages. (with Gregory Anderson & Toshiki Osada) *The Munda Languages*.

2007 *When Languages Die: The Extinction of the World's Languages and the Erosion of Human Knowledge*. Oxford: Oxford University Press.

2007 Language as an Emergent System. (with Eric Raimy) *Soundings: An Interdisciplinary Journal*.

2007 Ethical concerns in Documentary Linguistics: With Special Attention to Language Endangerment. *Anthropology News*. (Sept. 2007) 31-32

2006 Na(t)ive orthographies and endangered language documentation. (with Gregory Anderson) *Linguistic Discovery*. 4(1)

2006 Ös tili (Middle and Upper Chulym Dialects): Towards a comprehensive documentation. (with Gregory Anderson) *Turkic Languages*. 10(1) 47-71.

2006 Ethnography in Documentary Linguistics. In Peter Austin (Ed.) *Language Documentation and Description Vol 3*. 22-41. London: SOAS.

Mary Hermes

Biographical Sketch

• **Professional Preparation**

Oberlin College: BA, Third World Studies 12/85

Oberlin Conservatory: BM, Bassoon Performance 12/85

University of Wisconsin, Madison: MA, C & I, 12/90

Ph.D. Curriculum and Instruction 12/95

Spencer Foundation/National Academy of Education Post-doctoral Fellowship, 1999-2001

• **Appointments**

Associate Professor, 9/07-Present

Assistant Professor, 9/00-8/07

Department of Education and Eni-Gikendaasoyang Center for Indigenous Knowledge and Language Revitalization, University of Minnesota Duluth.

Waadookodaading Ojibwe Language Immersion School 2000-05

Founder, Director, Co-Teacher and Curriculum Developer 2000-2005

Assistant Professor, 9/96- 7/00

Department of Educational Studies, Carleton College

• **Related Publications and Software**

Dance, J., Gutierrez, R. and Hermes, M. (2010) More like jazz than classical: Reciprocal interactions among educational researchers and respondents. *Harvard Education Review* (co-authors, equal distribution of credit)

Hermes, M (2010), Producer, *Ojibwemodaa! Complete immersion software*. Hayward Wisconsin and Nashua NH: Grassroots Indigenous Multimedia and Transparent Language.

Hermes, M. (2007). Moving towards the language: Reflections on language as culture in Native American education. *Journal of American Indian Education*.

Hermes, M. (2006). Reclaiming Stolen Words: Sinte Gleska instructor teaches evolution of Lakota language, *Tribal College Journal*, 18 (2) 20.

Hermes, M. & Uran C. (2006). Treaties That Dominate and Literacy That Empower? I Wish It Was All in Ojibwemowin, *Anthropology and Education*, 37 (4): 393-398.

Hermes, M. (2005). Ma'ingan is just a misspelling of the word wolf': Ojibwe language and culture in the context of schooling. *Anthropology and Education*, 36 (1): 43-56.

Hermes, M. (2004). Starting an indigenous immersion school: The gut-wrenching startup years" in E. Meiners and F. Ibáñez-Carrasco *Public Acts/Desires for Literacies and Social Changes*, New York: Routledge.

Select Others Publications:

Hermes, M. (2005). Complicating Discontinuity: What about poverty? *Curriculum Inquiry*, 35 (1) 9-26.

Hermes, M. (2005). White teachers, Native students; Rethinking culture-based education, in J. Phillion, M.F. He and M. Connelly, *Narrative and Experience in Multicultural Education*,(pp. 95-155 )Thousand Oaks: CA: Sage.

Hermes, M. & Babiuk, G. (2005). Resources for teachers at Indigenous community colleges. *Tribal College Journal*, 16 (3), 26-29.

Hermes, M. (2000). The scientific method, Nintendo, and eagle feathers: Rethinking culture-based curriculum at an Ojibwe tribal school) *International Journal of Qualitative Studies in Education*, Special Issue 13 (4) 155-168.

Hermes, M. (1999). Research Methods as a Situated Response: Towards a First Nations' Methodology. In L. Parker, et al., eds., *Race Is...Race Isn't: Critical Race Theory and Qualitative Studies in Education*(pp. 83-100) Westview. Previously published in *International Journal of Qualitative Studies in Education*, Winter

1997.

• **Synergistic Activities**

**Ojibwemodaa! Ojibwe language immersion software.** (Release date: February, 2010)

Executive producer of first indigenous language to use Transparent Language company's software tools to produce interactive, multi-media DVD to teach the Ojibwe language.

Can be downloaded from: Grassroots indigenous multimedia, [www.ojibwemodaa.org](http://www.ojibwemodaa.org)

Hermes, M. (May 2003) *Expert witness*

**Testified for the Native American Language Act Amendment S575**, United States Senate, Committee on Indian Affairs,

**Founder, Waadookodaading Ojibwe Language Immersion School**

Principle administrator, wrote 1 million dollars of start up grants, negotiated charter, worked with community and Elders

**World Language Revitalization, concentration, Master's Degree of Education** (established, June, 2006). Mary Hermes conceived and initiated this concentration aimed at tribal leaders/ language activist involved in revitalization. One cohort of ten students graduated, May 2008.

• **Collaborators and Co-Editors**

John Nichols, University of Minnesota Duluth; Erica Mieners, University of Illinois, Northeast; Megan Bangs, TERK and Chicago Indian Center; Doug Medin, Northwestern University

• **Thesis Advisor and Postgraduate-Scholar Sponsor**

(3 Doctoral dissertations completed under Dr. Hermes as advisor)

Gerri Nierengatener, University of Minnesota Duluth

Maggie Hoody, Winona State, Rochester

Cindy Welsch, Science Teacher, Cloquet Public High School,

## **Clay Jenkinson Short Biography**

Clay Jenkinson is one of the most sought-after humanities scholars in the United States.

A cultural commentator who has devoted most of his professional career to public humanities programs, Clay Jenkinson has been honored by two presidents for his work. On November 6, 1989, he received from President George Bush one of the first five Charles Frankel Prizes, the National Endowment for the Humanities highest award (now called the National Humanities Medal), at the nomination of the NEH Chair, Lynne Cheney. On April 11, 1994, he was the first public humanities scholar to present a program at a White House-sponsored event when he presented Thomas Jefferson for a gathering hosted by President and Mrs. Clinton. When award-winning humanities documentary producer Ken Burns turned his attention to Thomas Jefferson, he asked Clay Jenkinson to be the major humanities commentator. Since his first work with the North Dakota Humanities Council in the late 1970s, including a pioneering first-person interpretation of Meriwether Lewis, Clay Jenkinson has made thousands of presentations throughout the United States and its territories, including Guam and the Northern Marianas.

In 2008, Clay became the director of The Dakota Institute through The Lewis & Clark, Fort Mandan Foundation, to further expand his humanities programs with documentary films, symposiums and literary projects. He is also the Chief Consultant for the Theodore Roosevelt Center through Dickinson State University and conducts an annual lecture series for Bismarck State College.

Clay is also widely sought after as a commencement speaker (he has several honorary doctorates); as a facilitator of teacher institutes on Jefferson, Lewis and Clark, Classical Culture, the Millennium, and other topics; as a lecturer on topics ranging from the "Unresolved Issues of the Millennium," to the "Character of Meriwether Lewis"; as a consultant to a range of humanities programs, chiefly first person historical interpretation (Chautauqua). Best known for his award-winning historical impersonations of Thomas Jefferson, Clay Jenkinson also impersonates other characters, including Meriwether Lewis, John Wesley Powell, Robert Oppenheimer, Theodore Roosevelt and John Steinbeck.

### **Bio sketch: Bill Johnston**

Bill Johnston, a native of England, began his career in applied linguistics in 1983, soon after graduating from University College, Oxford with a degree in French and Russian. He taught English in Poland from 1983-1986, then returned to the U.K. to complete his masters in Applied Linguistics at the University of Durham. From 1987-1991 he returned to Poland to serve as Director of Studies at the British Council-supported English Language Center at the University of Wrocław.

In 1991 Johnston came to the United States, where in 1995 he completed a PhD in Second Language Acquisition at the University of Hawai'i, the premier program of its kind in the country. This led to faculty appointments at the University of Minnesota and subsequently at Indiana University, where till June 2011 he was a faculty member in the Department of Second Language Studies. He now teaches in the Department of Comparative Literature, of which he is also chair.

For the last sixteen years Johnston has had an interest in the teaching of less commonly taught languages (so-called LCTLs). Since 1999 he has taught an annual summer institute in materials development for LCTLs at CARLA, the Center for Advanced Research on Language Acquisition, at the University of Minnesota. His interest in indigenous language revitalization began during his time in Minnesota. In 1998-2000 he served as a consultant for a Dakota-language pre-school immersion program at Upper Sioux Reservation in southwestern Minnesota. Since 2007 he has worked as a teacher trainer for the Lakota Language Consortium, offering courses and workshops on a number of topics related to

teaching methodology and materials development. For seven years, 2002-2010, he also served as Chief Applied Linguist at CeLCAR, the Center for Languages of the Central Asian Region, at Indiana University, assisting in a consultative role in the development of course books for Uzbek, Tajik, Pashto, Uyghur, and other languages.

He has published widely in the field of language pedagogy on such topics as classroom interaction, teacher development, and teacher knowledge. He is the author of *Values in English Language Teaching* (Lawrence Erlbaum, 2003) and, with Cary Buzzelli, *The Moral Dimensions of Teaching* (RoutledgeFalmer, 2002). As a teacher trainer he has offered workshops on language teaching methods in numerous locations around the country and in Turkey, Colombia, Uzbekistan, United Arab Emirates, and Turkmenistan.

**Mary S. Linn** is Associate Curator of Native American Languages at the Sam Noble Oklahoma Museum of Natural History and Associate Professor of Linguistic Anthropology at the University of Oklahoma. Specializes in languages of the Southeast and of Oklahoma. She has worked in language documentation, description, and revitalization in Oklahoma since 1990, and teaches workshops in linguistics and language teaching methodology through the Oklahoma Native Language Association. She directs the MA program in Applied Linguistic Anthropology at OU. In 2002, she began the Native American Languages collection at the museum, focusing on Oklahoma languages and community language needs. The collection holds various workshops including the 2010 and upcoming 2012 Oklahoma Breath of Life. Every year the collection hosts the Oklahoma Native American Youth Language Fair a two-day event where 600-800 children from pre-school through high school perform in their languages and submit books, videos, and artwork in their languages.

## Means Biography

Jeff Means (Oglala Lakota) is an Assistant Professor of History at the University of Wyoming in the field of Native American History. He arrived in the fall of 2007 after receiving his Ph.D. from the University of Oklahoma. His primary area of interest is Great Plains Indian culture and Colonial Cultural Encounters. Oglala Lakota cultural history in the 18<sup>th</sup> and 19<sup>th</sup> century is his primary area of focus. Jeff has won numerous academic awards and grants, including the first Power-Tanner Graduate Student Fellowship in American Indian Studies and the first NCAIS Faculty Fellowship at the Newberry Library, the Burlingame-Toole Award from the Montana Historical Society for the best Graduate student article for 2003, and the American Philosophical Society research grant. He has also received research grants and awards from the University of Oklahoma, the University of Wyoming, and East Central University. He has published articles and presented his work at conferences such as the PCB-AHA, the Western Historical Conference, and the American Society for Ethnohistory. Jeff is currently working on his first book, which examines Oglala Lakota cultural transformations and cattle during the nineteenth and early twentieth century.

Jeffrey Ostler  
 Department of History  
 University of Oregon  
 Eugene, OR 97403-1288

**Education:**

Ph.D., History, University of Iowa, 1990  
 M.A., History, University of Oregon, 1984  
 B.A., English, University of Utah, 1979

**Employment:**

Professor, University of Oregon, 2004-present  
 Department Head, History, University of Oregon, 2003-2006  
 Associate Professor, University of Oregon, 1996-2004  
 Assistant Professor, University of Oregon, 1990-1996

**Publications:**

1. Books:

*The Lakotas and the Black Hills: The Struggle for Sacred Ground* (New York: Viking, 2010).  
*The Plains Sioux and U.S. Colonialism from Lewis and Clark to Wounded Knee* (Cambridge: Cambridge University Press, 2004) [winner of Caughey Western History Association Prize]  
*Prairie Populism: The Fate of Agrarian Radicalism in Kansas, Nebraska, and Iowa, 1880-1892* (Lawrence: University Press of Kansas, 1993)

2. Articles (selected):

"Native Americans and Politics," in *The Princeton Encyclopedia of United States Political History*, ed. Michael Kazin (Princeton: Princeton University Press, 2009), 520-521.  
 "The Question of Genocide in U.S. History," in *Genocide*, ed. Adam Jones (Sage Publications, 2008).  
 "Rosebud Battlefield State Park," in *American Indian Places Book: A Historical Guidebook*, ed. Frances H. Kennedy (Houghton Mifflin, 2008), pp. 169-170.  
 "Wounded Knee," in *Encyclopedia of Genocide and Crimes Against Humanity*, ed. Dinah Shelton (Detroit: Macmillan Reference, 2005), 3:1166-1168.  
 "Empire and Liberty: Contradictions and Conflicts in Nineteenth Century Western Political History," in *Blackwell Companion to the American West*, ed. William Devereaux (Malden, MA: Blackwell, 2004), 200-218.  
 "'The Last Buffalo Hunt' and Beyond: Plains Sioux Economic Strategies in the Early Reservation Period," *Great Plains Quarterly* 21 (Spring 2001): 115-130 [winner of Frederick Luebke Award]  
 "'They Regard Their Passing as *Wakan'*: Interpreting Western Sioux Explanations for the Bison's Decline," *Western Historical Quarterly* 30 (Winter 1999): 475-497  
 "Conquest and the State: Why the United States Employed Massive Military Force to Suppress the Lakota Ghost Dance," *Pacific Historical Review* 65 (May 1996): 217-248  
 "The Rhetoric of Conspiracy and the Formation of Kansas Populism," *Agricultural History* 69 (Winter 1995): 1-27 [winner of Carstensen Award]

"Why the Populist Party Was Strong in Kansas and Nebraska But Weak in Iowa," *Western Historical Quarterly* 23 (November 1992): 451-74 (reprinted in Marvin Bergman, ed., *Iowa History Reader* [Ames: Iowa State University Press, 1996])

**Book in Progress:**

"The Destruction and Survival of American Indian Communities, 1754-1900"

**Selected Papers and Lectures:**

- "Toward an Indigenous History of Massacres (and Annihilation in General): Examples from Eastern North America, 1750s-early 1800s," "Bloody Days: Massacres in Comparative Perspective" Conference, University of Pennsylvania, June 2011
- "Histories of Violence: Expansion and Encounter in Nineteenth-Century U.S. History," Stephen Allen Kaplan Memorial Lecture (with Karl Jacoby), University of Pennsylvania, March 2011
- "Toward a History of an Indigenous Consciousness of Genocide in North America," Native American and Indigenous Studies Association conference, May 2009
- "The Question of Genocide in U.S. History," Oregon Humanities Center, May 2008
- "The Question of Genocide in the Americas," Witnessing Genocide Symposium, Oregon Humanities Center, April 2007
- "Engaging the Question of Genocide," European Association for American Studies Conference, University of Cyprus, April 2006
- "The Question of Genocide in U.S. History," Genocide Studies Program, Yale University, November 2005
- "Genocide and the Native American Case," Roundtable on Comparative Genocide, University of Washington, March 2004

**Fellowships and Awards (University of Oregon):**

- Provost's Humanities Grant (University of Oregon), Summer 2010
- Oregon Humanities Center Fellowship, Spring 2008
- Faculty Excellence Fund (University of Oregon), 2007-2011
- Summer Research Award (University of Oregon), Summer 2007
- Nomination, National Endowment for the Humanities Summer Fellowship, Summer 2006
- Richard A. Bray Faculty Fellow, University of Oregon, 2004
- Summer Research Award, University of Oregon, Summer 2001
- Oregon Humanities Center Fellowship, Spring 1999
- Summer Research Award, University of Oregon, Summer 1997
- Nomination, National Endowment for the Humanities Summer Fellowship, Summer 1993
- Summer Research Award, University of Oregon, Summer 1992
- Oregon Humanities Center Fellowship, Fall 1992

**Fellowships and Awards (External):**

- Newberry Library Short-Term Fellowship (for current book project), Fall 2010
- Caughy Western History Association Prize (best book of 2004 in western U.S. History), 2005
- Frederick Luebke Award (best article in *Great Plains Quarterly*), 2002
- Carstensen Award (best article in *Agricultural History*), 1996
- National Endowment for the Humanities Fellowship (for *Plains Sioux*) 1994-95

### **Susan Penfield Brief Bio:**

Dr. Susan Penfield received her Ph.D. in Linguistic Anthropology from the University of Arizona where she is now the Research Coordinator for the Center for Educational Resources in Culture, Language and Literacy (CERCLL) and a faculty affiliate for the Second Language Acquisition and Teaching Ph.D. Program. She has been involved with community language planning for over thirty years. Her special interest is primarily with North American Indigenous languages and she is actively involved in research on language documentation, language revitalization, Indigenous languages and technology and community-based language/linguistic training. Her recent work in language documentation has been with Mohave which has about 30 remaining speakers and Chemehuevi, less than five remaining speakers. This work has been fully supported by both the National Science Foundation and the National Endowment for the Humanities and is a collaborative project which engages and trains community members in all aspects of the documentation process, from data collection to database construction.

Susan frequently teaches for the American Indian Language Development Institute where she has initiated courses in Indigenous Languages and Technology and more recently in grant writing and language documentation. Her work with language and technology was supported by the Bill and Melinda Gates Foundation and resulted in a book, *Technology-enhanced Language Revitalization*, with Philip Cash Cash and a listserv titled "Indigenous Languages and Technology (ILAT)" which now has over 400 members world-wide. Susan's passion is for training community members to work on their own heritage languages as she strongly believes that the vitality of endangered languages can only be fully restored through community-based activities. She is currently a consultant for a number of communities where language documentation is forming the basis for strong revitalization activities, notably the Colorado River Indian Tribes in Arizona and the Coshatta community in Louisiana.

### **Relevant Publications / Presentations**

- Penfield, Susan, L. Serratos, B. Tucker, A. Flores, G. Harper, J.Hill, N.Vasquez.2008. Community Collaborations: Best practices for North American Indigenous language documentation. International Journal of the Sociology of Language, Mouton de Gruyter Publisher. .
- Penfield, Susan, P. Cash Cash, C. K. Galla, T. Williams, D. ShadowWalker. (Eds.) 2006. *Technology-Enhanced Language Revitalization*. 2<sup>nd</sup> Edition. Tucson: Arizona Board of Regents.
- Penfield, Susan and Amelia Flores. 2006. "Preservation strategies: A Translation Paradigm" in Teresa McCarty and Ofelia Zepeda (Eds.), *One Voice, Many Voice: Recreating IndigenousLanguage Communities*. Tempe and Tucson, Arizona: Arizona State University Center for Indian Education ; University of Arizona American Indian Language Development Institute.
- Penfield, Susan, Amelia Flores and Benjamin V. Tucker. 2007. "The Role of the Language Activist in Documentation and Revitalization" Conference on Endangered Languages and Cultures of Native America. University of Utah, Salt Lake City, April 13, 2007.
- Penfield, Susan. 2006. Community Voices in Language Documentation and Revitalization", (Session Chair) Linguistic Society of America Annual Meetings. Albuquerque, NM. January 8, 2006.

Penfield, Susan and Phil Cash Cash. 2005. "Partnerships in Preservation: Indigenous Language Documentation for Mohave and Chemehuevi". Linguistic Society of America Summer Workshop/ Harvard-MIT, July 9-10, 2005.



UNIVERSITY OF MINNESOTA

Voices From the Gaps  
 voices@umn.edu  
 612-625-1834

## Virginia Driving Hawk Sneve



*Watched an Eagle Soar*

*Grandmother,  
 I watched an eagle soar  
 high in the sky  
 until a cloud covered him up.  
 Grandmother, I still saw the eagle  
 behind my eyes.*

— Dancing Teepees

### Biography / Criticism

Virginia Driving Hawk Sneve (last name rhymes with "navy") was born on February 21, 1933. She was raised on the Rosebud reservation in South Dakota and is an enrolled member of the Rosebud Sioux tribe. In addition to her achievements as an award-winning writer, Sneve has had a full career as an English teacher and school counselor. She is also the mother of three, and has four grandchildren. She and her husband, Vance M. Sneve, currently live in her home state.

One of Sneve's most recent books for adults, *Completing the Circle*, traces the history of the women in her family. A brief sketch of Sneve's own life is incorporated in the narrative. Sneve describes her childhood on the Rosebud reservation as secure and happy even though her parents (James Driving Hawk and Rose Ross Posey) struggled financially, especially during the Depression years. Her father, a minister in charge of the local Episcopal church, was a man of high integrity, and his values served as a precedent in Sneve's own life. Her mother, an active member of their community, provided a loving home for Virginia and her brother Edward. Out of financial necessity, Sneve's parents traveled off the reservation to find seasonal work. While Sneve's parents were away, she and her brother spent alternate summers at the homes of their two grandmothers. These women, whom Sneve describes as strong, dignified and loving, became the source of inspiration behind many of her books. Sneve's paternal grandmother, Flora Clairmont Driving Hawk, was an avid storyteller. Both the traditional legends and Flora's animated style of narration left a vivid impression on the author's young mind. Sneve's maternal great-grandmother, Hannah Howe Frazier, also entertained the young Driving Hawk children with folk tales and native histories. Hannah's stories of the Ponca and Santee tribes excited Sneve's curiosity, and after becoming established as a writer, she compiled a series of children's books on the cultural practices and histories of a number of Indian tribes.

Sneve began her professional writing career in 1972 with the publication of *Jimmy Yellow Hawk*. The year before, she had submitted the manuscript to an annual contest sponsored by the Interracial Council of Minority Books for Children. Her manuscript won the category for Native American writers and publication soon followed. Since then, Sneve has published 16 children's books of fiction and non-fiction.



[permissions info](#)

### b. 1952

- [Biography and Criticism](#)
- [Selected Bibliography](#)
- [Related Links](#)
- [Contributors](#)

### Keywords

- [Historians](#)
- [Traditional Stories](#)
- [Children's Literature](#)
- [Native Americans](#)
- [Sioux](#)

Sneve was first inspired to write juvenile literature when she discovered that the books available to her own young children reflected only stereotypical representations of their native heritage. A need for the realistic portrayal of American Indians prompted Sneve to draw on her native background and fill that void herself.



[permissions info](#)

Sneve responded to the same need for culturally representative literature when she began writing books for adults. In *The Dakota's Heritage*, Sneve combined historical research with the oral histories and traditional teachings she had received growing up. The book touches on aspects of the Dakota culture ranging from the geography of the area to the lives of tribal women, from the mystical and supernatural to the practical and political. Accordingly, her book offers a well-rounded, insider's perspective on the tribe's history and culture—a perspective that had previously gone unacknowledged in mainstream literature.

Even closer to home, Sneve explores her personal and cultural history—based on the "neglected feminine half of her family"—in *Completing the Circle*. This carefully researched and engaging work recognizes the quiet struggles and personal achievements of Sneve's ancestors, setting them against a backdrop of broader cultural issues and profound change. In the case of her grandmothers, it is a tribute to the women who influenced Sneve directly. Remarkably, as with all her works, Sneve has simultaneously succeeded in filling the cultural gaps left by non-Indian writers in America's literature and history.

## Selected Bibliography

### Works by the Author

#### Juvenile Literature

- *Jimmy Yellow Hawk* (1972)
- *High Elk's Treasure* (1972)
- *When Thunder Spoke* (1974)
- *Betrayed* (1974)
- *Dancing Teepees* (1989)
- *The ChiChi HooHoo Bogeyman* (1992)

#### Adult Literature

- *South Dakota Geographic Names* (1973)
- *The Dakota's Heritage* (1975)
- *They Led a Nation* (1975)
- *That They May Have Life: The Episcopal Church in South Dakota, 1859-1976* (1977)
- *Completing the Circle* (1995)

#### Juvenile and Adult Literature

- *The Trickster and the Troll* (1997)
- *Enduring Wisdom: Sayings from American Indians* (2000)

### Works about the Author

- Commire, Anne. *Something About the Author*. Vol. 8. Detroit: Gale Research Co. , 1981.
- McElmeel, Sharron L. *Bookpeople: A Multicultural Album*. Colorado: Teacher Idea, 1992.
- Sneve, Virginia Driving Hawk. *Completing the Circle*. Lincoln: University of Nebraska, 1995.

## Works in Other Languages

- *Cuentacuentos*. Transl. Ofelia Heidrich Columbus, Ohio : SRA Macmillan/McGraw-Hill, 1995 (Story teller). Spanish

## Related Links

#### [Native American Authors Project](#)

This site contains a wealth of information about Virginia Driving Hawk Sneve.

#### [Institute of American Indian Studies](#)

## **Robert Allen Warrior**

### **Osage**

Robert Allen Warrior was born in (b) (6) and is an Osage tribal member. He has had an extensive career as a writer and journalist, including serving as the New York correspondent for the *Lakota Times*. He also worked in television, including the Children's Television Workshop in New York. In 1995 he served as advisory board member for Academic Systems, Inc. , developing a multimedia writing curriculum, and was a Contributing Editor for *Wicazo Sa Review* , Rapid City, South Dakota 1993. In 1991-93 he served on the Board of Governors for the Native American International Prize in Literature. In 1999, he became a visiting professor at Cornell University's Department of English and American Indian Program. He joined the faculty of the Oklahoma University English department in 2000.

### **Awards and Honors**

1995-96 Deans Fellowship for junior faculty, Stanford University 1995-96 Fellow, Stanford Humanities Center, Stanford, Calif. 1992 Native American Journalists Association, First Place Award, General Media Article

### **Books by Robert Allen Warrior:**

**Warrior, Robert Allen; Smith, Paul Chaat.**

**Like a hurricane : the Indian Movement from Alcatraz to Wounded Knee**

New York : New Press, 1996. **Genre:** Nonfiction **Audience:** Adult

**ISBN:** 1565843169

**Warrior, Robert Allen.**

**Tribal secrets : recovering American Indian intellectual traditions**

Minneapolis : University of Minnesota Press, 1995.

## **Timoti Karetu Short Biography**

Dr. Timoti Karetu -- Dr. Karetu is chairman of Kohanga Reo in New Zealand, Executive Director of Te Panekiretanga o Te Reo, chairman of Aotearoa Traditional Maori Performing Arts Festival, and a former professor at the University of Hawaii. Dr. Karetu was born of the Ngati Kahungunu Maori in New Zealand, and did not speak English until he was seven years old. He took primary education at Maori schools and studied English, Maori, and other languages in secondary school and at Victoria University. His first job was teaching Maori, German, and French at Taumarunui High School, where he also founded a Maori Club. Dr. Karetu carried his commitment to Maori culture to London in 1962, where he was appointed to an information post in the New Zealand High Commission, and also worked as a diplomatic translator in French and German. Dr. Karetu later served the British Government as the New Zealand High Commissioner, and always led the Maori Club in London, teaching traditional song and dance performance. He returned to New Zealand and served as New Zealand's first Maori Language Commissioner, and was a professor at Waikato University. Dr. Karetu is an acknowledged authority on the Maori language. He is the author of a Maori language textbook, and has revised Maori language reference works, including the *Reed Concise Maori Dictionary*. Dr. Karetu is a founding father of the successful effort to revitalize the Maori language. He resides in (b) (6) .

Dr. William H. Wilson (Pila) is founding chairperson of the program that developed into what is now the state of Hawai'i's Hawaiian language college at the University of Hawai'i at Hilo. The college, Ka Haka 'Ula O Ke'elikōlani (Ka Haka 'Ula), is conducted through the endangered Hawaiian language and serves approximately 120 majors per year. Wilson has written the proposal for every program in the college from its initial B.A. and teacher education certificate through to its current Ph.D.

Pila has also been very instrumental in the development of Ka Haka 'Ula's P-12 Hawaiian medium laboratory school Nāwahīokalani'ōpu'u (Nāwahī). His wife, Dr. Kauanoe Kamanā is the director of the school and their own two children were educated through it. Nāwahī's enrollment is 300 students. English is taught as a language arts course beginning in grade 5. All students also take Japanese. English and Japanese, like all subjects in this college preparatory school, are taught through Hawaiian.

Pila and Kauanoe were among the first couples in Hawai'i to revitalize Hawaiian as the language of their home. They are also founding members of the non-profit 'Aha Pūnana Leo, Inc. that moved Hawaiian from a language legally barred from use in schools to a full language of public education. That system served over 2,300 students statewide in the 2010-2011 school year and is a national model for Native American language revitalization and quality education for indigenous students.



Smithsonian Institution  
*National Museum of Natural History*

Department of Anthropology

Lawrence Hott  
Florentine Films/Hott Productions and  
The Language Conservancy

(b) (6)

August 15, 2011

Dear Larry:

Thank you for asking me to be a consulting humanities scholar for the film "Rising Voices." As you know, I am the Director of the American Indian Program of the National Museum of Natural History, the Smithsonian Institution, Washington, D.C. The purpose of the American Indian Program is to make the resources of the Museum more accessible to Native Americans by facilitating their on-site visits and their off-site access to information from the Museum's personnel and archives. As Director of the Program, I am in contact with Native American tribal officials and private individuals ranging in age from teenagers to elders in their 80s.

I am also an enrolled member of the Standing Rock Sioux Tribe of North and South Dakota. My father was Sioux and my mother was Creek. I am personally familiar with Sioux religious and cultural traditions, and I have great pride in my Indian heritage. I have participated in all of the major traditional ceremonies appropriate for a Sioux woman of my age and position in life, including a vision quest and the Sun Dance. I have also participated in the traditional ceremonies of other tribes. All of my important family and personal life events are conducted within the context of Sioux traditions.

It's a huge issue that few people are speaking Lakota now. What I have seen is that the number of speakers is going down very rapidly. Cultures always survive but when a language goes the culture is much impoverished; it will survive but it will be diminished. Tribal people are still tribal people, but what they call their culture is much reduced from what their grandparents knew forty years ago. This is a recurring pattern in America. Every immigrant group gets socialized. They come over, they're speakers of their native language, they establish their own newspapers and churches and in two generations that culture is gone. I wish it could be different for Indian tribes. I think the languages will survive in isolated places, but even the Havasupai at the bottom of the Grand Canyon, may not be able to keep their language.

SMITHSONIAN INSTITUTION  
National Museum of Natural History  
10th & Constitution Avenue NW  
Washington DC 20560-0112

There is some good news, however. When I was young none of the people of my age were interested in being Indian. The attitudes changed drastically in the 70s when we became the favorite ethnic group of the US. Now young people are proud of being Indian. That's wonderful, but they are almost all English speakers only.

I know that the complexity and depth of the culture is not there without the language. One of the things I saw again and again among different tribes, is that young people, both urban and raised on the reservation, are becoming interested in Indian subject matter. But they can't gain knowledge of the language and culture on their own. There is a common attitude that a language learned from a book is not worth learning. Unless you create a nest, an environment where the kids are exposed to the language all day long, the only alternative is language classes in formal education and build from there.

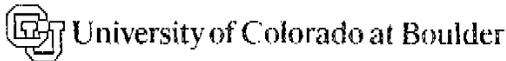
I applaud your desire to create a comprehensive film about the Lakota experience of language loss and revitalization. The subject is a crucial one, not only for the Lakota, and not only for the many tribes facing the same crisis, but for all Americans. This is part of our national heritage and we need to understand how language issues affect all of us. Please count on my support.

Best wishes,



Jo Allyn Archambault

Jo Allyn Archambault



Center for the Study of Indigenous Languages

~~Hollans, Room 207~~ Joseph L. Lingg, AC B 295  
Boulder, Colorado 80309 0295  
(303) 492-8456  
Fax: (303) 492-4416  
csil@colorado.edu  
www.colorado.edu/ling/C/SIL

August 29, 2011

Lawrence Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Larry:

I enjoyed speaking with you about Native American language issues and the film and education project you propose. Language revitalization is central to my academic work. I do a great deal of volunteer work for tribes on this issue and I can say, unequivocally, that language loss is never a good thing; there are always serious repercussions, some that are not obvious. What is clear is that language loss can exacerbate identity issues that are already problematic.

Language loss is a human rights issue because, in nearly all cases, the native people wanted to maintain their original language but were forced to abandon it in favor of the dominant idiom. Documenting a native language and provide the opportunity to bring it back to life, is akin to restoring a basic human right.

The native languages in our country are part of the heritage of the United States. Indeed, the narrative tradition and history of these languages are part of our broad cultural inheritance, the same way that Latin, Greek or Medieval English are, even though many of us may not be Native American. The Native American languages should be treated on the same level as the other traditions.

These issues of national heritage are clearly an appropriate subject for a humanities project. No one questions the importance of literary classics in our culture; it is part of our identity. Native Americans think of their oral tradition the same way. Losing the language means losing access to those narratives. For them, losing the language is very much what it would be like for us to lose access to Shakespeare or Mark Twain.

Native American languages are, in short, part of the rich heritage of the land and we are enriched by revitalizing the language of the people who have lived here for millennium.

I enthusiastically support your project and stand ready to help when needed.

All the best,

A handwritten signature in cursive script that reads "Andrew Cowell".

Andrew Cowell

(b) (6)

20 September 2011

Dear Larry

I've spent a great deal of time thinking about the concepts you intend to explore in your documentary about Lakota language issues. I wrote about this subject in my book "Language Death." I agree with you that this is a complex and difficult problem, and one deserving of the world's attention. Your project will be an important means of raising the profile of the subject.

Faced with the likelihood of losing half the world's languages within the next century, it is this generation that needs to make the decisions. We can sit back and do nothing, and let things just wind down, or we can be proactive. Your project can show the possibilities of language revitalization when a people, such as the Lakota, are motivated enough to engage their youth in the effort. The evidence lies in the way other languages have achieved success. Here in Wales, Welsh was on the decline thirty years ago and now it's on the upswing. The Maori and Hawaiians have made great strides. Hebrew, once dying, is a national language.

There is a great difference between the way language endangerment issues are seen in Europe and in the United States. Minority and endangered languages are an important part of the European scene and are tied in with political movements. As a result, various European bodies have been anxious to get a message across about language revitalization, and governments as well as the general public are very much aware. In the US the subject is not as well known; it's part of a broader issue, the need for foreign language education as well as the need for education about non-Anglo cultures.

The issue is also transnational. The United Nations has a strong commitment through UNESCO to preserve intangible heritage, which means language as well as art and music. I am glad to see that you recognize the connections between culture and language and plan to work with Lakota musicians, artists, and filmmakers in the production. I wish your project every success.

Please do contact me for support and advice.

Sincerely,



Professor David Crystal  
(Honorary Professor, University of Bangor)

Lawrence Hott  
Florentine Films/Hott Productions, Inc.

(b) (6)



Philip J. Deloria  
Associate Dean for Undergraduate  
Education  
College of Literature,  
Science, and the Arts  
University of Michigan

2216 LSA Building  
500 South State Street  
Ann Arbor, MI 48109-1382  
(734) 764-0320  
(734) 936-2956 fax  
pdeloria@umich.edu

August 17, 2011

Mr. Lawrence R. Hott and Wil Meya  
The Language Conservancy and  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Larry and Wil:

Your film and education project are about a subject matter dear to my heart – language and identity issues for American Indians. Language is critical to the expression of identity—political and otherwise—and for that reason American Indian people across the continent have embraced the possibilities for language preservation and revitalization. One of my great joys, here at the University of Michigan, has been in supporting, as an administrator, the rebuilding of an excellent Ojibwe language studies program. I am pleased to be able to serve as a consulting humanities scholar for your project.

While I am not a trained linguist or directly involved in language education efforts, I believe that I have much to offer your project as a scholar with broad conceptual and contextual knowledge. My first book, Playing Indian, offers a critical study of identity—in this case the formation of distinct American identities in relation to an imagined understanding of American Indian people. Americans from the Boston Tea Party to the 1980s New Age, I argue, made identities for themselves by performing together their ideas about Indians in mob actions, fraternal societies, literary explorations, youth groups, and hobbyist powwows. Language offered a critical element in this very serious identity play, which was foundational to American ideas about self—and about Indians.

My second book, Indians in Unexpected Places, turned to the question of how Indian people lived lives and constructed identities in relation to these American expectations. The book focuses on the late nineteenth and early twentieth centuries—a time when, according to most standard American narratives, Indian people almost dropped out of history itself. But, in truth, a great many Indians engaged the very same forces of modernization that were leading non-Indians to reevaluate their own understandings of themselves and their society. They bought cars, traveled the world, acted in Hollywood, sang popular music and opera, and participated in college and professional sports. And even as white Americans re-imagined Indians as having lost the capacity for violence, they occasionally engaged in violent resistance.

My background, then, is in the broad sweep of American cultural production, and American Indian social, cultural, and political response. In both domains I've been interested in identity, performance, language, and text. With a vibrant university language program near at hand, I've become increasingly interested in the relation between identity, politics, and language preservation and revitalization. Most recently, I

served as commentator for a roundtable issue of the American Indian Culture and Research Journal dealing with “sleeping languages,” tensions between first and second language speakers, legitimacy and authenticity, media, stereotyping and other issues.

You have chosen a complex and compelling subject, one rich with issues central to the Humanities. I am pleased to join you as a consulting scholar for this project.

Sincerely,

A handwritten signature in black ink, appearing to read "Philip Deloria". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Philip Deloria  
Carroll Smith-Rosenberg Collegiate Professor of History and American Studies  
Associate Dean for Undergraduate Education  
College of Literature, Science, and the Arts  
University of Michigan



Discover the power of ideas.

Wilhelm Meya  
Lawrence Hott  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.

(b) (6)

September 3, 2011

Please consider this a strong and enthusiastic letter of support for your project *Rising Voices/Hothaninpi*.

I came from Belgium to the United States to study Native American languages. I wrote a Master's thesis on the Lakota language at the University of Kansas, later a Ph.D. dissertation on Yupik Eskimo at the University of Texas at Austin, and have been doing University, federally, and tribally funded research and documentary work on Native American languages ever since.

One positive impact of your project will be to answer the question that many people ask, "Why care about saving dying languages? We have more serious problems -- drugs, wars, terrorism." But Native Americans, particularly the Lakota, are part of the heritage of the United States. These are people who controlled a huge area of the Northern plains and fought bravely to preserve it. They had an interesting culture that Americans nearly destroyed. There is a great deal of value in this culture in terms of verbal art, songs, prayers, ethnobotanical, ethnozoological and medicinal knowledge, and this knowledge is very largely enshrined in the language. If the language dies, this knowledge will not be transmitted to anyone.

In addition, languages such as Lakota have unusual structures worthy of intensive linguistic study. Without them we will be less able to generate studies of the nature and origin of languages. We need to know if human language is innate or culturally based, or a combination of both. That bottom line question won't be answered if we let languages like Lakota die.

The Siouan language family, of which Lakota is the prominent member, must have developed in isolation from other Native American language families for at least 10,000 years, and evolved in interesting ways. For the Lakota, the death of their language would be an incalculable loss of culture. For linguists like myself, it would be a grave scientific loss. Other disciplines don't have to worry about the death of their topics; math doesn't die.

be an incalculable loss of culture. For linguists like myself, it would be a grave scientific loss. Other disciplines don't have to worry about the death of their topics; math doesn't die.

Lakota spirituality is another aspect of Lakota culture that has fascinated Native people and non-natives alike. In fact, there are more books on Lakota spirituality than about any other Native American type of spirituality. As a result, the number of people who are studying the Lakota language to access the spirituality described in its sacred texts is quite large.

The Northern Plains area is linguistically diverse – for example, the Kiowa, Arapaho, Pawnee, and Mandan languages all belong to different families, as different from each other as the Indo-European family (to which English belongs) is different from the Sino-Tibetan family (to which Chinese belongs). It is true that Native languages all have the same claim to language preservation or revival, and there is competition for government support in this regard. However, the Lakota tribes have suffered more than other Native groups in terms of loss of traditional lands, poverty, unemployment, racism, and instability in tribal government. This is a regrettable situation, all the more since the size of the population that is ethnically Lakota is very large, and since the Lakota tribes played a far from negligible role in American frontier history and politics. A project designed to make the voices of Lakota people heard and publicize their language preservation efforts is certain to have positive impacts on the social and psychological welfare of the Lakota people.

I therefore welcome the fact that your proposal concentrates on Lakota, and I look forward to hearing from you as you move ahead with your research and production.

Sincerely,



Willem J. de Reuse  
Review Editor, International Journal of American Linguistics  
Adjunct Research Professor,  
Department of Linguistics and Technical Communication  
1155 Union Circle #305298  
University of North Texas  
Denton, Texas 76203-5029

1 413 502 011



## ARIZONA STATE UNIVERSITY

Lawrence Hott  
 Florentine Films/Hott Productions  
 (b) (6)

September 10, 2011

Dear Larry:

It was good to speak with you recently. I am happy to know that we will be working together again. I enjoyed consulting with you on the War of 1812 film and I am enthusiastic about participating in the Lakota language film. You do excellent work and I am proud to be a part of any project you take on.

As a historian who has specialized in Native American issues, I applaud your choice of subject, as both a great humanities topic and a subject of true importance to the American public. Why should Indian language loss resonate with the general population? Language is one clear and direct way to connect to the past. It can explain symbolism, identity, and the way people think. The Lakota, and other tribes, connect with their culture through their heritage languages. If they lose those languages the only connection to their way of life is through English. It's like taking the long way round to get home; it's not the best way.

I have direct personal experience with this issue. On my mother's side I am Shawnee and Sauk and Fox. On my father's side, I am Seminole, who are a direct offshoot of the Creeks. My father didn't learn English until he went to school. For most of his life he was brought up the traditional way. He would say, "When I hear English it spins around and comes out in Creek in my brain." Until I was ten, I was brought up that way myself. I feel a great need to pass what I know on to my son. In fact, we pray in the Creek language everyday.

As a historian, I have noticed how much language can provide differing versions of history. Phrases and words are pathways to identity and clues to how a culture is understood. I tremble at the thought of how much historians would lose if we could not hear directly from speakers in their native languages about their stories and culture. Unfortunately, most tribal languages in North America are threatened. The languages are like boats leaving the shore and as they get further away, it is more difficult for them to come back.

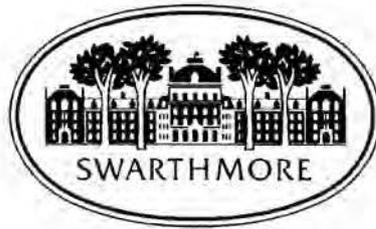
I will help you in any way you like. Good luck with the project.

All the best,

Donald Fixico  
 Distinguished Foundation Professor of History

COLLEGE OF LIBERAL ARTS AND SCIENCES  
 Department of History

PO Box 874302, TEMPE, AZ 85287-4302  
 (480) 965-5778 FAX: (480) 965-0310  
 history@asu.edu



Linguistics Department

Telephone: 610-328-8421/8422

Fax: 610-690-6846

Email: linguistics@swarthmore.edu

Larry Hott

Wil Meya

Florentine Films/Hott Productions

The Language Conservancy

(b) (6)

August 18, 2011

Dear Larry and Wil:

"Rising Voices," the film and education project you are producing about Lakota language issues, provides a fascinating case study about the possible extinction of a Native American cultural tradition.

Languages do not literally "die" or go "extinct," since they are not living organisms. Rather, as is the case with Lakota and its associated dialects, they are crowded out by bigger languages. And as with Lakota, language death typically begins with political and social discrimination against a language and its speakers, whether it is official state policy to suppress speech or simply benign neglect. Younger speakers, who act as social barometers, are acutely sensitive to the disfavored status of the elder's language. The language becomes moribund as elders die off and no new speakers appear to take their place.

Fortunately, the trend may be reversing among the Lakota, as you plan to show in "Rising Voices." It is an uphill struggle as well as a race against time. There are at least three compelling reasons why we should care about the loss of Lakota language and indigenous threatened languages in general. One is that the human knowledge base is eroding and much of

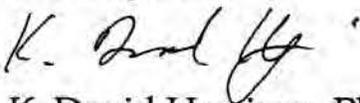
that knowledge is encapsulated in threatened languages. Two is our rich patrimony of human cultural heritage within language, including myth and belief systems, wisdom, poetry, songs and epic tales. There is the great puzzle of human cognitions, and our ability to understand how the mind organizes and processes information. In the case of the Lakota there is a compelling fourth reason - the Lakota are one of the largest surviving Native American groups and their language, stories, mythology and knowledge are a window into the past of our continent.

I am familiar with many of the problems you face. When working on "The Linguists," a documentary film about documenting disappearing languages around the world, we encountered similar questions about insiders versus outsiders, pedagogical methodology, and cultural hegemony.

I have many good connections in the linguistics world and I can help you make the connections you need. In addition, I have a perspective that comes from working in Siberia, India, the Philippines, Paraguay and the United States with last speakers of endangered languages. Please feel free to consult with me at any time.

Best of luck with your funding applications.

Best regards,



K. David Harrison, PhD  
Associate Professor and Chair  
Linguistics Department

*Duluth Campus*

*Minnesota 55812-3012*

*Department of Education*

*College of Education and Human*

*Service Professions*

*Ed.D. in Teaching and Learning,  
Early Childhood Studies, Elementary  
Education, Secondary Education,  
Special Education*

*120 Montague Hall*

*1211 Ordean Court*

*Duluth,*

October 1, 2011

Larry Hott  
Wilhelm Meya  
The Language Conservancy  
Florentine Films/Hott Productions  
(b) (6)

Dear Larry and Wil:

Your proposed film is about a subject near and dear to my heart. As the director of the Center for Indigenous Knowledge and Language Revitalization, and as a Dakota/Chinese woman, I deal with the issues we spoke about on a daily basis. I can bring a wealth of personal and professional experience to your project.

We are currently in our third year of operation, focusing on the Ojibwe language. One thing we concentrate on now is documenting specific conversations while we still have speakers, mostly elders. These people are at the heart of languages. Without them there is little hope that young people will start speaking in the home again.

We are dealing with a problem that cuts across all language revitalization programs – why aren't students able to actually speak their heritage language after as many as five years of classes? We are experimenting with technology and informal learning environments. Although we have immersion schools, 95% of our population can't take part in them. Immersion, while a worthy goal, is not a magic bullet. What happens in the classroom cannot duplicate the language spoken in the home.

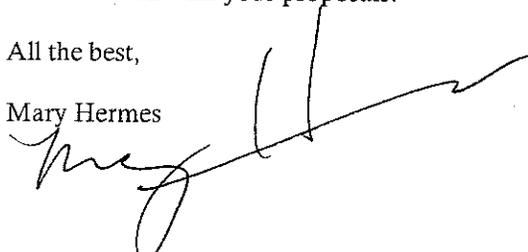
We have learned, as well, that this subject is as much about community building as it is about language revitalization. When one learns their grand parents' native language, one is learning something new and old at the same time. It's not just about content, it involves relationships, culture, the arts and religion as well.

I am excited about the idea of partnering with you on several levels. We have a great deal of expertise with technology, video production, teacher training, and community outreach. I look forward to seeing your materials and consulting with you about your approach.

Good luck with your proposals.

All the best,

Mary Hermes





August 30, 2011

Larry Hott  
 Wil Meya  
 Florentine Films/Hott Productions  
 The Language Conservancy

(b) (6)

Dear Larry and Wil:

I enjoyed having Wil on my radio program, *The Thomas Jefferson Hour*, last January to talk about Lakota language issues. I also enjoyed speaking with Larry by phone about "Rising Voices," your documentary film about language loss issues among the Lakota.

I would be thrilled to be involved because I am passionately concerned about the loss of language. As a historian and cultural observer, I have noted that most non-Indian people in North and South Dakota, and of course the rest of the United States, are uninformed about these issues. The typical response is, "Who cares, can't everyone speak English? Get over it and get on the bandwagon of American life." Your project will go a long way towards creating a public forum to help Americans understand that this is more interesting, complicated and important than it may first appear.

The problem of language loss is not just a problem of identity. The people who were here for thousands of year have a language that emanated from the land itself. Their words for wind, muskrat, wind, came from the place they lived. When you lose the language you lose fundamental wisdom about place.

We are way behind many other countries when it comes to language preservation. I feel fortunate to live in a part of the country where there is a strong Native presence. Most people feel that they don't benefit from another culture, but our culture is in paralysis -- industrial paralysis, political paralysis, identity paralysis. Indians offer an alternative way of seeing life and seeing how one can lives in a material world.

When you hear and understand another language you are seeing in a different reality, it brings you out of a monolithic view of the world. In Europe, where there is a multiplicity of languages, one can see a level of tolerance that is missing in American life.

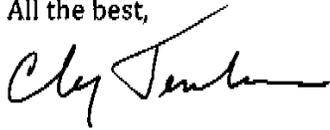
At one time in my career I was a classicist, studying ancient languages. That has given me an interesting perspective on life. I see Native American languages as

being similarly important, but for different reasons. It is not the literature cloaked in Lakota words, for example, but the culture of a people whose history and connection to the land is a powerful reminder of what was here in pre-Colombian times.

I am pleased to see that you are including Lakota filmmakers and artists in your production, as well as the stories of younger people trying to learn their heritage language. This is recognition of two important concepts: a language does not exist in isolation from a people's culture, and without the participation and enthusiasm of the younger generation, a threatened language will certainly die away.

Please let me know how I can help.

All the best,



Clay S. Jenkinson  
Humanities Scholar /President  
Dakota Sky Education, Inc.  
1 888 828 2853

(b) (6)

CSJ:nf

PO Box 7132 Bismarck, ND 58507  
Toll Free 888.828.2853 Fax 360 794-2134



**DEPARTMENT OF  
COMPARATIVE LITERATURE**

INDIANA UNIVERSITY  
College of Arts and Sciences  
Bloomington

Lawrence Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.

(b) (6)

September 28, 2011

Dear Larry and Wil,

I'm writing to express my support for your film project, and to confirm that I am willing to serve as a humanities scholar on the project. For many years now, as a specialist in the teaching and learning of second languages I have been involved in the ongoing work of revitalizing the Lakota language; I've also worked extensively with teachers and activists working with other indigenous languages. I am firmly committed to the efforts of the Lakota to reinvigorate their own language, and I believe your project will provide crucial evidence of the importance and effectiveness of their struggle.

The world at large is slowly waking up to the reality that the majority of languages spoken on earth are about to disappear. It has been estimated that up to 90% of the world's approximately 7,000 languages will be extinct within the next century or two. This is a human catastrophe on an unimaginable scale. The great majority of endangered languages are indigenous tongues spoken by small numbers of people, often in remote locations.

Numerous books and articles have been written about this tragedy. Many sympathetic readers cluck their tongues in dismay. But few can imagine any solution to the problem, and most assume that the demise of so many languages is inevitable. There are success stories—notably Maori and Hawaiian. But these are often treated as exceptions to an otherwise relentless rule.

What does it mean to lose even a single language? It is, plainly put, a cultural tragedy. Every language in the world represents a unique and irreplaceable facet of what it means to be human. Each language encodes ways of seeing the social and natural worlds that are lost forever when that language perishes. Here it is worth quoting the eminent literary scholar and linguist George Steiner, from the preface to the second edition of his magisterial *After Babel*:

Each human language maps the world differently. [. . .] Each tongue—and there are no “small” or lesser languages—construes a set of possible worlds and geographies of remembrance. It is the past tenses, in their bewildering variousness, which constitute history. Thus there is, at the level of human psychic resources and survivance, an immensely positive “Darwinian” logic in the otherwise baffling and and negative excess of languages spoken on the globe. There is here no survival of the fittest. Even where it is spoken by a handful, by the harried remnants of destroyed communities, a language contains within itself the boundless potential of discovery, of re-compositions of reality, of articulate dreams, which are known to us as myths, as poetry, as metaphysical conjecture and the discourse of the law.

An example of the unique ways in which languages convey the social world is terms of address in Lakota. In this language family members are addressed not by their given names, but by terms that indicate their relation to the speaker and to one another. Thus, parents will address their children as "first-born daughter," "second-born son" and so on. In addition, there are entirely different words for the term "father" itself depending on whether one is talking about one's own father or someone else's. If this language were to be lost, so would this distinctive manner of structuring social relations.

It should also be remembered that it's not enough for the "facts" of a language to be written down in dictionaries, phrase books and so on. A language is an organic thing whose very existence depends on its continuing use by living human beings. The relation between a language in use and the documentation of that language in dictionaries and grammar books is the same as the relationship between a living plant and a photograph of that plant, or between a thriving city and a paper map of that city. Or, more provocatively, between a breathing, moving animal and the autopsied body of that animal in a biology laboratory.

Despite the pessimism alluded to earlier, across the United States and around the world dozens if not hundreds of indigenous groups are fighting to save their ancestral languages and to allow them not just to survive but to thrive as living languages into the 21st century and beyond.

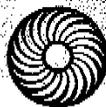
Across the continental United States, of the language revitalization projects currently in progress the Lakota movement is by far the most impressive. Language planning experts suggest that in reinvigorating an endangered language, three areas of effort are essential: corpus planning, status planning, and acquisition planning. Corpus planning concerns such areas as the compiling of dictionaries and the creation of a standard orthography. Acquisition planning involves ensuring that the language is learned well by increasing numbers of people. Status planning consists of raising the profile and standing of the language in the area or areas in which it is spoken. The Lakota project has addressed all three planning areas: It has devised a standardized Lakota orthography and published a dictionary that may be the best dictionary of a Native American language ever compiled; it has produced coursebooks and learning materials and supervised their implementation in schools across the whole of Lakota country; and it has worked tirelessly to enhance the status of the Lakota language, from signage in the local high schools to producing Berenstain Bears cartoons dubbed into Lakota.

Out of all this, the most moving, important, and long-lasting effects can be seen in the Lakota people themselves. Any linguist knows that a language's chances of survival ultimately lie entirely in its young speakers—in their commitment to maintaining and growing their ancestral language, to speaking it in the home with their children and families, to ensuring it is taught (and taught extensively and effectively) in the schools. That is why the focus of your film is so significant and apt. For some years now I have had the privilege of working with the Lakota on aspects of their language revitalization plans. I have met many of the young people who are newly embracing their language, and are together envisioning a new, bilingual, bicultural future in which Lakota and English can co-exist and the Lakota language can live once again. I applaud your plans for capturing this amazing process on film, and I will be proud to be part of the endeavor.

Yours,

A handwritten signature in black ink, appearing to read "Bill Johnston". The signature is fluid and cursive, with a large initial "B" and "J".

Bill Johnston



## Sam Noble Museum

Mr. Lawrence Hott  
Mr. Wil Meya  
Florentine Films/Hott Productions, Inc.  
The Language Conservancy  
(b) (6)

September 1, 2011

Dear Larry and Wil:

I am glad that you contacted me about being a humanities scholar for your upcoming project about Lakota language loss and revitalization issues.

I am the curator of The Native American Languages collection at the Sam Noble Museum of Natural History, a resource center for researchers, educators, and language advocates of Native American languages. This unique archive of materials is designed to assist Native American communities and teachers in the preservation, instruction, and revitalization of their languages. My research focuses on language revitalization issues within Native communities.

One issue you will deal with is the tension between insider language speakers and outsider language experts. I have observed this dynamic in many communities and can help you understand the complex relationships between elders, language teachers, linguists, younger language learners, and funding agencies.

Another issue you will no doubt explore is the efficacy of immersion for language acquisition. This is a complex area of inquiry, involving questions of training, time, family dynamics, competition for scarce resources, and commitment. I can help you understand where immersion works and where it can be a frustrating and dismal failure. Like much about the language revitalization movement, immersion is not simple or guaranteed to succeed.

The success of language revitalization in the United States will depend, in some part, on what value the nation puts on saving indigenous cultures. There is a nexus between how the country values education in general and language acquisition specifically. Rich second language programs in heritage languages seem to improve student performance as well as increase graduation and college admission rates. Although it is hard to measure pride and hope, it seems logical that if students feel better about their language, culture and opportunities, they will be better and more productive citizens. I can help you frame questions and stories that get at these issues.

One powerful humanities issue to explore is about the right of people to educate their children in the language of their home. In fact, UNESCO has championed the right of people to speak their chosen language. However, this has not been a universally accepted position in the US and the legacy of language oppression has lingering effects on Native populations. This is an important part of American history that highlights ethical and moral issues in our treatment of indigenous communities.

This is clearly a fascinating idea for a film, and one that needs to have more public attention brought to it. You have my enthusiastic support.

Sincerely,



Mary S. Linn  
Associate Curator, Native American Languages  
Associate Professor, Anthropology  
Adjunct Associate Professor, Native American Studies

# UNIVERSITY OF WYOMING

Jeffrey D. Means, Ph.D.  
Assistant Professor  
Department of History  
Mailing Address: DEPT 3198 • 1000 E University Ave • Laramie, WY 82071  
Location: Room 158, History Building  
(307) 766-3198 • fax (307) 766-5192 • e-mail: jmeans4@uwyo.edu • www.uwyo.edu

Lawrence Hott  
Wil Meya  
The Language Conservancy  
(b) (6)

October 5, 2011

Dear Lawrence and Wil:

This is an extremely important humanities project for all Americans, but it is especially so for Native Americans. So many tribes are facing extinction of their languages. I am pleased to help in any way possible.

I grew up identifying with my Lakota ancestry while in Arizona, although it was called Sioux back then. Once I started my academic career I reconnected with my family around Pine Ridge. What I learned during that experience influenced my first book about the political economy of the Lakota from 1750 to 1920. Notwithstanding my abiding interest in Lakota history, I am not fluent in the language. Why? Because I did not learn it as a child; my father was taught that it was bad to be an Indian.

Language revitalization is absolutely key to idea of what it means to be Lakota. Without it can you be Lakota? Absolutely. But what is lost is more than words; it is a way of thinking. One's native language reflects a different thought process, a way of looking at nature and interpersonal relationships. Learning in school is great, but it is not the same as growing up with it in one's home. The return of the Lakota language to reservation homes is essential in the preservation of Lakota culture.

One aspect of our history you should examine the Hobbyist movement, which began at the same time as the Boy Scouts. Hobbyists wrote many books about how to build a teepee and do Indian dances, etc. There are dozens of states now that still have hobbyist movements, in which both adults and children are encouraged to recreate Indian culture. It is basically a continuation of the idea that began with Hollywood and dime novels, that white people can be better Indians than Indians. It is, of course, a flawed perspective on native culture. These are outsiders who believe they know native culture. They take on the trappings of native culture, but have no real understanding of it nor of the offensive nature of their

# UNIVERSITY OF WYOMING

Jeffrey D. Means, Ph.D.

Assistant Professor

Department of History

Mailing Address: DEPT 3198 • 1000 E University Ave • Laramie, WY 82071

Location: Room 158, History Building

(307) 766-3198 • fax (307) 766-5192 • e-mail: jmeans4@uwyo.edu • www.uwyo.edu

events to native culture. When outsiders come to the reservation to teach Lakota, they often face resentment that stems from more than a century of "wannabe" Indian tourists.

Being Indian is more than the cultural trope of closeness to nature. Language too is an inextricable part of cultural identity. If someone asks who are you, the language you speak often can determine your answer. You have chosen an exciting topic, one that combines art, culture, language and history. I am enthusiastic about the project and willing to participate in any way necessary.

All the best,



Jeff Means



UNIVERSITY OF OREGON  
College of Arts and Sciences

September 2, 2011

Larry Hott  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Larry:

I enjoyed our conversation about "Rising Voices," your film and education project about language issues among the Lakota. I am a historian, not a linguist nor an anthropologist, but I know a great deal about the history of the Lakota people and the politics that led to their lives today.

In my book, *The Lakotas and the Black Hills: The Struggle for Sacred Ground*, I lay out the history of the Lakota tribes and their more than century-long fight to regain their homelands in the Black Hills of South Dakota.

The book explores the cultural and religious meaning the Lakota gave to the land. It tells the story of how Americans began to encroach on Lakota territory and how, despite efforts by Lakotas to defend the area, the US wrested the Black Hills from them. Finally, the book narrates the Lakota's efforts to survive the loss of the Black Hills and to obtain redress for that loss.

Although it may seem unlikely that the Lakota will regain Black Hills land, the future is more open than might be imagined. When the US took the Black Hills in the 1870s, few would have predicted that the Supreme Court would condemn those actions a century later. Nor would most Americans have foreseen the survival of the Lakota people and the cultural and political revival they have experienced in recent years.

There are great parallels between the Lakotas' fight to regain their land and their struggle to preserve their language. Just as the Lakota need to unite behind new strategies and initiatives to achieve their land goals, they need to come together to preserve their language and culture. And just as non-Indians need to understand why the Lakota want their land back, non-Indians need to understand the driving forces behind language preservation.

DEPARTMENT OF HISTORY

1288 University of Oregon, Eugene OR 97403-1288 T (541) 346-4802 F (541) 346-4895 [www.uoregon.edu](http://www.uoregon.edu)

*An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act*

I am hopeful that I can help you understand Lakota perspectives on their history and how that might apply to language and cultural preservation today. I stand ready to be a humanities consultant for you when I am needed.

All the best,

A handwritten signature in cursive script, appearing to read "Jeff Ostler".

Jeffrey Ostler

September 1, 2011

Lawrence Hott  
Wil Meya  
The Language Conservancy and  
Florentine Films/Hott Productions  
(b) (6)

Dear Larry and Wil:

Rising Voices/Hóthaninpi is an ambitious project and one deserving of support. As a linguist with extensive experience as a researcher and recorder of endangered indigenous languages, I can offer you in-depth consultation on your research, proposals and treatments.

I have been involved with language planning for over thirty years. My special interest is primarily with North American indigenous languages and I am actively involved in research on language documentation, language revitalization, and technology and community-based language/linguistic training. My recent work in language documentation has been with Mohave, which has about 30 remaining speakers and Chemehuevi, less than five remaining speakers. This work has been fully supported by both the National Science Foundation and the National Endowment for the Humanities and is a collaborative project, which engages and trains community members in all aspects of the documentation process, from data collection to database construction.

Several years ago I helped with the production of The Linguists, an NSF supported documentary about the work of linguists to document the last remaining speakers of endangered languages around the world. I am very familiar with both the ethical and technical issues around filming with indigenous peoples.

I would be happy to advise you about how technology has been used to support the revitalization of threatened languages, a technique I know is being used among the Lakota. I am also well aware of the pedagogical issues involved, from immersion training to insider versus outsider conflicts. As a result of my contact with many groups doing similar work, I can advise you about other models that are being used around the world.

I am currently a consultant for a number of communities where language documentation is forming the basis for strong revitalization activities, notably the Colorado River Indian Tribes in Arizona and the Coshatta community in Louisiana. I believe that the vitality of endangered languages can only be fully restored through community-based activities. I am pleased to see that you intend to include a look at community-based activities in both your documentary and the ancillary materials. This is an area where I can advise you as well.

Sincerely,



Susan Penfield



*Virginia Driving Hawk Sneve*

Author

(b) (6)

Larry Hott  
Wil Meya  
The Language Conservancy and  
Florentine Films/Hott Productions, Inc.

August 19, 2011

(b) (6)

Dear Larry Hott and Wil Meya:

I am very glad that you are producing a film about Lakota language issues and I am pleased to participate.

I was raised on the Rosebud reservation in South Dakota and I am an enrolled member of the Rosebud Sioux tribe. During my career as a writer I was also an English teacher and school counselor in South Dakota.

I was raised as a non-speaker of Lakota. In fact, my parents were forbidden to speak Lakota. My father made sure that my brother and I had English as our first language so we would succeed in school. As a consequence, my language skills are poor in Lakota, although I can understand it if one speaks slowly.

I'm very much in favor of bringing the language back. There are nuances in the language, particularly in ceremonies, that cannot be translated. I fear that if we lose the language, much of my heritage will disappear. I missed the chance to know Lakota well enough to pick up on the subtleties but I'm hopeful the younger generations will have that chance.

I am pleased that you will be working with a number of Lakota artists. As a writer, I can advise you about traditional teachings and culture. In my book, *The Dakota's Heritage*, I touch on aspects of the Dakota culture, ranging from the geography of the area to the lives of tribal women, as well as the mystical, practical and political aspects of tribal life. In my memoir, *Completing the Circle*, I write about my women ancestors and how Native American women have been neglected in history. In short, I can help you understand and portray an insider's perspective on tribal history and culture.

I wish the best of luck with the project. I look forward to speaking with you again.

Best wishes,

Virginia Driving Hawk Sneve

UNIVERSITY OF ILLINOIS  
AT URBANA - CHAMPAIGN

American Indian Studies Program  
1204 West Nevada Street, MC-138  
Urbana, IL 61801-3818



October 3, 2011

Larry Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.  
(b) (6)

Dear Larry and Wil:

As the director of the American Indian Studies program at the University of Illinois and as one of the founders of a non-profit Osage community language revitalization organization, I am very familiar with the issues you are working on and writing to signal my support for your project.

Language revitalization is absolutely crucial to the preservation of Native American nations, and all high-quality projects that further the goals of language acquisition are important. In my experience of academic Native American studies, language work has high prestige value, but it is hard to find the places where the work is being done in meaningful ways.

I am also familiar with pedagogical problems that come with having a severely limited language community. Immersion, which many consider the silver bullet for revitalization, is elusive because one needs trained teachers in order to have immersion. Without a working linguistic community, there will not be much progress, no matter how many children are in immersion programs.

As you continue your work, I urge you to look at the role of colonization in language death. Native languages are in the shape they're in because of the historical processes that people have been subjected to. Native communities have experienced a steady progression of being assaulted by Americanization and colonization. How these languages became attenuated is part of all of our history.

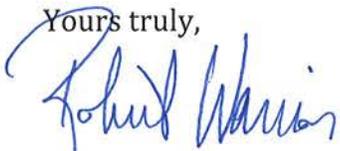
I would also suggest that you consider the existential aspect of being involved in language preservation. There is a deep sense of empowerment that comes from making progress in language study. I found this with the Osage language program. Making progress can be a confrontation with what happened to your language—why you don't know it and how can you change that fact? Language loss can cause guilt and despair and the feeling that there is something wrong with you personally. You don't hear that the language has been destroyed, all you hear is that the language is dying. You don't hear the truth, that the

sickness in the language comes specifically from historical processes. Coming to grips with that as an American Indian is a tremendous challenge.

Almost all American Indian people, whether or not they identify as such, have a relationship with the language. I have come to call indigenous languages birthright languages in recognition of their importance to who we are as Native people—they are languages that are rarely now our mother tongues, but play a crucial role in how we as Native people develop. That sense of the language being a birthright is part of what encouraged me to learn what I have of the Osage language.

Your film has potential to make a significant contribution to the available resources for language revitalization. I am pleased to be able to support your project by being a scholar on your team.

Yours truly,



Robert Warrior, Ph.D. (Osage)  
Director, American Indian Studies  
Professor of American Indian Studies, English, and History



5 September 2011

Larry Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Larry and Wil:

Thank you for asking me to consult with you on the *Rising Voices/Hothaninpi* documentary film and education project. For the past several years I have concentrated my efforts on the retention and maintenance of the Māori language, principally in my university teaching, in my capacity as The Māori Language Commissioner, whose role is to be Adviser to government on Māori language policy, and, latterly, as one of the three tutors of Te Panekiretanga o Te Reo, my responsibility being that of the language.

I have travelled to United States and met many of the people who are working on Lakota language issues. I plan to return to North and South Dakota in June 2012, this time with about thirty Māori men and women who are very fluent in the Māori language.

The histories of the Lakota and Māori are very different, but both have suffered at the hands of a colonising power and are both strongly committed to revitalising our heritage language and to restoring it to a major position in our daily lives once again. In short, we are fighting for linguistic survival.

One stark difference is this: we, the Māori people of New Zealand, along with the many non-Māori empathetic to our cause, have been dealing with this issue over many years and are fortunate to get a good deal of government support. In the US, the Lakota are competing for resources and attention with many other tribes.

We started the work of language revitalisation in the late 1960s, early 1970s, with the initiative coming from the older generation of native speakers who made the point that if we did not do something soon, the language would die. We had 80,000 speakers so we had a great resource. We have had some great successes and learned many lessons that we can share with the Lakota people.

I have enjoyed my time with Wil and my conversation with Larry. If there is any other way in which I might be of assistance please do not hesitate to let me know.

Ngā mihi,

Nāku nei  
  
Nā Timoti Kāretu

Executive Director

Te Panekiretanga o te Reo Māori  
705 Heretaunga Street West  
Hastings 4120

*Ko te reo kia tika  
Ko te reo kia rere  
Ko te reo kia Māori*



**KULANUI O  
HAWAII MA  
HILO**

UNIVERSITY OF  
HAWAII AT HILO

*Ka Haka 'Ula O Ke'elikōlani*  
*College of Hawaiian Language*

<http://www.olelo.hawaii.edu>

**MOKUNA  
HA'AWINA HAWAII**  
*Hawaiian Studies Division*

Muapuka  
*Undergraduate Program*

Mulipuka  
*Graduate Program*

Ho'ona'auao Laulā  
*Liberal Education Program*

Kahuawaiola  
*Hawaiian Medium Teacher Education Program*

**HALE KUAMO'O**  
*Hawaiian Language Center*

Kūwaho  
*Outreach Program*

Ho'oiikaika Kumu  
*Hawaiian Medium Inservice Program*

Ho'omohala Ha'awina,  
Lawelawe Pāpaho & Keleka'a'ike  
*Curriculum Development,  
Media and Telecommunication Services*

200 W. KĀWILI STREET  
HILO, HAWAII 96720-4091  
KELEPONA (Phone): (808) 974-7339  
KELEPA'I (Fax): (808) 974-7686

**NĀ KULA HO'OKOLOHUA  
MAULI HAWAII**  
*Hawaiian Medium Laboratory  
Schools*

Ke Kula 'o Nāwahikalanī'ōpu'u  
Ke Kula 'o Samuel M. Kamakau  
Ke Kula Ni'ihau o Kekaha

16-120 'Ōpūkaha'ia St.  
KEA'AU, HAWAII 96749  
KELEPONA (Phone): (808) 982-4260  
KELEPA'I (Fax): (808) 966-7821

He Mea Hai Ma Ka Papaha  
Kaulike Me Ke Pai Laemāuna

*An Equal Opportunity/  
Affirmative Action Institution*

September 20, 2011

Lawrence R. Hott  
Wilhelm Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Will and Larry:

As you know, I have been working on indigenous language revitalization issues for over thirty years, specializing in Hawaiian indigenous language planning, immersion education, historical linguistics, indigenous language legislation, and other subjects directly relevant to your project about Lakota language loss and revitalization. Yes, I will be a consultant for you. I am very supportive of this kind of work wherever it is happening.

In our experience in Hawai'i and with the Māori and other indigenous groups, it has been involving the younger people that makes a difference. I'm glad to see that you plan to address this in your film. There are many differences, of course, between the situations in Hawai'i and New Zealand, and I can help you gain perspective on the differences between the Lakota experience and what I have observed elsewhere.

One thing these communities have in common is a high respect for elders, but sometimes these elders are put in the wrong positions. Although they know the language, they don't know how to teach it. Here in our work at the Hawaiian Language College of the University of Hawai'i at Hilo, we got younger teachers, second language learners, to analyze and teach Hawaiian and then brought the elders in to actually use the language in everyday life and cultural activities with students.

Another nexus between these groups is the strong connection among art, music and language. We found that the young people often came to the language through dance and music and that heightened their interest in really acquiring fluency. I'm pleased that you plan to highlight the motivations of the Lakota youth and the link between art and identity.

I have already traveled to North and South Dakota to meet the Lakota people and observe their language programs. We have also hosted Lakota speaking visitors here and helped them plan for a language nest program. The interest building among the Lakota is something that I find very exciting and reminiscent of what has happened here. I welcome the chance to work with you and lend you my expertise on the subject.

Best wishes,

Dr. William H. Wilson (Pila)  
Chair Academic Programs Division  
Ka Haka 'Ula O Ke'elikōlani

# HOTT PRODUCTIONS, INC.

Wilhelm K Meya  
The Language Conservancy  
2620 N. Walnut St., Suite 1280  
Bloomington IN 47404

March 11, 2011

Dear Wil:

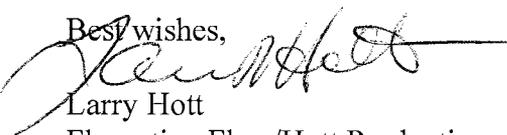
Dear Wil:

I am very excited about producing a film concerning Native American language loss and revitalization. Please consider this a letter of commitment for me as producer/director of the documentary film "Rising Voices."

As you know, I have more than thirty years experience as a producer and director of major films for PBS. These experiences give me certain advantages as a producer and director for "Rising Voices."

I have worked with the Yup'ik people in *The Harriman Alaska Expedition Retraced* and *On Thin Ice in the Bering Sea*. I am familiar with the viewpoint and history of an indigenous people affected by contact with Euro-Americans. What's more, I produced and directed *Through Deaf Eyes*, a two-hour film about deaf history and American Sign Language. Through this production I gained insight into the perspective of people committed to an identity based on their use of a specific language. It is a privilege to work on a project that brings together these two cultural threads.

Best wishes,



Larry Hott

Florentine Flms/Hott Productions, Inc.

(b) (6)





# United States Department of the Interior

INDIAN ARTS AND CRAFTS BOARD

Washington, DC 20240

December 6, 2011

Lawrence Hott  
Wil Me  
Florentine Films/Hott Productions  
The Language Conservancy

(b) (6)

Dear Larry and Wil:

Thank you for the recent update on your film and education project RISING VOICES/HÓTĀADIDPI. Such a project should help to educate the public about, and promote, the rich culture, arts, and heritage of the Lakota people.

As you know, the Indian Arts and Crafts Board (IACB) promotes the economic development of American Indians and Alaska Natives of federally recognized Tribes through the expansion of the Indian arts and crafts market. The IACB provides promotional opportunities, general business advice, and information on the Indian Arts and Crafts Act to Native American artists, craftspeople, businesses, museums, and cultural centers of federally recognized Tribes. Additionally, the IACB operates three regional museums, conducts a promotional museum exhibition program, produces a "Source Directory of American Indian and Alaska Native Owned and Operated Arts and Crafts Businesses," and oversees the implementation of the Indian Arts and Crafts Act.

One of our museums, the Sioux Indian Museum, is housed in The Journey Museum cultural facility, Rapid City, South Dakota. The Curator of the Sioux Indian Museum, Paulette Montileaux, works with many Indian artists throughout the State and region, and is married to a prominent Lakota artist – Donald Montileaux. I have also worked with a variety of Sioux artists and artisans. Both Curator Montileaux and I can put you in touch with a number of Lakota artists and artisans, as well as associated museum curators, cultural organizations, and arts businesses throughout the South Dakota.

Once the film is completed the IACB can work with you on a symposium about Lakota language, arts, and cultural issues, in collaboration with our Sioux Indian Museum. As you move forward with the RISING VOICES/HÓTĀADIDPI project, we may find other opportunities for cooperation between our organizations.

We look forward to hearing of your continued progress.

Best Regards,

Meridith Stanton  
Director



Linguistic Society of America  
Archibald A Hill Suite  
1325 18<sup>th</sup> Street, NW #211  
Washington, DC 20036-6501

Phone: 202.835.1714  
Fax: 202.835.1717  
Email: [lsa@lsadc.org](mailto:lsa@lsadc.org)  
Web: [www.lsadc.org](http://www.lsadc.org)

December 28, 2011

Lawrence Hott  
Wil Meya  
Florentine Films/Hott Productions, Inc.  
The Language Conservancy

(b) (6)

Dear Larry and Wil:

We are impressed with your plans for a major documentary film about Lakota language loss and revitalization. The Linguistic Society of America (LSA) has been a strong proponent of the documentation and revitalization of endangered languages both within the US and abroad. The goals for your production and outreach dovetail very well with the mission of the LSA.

The LSA is the major professional society in the United States that is exclusively dedicated to the advancement of the scientific study of language. As such, the LSA plays a critical role in supporting and disseminating linguistic scholarship, as well as facilitating the application of current research to scientific, educational, and social issues concerning language.

Linguists seek not only to discover properties of language in general and of languages in particular but also strive to understand the interface of the phenomenon of language with culture, cognition, history, literature, and so forth. With over 5,000 members, the LSA speaks on behalf of the field of linguistics and also serves as an advocate for sound educational and political policies that affect not only professionals and students of language, but virtually all segments of society.

Your Development Team, Dr. David Rood and Wilhelm Meya are members in good standing of the LSA, as are many of your Advisors, specifically Andrew Cowell, David Crystal, Willem deReuse, Marianne Mithun, K. David Harrison, Mary Hermes, and Susan Penfield. It is likely that we can work with them and others to help present the film at the LSA Annual Meeting and/or biennial Linguistic Institute that we hold in various parts of the U.S. We also offer sponsorships that can help you publicize events and broadcasts, disseminate links and clips to students, and generally help bring the film project to our members and a wider audience.

I look forward to working with you on this worthy endeavor.

Best wishes,

A handwritten signature in cursive script that reads 'Alyson Reed'.

Alyson Reed  
Executive Director



August 3, 2011

# NAPT

Wilheim Meya  
The Language Conservancy  
2620 N Walnut Street, Suite 1280  
Bloomington, IN 47404

**Board of Directors**

Chair  
Brian Bull  
(Nez Perce)

Vice-chair  
Laura Waterman Wittstock  
(Seneca)

Secretary  
Rod Bates  
Nebraska Educational  
Telecommunications

Treasurer  
Sydney Beane  
(Flandreau Santee Sioux)

Julie Andersen  
South Dakota  
Public Broadcasting

Polly Anderson  
KNME-TV

JoAnn Chase  
(Mandan, Hidatsa  
and Arikara)

Lyn Dennis  
(Lummi)

Chris Eyre  
(Cheyenne and Arapaho  
Tribe of Oklahoma)

Dustin Owl Johnson  
(Saginaw Chippewa)

Octaviana V. Trujillo  
(Yaqui)

Executive Director  
Shirley K. Sneve  
(Rosebud Sioux)

*NAPT shares Native  
stories with the world.*

Dear Wilhelm,

Congratulations! On behalf of NAPT Board of Directors I am pleased to offer you an NAPT production agreement for your project entitled: *Rising Voices*, Grant #11-103 in the amount of \$17,500.00.

Prior to receiving a contract, our office needs the following within 30 days of this letter after which date this offer may be rescinded:

1. A complete production budget, including a revenue section detailing all current and expected future funders;
2. Updated list of key personnel, or if no changes, state in your letter;
3. Updated production timeline;
4. If in production, be prepared to supply a certificate of liability insurance as a contract requirement.

As soon as we receive this information, we will draft the production agreement, which will contain (b) (4)

(b) (4), and (b) (4). The NAPT Production Agreement also includes (b) (4)

The mission of the Native American Public Telecommunications, Inc. is to support the creation, promotion and distribution of Native public media. We accomplish this mission by funding, producing, and developing educational content for all media including television, public radio, and the Internet.

Once again, we want to emphasize that these NAPT Production Agreements are underwritten by the Corporation for Public Broadcasting and intended for public television distribution. I look forward to working and talking with you during the course of this project. Please call me if you have any questions at (402) 472-0497, or e-mail me at [glee3@unl.edu](mailto:glee3@unl.edu).

Sincerely,

Georgiana Lee  
Assistant Director

cc: NAPT Board of Directors  
CPB Program Fund



110 Maryland Ave. NE  
Suite 104  
Washington, DC 20002  
www.niea.org  
phone: (202) 544-7290  
fax: (202) 544-7293

December 9, 2011

Wil Meya  
Lawrence Hott  
The Language Conservancy  
2628 N. Walnut St., Ste 1280  
Bloomington, IN 47404

Dear Wil and Larry:

I am encouraged to hear about the proposed film and education project, *Rising Voices/Hothaninpi*.

The National Indian Education Association is one of the nation's leading organizations working to increase the use and revitalization of our Native American languages. Part of our strategy is to work with educators, tribes and policy makers to raise public awareness on the near extinction of many of these languages, to encourage community based efforts to save these languages and increase their use, and to capture and tell the stories of those people who have devoted themselves to saving these Native American languages.

Films such as *Rising Voices/Hothaninpi* will help to tell the story of one community's efforts to save their language and will result in greater public awareness and support for this work across the United States and throughout the world.

We support your efforts and look forward to working with you in the future. Please keep us posted on your plans and your needs so that we may assist as your project comes to fruition.

I wish you much success in garnering support for saving our Native languages and in telling the incredible stories of success and lessons learned of those people involved.

Colin Kippen

A handwritten signature in black ink that reads 'Colin Kippen'.

Executive Director  
National Indian Education Association



September 15, 2011

Mr. Lawrence Hott  
Florentine Films/Hott Productions, Inc.

(b) (6)

Dear Larry:

I am happy to write in support of your project, RISING VOICES/HÓTHADIDPI. Language, in particular indigenous language, is disappearing at an alarming rate. Native American language is especially at risk. The Lakota people are working to restore their ancient tongue. Your documentary will not only present the stories of those learning their language, but it will present the political and social issues they face. Like your previous film, THROUGH DEAF EYES, this documentary will promote a greater appreciation on the important role language plays in defining and preserving a culture. The value of your film will be further extended by your educational outreach projects, which will engage the viewer beyond the broadcast through the use of the wide-ranging multimedia plan.

I wish you every success in securing the resources you need to take the project into production, and am eager to screen the rough cuts. At that stage we at PBS can see more precisely whether the program will be acceptable for our schedule as either a primetime special or a PLUS offer. As we discussed, due to our crowded schedule and time constraints, it is our belief that this documentary would be better suited as a 60-minute program. If you need any assistance, feel free to contact me.

Sincerely,

Cara Liebenson  
Assistant Director  
Primetime Programming

**TRIBAL COUNCIL  
(AT LARGE)**

Jesse "Jay" Taken Alive  
Margaret M. Gates  
Avis Little Eagle  
Dave Archambault II  
Joseph McNeil Jr.  
Jesse McLaughlin

**Mike Faith**  
*Vice Chairman*



**Charles W. Murphy**  
*Chairman*

**Adele M. White**  
*Secretary*

**TRIBAL COUNCIL  
(DISTRICTS)**

**Sharon Two Bears**  
*Cannonball District*

**Henry Harrison**  
*Long Soldier District*

**Duane Claymore**  
*Wakpala District*

**Kerby St. John**  
*Kenel District*

**Errol D. Crow Ghost**  
*Bear Soldier District*

**Milton Brown Otter**  
*Rock Creek District*

**Frank Jamerson Jr.**  
*Running Antelope District*

**Samuel B. Harrison**  
*Porcupine District*

Feb. 25, 2011

Wil Meya, Director  
The Language Conservancy  
2620 N. Walnut St., Ste 1280  
Bloomington, IN 47404

Dear Wil,

The Standing Rock Sioux Tribe has a very strong commitment to Lakota language preservation and education. The Tribe feels that it is time for the issue of Native American language loss to be brought before general audiences, to examine the impact of this loss on our people, and highlight the good work being done in all our communities to revive this precious cultural resource and help current and future generations.

In that spirit, we support the documentary film, tentatively titled Rising Voices, being planned by the Language Conservancy & Hott Productions/Florentine Films. The Standing Rock Sioux Tribe has worked with the Lakota Language Consortium/Language Conservancy for six years to establish effective Lakota language education in our schools, with heartening results for our teachers, students, and families. This track record, and the Tribe's resulting trust in the Conservancy's expertise, are founded in part on the Language Conservancy's commitment to Tribal consultation and cooperation, and attention to community support. We expect that this film project will proceed with similar attention, and will reflect Lakota tribal perspectives in all their complexity.

Sincerely,

  
Sunshine Archambault-Carlow  
SRST Tribal Education Manager

# MakepeaceProductions



December 1, 2011

Lawrence Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.  
(b) (6)

Dear Larry and Wil:

I've enjoyed talking with you over the past year as you develop Rising Voices/Hóthñaninpi. As you know, I am the producer and director of We Still Live Here, a one-hour film that tells the amazing story of the return of the Wampanoag language, the first time a language with no Native speakers has been revived in this country.

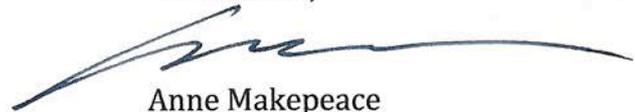
As part of that project, we have received additional funding to develop a comprehensive website called Our Mother Tongues. The site is at <http://www.ourmothertongues.org/Home.aspx>

This site has many innovative features relating to language loss and revitalization, including language maps, voices of Native Americans, postcards, blogs, and personal videos. We have chosen to launch the website with twelve Native American language revitalization programs, including Lakota, and are eager to expand the site to include many more of the hundreds of such programs across the country.

I am a great admirer of your work, and would be happy to work with you to incorporate clips of your film and some of your ancillary materials into our existing site. We already have an extensive Lakota language section that relates directly to the subject of your film. We can also link back to your site and share resources in any way that is appropriate. Naturally, you would be responsible for any costs associated with incorporating your materials into the site.

I wish you the best of luck in your quest for funding your excellent and very worthy project, and I look forward to collaborating with you when you are further along.

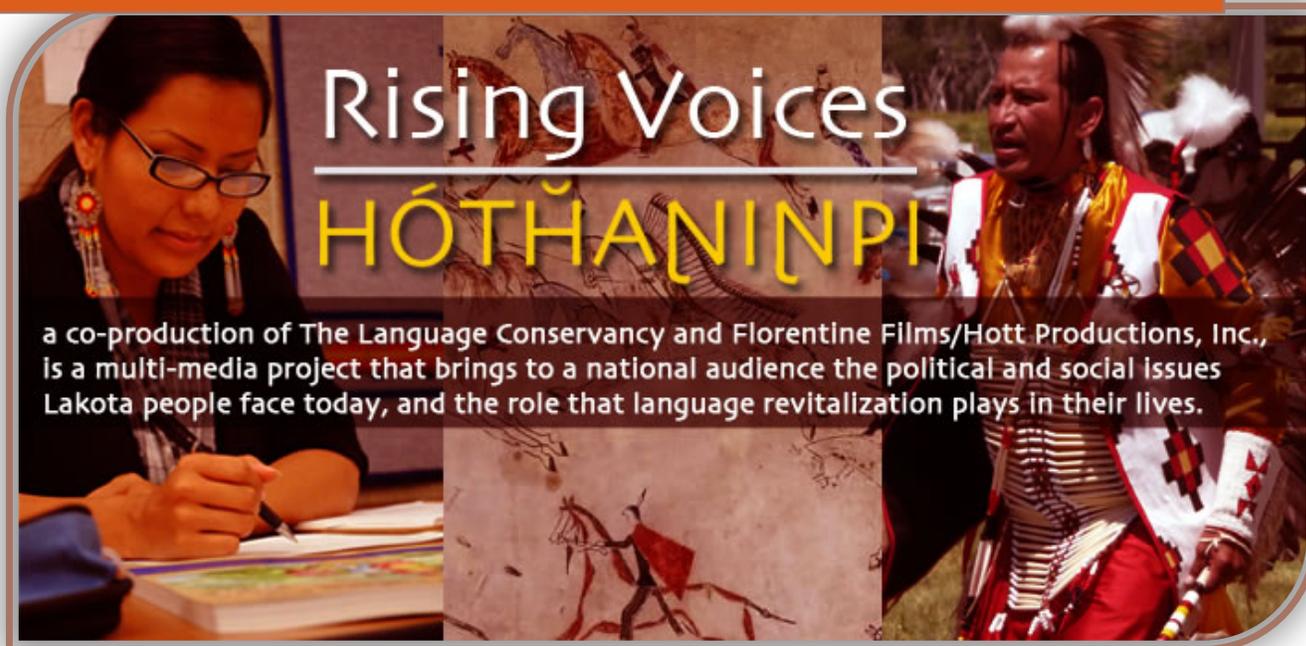
Best wishes,



Anne Makepeace

P.O. Box 6, Lakeville, CT 06039 • PH (860) 435-0542  
[Anne@MakepeaceProductions.com](mailto:Anne@MakepeaceProductions.com) • [www.MakepeaceProductions.com](http://www.MakepeaceProductions.com)

# Rising Voices - Hóth̃añinpi



## Images

These images represent a small sample of the many collections of materials to be used in the program. When printing, please note that some images are in color.

1. Archival images
2. Archival Motion Picture Imagery
3. Contemporary Images
4. Archival Lakota Art
5. Contemporary Lakota Art



**Archival Photographs.** The samples are from the extensive holdings at a variety of repositories.

### **Two Strike's Band**

Brulé Lakota, Pine Ridge 1891



### **Standing Bear**

with Long Pine and his wife and child, was taken by John A. Anderson in 1887 at Rosebud, South Dakota.

## US officials and Lakotas

c1890. Pine Ridge,  
South Dakota.



## Buffalo Bill Cody

poses with his employee, the great  
Lakota Chief Sitting Bull, in 1885.

## “Sioux Chiefs”

Lakotas in regalia, staged and photographed by Edward S. Curtis in 1907.



## Seton

Author Ernest Thompson Seton with some real Native Americans.



**... and  
Seton**

with a group  
of his  
Woodcraft  
Indians in  
the wild,  
around the  
turn of the  
20<sup>th</sup> century.



**“Indian  
Raiding Party,”**

by Edward S.  
Curtis in 1907 – a  
time when  
neither the  
Lakotas pictured  
nor any other  
tribe was in the  
business of  
“raiding.”

**George Catlin**

painting: he described it as "The spirited dance of the chiefs, registering the great esteem in which the Sioux hold their guest..."



**Brule**  
Lakota home,  
1891.



**Pratt -**

Capt. Richard Pratt with his charges at the Carlisle School.

**Seton**

For writer Ernest Thompson Seton, the way to repair modern social ills was to reimagine the frontier experience – by getting children to act it out. He founded the Woodcraft Indians, and was a key organizer for the Boy Scouts.

**Encampment**

A Brule Lakota encampment in 1891



**White men**

“playing Indian” in Baltimore in 1880.



**Archival Motion Pictures.** These images are taken from archival collections, including Moving Image Collection at the National Archives, which documents the life and culture of North American Indians, 1793 to 1999.



**Ghost Dance -**

The above image is a demonstration of the Ghost Dance, filmed in 1910.



**Pine Ridge**

Above are scenes from a 1913 flag dedication ceremony at Pine Ridge, part of the Rodman Wanamaker Expedition of Citizenship to the North American Indian..



**Karl May,**

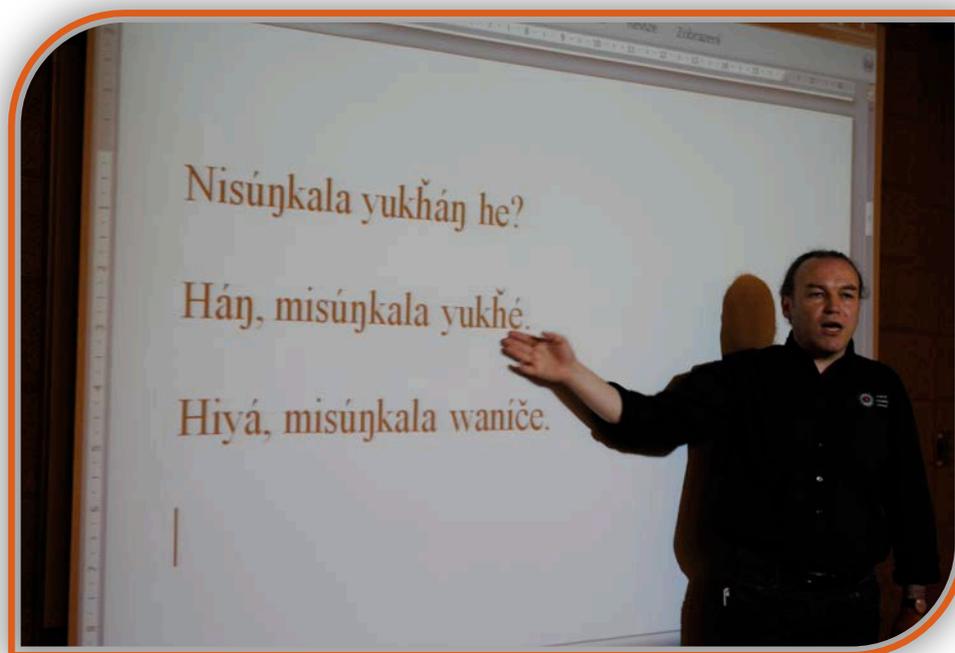
the German 19<sup>th</sup> century author, wrote many books glorifying North American Indian life, although he never visited the continent. His books and subsequent films deeply influenced European attitudes about Indian life for several generations.

**Karl May**

dressed up as his fictional "Old Shatterhand," standing in front of painted backdrop in Germany, 1896.

### Jan Ullrich

is Czech. He has been passionate about Native American culture for many years. Here he teaches Lakota at the Lakota Summer Institute.



### Matt Rama

is both the Red Cloud school's basketball coach and multi-media arts teacher. "I want to use language to strengthen the identity of the team. I dream of doing plays and cheers in Lakota. But there is no system in place for language once they leave high school."

### **Tiana Spotted Thunder -**

is a 17-year-old junior at Red Cloud High on the Pine Ridge Reservation. For Tiana, learning the Lakota language feels like a lifeline. She has a particular use in mind. "I want to talk to my grandmother in Lakota, and maybe even run the 'Womanhood Ceremony' in Lakota," she says. "Sometimes spirits come to talk to you. I really want to know what they're saying. I want to learn how to pray."



### **Francois Fouquerel**

who speaks no Lakota, shows ten adult Lakotas how to use teaching games.

**Arlo Iron Cloud -**

A young radio DJ at radio station KILL, wants to be able to start a 24-hour Lakota station; if he can do that, he feels he can help unite the Lakota people—and he can understand the jokes and stories of his own father as well.

**Dave Archambault**

is a Standing Rock Tribal Council member and owner of the Cannon Ball Pit Stop in Fort Yates, North Dakota. He says that one of his goals is that “our children would be born into our language. Hopefully in our lifetime I will see that their first words would be in Lakota.”

**Ben Black Bear -**

now sixty-five years old and the Deacon of the Saint Francis Church, attended the mission school there. In this picture he is fourteen years old. "In the 1950s, I went to St. Francis School with many other Lakotas. I spoke nothing but Lakota at the time."



**Ben Black Bear**

Tribal elder/educator Ben Black Bear of the Lakota Language Consortium today: He "Lakota kids start out life full of energy, curiosity and joy. Then they go to substandard

schools –failure factories. They live in trailers and bad houses. By the time they're 18, they have two kids.... Very few can get jobs. There's lots of alcohol and drug abuse. Diabetes and obesity... are epidemic. Young people really need both pride and hope. The one thing, the only thing that differentiates them from other Americans, is their connection to their Lakota past, and the strongest link is the language."



**Linda Jones-Different Cloud**

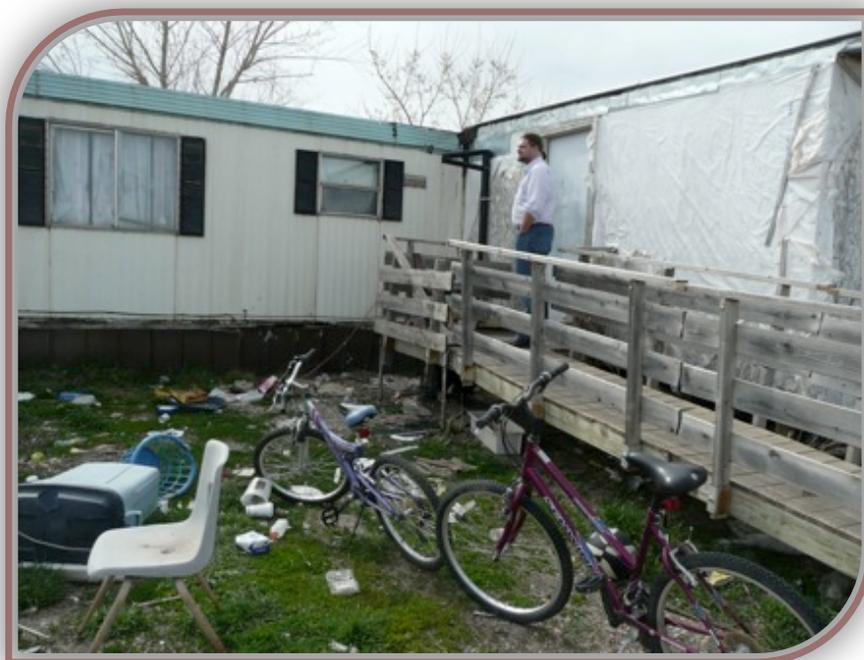
is a biologist and young mother who is developing an ethno-botanical chart of traditional Lakota food plants. The tribal population suffers from epidemics of diabetes and heart disease that could well be related to diet. Linda believes that if she can reconstruct (at least in part) a traditional Lakota diet and find people willing to follow it, the result could be better health for the community as a whole..

**Pow wows**

featuring dance and traditional dress, are a feature of Native American life across the United States – but the language spoken at the events is usually English.

**Sign**

on an abandoned store near the entrance to the Pine Ridge Reservation. The sign used to read "No Indians Allowed."

**Home**

of Tiana Spotted Thunder and family on the Pine Ridge Reservation.

**Front yard -**  
of Tiana Spotted  
Thunder's house on  
the Rez.



### **Lakota**

was not a written language until missionaries created a Lakota bible in the early 19<sup>th</sup> century.

### Winter Count -

Sam Kills Two, also known as Beads, works on his Winter Count, a historical calendar with pictographs painted on a stretched animal skin. The photograph was taken at the Rosebud Reservation. Circa 1911.



### Chief Red Horse

pictograph and text, The Battle of Little Bighorn, an eyewitness account by the Lakota Chief Red Horse recorded in pictographs and text at the Cheyenne River Reservation, 1881

### Ledger Drawings

Anonymous, two horses on ledger paper, circa 1910. Lakota artists routinely used ledger paper in their work, as it was readily available. Some critics believe that the imposition of a Lakota symbol over the U.S. Army ledger paper held special meaning.



### Sitting Bull

drew twenty-two pictographs on the leaves of an Army ledger book while he was held prisoner at Fort Randall, Dakota Territory in 1882.



### Amiotte's -

"When We Were There," 2006: another collage that depicts Lakotas as object and presence in 19<sup>th</sup>-century Europe.

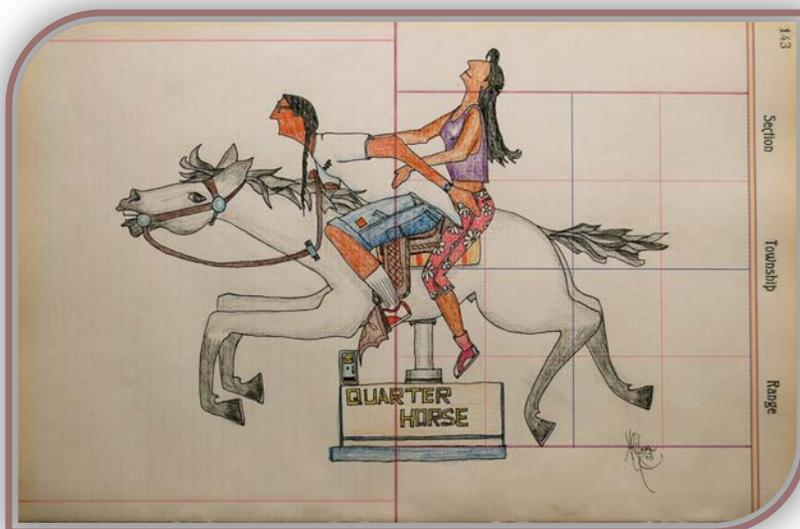


### Roger Broer,

"Without Language," monotype print. Roger Broer, (Oglala Lakota) is a multi-media artist whose work in monotype, painting, drawing and sculpture incorporates Lakota language, imagery and symbolism.

## Donald Montileaux -

“Barag Dead,” acrylic on canvas  
 Donald F. Montileaux (Oglala Lakota) is a modern-day storyteller, rekindling the images of the Lakota lifestyle by painting the people as they were.



**Dwayne Wilcox,**  
 “Quarter Horse,” colored pencil and ink on lined paper. Dwayne Wilcox (Oglala Lakota) has won acclaim for his provocative, challenging and often-humorous ledger art.

## **Description of Sample**

The sample, a selection of scenes from *Through Deaf Eyes*, has several direct correlations to the proposed *Rising Voices/Hóthą́į́pi*. *Through Deaf Eyes* is about an “island” culture: a people who have often been the object of discrimination, and just as often misunderstood. *Through Deaf Eyes* too is about language and the way language defines a people; with the invention of cochlear implants, the Deaf language (and thus the Deaf culture) are endangered, just as the Lakota language is now endangered. The first part of the sample shows a short film by a Deaf filmmaker; there are six of such films in *Through Deaf Eyes*. Similarly, we plan to incorporate short films by Lakota filmmakers in *Rising Voices/Hóthą́į́pi*. The second part of the sample tells the story of the “Deaf President Now” protest, a seminal event in civil rights history and one that resonates with the continuing Native American struggles. *Through Deaf Eyes* received the DuPont-Columbia Journalism Award and the Eric Barnouw History Award.

# NATIONAL ENDOWMENT FOR THE HUMANITIES

Budget Form

Applicant Institution: The Language Conservancy  
 Project Director: Wilhelm Meya  
 Project Grant Period: 10/1/2012 - 3/30/2013

|   | Computational Details/Notes   | (notes)                      | Year 1<br>10/1/2012 - 9/30/2013 | Project Total   |
|---|---|------------------------------|---------------------------------|-----------------|
| <b>1. Salaries &amp; Wages</b>  |   |                              |                                 |                 |
| Producer/Director- Lawrence Hott  | Annual salary: (b) (6)  | (b) (6)                      | (b) (6)                         | \$(b) (6)       |
| Writer- Ken Chowder   | Annual salary (b) (6)   | (b) (6)                      | (b) (6)                         | \$(b) (6)       |
| Archival Specialist- TBD  | Hourly rate @ (b) (6)   | 50 Hours                     | \$(b) (6)                       | \$(b) (6)       |
| Associate Producer- Jennifer Weston   | Hourly rate @ (b) (6)   | 150 Hours                    | \$(b) (6)                       | (b) (6)         |
| <b>2. Fringe Benefits</b>   |   |                              |                                 |                 |
| <b>3. Consultant Fees</b>   |   |                              |                                 |                 |
| Principal Humanities Scholars   | \$250/day   | 20 days                      | \$5,000                         | <b>\$5,000</b>  |
| <b>4. Travel</b>  |   |                              |                                 |                 |
| Producer/Director- Lawrence Hott  | 2-day trip for research at Library of Congress (Fly from Hartford to Washington, DC; Airfare: \$400, p/d: \$240, transportation \$20/day)                       |                              | \$920                           | <b>\$920</b>    |
| Producer/Director- Lawrence Hott  | 3-day trip for research at National Archives (Fly from Hartford to Kansas City, MO; Airfare: \$400, p/d: \$140, car, gas, tolls, parking \$120/day)             |                              | \$1,180                         | <b>\$1,180</b>  |
| Producer/Director- Lawrence Hott  | 2-day trip for research at Nebraska State Historical Society (Fly from Hartford to Lincoln, NE; Airfare: \$400, p/d: \$140, car, gas, tolls, parking \$120/day) |                              | \$920                           | <b>\$920</b>    |
| Producer/Director- Lawrence Hott  | 3-day for research a South Dakota State Historical Society (Fly from Hartford to Pierre, SD; Airfare: \$400, p/d \$140, car, gas, tolls, parking \$120/day)     |                              | \$1,180                         | <b>\$1,180</b>  |
| <b>5. Supplies &amp; Materials</b>  |   |                              |                                 |                 |
| Printing, Duplication   |   | 220 1376 pages @ \$0.16/page | 220                             | <b>\$220</b>    |
| Office Supplies   |   | 250 \$50/month @ 5 months    | 250                             | <b>\$250</b>    |
| <b>6. Services</b>  |   |                              |                                 |                 |
| Postage, Shipping   | 100 envelopes @ postage= \$3.00/each  | 100 env                      | 300                             | <b>\$300</b>    |
| <b>7. Other Costs</b>   |   |                              |                                 |                 |
| <b>8. Total Direct Costs</b>  |   |                              |                                 |                 |
|   | <b>Per Year</b>   |                              | <b>\$66,962</b>                 |                 |
| <b>9. Total Indirect Costs</b>  |   |                              |                                 |                 |
|   | <b>Per Year</b>   |                              |                                 | <b>\$8,035</b>  |
| Indirect Cost Calculation:<br>a. Rate: 12% of direct cost per year.<br>b. Federal Agency: U.S. Department of Health and Human Services, Program Support Center, Division of Cost Allocation,<br>c. Date of Agreement: 3/15/2010 |   |                              |                                 |                 |
| <b>10. Total Project Costs (Direct and Indirect costs for entire project)</b>   |   |                              |                                 |                 |
|   |   |                              |                                 | <b>\$74,997</b> |
| <b>11 Project Funding</b>   |   |                              |                                 |                 |
| a. Requested from NEH   | Outright:   |                              |                                 | <b>\$74,997</b> |
|   | Matching Funds:   |                              |                                 | <b>\$0</b>      |
|   | Total Requested from NEH:   |                              |                                 | <b>\$74,997</b> |

|                                  | <b>Computational Details/Notes</b> | <b>(notes)</b> | <b>Year 1</b> | <b>Project Total</b> |
|----------------------------------|------------------------------------|----------------|---------------|----------------------|
| b. Cost Sharing                  | Applicant's Contributions:         |                |               | <b>\$0</b>           |
|                                  | Third Party Contributions:         |                |               | <b>\$0</b>           |
|                                  | Project Income:                    |                |               | <b>\$0</b>           |
|                                  | Other Federal Agencies:            |                |               | <b>\$0</b>           |
|                                  | Total Cost Share:                  |                |               | <b>\$0</b>           |
| <b>12. Total Project Funding</b> |                                    |                |               | <b>\$74,997</b>      |