

# NEH Application Cover Sheet

## America's Media Makers

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

### INSTITUTION

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The Language Conservancy  
Bloomington, IN UNITED STATES

### APPLICATION INFORMATION

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**Title:** *Rising Voices/Hótaipi*

**Grant Period:** From 10/2013 to 3/2015

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

**Description of Project:** Rising Voices/Hótaipi is a cross-platform documentary project on Native American languages –how they have shaped our country, how they disappeared and what it means to speak them again. This unheard history draws a different regional map of the U.S. and uncovers a forgotten resource of perspectives on the natural environment, human relationships, politics and spirituality. The project is anchored by a 60-minute film for national broadcast focused on the language revival movement among the Lakota Sioux. Language learners and teachers face conflict within the tribes as they seek the professional skills of white outsiders to recover language fluency. This proposal seeks support for the 2013-2014 production phase of the broadcast film. The full project integrates the film with Lakota music, visual arts, cutting-edge social media and massive open online education, to allow all Native American tribes to talk about losing their languages and bringing them back.

### BUDGET

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<b>Outright Request</b>	\$739,442.00	<b>Cost Sharing</b>	
<b>Matching Request</b>		<b>Total Budget</b>	\$739,442.00
<b>Total NEH</b>	\$739,442.00		

### GRANT ADMINISTRATOR

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# Rising Voices/Hóthą́jįpi

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## **ATTACHMENTS**

**Images.**

**Resumés and Letters of Commitment.**

**Sample Work DVD: *Through Deaf Eyes: Being Deaf in America* (Florentine Films/Hott Productions, 2007).**

**Copy, Federally-negotiated indirect cost rate.**

## 2. Narrative

### **A. Nature of the request:**

This is a grant proposal for the production of *Rising Voices/Hóthą́ŋiipi* – a 60-minute documentary film about language extinction: 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 the struggles of Lakotas to learn their tribal language today with the history of the Lakota language. We see both the historical attempt by the United States to annihilate the language and modern Lakota peoples’ attempt to revitalize the language. History is interwoven with both present-day scenes and short films about the culture, created by Lakota filmmakers and artists especially for *Rising Voices/Hóthą́ŋiipi*.

The result will be a portrait of a culture today, focusing on the myriad conflicts around the disappearing language on the Lakota reservations of North and South Dakota. In an era where *most* of the languages of the world are dying – threatened by the incursion of the few dominant “world languages” – some Lakota, helped by non-Indians, struggle to save their own ancient language. Some on the reservations hold that only Lakota should teach Lakota; some believe it’s necessary to work with whites in order to save the language. In the midst of these Language Wars, how can Lakota be saved? And why *should* it be saved?

We request \$739,442 from the NEH towards the full production budget of \$909,557. The work will take place in 18-month period starting in October 2013. The project will also include a website (hosting a series of short films by Lakota filmmakers, several 3-minute video podcasts, an interactive map, a selective visual/musical dictionary, an annotated Lakota playlist, and standard PBS features), as well as a Lakota Wiki and classroom toolkit for use as a study guide. Florentine Films/Hott Productions is working with the Language Conservancy on fundraising, research, and contacts in the Lakota community. However, *Florentine Films/Hott Productions has complete editorial control of both content and production. This relationship has been approved by PBS.*

### **B. Program Synopsis**

*Rising Voices/Hóthą́ŋiipi* will involve disparate elements – history, present-day scenes, and short films by Lakota filmmakers and artists. The film will be divided into a tease and five 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. *Who needs it, and for what? How can it be brought back to life?*

**Part 1, “The Words Are Going with Us”: Language in Danger**, 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. This is not unusual: languages are not only mortal, but *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 is this a bad thing? What would be lost if Lakota spoke only English?* We try to find out what part a language plays in making a culture unique – and what makes Lakota worth saving.

**Part 2, “Make You as White Men”: the War on Lakota Culture**. Languages can die by accident, but there is such a thing as the intentional destruction of both language and culture. 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.”

**Part 3, “Our Voices Began to Rise: Language Wars”** chronicles the flip side of the historical coin: how the Lakota language and culture begins to make a comeback. There has always been a pro-Native thread among non-Indians; by the late 1960s, the overall population is becoming more sympathetic to Native American culture – even if Native Americans themselves are more economically ground down than ever. The Red Power movement begins; tribes see their cultures in danger, and begin to take up legal challenges. Even the U.S. government begins to see what’s been lost. In 1990, Congress passes the Native American Language Act: the government takes on “the responsibility... to ensure the survival of unique [Native] cultures and languages.” But it’s no easy task to revitalize a language that no children learn from birth. Lakota language classes are instituted in 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 the Lakota how to teach Lakota?

**Part 4, “They Can Say, *This is What I Am*”: Can Lakota Survive?** The final section of the film concerns the fate of the Lakota language. We’ll see several different characters, whom we’ve seen before, as they try to learn their “native” language in an intensive summer seminar. We’ll also join a group of Maoris as they arrive from New Zealand on a visit to South Dakota (we filmed this visit in June 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?

## **C. Humanities Content**

### ***Introduction to the Subject***

*Rising Voices/Hóthanjipi* 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 lie in the relationship between the larger American society and the Lakota nation. So it is that we’ve structured the film 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. 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 under-education, 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/Hóthą́į́pi* 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/Hóthą́į́pi* will incorporate at least three 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. *Lakhóta*, on the other hand, means “the allies” or “the friendly people.”

The Lakota language is spoken among seven Lakota tribes – the *Oglála*, *Sičhą́ŋǵu* (*Brulé*), *Mnikhówožu*, *Itázipčho*, *Sihásapa*, *Oóhenuŋpa* and *Húnkpapha*. 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 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 Lakota 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.” These paradoxical attitudes 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.

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 fruit; they 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 direc-

tor of the language department at Sinte Gleška University, almost forty years of Lakota language programs produced literally *zero* fluent Lakota speakers. So a number of Lakotas, including Black Bear, looked to non-Indians for help in learning how to teach their own children their own language.

Czech linguist Jan Ullrich and Austrian-born American anthropologist Wil Meya came to South Dakota in the early 1990s. Ullrich began creating a workable Lakota-English dictionary, which he published in 2008. With elders and Native Lakota educators like Johnson Holy Rock, Leonard Little Finger and Kevin Locke, these non-Natives organized the Lakota Language Consortium in 2004. The Consortium began developing textbooks and training Lakota speakers to teach Lakota using professional second-language teaching methods; 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. Some tribespeople want only Lakota to control language programs; but many more, especially the young, want to work with outsiders. Columnist and Harvard graduate Francis White Bird, who taught at Sinte Gleška, expressed the former 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: Language and Culture: Why Save Lakota?***

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 a 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 both teach the children to speak English and 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’d be better suited to succeed. 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 indigenous languages, including Lakota.

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’s been called “language murder” or “linguicide.” This was 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 close to the spiritual center of the Lakota nation as well, featuring in creation myths and sacred rites. Gen. William T. Sherman, head of the U.S. Army, allowed commercial buffalo hunters 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. 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 the government is not out to deliberately smash the language. 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 funding that accompanied it, Native languages, including Lakota, are slipping away. The number of Lakota speakers has fallen by half over the past thirty years. How did that happen?

Crystal's third cause of language loss is this: "one culture can be influenced by a more dominant culture, and begin to lose its character." Has the Lakota nation – a nation where almost half its members live in cities off the reservations – lost its character? Among Lakotas, concern that the people are losing their tribal identity is 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 literal 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 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 will understand the feeling: languages 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. 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 can a language shape the worldview and identity of its speakers? Linguists have spent a century attempting to understand how much language conditions, enables, or restricts 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. 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 event very specifically in time: you can’t talk about yourself walking to the store *without* saying/implies whether you do it now, did it yesterday, will do it tomorrow, or within another of divisions in time. Many American Indian languages do not require or even 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. Where a thing is must include how you get there. As Deutscher points out, this inculcates what we would call an uncanny sense of direction. Yes, language does influence the way its speakers think.

Instead of *space*, the Lakota language involves a different relation to *place* than English. 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 Lakotas: *wisdom sits in places*. There are many different ways to store the wisdom of a group; European cultures use the written language for storage. But for centuries the Lakota culture had no written language; for the Lakota, *places* became the repositories of stories with

moral meaning; those stories create wisdom in the person. Whenever such a place is mentioned, it recalls the story and the wisdom associated with it. Keith Basso describes such a place-name:

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 unwisely didn't look around before they drank riverwater, didn't see the rock with the piss on it, and got sick. A person in the tribe must know those stories in order to be wise.

Many of the Lakota stories are still not written down, and according to Lakota elders, the stories lose their power and meaning when translated. (The same is true, as advisor David Harrison tells us, for songs, riddles, jokes, lullabies, and more.) 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 exactly that way will be lost as well.

If the issue of language influencing cognition seems fairly abstract, *Rising Voices/Hóthąŋŋipi* will show that the reasons to learn a dying language are not always academic. They can be concrete and practical. Radio DJ Arlo Iron Cloud believes an all-Lakota station can unite the community; teacher and tribal elder Ben Black Bear 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: History Reverses Itself: Non-Indians and the Lakota Language***

The Sun Dance, or *Wiwáŋyaŋ Wačhipi*, 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 *Wakǰáŋ Thánka*, 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 had a powerful effect on the Lakota language. So it's a vital part of the film, which relates the history of the language: not only the non-Indian attempt to crush the Lakota language, but the recent story of outsiders who are attempting to save it.

The most salient, 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 Cavalry left twisted Lakota bodies frozen in the snow after the massacre at Wounded Knee. 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 non-Indian feelings about Native Americans. As project scholar Philip Deloria tells us,

Ever since First Contact, a contradiction has marked the white vision of Indians. On the one hand, there was the need to despise and dispossess Native peoples. But there was an equally-ancient urge to idealize, emulate, and connect with Indians.

For centuries there was an undercurrent in European and American attitudes that forms a parallel to the stronger and more obvious historical force – the attempt to destroy Indian culture, especially language. That undercurrent is the non-Native 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 be dead today.

Just a decade after Congress passed what seemed like a death blow to Indian culture in 1953 (terminating tribes, liquidating tribal lands, moving Indian people off the reservations), the United States underwent a collective change of heart. Triggered in part by the Civil Rights movement, admiration for Native Americans became something close to the Received Opinion in popular American culture in the 1960s and 70s. The counter-culture adopted trappings of Native cultures, including the sense of being a “tribe”; books, films, and art all portrayed Native Americans in sympathetic terms; Native Americans themselves banded together to create the Red Power movement. All of this had a direct affect on native languages. In 1990 the U.S. government itself, 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 non-Indian linguists – arrived on the reservations of South Dakota. Three non-natives are profiled in the film: 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 was the pioneer here: he spent 49 years on Lakota reservations, and created the first workable dictionary of the language. His efforts would be pivotal in making Lakota a written language.

But Father Buechel died in 1954, with his dictionary unpublished. It wasn't until 1970 – when the American society had already begun to change its tune, and the Red Power movement had begun – that this first dictionary found a publisher. In the years thereafter, Lakota *was* taught in many places; but that didn't prevent the language from slipping away. English-language media pushed into more and more corners of Lakota life; Lakota elders, who'd been schooled to believe that English was the language Americans spoke, no longer taught their children their native tongue; the Lakota teaching methods used were antiquated and ineffective.

When Jan Ullrich and Wil Meya arrived in South Dakota in the 1990s, the stage was set for the Language Wars described in the film. In 2002, a consortium of schools on Lakota reservations gathered together to revitalize the Lakota language; Ullrich published a modern updated dictionary, and Meya and Ullrich are among the driving forces in the Lakota Language Consortium, and Ullrich has now published a modern, updated dictionary. A number of Lakota elders were distrustful and even hostile to the idea of non-Indians teaching Lakota natives how to teach Lakota – and some still are. But many more, especially younger Lakota, have been won over. The vast majority of the community supports and works with the Consortium. There's no sure outcome to their efforts, but the chances of the Lakota language surviving are far better than they once were.

We believe that the viewer can only understand Meya and Ullrich's attempts to help the Lakotas stave off the death of their language – as well as the understandable opposition of many Lakota elders as a result of the dualism in relations between Native Americans and outsiders.

Non-native society, essentially, changed its collective mind about the value of Native American culture and Native American language. It's a story of a historical contradiction, but as project adviser Ben Black Bear of the Consortium said to us:

It seems strange. Paradoxical. It seems like it goes against history to have non-Indian men co-leading a movement to save an Indian language. But the history of whites and Indian people is full of paradox.

## **D. Project Format**

### ***Visual Style and Approach***

*Rising Voices/Hóthą́nįpi* will involve disparate elements – two strands of history, present-day scenes, and short films by Lakota filmmakers and artists. We will learn about Lakota culture through religious ceremonies, the way life is lived in ordinary homes, interactions between elders and youth, basketball games, pow wows, and music.

We'll use our award-winning film *Through Deaf Eyes* as a model for our visual style and approach. History will be braided together with present-day scenes (the lives of a number of Lakota people) and with three short films by Lakota filmmakers

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 who want outsider help and those who don't; and even Maori students and scholars. We will take an inclusive point of view.

### ***Visual resources & techniques***

We're feeling lucky: there's an abundance of visual resources available for *Rising Voices/ Hóthą́ąpi*, 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 makhóšiča. 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.

There are so many visual possibilities that we do *not* believe we will film re-creations. But as with our recent films, we'll use effective CG animation. Animation can show Lakota creation stories, shrinking buffalo herds, and equivalently-shrinking Lakota lands and reservations. We'll deploy new tools of spatial software: programs that 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 also inspire animation; project animator Amit Sethi will work directly with the artists to 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 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.

### ***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 in 2009. One episode concentrated on the 1973 siege of Wounded Knee, focusing on AIM. There was a mention of boarding schools and the attempt to force Native Americans 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 Lakota 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/Hóthajippi* 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/Hóthajippi* 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, focusing on the 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/Hóthą́ą́pi* 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/Hóthą́ą́pi* will (uniquely) place itself at the intersection of language, culture, and history.

### ***Format***

Film is an ideal format for the ideas, conflicts, places and people at the heart of *Rising Voices/Hóthą́ą́pi*. There's a vast amount of visual archival material, both still images and film, 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 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 production funds for the 60-minute broadcast film only, the project will also include 1) six 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 other features), and 3) a Lakota Wiki and classroom toolkit study guide.

The six short, independent works by Lakota filmmakers, especially created for the project, three of which will be incorporated directly into the documentary, will serve 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, but we have begun developing the films in conversation and cooperation with filmmakers. (For a list of possible themes, please see the Note that precedes the script.)

The accompanying website, hosted at pbs.org, will include lesson plans, transcripts and other 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 will be accompanied by a study guide that turns the map into a lesson plan.

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. 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 to involve teachers and students in the production of the wiki, map and 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 Skype visits throughout the course of the project.

## **E. Audience and Distribution**

*Rising Voices/Hóthą́įpi* 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 June (2012). 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/Hóthą́įpi* 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. 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, or 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 secret 18<sup>th</sup>-century groups like the Tammany societies to 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 & Marketing Plan/Community Engagement***

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 seven 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've met with arts 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 involving 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 and Skype visits throughout the course of the project.
- 4) We'll create five short films for Web and classroom to supplement the film and stimulate tribal interest.
- 5) We'll work with Native American studies programs in universities to incorporate key issues from the film in the website and classroom resource kit. (For the resource kit, target audiences are students and educators in grades 6-12.)
- 6) We'll also create Video and Audio Podcasts of the film, available through iTunes and/or the iTunes University. These Vod and Podcasts can be both short sections of the film, as well as audio created especially for podcasts. Each will be tied to events in Lakota-American history, and may also be used as radio segments for distribution through PRI, NPR and other public and non-profit radio networks. Florentine/Hott did this successfully with environmental/global warming pieces called *On Thin Ice in the Bering Sea*, a collaboration with NOVA (see: <http://www.pbs.org/wgbh/nova/extremeice/thinice.html>).
- 7) We are working with over fifty interview subjects and consultants in South Dakota and North Dakota. We plan a PR campaign among Native media outlets such as *Lakota Country Times* newspaper, South Dakota Public Broadcasting and Prairie Public radio.

## **F. Project Evaluation**

The success and viability of the film and education components will be reviewed continually by the development team, humanities scholars, native language consultants, and a professional evaluator – who will be hired to consult with the producers on evaluation techniques and outcomes.

We'll measure success in a number of ways. The most directly measureable outcome is PBS ratings for the initial and subsequent broadcast. A secondary element is analyses of website metrics provided by PBS Online, PBS Education Portal, Google metrics (for Florentine Films/Hott Productions and The Language Conservancy Website Rising Voices pages), and Facebook metrics for the Rising Voices Facebook page. These will provide a statistical analysis of the numbers of viewers and website users.

The project will create a digital survey with questions about the effectiveness of the film, the website, and ancillary materials. These surveys will be distributed to national Native education organizations (such as the thirty-seven tribal colleges and universities comprising the American Indian Higher Education consortium). AIHEC and sister organizations such as the National Indian Education Association and the American Indian College Fund annually serve tens of thousands of members, tribal college students, faculty, and their tribal communities and supporters. Sizable numbers of Lakota and Dakota Sioux students attend a dozen of the AIHEC-member tribal colleges, universities, and technical institutes.

Through tribal schools, councils, and agencies, we'll also distribute a second survey to gauge the impact of the project. *Have we generated increased interest in native-language education among Lakota people? Does the general audience think differently about language and culture, about the impact of history on a community's ability to survive and change, or about the relevance of linguistic studies to modern American life?* One survey will be directed toward Lakota-language teachers working in native communities, the other survey toward tribal members themselves.

The production team, in association with the evaluation consultant, will run several focus groups (five to seven people) in person. These focus groups will be held with both Native and non-Native audiences in order to obtain direct and comprehensive feedback on the film and website. In addition to the focus groups, the producers will arrange for premieres and symposia at the National Museum of the American Indian, Washington, DC; at The Indian Arts and Crafts Board's Sioux Indian Museum in Rapid City, SD; and at the University of California, Los Angeles. Evaluation forms will be given to attendees.

The budget includes costs for a professional evaluator, as well as developing, collecting, and analyzing the surveys.

## **G. 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.

## **H. Humanities Advisors**

**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.

**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, 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 *Eni-gikendosayang*: Center for Indigenous Language and Culture Revitalization at the University of Minnesota. 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.

**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 (CERLL), 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 Hawai’i’s state Hawaiian-language college, University of Hawai’i at Hilo. Founding member of non-profit ‘AhaPūnana Leo, Inc., serving 2,300 students, a national model for Native American language revitalization.

## **I. 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 duPont-Columbia Journalism Award, a Peabody Award, five American Film Festival Blue Ribbons, and fourteen CINE Golden Eagles and the Erik Barnouw History Award. He’s a member of the Academy of Motion Picture Arts & Sciences and the Director’s Guild of America. He has produced twenty-one 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, a duPont-Columbia Journalism Award 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 *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. Since 2002 he has been Executive Director and Board Chairman of the Lakota Language Consortium and the Language Conservancy. He is the project director for fiscal purposes but has no editorial control.

**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 Sičanġu 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.

## **J. Progress**

**Fundraising Progress:** Over the past 18 months, *Rising Voices/Hothaninpi* has received grants of \$25,000 from the Dakota Indian Foundation, \$100,000 from Native American Public Telecommunications (now Vision Maker Media), \$38,500 from the Administration for Native Americans (a division of US Department of Health and Human Services), and \$60,000 from the National Endowment for the Humanities.

**Filming Progress:** In May and June of 2011, Producer Lawrence Hott conducted extensive research trips to South and North Dakota. With Language Conservancy Executive Director Wil Meya, he visited Lakota homes and key locations, and spent a week at the Lakota Summer Institute, an annual Lakota language teachers' professional training session, held on the Standing Rock Reservation in North Dakota.

In 2012, writer Ken Chowder wrote the enclosed script. Meanwhile, we've been able to begin filming for the project. In June 2012, producer Hott returned to South and North Dakota to film a visit by twenty-seven Maori tribespeople who visited the institute to observe Lakota teaching methods. Hott filmed their visit to Wounded Knee, their discussions at KILI Radio in Pine Ridge, and their interactions with Lakota (adult) students. Hott also filmed with Lakota elders and teachers at the Lakota Summer Institute. All told, Hott has conducted fifty pre-interviews and filmed ten interviews with Lakotas.

Our access to the Lakota community derives from our association with the Lakota Language Conservancy, a driving force for language revitalization. The Conservancy has become a trusted entity among Lakota language teachers, students, schools, and tribal governments. We can say with confidence that *Rising Voices/Hóthaniŋpi* explores a subject the Lakota people largely support and wish to see illuminated.

## **K. Work Plan**

**Month 1: Pre-production:** Meet with advisors, Lakota filmmakers and artists, and media team

committee. Conduct preliminary interviews with interviewees. Contact film crew, production coordinator, art/costume designers, other production personnel. Contact locations that require advance notice of filming plans. Break down shooting treatment into location areas; outline preliminary shooting schedule.

**Months 2-3: Production:** Obtain scans of prints, paintings and other visual material. Finalize contracts with media artists. Finalize discussion of short film content.

**Months 4-5: Production:** Hire film crew. Principal cinematography. Start filming in primary locations and with key characters. Shoot interviews and order additional archival material. Review progress of short films and adjust as necessary to fit with development of documentary

**Outreach:** Finalize plans with core partners, create listserv, continue to update Facebook and website pages. Contact advisors about content for classroom resource kit.

**Month 6: Production:** Log in footage. Complete transcriptions of interviews. Review material with advisors. Choose interview selects; begin writing initial editing script with interviews. Delivery of short films. Conduct interviews with artists for website.

**Outreach:** First major announcement to PTV stations. Present website content outline to advisors for review and comment.

**Months 7-9: Production:** Continue principal cinematography, following key characters.

Finish writing initial editing script. Commence editing and submit first rough cut to advisors for review.

**Promotion:** Work with PBS to schedule broadcast date.

**Months 10-13: Production:** Continue editing, Incorporate concept films into documentary and submit rough cuts to advisors for review

**Outreach:** Mail brochure to partners, PTV stations. Mail outreach kit to stations, partner organizations. Create classroom resource kit, post it on home website, make it available to PTV stations. Review of all available materials and initial development of PBS website. Present final content outline to PBS Online for approval; develop and launch preview page on [pbs.org](http://pbs.org).

**Promotion:** Promotional materials drafted; press kit cover printed. Begin promotional campaign of to the general public and within the PBS system. Promotional postcards, emails and posters designed.

**Months 14-16: Production:** Re-edit based on advisor reviews. Prepare fine cut for review by advisors and executive producers. Submit fine cut to PBS for broadcast evaluation. Edit and complete interviews for Web site

**Promotion:** Prepare image files for press kits and web site.

**Outreach:** Contract with designers for website.

**Month 17: Production:** Final review by advisors, executive producers. Compose, record original music. Record narration and voice-over for documentary if necessary. Finalize title graphics, on-line editing and sound mix. Complete Web design

**Outreach:** Discuss outreach plans with stations and partners. Continue content editing and writing.

**Promotion:** Press kits and photography distributed to PBS stations, TV supplement editors, wire services, long-lead publications. Postcards and posters printed. **Station Relations:** Design station kits.

**Month 18: Production:** Record narration and voice-over. Title graphics, on-line editing, sound mix. Make master hi-def broadcast tapes.

**Outreach:** Final web design. Contact education & outreach partners.

**Promotion:** Give poster/postcards to PBS stations for distribution; mail presskits, photos, tapes to critics.

**Month 19: Outreach:** Begin work on DVD. Complete testing of website.

**Promotion:** Advertising space reserved in major daily newspapers. Follow-up calls made to TV critics

**Station Relations:** Station kits delivered to station programmers. Sample reel delivered to PBS for Programmer's Teleconference. Begin collecting carriage data from stations.

**Month 20: National PBS broadcast**

**Outreach:** National website launch. Promotion of site to schools and general audience. DVD of film available for educational distribution.

**Promotion:** Second distribution of screening DVDs or online streaming to critics (prior to broadcast). Washington, D.C., New York City, Rapid City, & Los Angeles premiere screening events.

**Station Relations:** Final carriage report distributed (one week before broadcast).

**Evaluation:** Four-month evaluation period commences.

**Month 21-end: Station Relations:** Distribute overnight metered market ratings reports; prepare a cume audience number based on the overnight metered markets. Distribute viewer response reports, cumulative program ratings.

## **L. Fundraising Plan**

We've already had considerable good fortune in raising funds for the project. As mentioned in the Progress section, in the past year and a half we've raised a total of \$223,500 in funding for the development and production phases.

Grant applications will be submitted to the (b) (4), the (b) (4) and the (b) (4). We have strong leads to 12 private foundations, and will pursue corporate sponsors in the Plains states, as well as state humanities and arts council funding in South and North Dakota. The Language Conservancy has strong relationships with board members of the (b) (4) and the (b) (4). In addition, we will be approaching not only the NEH and the (b) (4), but established documentary funders such as (b) (4), (b) (4), (b) (4), (b) (4), (b) (4), the (b) (4), the (b) (4), (b) (4), and (b) (4), as well as (b) (4) and the (b) (4). For finishing funds we'll approach the (b) (4).

TLC is also working with Working Films, Inc., a well-known media strategy company, on fundraising that connects with outreach and public relations. 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 numerous successful proposals to the NEH, as well as 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/Hóthajippi*.

## **M. Organization Profiles**

This is a collaborative project directed by **The Language Conservancy (TLC)**, a nonprofit 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 curricula, 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:** 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.

## **N. Collections of Materials**

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

Omaha Indian Music

**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; The Museum at Wounded Knee.

## **O. Preliminary interviews**

We've *conducted* initial interviews with no less than fifty people on and off the reservations. In June 2012 Hott *filmed* interviews with Ben Black Bear, Rosebud Lakota Elder and Language Specialist; Courtney Yellow Fat, Standing Rock Lakota and teacher; Jesse Taken Alive, Standing Rock Lakota Elder; Junior Garcia, Lakota Instructor, Albuquerque, NM; Nacole Walker, Standing Rock Lakota and linguist; Naomi Last Horse, Pine Ridge Lakota teacher; Reuben Fast Horse, Standing Rock Lakota, magician and singer; Travis Condon, Standing Rock Lakota, pharmacist.; Jan Ullrich, linguist and Lakota language teacher; Timoti Karetu, Maori scholar and language teacher, and Maori observers Tapoutahi Winitana, Pania Papa, TePairi Blake, Hara Regan, and Te Aro Moru.

### 3. Script

Notes on the script:

For our duPont-Columbia-award-winning film, *Through Deaf Eyes*, we presented the history of Deaf experience in America using a mix of several diverse forms: classic documentary history, present-day scenes, and short films by Deaf filmmakers. The configuration created a lively, unpredictable (and successful) film, and we intend to use a similar mixture of formats for *Rising Voices/Hóthą́ą̃pi*. Meanwhile, the way they are incorporated in the following script deserves some explanation.

1. Much of the film will be **present-day live-action footage, showing Lakota people in unrehearsed scenes**. The live-action scenes are present in the script, but we want to stress that any attempt at “scripting” those scenes here is simple approximation, if the result of what we’ve seen on the reservations. We’ve shot interviews with many Lakota people, and the interview bites with Lakotas in this script *are* selected from that footage (while the historians’ bites here are constructed, drawn from their work and discussions with us). But the nature of the present-day scenes will evolve as they are shot; that will of course affect the editing of the film, especially the placement of these sections.

2) Similarly, the film will also incorporate **three short, independent and sometimes-experimental works produced by accomplished media artists from the Lakota nation**. We have yet to finalize the content of these films; we’ll develop the films in conversation and cooperation with the artists. We have, however, come up with some concepts in conjunction with our partnering Indian filmmakers – possible frameworks for three of these short films are included in the script below. Other ideas include the following:

- ***Lakota Time*** – an examination of Lakota art forms that represent 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.” Another 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 doesn’t quite jibe with the presence of hordes of white tourists wanting to participate, while Indian guards are posted at the entryway. Does spiritual meaning survive the juxtaposition? This short film will be by Kathy Aplan.
- ***Lakota Map*** – an examination of 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 Dana Claxton will use landscape footage, animation, and GPS imagery. ***What Makes a Lakota?*** – Filmmaker Yvonne Russo 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 sowed 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 celebrated collage images, inspired by Ledger art, reveal the tension between Native American tradition and the modern world. His work – painting, sculpture and textiles – 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 tradition 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/HÓŦĤADINPI***  
**SCRIPT FOR A 60-MINUTE DOCUMENTARY FILM**

**TEASE:**

**Present-day Sequence.** Ellie Bowman is a ten-year old girl in Oglala, South Dakota – a typical kid, attached to Silly Bandz, tie-dyed t-shirts, her old Hannah Montana doll. Her little brother’s 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’s about to take classes in Lakota – the language once spoken by Sitting Bull, Crazy Horse, 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 today?

The interview with Fast Horse is intercut with film of Fast Horse preparing for his magic act; end w/ tight close-up of his serious face as he concentrates.

**Reuben Fast Horse (Lakota 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 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.

Present-day film: we see a range of Lakota tribespeople – spectators at a powwow. (Powwows are now held in an arena-like “Wow” ring, surrounded by bleachers, with food stalls with fry bread, Mexican food, hot dogs.) In the ring, hoop dancers perform; camera travels from face to face of the Lakota spectators.

**Narration:** The existence of the Lakota language is severely threatened – no new fluent speakers have grown up among the tribes. 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. Today there are fewer than 6,000 Lakota speakers, and their average age is nearly 65 years old. There are almost no fluent speakers below the age of thirty.

Begin on-camera, then cut to present-day film of students arriving at Pine Ridge High School by school bus – they look sleepy and (already) bored.

**Jan Ullrich (Czech 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 schools since the 1970s, but they’ve failed to teach even one student how to carry on a conversation.

Interview cuts to Delores Taken Alive with non-Indian teachers Wil Meya and Jan Ullrich. Then Delores passing by other tribal elders at a grocery store at Standing Rock Reservation; camera records their silent faces turned toward her.

***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.*

The Locke interview cuts to a very early film clip from Thomas Edison's Black Maria studio in 1894: Lakota Ghost Dancers (from Buffalo Bill's Wild West show) dance for Edison's camera – the first appearance of Native Americans before a motion picture camera. These images will be a motif for the vanished past of the Lakota – a story of pride and tragedy.

***Kevin Locke (Lakota Indian, hoop dancer, musician, teacher):*** The death of a language is the death of 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.

The Ghost Dancers go slo-mo, freeze, and then slowly fade out. Come up on title card.

## TITLE: ***RISING VOICES/HÓŦĤADIDPI***

### **PART 1. "THE WORDS ARE GOING WITH US":** **LANGUAGE IN DANGER**

**Present-day Sequence.** A familiar but impassioned scene: a high-school basketball game in a packed arena. But one thing is different: all the players are Native Americans. This is the annual Lakota Nation Invitational tournament in Rapid City, South Dakota.

***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.

***Ben Black Bear (Director of Lakota Studies at St. Francis Mission; former Tribal Vice-Chairman, Rosebud Sioux):*** It costs \$40,000 for a team to play in the Invitational. Our reservation schools are falling apart; half the time the toilets don't flush. So what do we do? We buy a fancy tour bus for the basketball team. We'd do better spending money on cultural survival. On bringing the language back. We have to come to terms with our dual identity – American, but also Native American.

**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 canŋewašteya nape uŋniyuzapelo. Ho na htayetu kin le takomni oiyokiphi kte. Ičhiŋ Maŋpiya Luta thab škata hokšila wikhoškalaka uŋkithawapi kiŋ Waŋbli Paha Owayawa ob škatapi kte – ob akičhiyapi kte, le htayetu kiŋ!*  
**[Lower third graphic: Good evening basketball fans, and welcome to tonight's game between Cheyenne-Eagle Butte and the Red Cloud Crusaders!]**

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

We see Ben Black Bear in the stands at the game – see players fighting for a rebound.

**Philip Deloria (Oglala Lakota historian, author of *Playing Indian*):** The name “Sioux” came from the Ojibwe word, *nadouessioux*. That means “little snakes” or “enemies.” Because the Ojibwe were our enemies. But we don’t think of ourselves as enemies, and we don’t like the name *Sioux*. We call ourselves *Lakŋóta*, which actually means “the allies,” or “the friendly people.”

The buzzer sounds, crowd cheers, and 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:** You know, 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. In philosophical terms, Lakota language is the top priority; in practical terms, it’s really on the back burner. Do the Lakota people have enough passion to rescue the Lakota language?

A long shot on Pine Ridge Reservation – vista of the dry plains – cuts to a short montage of Lakota people in various cities, surrounded by cars and crowds – then back to the vista of Pine Ridge. Camera settles on Tiana Spotted Thunder’s prefab house.

**Narration:** The Lakota nation is growing fast – by 2025 the tribe will number 160,000. Nearly half its members live in distant cities – Los Angeles, Albuquerque, Denver, Minneapolis.

But most 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 several times in the film. In this first beat, we see moments from her day. Tiana’s doing everything she can to keep it together. It’s not easy – she’s surrounded by alcoholism and desperation (on the stove, food cooked in the can directly on the burner; empty bottles in paper bags; in the front yard, a junked car 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 litter-strewn yard, 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 wants 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 want to know what they’re saying.” We see the scars on Tiana’s wrist. “I want to learn how to pray.”

The next few bites are intercut with tough shots of the hard life on the Rez. The camera passes Lakota on a long stretch of highway, walking and hitchhiking. Then we see people outside the Dollar store near Fort Yates; Lakota farmers rounding up horses in an old corral beside a broken-down barn; then, in contrast, the large, modern Prairie Wind Casino. Finally an aerial sweep passes over isolated trailers on the edge of the Badlands.

**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):** Because of casinos, everybody thinks 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. Life expectancy on Pine Ridge Reservation is the lowest in the western hemisphere outside of Haiti. Native American suicide rates are the highest for any ethnic group: one in five Native American girls attempts suicide during high school. You see 10-year-olds smoking pot, going on junk. We live in a state of grief. Death all around us. We have short lives.

Disc Jockey Arlo Iron Cloud sits on a staircase beside the KILI radio station in Porcupine, South Dakota – a small wood-frame building with a tall radio tower behind it and a broken electric-generating windmill in front. Rolling hills stretch in the distance.

**Arlo Iron Cloud (Lakota Indian DJ):** We've got poverty, we've got disease, I mean, there's all kinds of social negatives. We've got all these lost souls.

**Sunshine Archambault (Lakota Indian teacher)** 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 (Standing Rock Sioux Elder):** 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. Coming 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 22 year-old coach Christian McGhee oversees muscular, tattooed players with shaven heads as they block out and rebound with fierce intensity. This cuts to the cheerleading squad practicing with pom-poms in an empty gym. 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 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.

Film of a Lakota teenager clicking on a YouTube clip – hip-hop music is heard.

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

We see grainy archival video footage collected by Rood in the 1970s: Lakota elders speaking Lakota.

**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. *Now.*

**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. But of those 150,000, only a handful know their tribal language. 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, bro.”

Fade to reservation Lakota mimicking inner-city lives: Lakota teenager in baseball caps, baggy pants, etc. Then hard cut to a group of elder women sewing a Star Quilt together.

**Tom Red Bird (Lakota Indian Elder):** So many young people are worlds away from our traditional life now. 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. The words are going with us.

Cut to a series of scrolls in the Library of Congress showing ancient writing in extinct languages – intercut with an animated world map where endangered languages flash like tiny fires and burn down.

**Nicholas Evans (Australian linguist, author of Dying Words):** The crisis in Lakota is a shockingly typical one at this 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. In a sense this is nothing new. Throughout history, languages have died – even those of great cultures like the Etruscans, the Sumerians, the Hittites. But we've never seen the massive extinction we face right now.

Archival film clips show falling-down huts and houses in abandoned Native American villages: Chico Shunie (near Ajo, Arizona) and Kasaan (in the Aleutians).

**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 the vast majority of those have already perished. And the languages that still exist are endangered – with few or no children learning to speak them.

**David Harrison (Linguist, author *When Languages Die: The Extinction of the World's Languages and the Erosion of Human Knowledge*):** 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.

Crystal interview cuts away to an archival image of Native Canadians wearing medical masks in Alberta in fear of the 1918 Influenza epidemic, and the ash-buried city of Plymouth on the Caribbean island of Montserrat. Then an archival b&w photo of a group of soldiers surrendering.

**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 conquers another, language is usually both the symbol of that power and the means to achieve it.

Cutaway to film on reservation: Travis Condon working at the Standing Rock Health Center.

**Travis Condon (Lakota Indian Pharmacist):** South Dakota is like the rest of America. English is the money language, the language of business. 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:** The business world is only one of the agents that kill off a minority's language. A more pervasive one is the "soft" but relentless presence of the media, which constantly re-enforces the language of the dominant culture.

Crystal interview cuts to a scene in a Lakota home, where the TV is on, and an announcer shouts out a hard-sell commercial for a used-car dealer – *Hey, come on down for the best deal today! We're almost giving these babies away!*

**Crystal Int. continues:** 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."

Inside the KILI radio station that we saw earlier: in a cramped studio, Arlo Iron Cloud works the controls, taking call-in requests and playing traditional Lakota music, assisted by a young female Lakota sound engineer.

**Present-day scene.** We'll follow Arlo Iron Cloud's attempt to create media that has the opposite effect: helping the language survive.. Arlo wants 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's nostalgic about the Lakota-language shows he heard growing up. Now he hopes to run a 24-hour radio station in Lakota. He arrives at the station every morning at 6:00 AM and calls his father, who does a daily piece 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. We see Arlo's 84 year-old father at his rickety kitchen table in a quilted flannel shirt, talking between slurps of coffee. 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.

We see a scene from Different Cloud's home – while she works in the kitchen, the kids are on iPads using Facebook and Twitter.

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

Hermes bite cuts to stock footage film of anthropologists and linguists talking to natives in remote places – Papua New Guinea, Mongolia, the Andes, Siberia.

**Mary Hermes (Director, Center for Indigenous Language and Culture):** Hold on a second. Languages die. They always have. It's natural, and even more natural now that technology is shrinking the planet. What's unnatural are some of the attempts to save dying languages. You get an armada of linguists rushing in, publishing articles, recording Last Speakers' Last Words, creating dictionaries for languages no one speaks. It's overwrought – like hospitals using heroic means to resuscitate 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. Like this one: *Multilingual children do better than monolinguals?* So, you don't need the world's 6000-plus languages – a handful would do. *Some languages have words for things that other languages lack?* Big deal: any language can invent new words. Let the tiny languages die, and we'll all understand each other better.

Begin interview off-camera, as an aerial shot from above trailers near the Badlands continues as the camera comes down closer, showing two trashed-out cars in the backyard. Then we see Jesse Taken Alive, standing in front of his auto-repair business, the Cannon Ball Pit Stop.

**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? *It's a Good Thing that everyone speaks English. We want a world where everyone can talk to each other, right?* But it's not that simple.

De Reuse interview cuts to Jay Taken Alive, Standing Rock Reservation council member. He spreads a large buffalo hide on a picnic table outside his home and combs it until the hairs glisten. He then throws it around his shoulders, closes his eyes, takes a deep breath.

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

Basso interview is intercut with on-the-money wide shots on Standing Rock Reservation of a nearly-dry creek winding among rocks in a dry landscape.

**Keith Basso (author of Wisdom Sits in Places):** For many Indian languages, places can be the repositories of stories with 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 river water, 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.

Deutscher interview cuts to stock footage of Australian aboriginal people in animated conversation, gesturing.

**Guy Deutscher (Author of *Through the Language Glass*):** For decades some linguists tried to sell the idea that the quirks of each 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.

Johnston interview cuts to **present-day scene**: Linda Different Cloud, Lakota ethno-botanist, sets a dinner table in her modern home, all the while giving instructions to her three young children in Lakota. The kids respond mostly in English; Linda each time tells them the Lakota words for the English ones they have used.

**Bill Johnston (Comparative Linguist):** The basic question is, *What does one language do that another one can't?* I'd say every 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. The names reinforce a social network. Once the language 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.

End **present-day** Different Cloud family **scene**: the kids have been speaking English, but then the eldest boy comes up with a Lakota word on his own. He carefully speaks a sentence in Lakota. Linda nods, smiles; they're both proud. Scene fades.

## **PART 2. “MAKE YOU AS WHITE MEN”:** **THE WAR ON LAKOTA CULTURE**

A clip from 1941 Hollywood film *They Died with Their Boots On* (by Raoul Walsh, w/ Errol Flynn) begins with a long shot of the plains in absolute quiet.... gradually we hear hoofbeats, and suddenly the silhouettes of the Seventh Cavalry show over the hilltops. A captain shouts “*All Right, you Wolverines! First Michigan, charge!*” Bugles sound, the horsemen whoop and cheer, and the cavalry charges toward and then past the camera.

**Narration:** World culture can make a minority language slip away by accident. But at times a language is killed off in the most direct way possible: by conquest – by the intentional destruction of a native culture. Such a transformation almost 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.

Ostler interview cuts to images from early Lakota art, like *The Half Moon Ledger Book*, showing Lakota in battle, on horseback.

**Jeffrey Ostler (historian, author of *The Lakotas and the Black Hills*):** By the 1830s, most of what's now North and South Dakota, as well as chunks of Nebraska, Wyoming, and Montana, were Lakota territory. When a white person thinks of Native Americans, the Lakota are probably the people that come to mind – the teepee-living, buffalo-hunting tribes of the Northern plains.

We see a “Winter Count” – an ancient Lakota historical calendar with pictographs painted on a stretched animal skin – that was kept by Lone Dog. Cut to 1920s film with Oglala Lakota on horseback; then 1899 tinted Heyn studio photo of Chief Bone Necklace – looking down meditatively at the bow and red arrows in his lap.

**Narration:** But the nomadic Lakota way of life did not fit into American norms. In 1874, the Secretary of the Interior told Congress, "The policy of the Government [means] destroying [the Lakota] hunting habits, coercing them on reservations, and compelling them to... adopt the habits of civilization."

**First of three short films by Lakota filmmakers: *Far Flung***

The government push to move the Lakota onto reservations was neither the first nor the last exodus in Lakota history. Filmmaker Dana Claxton examines these diaspora over four generations in her family: a family that once shared a single home, but now live in nine states and two countries, spread out across four time zones. In *Far Flung*, she'll trace family stories as told across the generations, using photos, home movies, animated maps, landscape imagery and a timeline that charts the gradual dissolution of family and ultimately the loss of language within her family. Her short film will be both funny and tragic.

Frazier interview cuts to Hollywood film clips of “Sioux” history: the first film about Little Big Horn, *Custer's Last Fight* (1912), with a heroic Custer; Mexican-American Anthony Quinn as Crazy Horse in full headdress (in *They Died with Their Boots On*) lets go an arrow from atop a horse; finally Irish-American J. Carrol Naish as the title character in the 1954 *Sitting Bull*.

**Ian Frazier (author of *On the Rez*):** The Lakota eventually left most of their traditional hunting ground behind. And they began to live on reservations -- but not before the Plains War gave birth to some of the most iconic stories and characters in American history. The Battle of Little Big Horn, where Custer made his last stand, and fell. The legendary chief Crazy Horse, killed by bayonet after he'd surrendered. The great Sitting Bull, shot dead on his own doorstep in a gunfight with police.

We then reprise the 1894 Edison Black Maria clip of (real) Lakota Ghost Dancers... dissolves slowly to stunning photos of Lakota bodies, frozen in the snow at Wounded Knee, then to Wounded Knee victims being dumped into a mass grave.

**Frazier Int. Cont.:** The Ghost Dancers, who danced to make the buffalo reappear, hoping to bring on a great flood that would destroy the white men. And finally the Massacre at Wounded Knee, where the Seventh Cavalry left the twisted bodies of women and children in the snow.

Ostler interview cuts to archival film clip from Rodman Wanamaker's 1913 *Carrying the Flag*, shot on Pine Ridge Reservation, showing ceremonies with powerful symbolism: several chiefs bow to a U.S. flag. This cuts to archival photos of Lakota life on the plains – an 1891 photo of a Brule Lakota encampment (teepees in the distance, horses crossing a stream in the foreground); photos of Lakota in traditional native dress.

**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 Lakota 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.*

Archival portrait of Sitting Bull cuts to archival photo of a long-haired Lakota man in incongruous white dress, pitching hay.

**Narration:** As U.S. Senator John Logan once said to Sitting Bull himself: “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.*”

The interview cuts to a striking image showing the juxtaposition of the two cultures: a collage from contemporary Lakota artist Arthur Amiotte, which shows Black Elk and others from Buffalo Bill’s Wild West show travelling in an open roadster in Europe.

**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 religion and language.

In present-day film, the Lakota word - *Lakħótiyapi* – which means “language” – on a blackboard. The words dissolve until the blackboard is nearly blank, leaving a ghostly image of the letters.

**Narration:** If the government target was the Lakota way of life, the bull’s eye in that target was language. A language that was some 3000 years old.

**Susan Penfield (author of Technology-Enhanced Language Revitalization):** 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. Language is the outward expression of a deeply internalized culture. So it’s both the easiest to attack and the most important to save.

Over the following section boarding-school section, we see archival photos and early film. An outdoor group portrait of Native boys at Carlisle – the camera tilts up to find Capt. Richard Pratt, leaning over a picket fence behind them. In a “before and after” image, we see three Lakota boys – first in tribal dress, then shorn and sedate in school uniforms. Then film clips of Native children, clasping hands, on their knees (the conventional praying position) in a school chapel; Native American children singing hymns, drawing (using conventional Western technique) in an art class, working electric sewing machines, having their long hair cut. Then a still of a 1910 wedding of two young Lakotas – in traditional tuxedo and long white wedding dress.

**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. There were some teachers who 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 unless the discussion was in English – a language the parents did not know. The rule was enforced, despite the fact that it usually took 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.”

#### Cutaways to portraits of Red Cloud and Spotted Tail.

**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. I don't think they could imagine a day when most Lakotas couldn't speak Lakota. So they sent over 80 children off to the white man's schools, far from the reservations.

**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 Lakota language in an overwhelmingly non-Lakota environment. “There are a lot of Lakota people in Albuquerque. But our school is 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.”

**Tim Giago (Lakota Indian editor)** My father's generation was born entirely sure of their identity. They spoke Lakota and only Lakota 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.

Locke's bite cuts to a last use of the motif of the Ghost Dancers (as filmed by Edison), who fade slowly away.

**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.

Deloria interview goes to intercut archival images: Lakota in white clothing, including a top hat (in the 1888 delegation to Washington) are intercut with archival photos of dead Native Americans on the field of battle.

**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.

Cutaways include images of Lakota reservation life in the late 19<sup>th</sup> century.

**Louis Warren, author of *Buffalo Bill's America*:** Assimilation was seen as the as the logical culmination to the march of progress. Only one standard of civilization existed, and Indians should be forced to conform to it. Indians should stay in one place, cultivate farms, attend schools and churches, and be in monogamous marriages. By forcing Indians to adopt the values of middle-class Protestant culture, reformers hoped to unify the diverse country, whose immigrants and freed African-Americans needed as much “Americanizing” as Indians did.

Warrior interview cuts to political cartoon of Miss Liberty, wrapped in an American flag, stirring cup with small figures of many ethnicities – the cup labeled “Citizenship.”

**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 was embraced by the American public with enthusiasm. The theory was that in time everyone would gradually become a single standard-issue kind of American – U.S. citizens who speak and write English.

Locke interview cuts to a montage of 1950s clips of Native Americans on television, including Jay Silverheels as Tonto, all holding up their palm and intoning “*How*.”

**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 really do greet people by saying *How kola* – 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.

**Present-day scene:** the Locke Interview cuts to a rehearsal for *Iktomi's Raccoon Hat*, a play based on the Iktomi the Trickster stories – we'll see the performance later. The play is among the first performed in Lakota in 150 years. Elder Ben Black Bear plays Iktomi, the Lakota culture's powerful trickster, who brought the Lakota into the world and named the animals, but who also has cleverly sown seeds of unhappiness and dissension among humans and spirits. The cast of elders and a few younger tribespeople needs a great deal of coaching to get the pronunciation and phrasing right; frustration appears on the faces of both director and actors – clearly it is a difficult, heavily-nuanced language.

The Deutscher interview cuts away to a colorful painting of two heads as they speak – the two heads connected by an intense maze of lines linking up the two complicated brains.

**Guy Deutscher:** One of the great linguistic revelations of recent decades is about complexity. A language like English, because it's a patchwork, has a huge vocabulary. It's a big language. Yet research

has shown that languages spoken by very *few* people are the most complex. There's 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, is the most complex language in the world. It's not.

A film clip shows a Dominican neighborhood in Brooklyn – one kid wears a t-shirt reading *El Monolingüismo se puede curar* – cuts to the classic poster of Uncle Sam pointing at the viewer. Except this time the caption reads, “*This finger wasn't meant to press 'One' for English!*”

**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.

Atmospheric shots on the Standing Rock Reservation – a wind sweeps snow over the highway... as interview begins, dissolve to 1954 color archival film clip of Lakota parading in ceremonial dress – the parade goes slow-mo.

**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.

We see Reuben Fast Horse walking through the wintry landscape of the reservation today.

**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, *Anúŋkhasaŋ*, 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 at home, sitting down to dinner with his family – the talk is all in English.

**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.

Archival photos of Ben Black Bear as a teenager – in traditional dress, including fur-and-feather headdress, his hair long.

**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):** In the end, the Lakota language wasn't *taken away*. The government 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.

Photo of President Eisenhower signing the Act cuts to a series of 50s photos of Native Americans in cities; end with a drawing of a Lakota in ceremonial headdress w/ "Braves" written below – camera pulls back to reveal that it's the top of a (1953) Quaker Oats can.

**Narration:** Even as Indian pride reached a bottom, the United States Congress passed legislation that would make it official: in 1953, the legislators passed an act 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.

### PART 3. "I... WISHED FOR THEIR CONDITION": A CONTRARY HISTORY

Informal archival footage from the early 2000s shows the beginnings of the Lakota Language Consortium – home movies shot by the new teachers.

**Narration:** In 2002, almost exactly 50 years after Congress tried to do away with Indian tribes themselves, a consortium of schools on Lakota reservations formed with an ambitious goal: to revitalize the Lakota language. One of the driving forces of the group was a linguist who was painstakingly assembling a new Lakota dictionary. His name was Jan Ullrich; he came from Prague.

Present-day film of an Lakota language class – camera pans across Native American faces of students, then over to the teacher... Jan Ullrich is clearly non-Indian. Camera then finds and HOLDS on one young man, student Junior Garcia.

**Junior Garcia (Lakota language teacher in Albuquerque, NM):** When I first came to Lakota Language Consortium, I walked into a class to find a man from the Czech Republic – speaking fluent Lakota, asking us questions. I froze. That wasn't that's not what I expected at all.

**Ben Black Bear:** I know, it's seems strange. Paradoxical. It seems like it goes against history to have non-Indian men co-leading a movement to save an Indian language. But if you look closer at the history of whites and Indian people, you see that the story is full of paradox.

A montage of photo images show the white attempt to eliminate Native Americans: buffalo skinners at work; a huge pile of buffalo bones about to be loaded onto a freight train (to be sold as fertilizer); the 7<sup>th</sup>

Cavalry encamped on the plains; a reprise of Natives in a boarding school uniforms; end with a settler sitting among a group of Native skeletons. Then an 1878 photo of a white man, dog beside him, sitting cross-legged on the ground; camera pulls out to reveal that he's smoking a peace pipe with Native Americans beside Fort Calgary.

**Narration:** Over the last half of the 19th and the first half of the 20<sup>th</sup> century, white men eliminated the buffalo as a food source, herded the Lakotas onto reservations, tried to destroy the Lakota religion, and almost exterminated the Lakota language. The white assault on the Indian way of life is familiar history, and it is real. Yet at the same time, another thread was always deeply woven into the story of Native Americans and whites – another, less usual history.

A crude early drawing depicts Columbus' arrival in the New World: Native Americans approach bearing gifts as the explorer stands hand on hip, looking imperious. (Sailors in the background erect a wooden cross.) Then logos or mascots of professional sports teams: the Cleveland Indians, Kansas City Chiefs, Washington Redskins, and Atlanta Braves.

**Philip Deloria:** Ever since First Contact, a contradiction has marked the white vision of Indians. On the one hand, there was the long-standing need to despise and dispossess Native peoples. But there was an equally-ancient urge to idealize, emulate, and connect with Indians. And it existed from almost the very beginning.

Interview cuts to a series brief Hollywood images depicting Native Americans as quintessentially free – *Sitting Bull* (1954), *Little Big Man* (1970), *Dances with Wolves* (1990), *The Last of the Mohicans* (1992), *Geronimo: An American Legend* (1993), or *Last of the Dogmen* (1995).

**Ian Frazier:** Bluntly put, colonists came to conquer Native Americans. Yet the Native Americans had a powerful effect on the colonists as well. As surely as Indian people 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 love of freedom.

Cutaways show colonists dressed as Native Americans for the Tea Party – in period drawings, engravings, paintings. Camera zooms in on white faces.

**Phillip Deloria:** The Boston Tea Party is as familiar and as American as apple pie. But the Tea Party of 1773 was neither the first nor the last time that settlers acted out rebellious anger by playing Indian. They did it in New Hampshire, Maine, Massachusetts and New York – in 1734, 1761, 1768, 1791, and 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 Indians. Not under your control. We're powerful. We're free.*

**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.”

The last lines of Tiana's singing fade to a POV shot from a birchbark canoe, moving with the current down a wild river. We see a rough wooden paddle dip into the water; this dissolves to an 1826 sketch by Audubon, showing himself in Indian dress, then an 1838 portrait by G.P.S. Healy of the artist, holding a musket, leaning his cheek on one finger, looking wistful.

**Narration:** Admiration for Native Americans would be a consistent theme in American history and art. 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."

Archival group portrait of a Tammany society – the men in wigs and Native dress, the American flag behind them. Then a full-color certificate of the Fraternal Order of the Red Men, with the motto "Freedom, Friendship, & Charity," which shows scenes of Native-American life – Natives greeting a white explorer, holding out a peace pipe, hunting buffalo. Finally we see in relief the words *Red Men's Hall 1884* plastered over the entrance to a building in Jacksonville, Oregon.

Audubon was not the only one who wished for the Native condition. In the years after the Revolution, Tammany Societies delighted in all things Native American – titles, rituals, costumes and language. They 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 brutal savages. In the U.S. there wasn't much talk about *Noble Savages*, or even Half-Decent Savages, until most Native Americans had been pushed west of the Mississippi. Only then could they be romanticized – from a distance.

*SFX: Curtis recording of Native music plays while we see period illustrations of noble Native Americans from Cooper's novels; Catlin's primitive but powerful paintings of Native American customs and people; then more of Curtis' romantic photographs and early film.*

**Narration:** There were always white people who admired Native Americans. In the 1820s, the most popular novels in America were the *Leatherstocking Tales* of James Fenimore Cooper, which glorified characters like Chingachgook, Last of the Mohicans, who represented a finer state of being.

A lawyer from Pennsylvania, George Catlin, headed west in 1830; Catlin spent most of the next forty years traveling among Native Americans, writing books about them, drawing them, painting them, recording their customs.

Like Catlin, photographer Edward S. Curtis spent much of his life documenting Native American life. He made over 10,000 wax cylinder recordings of Indian language and music, and took over 40,000 photos of some 80 tribes for his monumental work, *The North American Indian*.

Interview cuts to early home movies of (white) children "playing Indian" with bows and arrows, headdresses, etc.

**Philip Deloria:** Artists like Catlin and Cooper were unique, and they were extreme. But Americans did more than simply admire and document Native Americans. Poet Kenneth Rexroth once wrote that

transplanted Europeans in the new world had nothing to take the place of the gods and goddesses of ancient Europe – no mythology at all. The Native Americans were the original people of this place. To European minds, Indian people were innately connected with the land, like mythological figures rather than real people. This fiction made the Natives into towering figures. So, Europeans tried to copy the Red Man. When they did it, they called it “Playing Indian.”

Archival photos of Seton: a conventional family portrait, then with a group of Woodcraft Indians by their tents (Seton in white shirt & bowtie); finally sitting by a rock ledge with a group of (real) Blackfoot Indians, showing them how to start a fire using a bow and a stick.

**Narration:** Ernest Thompson Seton played a key part in white emulation of Natives. 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.

A page from Seton’s book *Sign Talk of the Indians* with drawings of Native Americans demonstrating sign language, then archival footage of Indians using sign language from 1930.

“The Red Man is the apostle of outdoor life,” Seton wrote. “His example and precept are what the young American needs today, above any other kind of ethical teaching.”

Ullrich’s bite begins on camera; on the words “conquering power,” a brief archival clip appears: Soviet tanks invading Prague, Aug. 1968, with a fire raging in the background. This then fades to black.

**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. We liked that idea. 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.

Recent footage of Lakota elder Bea Medicine visiting a Russian powwow, posing with Russians in traditional Lakota dress – an incongruous if all-smiling group. Then other shots from hobbyist “Indian” gatherings in Germany – very large groups of people.

**Narration:** White enthrallment 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 enormous, probably because the continent is crowded and industrial, and wild country seldom exists. Europeans see Native Americans as more grounded in nature and spirituality. So in Germany today there are over 40,000 people who spend weekends trying to live just as North American Plains Indians once did. They put up tepee encampments, wear animal skins and furs, and use handmade bone knives to cut and prepare food.

Cover images from Karl May’s many books – usually showing one white and one Indian character.

**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.

Cutaway to a clip from a German television series based on May's work, then an archival photo of May dressed up as his fictional "Old Shatterhand," standing in front of painted backdrop in Germany (1896). This cuts to present-day film of hands holding a Karl May Western Action Figures – Winnetou. The figure does an action-figure karate chop.

**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, brandishing a fake "Henry" rifle, looking like Buffalo Bill.

... and camera pulls back to reveal Jan Ullrich, teacher at the Lakota Summer Institute, being presented with a star quilt by grateful Lakota elders.

**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.

We see archival photos of Fr. Buechel, always in priest's collar: first sitting at his writing desk, then sitting cross-legged on the ground with John Red Wing.

**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.

Ben Black Bear shows us the book – we see a couple of its pages.

**Ben Black Bear:** I spoke the Lakota language growing up, but that was it. It was just a conversational language. But there was one book that my grandfather had, a book that was written entirely in Lakota. It was called *The Bible History*. It was originally written in German, but one of the Jesuits by the name of Father Eugene Buechel had learned to speak the Lakota language. So he took that bible history book and he translated the entire book into Lakota.

Cutaways to some of the many photos of Buechel with Lakota people, taken on the Rosebud reservation between 1922 and 1941 (from the Buechel Memorial Lakota Museum, St. Francis, South Dakota). We see Buechel standing behind two aged Lakota women in an arbor, squinting in sunshine with an old man.

**Jan Ullrich:** Father Buechel was dedicated to preserving the Lakota cultural heritage. He took photos of the people on the reservations. He wrote down their stories, collected oral histories, and listed the names of plants and their use. For years he corresponded with Franz Boas, the legendary anthropologist. But his central work was his effort to delineate the Lakota language.

We see some of Buechel's original slips of paper, with his annotations; camera pulls back to show the impressive mass of them (at the Buechel Museum). Then, in macro photography, the camera pans over words from the typescript of Buechel's book: the title page, and then the words: "*while the English language has but one verb 'to be,' the Lakota language has eight.*"

**Narration:** For 52 years Father Buechel wrote down definitions of Lakota and Dakota words on slips of paper – over 24,000 entries, building toward a bilingual dictionary of the Lakota language. 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.

Sudden hard cut to color archival film: a jungle, seen from above, suddenly bursts into flame. The viewer realizes: *Napalm. Vietnam.* Then we see a poster from 1967: a Native American on a horse, holding a guitar, under the heading *Powwow, A Gathering of the Tribes, Human Be-In.*

**Narration:** But a powerful change was on the way. 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.

#### PART 4. “OUR VOICES BEGAN TO RISE”: LANGUAGE WARS

A montage of sixties clips opens the section: brief glimpses of civil rights protest, long hair, short skirts, draft protest, a rock festival, dancing *salsa moderna* in New York.

**Robert Warrior:** In the 1960s, everything in America seemed to be changing. And one thing people began to think differently about was assimilation. Maybe America wasn't 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 a desirable state. Maybe the nation should be a tossed salad of cultures, rather than a smoothly-blended soup. Maybe black was beautiful, or gay was beautiful. Maybe there was a place for everyone.

Ostler interview cuts to images we've seen earlier from the American West – the subjugation of Native peoples.

**Jeffrey Ostler:** Diversity wasn't the only change in the 60s and 70s. History itself actually seemed to change. The unpopular war in Vietnam provided a moral parallel. Millions saw the war as America imposing its will on a subjugated people. So Vietnam changed the way people looked backwards, at Indian history. America's westward expansion in the 19<sup>th</sup> century, where we'd ridden roughshod over indigenous peoples, suddenly did not look good at all.

Trailers from films (Billy Jack and *Dances with Wolves*) show late 20<sup>th</sup>-century white admiration of Native spirituality. A lower-third graphic for *Dances with Wolves* reads: “*In 1864 a man went looking for America...and found himself.*”

**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 had regarded as primitive, captured the American imagination.

Archival images: Tonto and the Lone Ranger, and then 1970s kids wearing beads, moccasins, headbands, fringed jackets.

**Clay Jenkinson:** In the fifties we'd all wanted to be the Lone Ranger. Tonto was the servant, the faithful if slightly-stupid sidekick. But by the late sixties there were teepees popping up in counter-cultural communities, and headbands, and moccasins, and fringed leather jackets. Being Indian became a mass-market idea.

### Archival clips of the takeover and occupation of Alcatraz in 1969.

**Narration:** And that was the cultural moment when Native Americans themselves banded together to protest centuries of broken promises and dishonorable dealings.

**Tim Giago:** When Indian people collected to protest in the 1960s and 70s, they had an 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, enabling people of many Indian nations to work together.

### A montage of archival news clips quickly shows the widespread AIM actions in the early 70s.

**Narration:** Adherents of Red Power made the entire country their field of battle. Protestors from the American Indian Movement, called AIM, took over a Coast Guard station – a Lutheran Church conference – a museum in L.A. – the summit of Mount Rushmore. They boarded a replica of the *Mayflower* on Thanksgiving Day and occupied the Washington offices of the Bureau of Indian Affairs. But the climactic conflict was the second coming of Wounded Knee.

### Over the next four paragraphs, we see news clips and archival footage of the Wounded Knee protest.

**Robert Warrior:** In 1973 the AIM leaders chose Wounded Knee, on the Pine Ridge Lakota Reservation of South Dakota, as a place to make what they thought of as a last stand. Wounded Knee was the perfect symbol of American injustice to American Indians. The Native leaders 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.

**Archival footage from 1973: Russell Means [speaking to Lakota Elders]:** “The Lakota 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.”

**Narration:** The standoff continued for 71 days. 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. But the second battle of Wounded Knee was not a wasted effort.

### Interview is on-camera.

**Dennis Banks (AIM co-founder):** We did a lot with 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. Our voices began to rise again, and we were heard.

### **Second of three short films by Lakota filmmakers: *How I Became an Indian.***

For some young Lakota, the Red Power movement of the 70s resonated deeply; for some, it did not. Filmmaker Milt Lee's mother was Cheyenne River Sioux (Lakota), and his father Cherokee. But he'd been given up for adoption out of the tribes, into a white family, as an infant. When he came to

adulthood, he began to search for his lost family; he came into contact with other Indian people for the first time just as the Red Power movement was becoming strong. He remembers:

“A lot of the AIM guys came from places like Chicago, Minneapolis. They all wanted to be Indians really badly, but they’d spent less time on the Rez than I had. It wasn’t that kind of Indian person I was intrigued by. I was interested in the grassroots people, who lived on the Rez. I wanted to absorb that deep ancient thing. But when I moved to the Rez and lived with the poverty there, I discovered that my romantic image was as much crap as the AIM people. You watch what’s going on with the tribal council – the fighting and backstabbing and trashing of each other, the greed – pretty quick your bubble gets burst about the nobility of the red man. The Lakota and all other Native people are human, period. No worse, but no better.”

Now, forty years later, Lee makes a funny, fierce, personal and sometimes poetic response to his own experience of the 1970s in a short film, “*How I Became an Indian*.”

A film image of Mount Rushmore in South Dakota fades to a series of archival photos: Lakota delegations in 1877 (in the Corcoran Gallery of Art, paintings behind them on the wall) and in 188 (on the Capitol steps); Indian chiefs ride in Theodore Roosevelt’s inaugural parade (1905); Calvin Coolidge tries on a Lakota headdress (1927); then George H.W. Bush signs the Act.

**Narration:** By the last decades of the 20<sup>th</sup> century, the tide had changed. The government was no longer in the business of eradicating Indian culture – especially the languages. In 1990 Congress passed the Native American Languages 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.”

Cutaway to reprise film images of Lakota cheerleaders at Red Cloud High School game, leading a cheer in Lakota.

**Mary Linn (Curator of Native American Languages, Sam Noble Oklahoma Museum of Natural History):** The Native American Language Act meant that the United States had now decided that a non-Anglo cultural identity was a good thing. Congress found convincing evidence that student achievement and community pride are directly tied to respect for Native languages. So the very nation that had always tried to wipe out Native languages now went into the business of funding their *survival*.

On-camera interview with Black Bear cuts to archival footage of Sinte Gleska, then photos of Black Bear at the University, writing Lakota words on a black board.

**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 – a Deacon and former Tribal Vice Chairman – 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 knew how to teach language – including white people. But others 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.

**Albert White Hat:** I realized that being Lakota by birth wasn't enough. That the whole tribe would have to work to *stay* Lakota. Or else no one would remember the Lakota language. And that would mean that no one really would *be* Lakota. But we would have to do it ourselves – not relying on the white man. That was something the white man could not do for us.

Film/video images of Albert White Hat teaching Lakota at Sinte Gleska University – occasionally we hear snatches of dialogue as he teaches various Lakota greetings.

**Ben Black Bear:** White Hat's teaching program relies 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.

Film of Black Bear and David Rood today cuts to a photo of Jan Ullrich, then brief film images of the Velvet Revolution: Czech students mass in the streets of Prague, waving Czech flags.

**Narration:** In the 1970s, Ben 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.

On-camera interview cuts away to show Native American artwork and artifacts on Ullrich's desk.

**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'd always 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.

Home movies of Meya and Ullrich on the Pine Ridge Reservation with Lakota teachers and other students.

**Narration:** At the same time, a young linguist named 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.

We see Arlo Iron Cloud as he hosts his talk show on KILI radio.

**Arlo Iron Cloud:** A lot of our local schools were incorporating the Lakota language as classes. But it wasn't working. I mean, someone learning Lakota 45 minutes three times a week – that isn't good enough to revitalize a language within the child. It wasn't working.

Archival film clips of Lakota-language students – first at Sinte Gleska, then at the Lakota Language Consortium.

**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. So 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.

Interview cuts away to film images of white American and European teachers in their daily lives on the Lakota reservations, at a Powwow, at home, outside the school.

**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.

**Present-day scene:** Teacher Francois Fouquerel, from France, leads a class in a teaching game. He tosses brightly-colored juggling sticks to the Lakota students. If they catch it in their right hand, everyone yells out “*a droit*,” if in their left hand, “*a gauche*.” The game increases in speed and intensity until everyone is laughing hysterically – but they all know how to say *right* and *left* in French.

**Narration:** The Consortium began developing textbooks, classroom pedagogical materials, and training teachers.

We see Jan Ullrich's *New Lakota Dictionary*. Macro photography traces an entry for that dictionary: the word *bear* (in Lakota, *Matho*)... which cuts to an initial animated image of the *Berenstain Bears*, speaking Lakota.

In 2008, it published the *New Lakota Dictionary*, which included 6,000 words that had never appeared in a dictionary before.

**Present-day scene.** A group of Lakota people discuss a translation of a cartoon scenes, then do 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.)

Cutaway to a film clip from 2004, showing an early Consortium class.

**Reuben Fast Horse:** The basic idea is to revitalize Lakota as a living language. So it's spoken widely among the tribes. When the Lakota Language Consortium started up, it meant that we suddenly saw linguistic and teaching experts from around the world on the Rez. But it wasn't a conspiracy. These

people worked with us, with Lakota people, to create courses that can actually teach us to be fluent in our language. They promote community activities to support the language – a Lakota language radio show. A Lakota language immersion program. Already they've trained over 200 teachers.

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

**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.*

Francis White Bird is interviewing holding Ullrich's dictionary, which he handles with disdain.

**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.

Cutaways to present-day film of non-Indian teachers, including Jan Ullrich, Wil Meya, Francis Fouquerel, all in the stands at a Pow-wow. Camera finds and holds on the leader of the Powwow singers, a young named Courtney Yellow Fat.

**Courtney Yellow Fat (Lakota Teacher at Standing Rock High School):** To most people an outsider coming in, you know, it'll make you feel funny. But for me it was like, "Man, this is motivating. If this guy can learn my native tongue from across the ocean and come here and know this language, why shouldn't we? I live right here with the Lakota people. I need to pick it up. I need to start doing this."

**Reuben Fast Horse:** This is somebody who's not from here, is not even American [*chuckles*], but he *knows* the language. And here I am, born here, raised here, probably die here – this makes me think, *I need to get on the ball!*

Present-day film of non-Indian teachers at home on the reservation, with their families, horseback riding, hiking in the Black Hills or the Badlands.

**Wil Meya:** There were tensions, yes. White people like me or Jan got put in the middle – some elders wanted to see us as some kind of colonizer, symbols of everything that's wrong. 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.

**Jan Ullrich:** Some people who are faced with the obstacles, the difficulty of learning, they would use the fact that I'm not a Lakota person as an excuse to not adopt the methods, to not adopt the writing system. But the majority of people, especially the majority of my students, have never had any issue with it,

**Francois Fouquerel:** It's weird that we're a bunch of European outsiders. But Wil and Jan have lived on the reservation. As for the other outsiders, we have 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 don't forget that that it was *Americans* who were the enemies of the Lakotas. Europeans were never the main threat.

**Tom Red Bird:** When the Consortium started a few of 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.

We hear *the beating of a drum*. Come up on a color archival clip from 1954: a Sundance, with Lakota male elders in traditional dress playing drums... fades to present-day clip of a similar scene. Again the elders sit in a circle, all beating a single drum in the middle, singing. But this time they are in modern dress. Camera pulls back to show Lakota women sitting in a wider circle, watching. Then camera pulls farther back to reveal white people videoing the ceremony.

**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.

Tour buses pull into Wounded Knee and promptly disgorge Japanese tourists, who swarm up the hill to the small cemetery.

**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*.

Kevin Locke performs a complex hoop dance, shouting out the Lakota words for the number of hoops he is twisting around his body.

**Kevin Locke:** In the end it isn't about Whites vs. Lakotas. It's Lakotas vs. Lakotas. It's hard for some elders to face the fact that their methodology wasn't working. They invested their lifetimes and their careers, and it wasn't working. So now outsiders have come in with a better way, and 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.

More from the 1954 archival color film of the Sundance: elders in traditional dress, including headdress and moccasins, dance to the drums.

**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 whom, and why*. 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.

Cut to Dolores Taken Alive, in heavy coat, walking down the road at the Pine Ridge Reservation at sunset, as the clouds take on color. Camera pulls out to show the wide vista of the bare but beautiful landscape.

**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. Our focus is on bringing the language back, so we can be healthy and well and fulfill the prophecy that our ancestors gave to us.

## **PART 5. "THEY CAN SAY, THIS IS WHAT I AM": CAN LAKOTA SURVIVE?**

### **Third of three Lakota short films: *When We Were There***

This short animated film will draw on the astonishing collages 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. Amiotte himself will provide the voice-over commenting on his work.

**Present-day scene(s).** The final section of the film is set against the background of the Lakota Summer Language Institute. Several of the characters we've seen from the film's present-day scenes reappear here; we'll follow students like Tiana Spotted Thunder (the 17 year-old who wants to learn to talk to the spirits), radio disc jockey Arlo Iron Cloud, Duta Flying Earth (who teaches in Albuquerque), and magician Reuben Fast Horse over several weeks. We expect to capture moments of frustration and elation, disappointment and triumph.

The visuals will include a few classroom moments, private thoughts of the characters, and more rehearsals and the performance of the play *Iktomi's Raccoon Hat*. In 2012 we filmed a visit of a delegation of Maoris from New Zealand at the Institute; footage from that visit forms a part of this section as well.

**Narration:** The Lakota Summer Institute is a three week intensive Lakota language session. Each year some seventy-five teachers and students from more than eight reservations and six states come to the Standing Rock Reservation.

**Kim Campbell:** All the talk about *Who Should Teach, elders versus 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 an indisputable claim to revival. There's a certain romanticism attached to Lakota because of Lakota spirituality. But some in other tribes view Lakota spirituality with suspicion. 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.

The Maori scene includes present-day film from the Maori visit to the Lakota reservations, but will also cut away to archival images of 1950s New Zealand and the early attempts for Maoris to revive their language.

**Present-day scene.** In 2012, Timoti Karetu and 31 Maori tribesmen visited the Summer Language Institute at the Standing Rock Reservation (a Lakota immersion program that participants have said “is like going through West Point”). We shot the group as the Lakota gave them a ceremonial welcome. “As we went on to the stage, they wrapped a star quilt around us,” Maori Pania Papa tells us (in footage already shot). “It was a way they could embrace us as a people. So there was a collective thought in the quilt for each of us and the people's hospitality. A really moving moment for us.”

**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.

**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.** On the reservation, the Maoris respond to the presentation of the quilt with a *haka* – one of their famed group chants (best-known as performed by the All-Black rugby team before each game). “Our culture can be perceived as being quite aggressive. We like to yell,” Papa tells us, with a smile.

Courtney Yellow Fat sees the *haka* from the Lakota perspective: “Here they come lined up. And they're marching towards us. And I'm not sure what they were saying. But it almost looked like a challenge. And I felt some pride in my people rise up inside myself, you know. You get that courage from someplace inside. And I thought, “*Wonder if this is how it was when we faced enemies?*”

But the Maori were not enemies. As Papa explains, “Our chant was hearkening back to a time when there was a great battle, saying ‘*We are the survivors of that, of that battle.*’ We felt we could connect with the Lakota, because they've been through many, many battles. And both of us are fighting for our language.”

**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.*

**Present-day scene continues** with the Maoris visiting the site of the Wounded Knee massacre (shot in June 2012). Maori tribeswoman Hana Irigan tells us, "It's been an emotional morning for us this morning at Wounded Knee. That was a special thing for us, because it resonated with a lot of similar experiences of our own people."

**Courtney Yellow Fat:** I was awestruck about the Maori coming to Lakota country. In the end, their visit culminated with us making relatives with them. We look up to them, because they walked the same path, you know. They've almost completely revitalized their language. I mean, it's totally doable. It's doable. They could do it, we 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. Classical Hebrew was a ceremonial language, the language of the scriptures, not an everyday tongue. They had to modernize the vocabulary. Same was true of Czech, which was nearly dead by 1900. 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, and make it part of the identity of the nation. With subjugated indigenous peoples within a larger culture, the challenge is that much greater.

Interview cuts away to images of Hebrew revivalists [Eliezer Ben-Yehuda](#) and [Hayim Nahman Bialik](#), then to clips of Maori and Hawaiians in traditional cultural activities (Hawaiians weaving a basket from the leaves of a pandanus tree, cutting pineapples; Maoris running with a *Ki-o-Rahi* ball, practicing *Te Toi Whakairo* (wood carving)).

**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, something close to 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.

Clip from a New Zealand television game show – presented entirely in the Maori language.

**Duta Flying Earth:** They're doing it in other cultures. 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.

**Jesse Taken Alive:** We *have to* save it. I mean, if no Lakotas speak Lakota – is there still such a thing as being Lakota? Language makes you who you are. You only become a real member of the tribe if you can tap into that deep vein of history and continuity. 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.

**Present-day scene:** having watched the rehearsals earlier, we are now among the audience for a public performance of **Iktomi's Raccoon Hat**, the Lakota-language play. The play is entirely in Lakota; translations appear on a screen above the stage. There's a great atmosphere in the hall, both for actors (Iktomi's wife is played by Naomi Last Horse, who can't hold back the laughter as she hits Iktomi on the head) and for the audience – many of whom are elders, and are clearly enraptured. The camera captures the pleasure on many faces.

Over the following Locke and Black Bear bites, we reprise landscape images of the reservation and its people. Lead in to the Tiana Spotted Thunder bite with b-roll of Tiana in her difficult home circumstances, then going to school, laughing with friends.

**Kevin Locke:** Realistically, the world doesn't need the Lakota language. But it's symbolic of spiritual revitalization. Our spirituality was ripped away from us. Killed. A conspiracy to steal the heart of the people. The Lakota language represents the heart of our 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. Very few can get jobs. There's alcohol, drug abuse, diabetes and obesity. Young people need hope. The only thing that differentiates them from other Americans is their connection to their Lakota past. Learning Lakota is an accomplishment– it proves that their tribe is not going to disappear, that there is hope for a better life. Young people who learn it 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 *Isnáthi 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 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?

## 4. Prototype for Digital Media

Not Applicable for this proposal.

## 5. Images

Attached.

## 6. User-Generated Content

Not Applicable for this proposal.

## 7. Bibliography

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## **8. Resumés and Letters of Commitment**

See attached pdf.

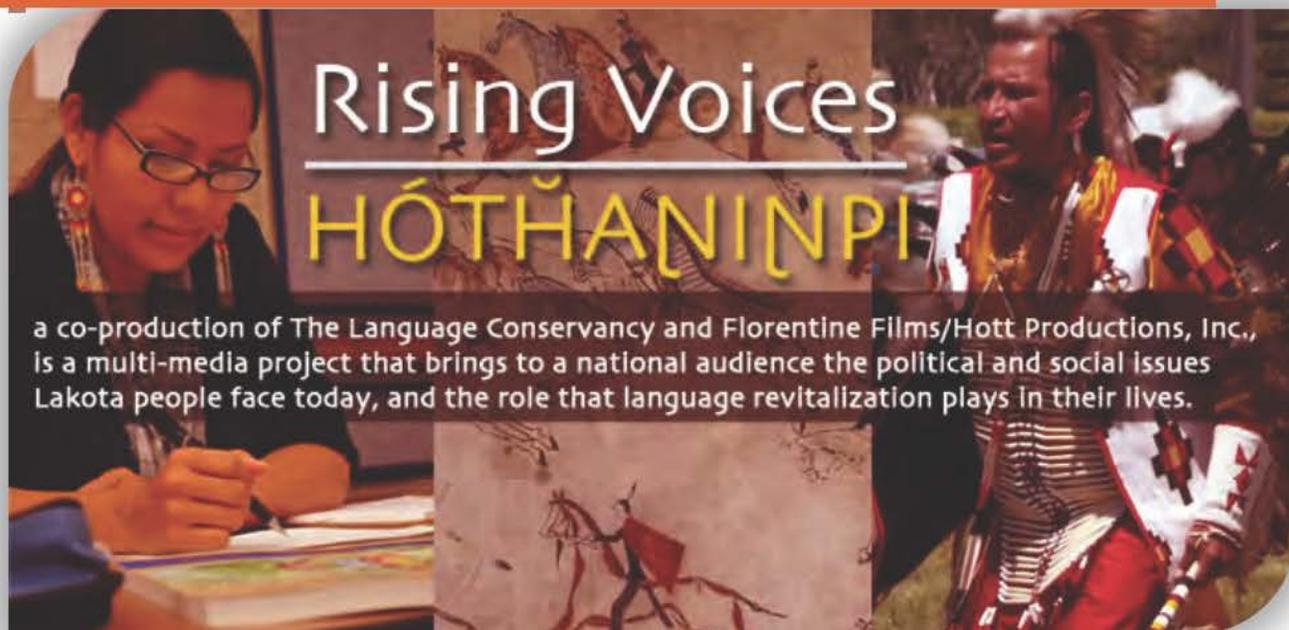
## **9. Description of Sample Work**

Enclosed with this application is a DVD of a 2007 documentary film by Florentine Films/Hott Productions and WETA-TV of Washington, DC, *Through Deaf Eyes*. Produced in association with Gallaudet University, an all-deaf school, the film follows 200 years of Deaf culture and life in America, beginning in the 19<sup>th</sup> century. The central focus of the film is on the civil rights of Deaf Americans, told with an array of techniques, from showcasing Deaf comedian CJ Jones to featuring the Deaf rock band Beethoven's Nightmare. This film introduced a broad audience to the evolution of Deaf people in the U.S., from the founding of a community to their empowerment as a political force. Since its first broadcast on PBS in March 2007, the documentary has been screened at festivals and universities around the world. *Through Deaf Eyes* won a 2008 Alfred I. DuPont-Columbia University Award for Excellence in Journalism and Broadcasting.

## **10. Budget**

Budget narrative

# Rising Voices - Hóth̃añĩpi



## 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 language learners

**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..."



The spirited dance of the chiefs, registering the great esteem in which the Sioux hold their guest, is staged in front of the leader's tipi.



**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.

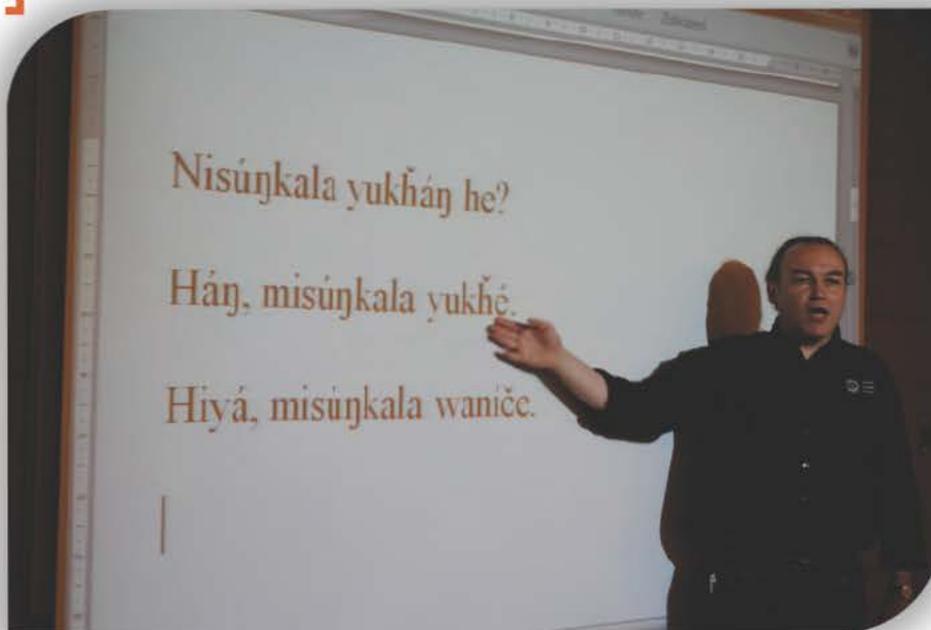


**Karl May**

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 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—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 -**

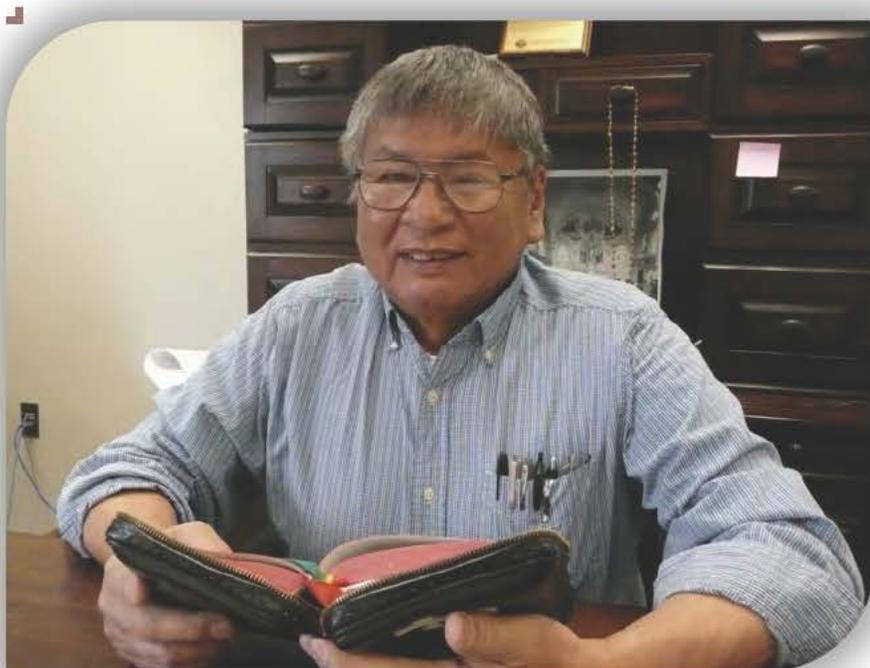
now sixty-five years old and the Deacon of the Saint Francis Church, attended the mission school there. In this picture he is fourteen years old. "In the 1950s, I went to St. Francis School with many other Lakotas. I spoke nothing but Lakota at the time."



**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.

**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.

**Jan Ullrich**

Teaching Intensive Lakota to beginners at the Lakota Summer Institute using props and humor.



**Lakota Summer Institute**

Young and old from around the country come annually to Standing Rock to learn to speak and teach Lakota language.

**Summer Institute** participants learn to write Lakota and teach using modern methods.



**“Iktomi’s Raccoon Hat”** was the first play staged in the Lakota language in the last 100 years.

### Lakota teachers

prepare to greet the Maori from New Zealand who travelled to South Dakota to encourage the work of the Lakota educators.



**Lakota and Maori** educators exchange ideas and discuss the challenges of keeping their languages alive at Sitting Bull College.

**Lakota and Maori**  
educators pose together  
after their meetings about  
language revitalization.



**A Lakota High School Team**  
practices before  
their Lakota  
language  
competition at  
the Lakota Nation  
Invitational  
tournament.

**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

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### 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 (b) (6) in (b) (6) and raised in (b) (6), 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)

(b) (6)

- home

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. (b) (6) a Standing Rock Sioux (Lakota), was born in (b) (6) (b) (6) to a family of Sioux-Creek-Irish-French ancestry. 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.

## Biodata on David Crystal

David Crystal works from his home in (b) (6), 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  
University of North Texas  
1155 Union Circle #305298  
Denton, TX 756203-5017  
FAX: (940) 565-4355

Tel. (b) (6)  
Cell: (b) (6)  
E-mail: willemdereuse@my.unt.edu

**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  
Athabaskan.  
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). 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

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 (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.

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## **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 Chulyum 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'iingan 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.

## 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

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## Virginia Driving Hawk Sneve

**I** *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 (b) (6). 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. (b) (6)
- [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  
65 Mann Terrace  
Florence, MA 01062

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.

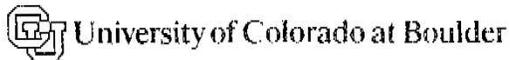
I applaud your desire to create a comprehensive film about the Lakota experience of language loss and revitalization. The subject is a crucial one, not only for the Lakota, and not only for the many tribes facing the same crisis, but for all Americans. This is part of our national heritage and we need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

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August 29, 2011

Lawrence Hott  
Wil Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.  
65 Mann Terrace  
Florence, MA 01062-1917

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

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.  
65 Mann Terrace  
Florence, Massachusetts 01062 USA



Philip J. Deloria  
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August 17, 2011

Mr. Lawrence R. Hott and Wil Meya  
The Language Conservancy and  
Florentine Films/Hott Productions, Inc.  
c/o 65 Mann Terrace  
Florence, MA 01062-1917

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



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Wilhelm Meya  
Lawrence Hott  
The Language Conservancy  
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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, USA

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## ARIZONA STATE UNIVERSITY

Lawrence Hott  
 Florentine Films/Hott Productions  
 65 Mann Terrace  
 Florence, MA 01062-1917

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

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Linguistics Department

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Larry Hott  
Wil Meya  
Florentine Films/Hott Productions  
The Language Conservancy  
65 Mann Terrace  
Florence, MA 01062-1917

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

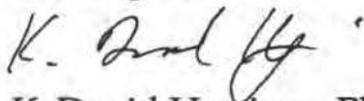
that knowledge is encapsulated in threatened languages. Two is our rich patrimony of human cultural heritage within language, including myth and belief systems, wisdom, poetry, songs and epic tales. There is the great puzzle of human cognitions, and our ability to understand how the mind organizes and 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

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*College of Education and Human*

*Service Professions*

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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  
65 Mann Terrace  
Florence, MA 01062-1917

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.

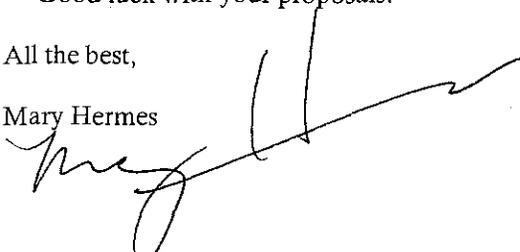
We have learned, as well, that this subject is as much about community building as it is about language revitalization. When one learns their grand parents' native language, one is learning something new and old at the same time. It's not just about content, it involves relationships, culture, the arts 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  
 65 Mann Terrace  
 Florence, MA 01062

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.

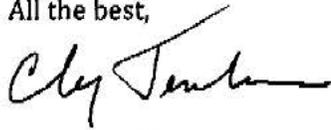
At one time in my career I was a classicist, studying ancient languages. That has given me an interesting perspective on life. I see Native American languages as

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  
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(b) (6)

CSJ:nf

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# 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  
c/o 65 Mann Terrace  
Florence, MA 01062

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.

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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.  
65 Mann Terrace  
Florence, MA 01062-1917

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

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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  
65 Mann Terrace  
Florence, MA 01062-1917

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.  
65 Mann Terrace  
Florence, MA 01062

August 19, 2011

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.  
65 Mann Terrace  
Florence, MA 01062

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.

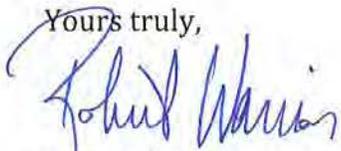
I would also suggest that you consider the existential aspect of being involved in language preservation. There is a deep sense of empowerment that comes from making progress in language study. I found this with the Osage language program. Making progress can be a confrontation with what happened to 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.  
65 Mann Terrace  
Florence, MA 01062 USA

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



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September 20, 2011

Lawrence R. Hott  
Wilhelm Meya  
The Language Conservancy  
Florentine Films/Hott Productions, Inc.  
c/o 65 Mann Terrace  
Florence, MA 01062-1917 USA

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:

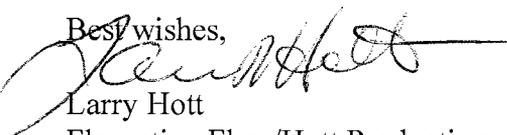
Dear Wil:

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.  
65 Mann Terrace  
Florence, MA 01062-1917  
Tel. 413-727-8117



# 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  
65 Mann Terrace  
Florence, MA 01062

Dear Larry and Wil:

Thank you for the recent update on your film and education project *RISING VOICES/HÓTŪADIDPI*. 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/HÓTŪADIDPI* 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  
65 Mann Terrace  
Florence, MA 01062

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

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(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 exclusive domestic broadcast rights for PBS for unlimited releases over four years, and one-year off-air-record rights for schools. The NAPT Production Agreement also includes a distribution license for educational, home video and foreign distribution through NAPT's VisionMaker Video distribution service.

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

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*.

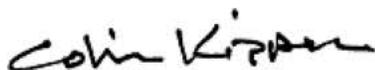
The National Indian Education Association is one of the nation's leading organizations working to increase the use and revitalization of our Native American languages. Part of our strategy is to work with educators, tribes and policy makers to raise public awareness on the near extinction of many of 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



Executive Director  
National Indian Education Association



September 15, 2011

Mr. Lawrence Hott  
Florentine Films/Hott Productions, Inc.  
65 Mann Terrace  
Florence, MA 01062-1917

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 Liebensson  
Assistant Director  
Primetime Programming

**Charles W. Murphy**  
*Chairman*

**TRIBAL COUNCIL  
(DISTRICTS)**

**TRIBAL COUNCIL  
(AT LARGE)**

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*Rock Creek District*  
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**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.  
65 Mann Terrace  
Florence, MA 01062

Dear Larry and Wil:

I've enjoyed talking with you over the past year as you develop *Rising Voices/Hótñan̄jipi*. 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.

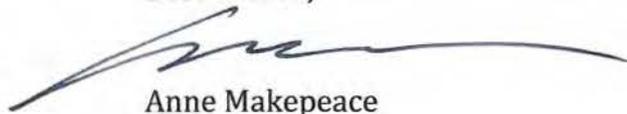
As part of that project, we have received additional funding to develop a comprehensive website called *Our Mother Tongues*. The site is at <http://www.ourmothertongues.org/Home.aspx>

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)



# NAPT

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Executive Director  
Shirley K. Sneve  
(Rosebud Sioux)

*NAPT shares Native  
stories with the world.*

June 21, 2012

Wilhelm Meya  
The Language Conservancy  
2620 N Walnut Street, Suite 1280,  
Bloomington, IN 47404

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/Hothaninpi*, Grant #12-135 in the amount of \$72,500.00.

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



August 30, 2012

Ms. Lee Ann Sexton  
Chief Financial Officer  
Language Conservancy  
2620 N. Walnut St., Suite 1280  
Bloomington, IN 47404

Ref: TD-50484-12

Dear Ms. Sexton:

I am delighted to inform you that the National Endowment for the Humanities has awarded a grant of \$60,000.00 in support of your project. Your application was considered carefully during the NEH review process, which includes peer review along with deliberation by the National Council on the Humanities and the Office of the Chairman.

I enclose the official notice of action from the NEH Office of Grant Management, which provides information on the grant period and the terms and conditions that apply to your project. Please review this material carefully. Address your questions either to the grants administrator or to the program officer whose names appear on the second page of the award notification.

Congratulations on your award. I wish you every success.

Sincerely,

A handwritten signature in black ink that reads "James A. Leach".

James A. Leach  
Chairman

cc: Mr. Wilhelm K. Meya

NONPROFIT RATE AGREEMENT

EIN: 20-1158601

DATE: 03/22/2012

ORGANIZATION:

Lakota Language Consortium, Inc.  
2620 N. Walnut St., Suite 1280  
Bloomington, IN 47404-2008

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)      FRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.	03/01/2012	Until Amended	31.90	On Site	All Programs

\*BASE

Direct salaries and wages including all fringe benefits.

ORGANIZATION: Lakota Language Consortium, Inc.

AGREEMENT DATE: 03/22/2012

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**SECTION II: SPECIAL REMARKS**

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TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

Equipment Definition -

Equipment means article of nonexpendable, tangible personal property having a useful life of more than 1 year and an acquisition cost of \$5,000 or more per unit.

Fringe Benefits -

FICA

Retirement

Unemployment Insurance

Health Insurance

Dental Insurance

Life Insurance

ORGANIZATION: Lakota Language Consortium, Inc.

AGREEMENT DATE: 03/22/2012

**SECTION III: GENERAL**

**A. LIMITATIONS:**

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its indirect cost pool as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as indirect costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

**B. ACCOUNTING CHANGES:**

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from indirect to direct. Failure to obtain approval may result in cost disallowances.

**C. FIXED RATES:**

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

**D. USE BY OTHER FEDERAL AGENCIES:**

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-122 Circular, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

**E. OTHER:**

If any Federal contract, grant or other agreement is reimbursing indirect costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of indirect costs allocable to those programs.

BY THE INSTITUTION:

Lakota Language Consortium, Inc.

(INSTITUTION)

(SIGNATURE)

(NAME)

(TITLE)

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

(SIGNATURE)

(NAME)

Director, Central States Field Office

(TITLE)

3/22/2012

(DATE) 7673

HHS REPRESENTATIVE:

Shan Turner

Telephone:

(214) 767-3261

# NATIONAL ENDOWMENT FOR THE HUMANITIES

Budget Form

Applicant Institution: The Language Conservancy  
 Project Director: Wilhelm Meya  
 Project Grant Period: 10/1/2013 - 03/30/2015

	Computational Details/Notes	(notes)	Year 1 10/1/2013 - 03/30/2015	Project Total
<b>1. Salaries &amp; Wages</b>				
Producer/Director- Lawrence Hott	Annual salary: \$(b) (6)		100%	(b) (6)
Writer- Ken Chowder	fee			(b) (6)
Co-Producer-Meya	Part-Time		50%	(b) (6)
Narrator	Fee			(b) (6)
Editor-Diane Garey	23-weeks	\$(b) (6) /wk		(b) (6)
Assistant Editor	25-weeks	\$/wk		(b) (6)
Sound Editor	3-weeks	\$/wk		(b) (6)
Accountant/Clerical	12 months	\$/month		(b) (6)
Associate Producer	12 months	\$/month		(b) (6)
<b>2. Fringe Benefits</b>				
P&W, Editor	23-weeks		(b) (6)	(b) (6)
P&W, Assistant Editor	25-weeks			
Unemp. etc., Editor	23-weeks			
Unemp., etc., Ass't Editor	25-weeks			
<b>3. Consultant Fees</b>				
Principal Humanities Scholars	\$250/day	15 days		\$3,750
<b>4. Travel</b>				
Producer/Director- Lawrence Hott	15-day trip #1 for shooting in South Dakota (Fly from Hartford to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Production Manager	15-day trip #1 for shooting in South Dakota (Fly from Indianapolis to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Cinematographer	15-day trip #1 for shooting in South Dakota (Fly from Boston to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Sound	15-day trip #1 for shooting in South Dakota (Fly from Boston to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Assistant Camera	15-day trip #1 for shooting in South Dakota (Fly from New York to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Producer/Director- Lawrence Hott	15-day trip #2 for shooting in South Dakota (Fly from Hartford to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Production Manager	15-day trip #2 for shooting in South Dakota (Fly from Indianapolis to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000
Cinematographer	15-day trip #2 for shooting in South Dakota (Fly from Boston to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)			\$3,000

	Computational Details/Notes	(notes)	Year 1	Project Total
Sound	15-day trip #2 for shooting in South Dakota (Fly from Boston to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)		\$3,000	\$3,000
Assistant Camera	15-day trip #2 for shooting in South Dakota (Fly from New York to Rapid City, SD; Airfare: \$900, p/d: \$120, transportation \$20/day)		\$3,000	\$3,000
<b>5. Supplies &amp; Materials</b>				
Production Supplies				\$2,200
Office Supplies				\$1,500
Editing Supplies				\$1,500
Drives and Media	40 Drives		125	\$5,000
<b>6. Services</b>				
Services - Personnel				
Music Director				(b) (6)
Production Manager	4 Months		(b) (6)	(b) (6)
Cinematographer	30 Days			
Sound	30 Days			
Interpreter	30 Days			
Assistant Camera	30 Days			
Travel Days	14 Days			
Services General-Production				
Office Rent	12 Months		500	\$6,000
Shipping	12 Months		300	\$3,600
Telephone	12 Months		250	\$3,000
HD Camera Rental	30 Days		700	\$21,000
Sound Rental	30 Days		150	\$4,500
Lights and Misc. Rentals	30 Days		250	\$7,500
Photo Duplication				\$1,500
Edit Tables and Room Rental	26 Weeks		400	\$10,400
Finishing				
Interpreter for Editing	5 Days		350	\$1,750
Music and Effects Editor	3 Weeks		1725	\$5,175
Music and Effects P&W	3 Weeks		262	\$786
Graphics and Animation	8 Days		1000	\$8,000
On-line Edit				\$25,000
Sound Studio	10 Hours		200	\$2,000
Sound Mix	24 Hours		375	\$9,000
Masters and Protection				\$2,400
DVD and Clip Preparation				\$5,000
Lakota Filmmakers Short Films				
Producer/Director	2 Months		7,500	\$15,000
Lakota Film/Video Artists	5 Artists		5,000	\$25,000
Supplies and Materials	5 Pieces		1,000	\$5,000
Advisor Review	3 People		250	\$750
Telephone	2 Months		100	\$200
Interpreter Services	12 Days		350	\$4,200
Up-conversion costs	5 Pieces		300	\$1,500
Masters and Dubs	5 Pieces		150	\$750
TLC Administrative Fee	1 Fee		2,500	\$2,500
Accountant/Clerical	2 Months		500	\$1,000
<b>7. Other Costs</b>				
Stills Rights	100 Photos		25	\$2,500
Stock Footage and Clips	10 Minutes		2000	\$20,000
Original Music Recording				\$10,000
Insurance				\$15,000
Project Evaluation	Fee			\$7,500
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$660,216</b>	
<b>9. Total Indirect Costs</b>	<b>Per Year</b>			<b>\$79,226</b>
Indirect Cost Calculation: a. Rate: 12% of direct cost per year. b. Federal Agency: U.S. Department of Health and Human Services, Program Support Center, Division of Cost Allocation, c. Date of Agreement: 3/01/2012				

	Computational Details/Notes	(notes)	Year 1	Project Total
<b>10. Total Project Costs</b> (Direct and Indirect costs for entire project)				<b>\$739,442</b>
<b>11 Project Funding</b>				
a. Requested from NEH	Outright:			<b>\$739,442</b>
	Matching Funds:			<b>\$0</b>
	Total Requested from NEH:			<b>\$739,442</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>\$739,442</b>