NEH Application Cover Sheet  
Bridging Cultures Through Film

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Field of Expertise: Languages

INSTITUTION
Endangered Language Alliance  
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APPLICATION INFORMATION
Title: Listen UP! Languages in Danger with Bob Holman

Grant Period: From 7/2011 to 8/2012  
Field of Project: Languages  
Description of Project: "Listen UP! Languages in Danger with Bob Holman" explores a global crisis of which few people are aware: half of the world's nearly 7000 languages are in danger of disappearing within the coming century, and hundreds will be lost within the next generation. The program examines why languages are disappearing, what is being lost, and what is being done to document and revitalize them.

BUDGET

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A. EXECUTIVE SUMMARY

This is a request for a production grant of $800,000 for Listen UP! Languages in Danger with Bob Holman, a one and one-half hour television program to be broadcast on PBS. The program will explore a global crisis of which few people are aware: half of the world’s nearly 7000 languages are in danger of disappearing within the coming century, and hundreds will be lost within the next generation. Through interviews with native speakers and linguists who document, preserve, and support their languages, Listen UP! will examine why languages are disappearing, what is being lost, and what is being done to document and revitalize them. Bob Holman, a scholar and poet widely known for his expertise in oral traditions, will serve as our on-camera guide, while multi-Emmy winner David Grubin will serve as producer, director, and writer.

The program will be filmed on location, and will focus on languages in three parts of the world: Australia, where hundreds of Aboriginal languages have become extinct in the past century; Hawaii, where indigenous Hawaiian is being brought back from the brink of extinction but remains threatened; and Wales, where a long history of language activism has fostered a culture where the number of Welsh speakers is increasing. Listen UP! plans to record the voices of endangered language speakers and allow the world to listen, exploring the vast domains of creativity, knowledge and thought that are lost as languages disappear.

After its initial PBS broadcast, Listen UP! Languages in Danger with Bob Holman will be made available in the home video and AV markets for distribution to schools, homes, and libraries. The program will also be complemented by a web site and a lecture/film series for colleges and universities organized by the Endangered Language Alliance.

B. DESCRIPTION OF THE REQUEST

*where will the meanings be*
*when the words are forgotten*

WS Merwin

A language is endangered when its speakers stop using it, and becomes severely endangered when they stop passing it on to the next generation. Today languages are disappearing at an unprecedented rate, but at the same time language revitalization movements are struggling to maintain and teach endangered languages. To examine both languages in danger and language revitalization, Listen UP! has targeted three regions of the world: one where languages are dying; one where a language is in danger but in the process of being revitalized; and one where a language has been brought back to life:

Language loss in Aboriginal Australia, focusing on the northern regions, rich in linguistic diversity, where in the past century, dozens of languages have become extinct, and most of those that remain are highly endangered.

Language endangerment in Hawaii, where the indigenous Polynesian language of the Hawaiian islands has been brought back from the brink of extinction by a grass-roots movement but remains threatened.

Language revitalization in Wales, where a long history of language activism has given rise to a society today where the number of Welsh speakers is increasing.
The Aboriginal languages of northern Australia, Hawaiian, and Welsh occupy a "spectrum of endangerment" that make them good case studies of the range of human issues surrounding language loss.

*Listen UP!* has been conceived as a cross-cultural collaboration. We plan to work closely with linguists who live in the places where we will film: in Australia, the anthropological linguist Nick Evans; in Hawaii, professor of Hawaiian languages and anthropologist Puakea Nogelmeier; and in Wales, one of the world's pre-eminent language specialists, an honorary professor at Bangor University, David Crystal.

We will be drawing on the ideas of other scholars as well. The late 20th and early 21st century have seen a flourishing of scholarship on linguistic diversity, and the threats posed to diversity by language extinction. *Ethnologue*, an encyclopedia of the world's languages created by the Summer Institute of Linguistics, lists all known spoken and signed languages in the world, with information on number of speakers, geographic location, dialects, and endangered status. (The first published version was in 1958; the most recent, the 16th edition, was published in 2009.) Statistics like these, combined with fieldwork experience with threatened languages around the world, have pushed the field of linguistics to a point where the language crisis has become a central concern. In 1991, Professor Michael Krauss gave a plenary address to the Linguistic Society of America entitled “The World’s Languages in Crisis,” stressing the threatened status of thousands of languages and urging linguists to document and describe these languages before it is too late. Krauss’s call to arms had an immense impact on the field. New funding agencies (including the NEH Documenting Endangered Languages grant) and graduate programs sprung up with a focus on endangered language documentation, and before long, there were classic texts on the subject, from Grenoble and Whaley’s scholarly 1998 volume, *Endangered Languages: Current Issues and Future Prospects*, to David Crystal’s more popular 2000 book, *Language Death*, to Hinton and Hale’s 2001 *Green Book of Language Revitalization*, full of how-to tips on keeping languages alive. In the past decade the field has grown further, with documentation projects underway in the most diverse linguistic corners of the planet, and more sustained arguments about how much is lost when a language dies. One goal of this film is to synthesize scholarship in this area and make it accessible to a general audience.

While the intrinsic value of linguistic and cultural diversity is widely accepted in the fields of modern linguistics and anthropology, it is also recognized that speakers of endangered languages are the people who ultimately decide the fate of their language. Peter Ladefoged, the most prominent phonetician of the 20th century, whose work involved description of sounds never known before from many languages on the brink of extinction, makes this point emphatically in his 1992 paper “Another View of Endangered Languages”, where he responds to the widely held position that linguists should work, wherever possible, to preserve linguistic diversity:

"… language preservation and maintenance is a multifaceted topic on which different opinions are possible… The views… would not be appropriate in some of the African countries in which I have worked in the last few years. Tanzania, for example, is a country which is striving for unity, and the spreading of Swahili is regarded as a major force in this endeavor. Tribalism is seen as a threat to the development of the nation, and it would not be acting responsibly to do anything which might seem, as least superficially, to aid in its preservation…"
Ladefoged provides, as another example, speakers of Toda, an endangered Dravidian language he recorded with less than 1,000 speakers. He observes that although younger people want to honor their ancestors, they also want to be part of modern India. In order to do this, they must give up use of their language in everyday life, a decision to which they are surely entitled. Overall, Ladefoged’s position challenges the view that languages should always be preserved:

"It is paternalistic of linguists to assume that they know what is best for the community. One can be a responsible linguist and yet regard the loss of a particular language, or even a whole group of languages, as far from a ‘catastrophic destruction.’ … The case for studying endangered languages is very strong on linguistic grounds. It is often enormously strong on humanitarian grounds as well. But it would be self-serving of linguists to pretend that this is always the case… We should always be sensitive to the concerns of the people whose language we are studying. But we should not assume that we know what is best for them."

The film acknowledges Ladefoged’s position and allows speakers of endangered languages to speak about these issues as the audience "listens up." In Listen UP!, we focus on three distinct endangered cultures: one in the Pacific, and one in Europe, where the fight for language preservation has come directly from the speaker communities; and another, in Aboriginal Australia, where the destruction and displacement associated with European contact has all but eliminated voices that might otherwise have spoken out to save their language and land.

Our guide will be the poet Bob Holman, who teaches at Columbia University and New York University. Holman is a public poet in the oral traditions of the skaldic bards, Homeric warblers, and West African griots. For years, he has been researching the connections between ancient spoken and sung forms and the contemporary spoken word poetry scene, including hip hop, slam and media poetries. Founder of the Downtown New York spoken word mecca, the Bowery Poetry Club, Holman has brought credibility to the spoken word aesthetic while broadening the scene to include oral traditions that are, to his mind, the true lineages of current performance poetry. As a TV host and producer on MTV’s "Spoken Word Unplugged" and the INPUT-award winning PBS series The United States of Poetry, he has brought to television a hip, relaxed, easy-to-relate-to style, congenial and funny. Like Michael Wood telling the story of India, or Anthony Bourdain tracking foods around the world, Holman will lead us through the Australian bush, Hawaii, and Wales, providing the framework and continuity for the hour and one-half film. With his profound commitment to the oral tradition, Holman is the perfect bridge between our audience and the people who speak endangered languages.

With a poet as guide, Listen UP! will address not only the loss of everyday languages but poetic language as well. In every epoch and every culture, poets have distilled their native languages to their very essence, using ordinary language to shape poems of transcendent meanings. Edward Sapir and Roman Jakobson have in fact made the argument that "poetics" is inseparable from the rest of linguistics. "The linguist whose field is any kind of language," Jakobson argued, "may and must include poetry in his study." In Listen UP! poetry is one of the entry points into thinking about language survival, and especially about what is lost in translation. By letting the poets of Aboriginal Australia, Hawaii, and Wales speak for themselves, Listen UP! lets us hear
language direct, in the voice of those who have the ear of their communities as writers, speakers, makers of songs, and gives us an appreciation of their value.

C. STORYLINE
The program is divided into three acts, linked by poet Bob Holman's inquiring presence as he talks with native speakers and linguists about the program's themes: language endangerment, what is lost when a language dies, and how can the tide of language loss be reversed.

Act One: Australia
According to Australian anthropological linguist Nick Evans, there was once a complex network of Aboriginal languages in Australia. Before the Europeans arrived in the 18th century, one-half million Aborigines lived as hunter-gatherers speaking more than 250 different languages. But decimated by small pox, measles and other diseases and dispossessed of their land, the Aboriginal population rapidly dwindled and their languages have disappeared or are severely endangered. Evans plans to take Bob Holman and our cameras on a 300 mile trek through Arnhem Land in north central Australia to learn more about both the lost languages, and the endangered ones on the threshold of extinction.

Evans has carried out research trips to Arnhem Land many times. We will begin the trek into the Australian bush on the beaches of Croker Island in the north and end in the tiny inland settlement of Weemol in the South, traveling across giant coastal dunes, meandering rivers, eucalyptus savannahs, tropical wetlands and sandstone outcroppings whose caves hold some of the oldest rock paintings in the world. The easy transitions from one language to another - sometimes just across a shallow creek - put to rest the myth that language diversity is a product of isolation. Instead, Arnhem Land culture traditionally fostered its dozens of languages as a way of making sure that each group had its own thread in the overall ceremonial fabric.

Along the way, Evans will introduce Holman to speakers of some of the Aboriginal languages there, who will teach us about their language, sometimes by what they say, at other times by what they do. We will meet Archie Brown, an Aboriginal hunter and fisherman, whose prodigious skills demonstrate the close connection between the Aboriginal languages and centuries old ecological knowledge. We learn that when an Aboriginal language is lost, vast amounts of botanical and zoological knowledge die with it. As Nick Evans puts it, "Indigenous people transmit, through the words and expressions of their languages, the fruits of millennia of close observation of nature and experimentation with its products."

By listening to the songs of Khaki Marrala, an Aboriginal poet, we also learn that the indigenous Australians have a continuing oral tradition of poems and songs embodying a profound way of finding and making meaning in their world, a repository of wisdom that has been passed along from generation to generation. Once lost, they can never be reclaimed.

We will also observe how language can serve as a filter, making its speakers more sensitive to some aspects of experience, less sensitive to others. In English, for example, there is just one word for kangaroo. The Aborigines of Arnhem Land recognize dozens of kangaroo species by four different names, and for many of them, further distinguish between male, female, and young kangaroos by other, additional information.
names. There is even a separate word for the "hopping" of kangaroos in each category, reflecting the fact that, for a hunter, "it ain't the meat," as Evan puts it, "it's the motion" - the best way to identify each type is by the way it moves.

The Australia section of the film, then, will be part travelogue and part chronicle, woven together with striking characters and exotic landscapes, songs, and music, designed to be a primer on endangered languages and on various aspects of language itself.

**Act Two: Hawaii**
Few Americans know that Hawaiian, the native language of the 50th state, almost disappeared 40 years ago, before it was rescued by a Hawaiian native language movement. Bob Holman will travel across the Hawaiian islands with Puakea Nogelmeier - a Professor of Hawaiian language, anthropologist and award winning songwriter - to explore the history of Hawaiian, its near extinction and renewal, and the nuances of meaning in this ancient Polynesian tongue.

In this section, the viewer will learn why Hawaiian, a language once spoken by hundreds of thousands of people, could not withstand the steady rise to dominance of the English language. In the middle of the 19th century, Hawaiians had a higher literacy rate than Americans, but as English gradually became the language of business, government, and education, Hawaiian speakers slowly dwindled. By the 1970's, there were only a few thousand Hawaiian native speakers left. Convinced that their language was about to disappear, a small band of Hawaiians began efforts to revitalize their language and culture on many fronts, and in 1983 established the first preschool language program - the Pūnana Leo - "language nests" offering Hawaiian children a total language immersion learning environment. The Pūnana Leo, supported by native speakers and educators, became a dynamic force in the successful effort to bring the Hawaiian language back into the culture. Holman will visit a school in Hilo and talk to one of the founders of the Pūnana Leo movement, Larry Kimura, and Lolena Nicholas, who taught at one of the first schools, and Kai Sai-Dudoit who sent all her children to the school, even though she herself could not yet speak Hawaiian.

When Act Two moves out of the classroom, it becomes clear how a language expresses the history, culture, and identity of the people who speak it. While the camera documents Hawaii's beautiful landscapes, Puakea tells Holman that Hawaiian, like every language, "maps the physical world" in very specific ways. Rain, for example, in each different region of Hawaii, has five or six names corresponding to the quality of the rain: there is a different name for a light, drizzly rain, a steady rain, a blowing rain, the deluge that comes once every ten years - each unique to a given area. All the different winds are named as well.

Puakea also will take Holman to a halau hula, a school where students study the hula, the indigenous dance form, with Kekuhi Kanahele. To most Americans, hula is simply a Hawaiian dance, but Kanahele explains that hula is always danced to a text. Hula is in fact an extension of the Hawaiian language, a way to illustrate and understand the language itself: "Hula is the language in motion."

Holman also plans to visit US poet laureate WS Merwin, who has lived on Maui in the town of Haiku for many years. As a renowned translator and a student of the Hawaiian language, Merwin is especially sensitive to the subtleties of the Hawaiian language, and
can explain what is lost when Hawaiian is translated into English, and why what is lost is perhaps the very essence of the language.

The act ends back in the Pūnana Leo, where the students are learning an epic poem about the Hawaiian Volcano goddess, who demonstrates her credibility to the island chiefs by chanting the names of over 300 island winds.

There are other Hawaiian epic songs, but only a handful have been translated. Ten thousand students may speak some Hawaiian today, but the language is still in danger. Yet Puakea is optimistic.

"We are finally at a place where the people who are capable of sustaining the language are coming of age. The focus in the schools has been on language fluency. Now we will begin to emphasize continuity - the history, the roots, reconnecting the past and present.

**Act Three: Wales**

The final Act takes Bob Holman to Wales, where *Listen UP!* focuses on The National Eisteddfod, a weeklong literary contest in Welsh. The Eisteddfod dates back to the 12th century. Today 20,000 people gather in a carnival atmosphere to sing, dance, and listen to poetry. Judges robed as druids award prizes throughout the week for the best poems, with the Eisteddfod chair, the highest prize, reserved for the final day. For centuries, the bardic tradition has played an important role in maintaining Welsh against the advancing tide of English. Through the Eisteddfod, *Listen UP!* will come to know the humor, rage, and lyricism of a people who struggled to revitalize their language, and won. Holman’s Welsh guide will be Professor David Crystal, linguist, author, and broadcaster, and currently Honorary Professor at the University of Wales, Bangor.

The Eisteddfod serves as the centerpiece for this final act, as the story of the Welsh language flashes back to the days of the English conquest of Wales in 1282, telling how Welsh came to live in the shadow of English for 700 years, despised and rejected by English speakers, outlawed from public life, punished when spoken in schools. To understand the persistence of the bardic tradition and the consequences of the English conquest, we journey to Cardigan Castle, the site of the first Eisteddfod in the 12th century, and then to the medieval battlefield where Edward I defeated Llywelyn ap Gruffydd, the last Welsh King. We see the castles by which subsequent English kings exerted their political and military power, and the 19th century coal mines that reinforced their economic domination. Even though poetry written in Welsh flourished in spite of English opposition, the number of Welsh speakers continued to decline. We learn how by 1960, the number of Welsh speakers had fallen to 25% of the population and how demonstrations by language activists, inspired by the non-violent protests of Martin Luther King and Mahatma Gandhi, won the sympathy of even the English and eventually gained government support. Today, although a Welsh population of three million lives directly alongside England’s 50 million English speakers, the number of Welsh speakers is actually growing as a percentage of the population.

The Welsh language movement will be represented by Dafydd Iwan, the iconic acoustic-guitar-wielding rebel of the 1960’s, now a prominent local nationalist politician, but still recognizably the same man, always good for a few chords and a protest song. His contemporary, Lord Dafydd Elis-Thomas, presiding officer (Speaker) of the National Assembly for Wales, nationalist politician, and respected literary critic will also be
interviewed about how he has worked through political compromise to integrate the Welsh language into daily life.

Holman will also be talking with scholars like Jerry Hunter, senior lecturer in Welsh at the University of Bangor. A native of Cincinnati, Hunter is now one of the culture's leading figures. The author of several books and many articles, he was the first American to win a major prize at the Eisteddfod. Hunter's wife, Judith Humphreys, is an actress who starred in Hedd Wyn, the Oscar-nominated (best foreign language) film about Hedd Wyn, the Welsh poet killed in Flanders during World War I and posthumously awarded the first prize at the Eisteddfod for a poem he completed at the front. Holman will also talk to Grahame Davies, a Welsh poet, novelist, editor and literary critic, who has won numerous prizes, including the Wales Book of the Year Award, and has also competed at the Eisteddfod. Davies is a passionate advocate of the Welsh language, as is Mererid Hopwood, the first woman to win the Eisteddfod chair. Holman will talk with Hopwood about her sense that poetry is the distillation of the essence of Welsh culture. The Eisteddfod is more than a way to preserve and celebrate the roots of Welsh poetry. The poetry slam has become a part of the festival, too, another sign of the vitality of the language. Known in Welsh as a "Stomp," the slam is a raucous event, with raw, earthy poems spoken entirely in Welsh to a young, hip crowd. First prize is a stool, and Holman will talk to whoever wins it, as well as some of the other contestants.

As David Crystal has said, Wales is a success story, and a useful model. In A Little Book of Language, he has written:

How do we preserve languages... The people themselves must want their language to survive. The government of their country must want to help them... The language has to be documented - that is written down and described in grammars and dictionaries. Teachers have to be trained, books published, street signs put up, community centres established, and lots more.

"This is what it takes to preserve a language," he argues, "and bring it back to life. When all these factors are in place, amazing things can be done."

D. SIGNIFICANCE TO THE HUMANITIES

An old person dying is a library burning.
Amadou Hampaté Bâ
(Malian writer/ethnologist - address to UNESCO, 1960)

Listen UP! Languages in Danger with Bob Holman draws on a variety of humanities disciplines: anthropology, linguistics, psychology, philosophy, and the study of literature, both oral and written. Because language loss is intimately tied to the loss of culture and habitat, humanities scholars have achieved significant insights through cross-disciplinary work. In Listen UP! four humanities themes emerge, all related to language and its role in the expression of human individuality, cultural diversity, and cultural survival.

Theme 1: Language is a central repository of scientific knowledge.
Language is a repository of empirical knowledge accumulated over millennia. The Australian Aborigines and the Hawaiians, for example, describe their world in languages that reveal an intimate connection to the land, and a wide knowledge about the plants, animals, and the ecosystems in which they have lived for centuries.
As the linguist Nick Evans writes, "Languages are like massive encyclopedias or natural history museums - chock full of information on a vast range of topics... Many aspects of traditional knowledge are still unknown to western science... This means that every time a language dies, humanity loses a wealth of human knowledge."

**Theme 2: Language is a central repository of cultural heritage.**

Language contains a "library" of myths, epic tales, songs and poems, which enrich human life. In Wales, for example, the centuries old bardic tradition not only helped keep Welsh alive and vital, it continues to provide intellectual and emotional satisfaction to the people of Wales today while nourishing their sense of identity. The world created and pictured in their poetry has become a part of the way they imagine themselves. The same can be said for the people of Hawaii. Their chants and poems, passed down from generation to generation, help, as the scholar Ruth Finnegan writes, "to mediate their experience of the world... For Hawaiians, their perception of the world is partly created by poetic images like that of Hawaii as 'the cluster of islands floating on the sea.'"

Although in modern societies, spoken language is intimately tied to its written form, the majority of the world's languages have no standard orthography and are transmitted orally from generation to generation. When a language like those spoken by the indigenous Australians vanishes, their song cycles, poems and stories are lost forever. We can see what is at stake when a language is lost by trying to imagine our own cultural heritage without Homer, whose epic poems were passed along in oral form, or the life and teachings of the Buddha, first written down some 400 years after the Buddha's death. "Without writing (and now digital audio)," the linguist David Harrison notes, "all linguistically encoded knowledge is always only one generation away from extinction."

**Theme 3: Language embodies the way we experience the world.**

Languages divide the world into bits and pieces through the use of words and expressions, but no two languages divide it the same way. The linguistic relativity hypothesis (also known as the Sapir-Whorf hypothesis) suggests that differences in the way languages encode cultural and cognitive categories can influence the way people think. Although it is still debated among linguists and philosophers, a wealth of cross-disciplinary work in the past decade on the relationship between language and spacial orientation, color perception, gender, arithmetic, and conceptions of time support a weak version of the hypothesis - that linguistic categories and usage influence thought and certain kinds of non-linguistic behavior. As Guy Deutscher (2010) summarizes, language affects thought via "habits of mind":

> When your language routinely obliges you to specify certain types of information, it forces you to be attentive to certain details in the world and to certain aspects of experience that speakers of other languages may not be required to think about all the time. And since such habits of speech are cultivated from the earliest age, it is only natural that they can settle into habits of mind that go beyond language itself, affecting your experiences, perceptions, associations, feelings, memories and orientation in the world.

According to this line of reasoning, the Aborigines with their many names and grammatical genders for kangaroos depending on species, gender, and age are more likely to observe kangaroos differently than people with a more limited vocabulary. The
Hawaiians, with their rich vocabulary for natural phenomena like wind and rain, also pay attention to their environment in unique ways, and develop habits of thought that help guide their thinking and shape what they remember. Every language reveals different ways humans can conceptualize the world, so that, in essence, linguistic diversity mirrors the infinite dimensions of the human mind.

**Theme 4: Language is a reflection of political and economic power.**
Languages become endangered when people stop speaking the language of their parents and instead start speaking the dominant language around them because of political or social discrimination or outright persecution. It was the linguist Max Weinreich who reportedly said that a language is a dialect with an army and a navy. The Welsh, Hawaiians, and indigenous Australians all can testify to what happens when one country conquers another and makes its language the official language through state policy. In all three places, government business was conducted in English, and children were forbidden from speaking the language of their parents in school, often severely punished if they did. In Wales the "Welsh Not," a board of wood hung around the neck of any child caught speaking Welsh in school, marking him or her for a caning at the end of the school day, is a frightening example of the determination of a dominant state to control a minority language.

A powerful country can assert the authority of its language by subtler methods. Speaking the dominant language promises a chance at a better life - a well paying job or social recognition. It is difficult for speakers of a small language to withstand the force of a larger one which carries with it more prestige, or to resist the power of the global digital media, which are dominated by the most widely spoken languages in the world. The linguist Peter Austin writes that "if we had the idea of additive multilingualism, then small languages would not be fatally threatened by large languages, rather speakers would add languages to their repertoire according to need."

**E. VISUAL APPROACH AND PRODUCTION STYLE**
At the center of *Listen UP! Endangered Languages with Bob Holman* are the speakers of endangered languages. We have much to learn from them about their world, and how it is refracted through the words they speak. We will be aided by interviews with linguists, anthropologists, poets, and our guide, Bob Holman, who will help us understand the meaning and the context of the words they labor to preserve and transmit.

*Style and Technique*  
*Listen-UP!* will rely on a number of styles and techniques: interviews, cinema verité, archival history, and films featuring a "guide." Although we have provided a script, we will often be shooting cinema verité, carefully observing and capturing the story as it unfolds in front of our camera. The script outlines the places we will go and the ideas we will explore, but surprises are the hallmark of cinema verité, and we anticipate plenty of them. Nevertheless, in spite of the spontaneity cinema verité can offer, we believe in thorough planning; if we stray too far from the road map that is the script, producer/director David Grubin will know where to get back on.

Across more than 40 years of filmmaking, Grubin has brought to his documentary work a variety of styles and techniques: he has produced "guided" documentaries (David McCullough, Bill Moyers); documentaries that depend on archival storytelling (*American Experience*); documentaries using recreations including actors in speaking roles (*Napoleon; The Trials of J. Robert Oppenheimer*); documentaries using animation (*The..."
Buddha); cinema verité documentaries (*Kofi Annan: Center of the Storm*); and documentaries that mix a number of techniques and styles together. From films about science to poetry to history, Grubin's method has always been to adapt the style to the subject.

F. RESOURCES

*Listen UP!* is a documentary about language, but it will draw on a variety of resources to tell its story and visualize its ideas. The program will be filmed on location around the world: images of the Australian bush, the islands of Hawaii, and north and south Wales will lend the film scope and dimension as well as visual range and beauty. In Arnhem Land, the Mount Bradshaw rock paintings offer our viewers a rare visual treat as well as a unique opportunity to look back into prehistoric times; in Hawaii, the connection between the landscape, language, and myth will come alive through soaring helicopter cinematography; in Wales, medieval castles and battlefields add historic texture to the contemporary, carnival air of the Eisteddfod.

Complementing the visual variety, the music, poems, songs and dances of native speakers will bring endangered languages to life in surprising and unusual ways. The didgeridoo in Australia, the hula in Hawaii, and the cynghanedd in Wales each transform and extend language, making the language experience visceral.

In addition, we will draw upon a wealth of archival materials. To tell the story of the near extinction of the Hawaiian language, there are thousands of Hawaiian-language newspapers from the 19th century as well as stunning photographs of 19th and 20th century Hawaii including motion picture footage of Hawaii dating from as far back as the early 1900’s. In Wales, there is extensive news footage from the BBC documenting the struggle of the Welsh revitalization movement beginning in the 1960’s. We will also have the cooperation of the Welsh language channel S4C, which will allow us access to their footage of the entire National Eisteddfod, while we tape behind the scenes. We will also have access to past competitions courtesy of archival footage from S4C.

We also plan to use graphic animation to situate our viewers in our three different locations and to help make the transition from one location to the other.

G. AUDIENCE

With its exotic locations and adventurous storytelling enriched by the latest scholarship, *Listen UP! Languages in Danger with Bob Holman* is designed to appeal to a wide audience. Aboriginal songs and music, the Hawaiian hula, a Welsh carnival of poetry - each will be presented to delight as well as educate.

Most people know that across the world there are species of plants and animals in danger of becoming extinct. But few know that languages, too, are in danger. Linguists may be familiar with stories of the indigenous Australians, or the struggles of the Hawaiians, or the revitalization of Welsh, but for our viewers, these stories will come as a surprise, and a shock. *Listen UP!* intends to grab the attention of a national audience, to help them understand the plight of thousands of the world's languages - to get them to "Listen UP!"

At the same time, the issue of language loss should resonate in the lives of many Americans. The United States continues to be a melting pot where immigrants from all parts of the world seek a better life. But in order for their children to succeed, many
immigrants raise them to speak English rather than the language they themselves grew-up speaking. In listening to the voices of Australian Aborigines, Hawaiians, and Welsh who struggle to speak their native languages, many viewers will identify and appreciate the extent to which the threats to cultural diversity and identity are shared across the world.

In addition, by listening to the voices of Australian Aborigines, Hawaiians, and the Welsh who struggle for the right to speak their native language, speakers of dominant world languages like English will gain greater empathy for the millions of people engaged in similar struggles around the globe.

H. HUMANITIES AND MEDIA TEAM

Humanities Team

Peter Austin holds the Märit Rausing Chair in Field Linguistics at University of London’s School of Oriental and African Studies (SOAS) where he directs the Hans Rausing Endangered Languages Project. Austin joined SOAS in October 2002 after having held a Humboldt Prize at Johann Wolfgang Goethe University, Frankfurt. He was previously Foundation Professor of Linguistics at the University of Melbourne (1996-2002) and has held visiting appointments at Max Planck Institute for Psycholinguistics Nijmegen, Tokyo University of Foreign Studies, University of Hong Kong, and Stanford University. He is the author of 1,000 Languages, a classic introduction to languages and language death now translated into Dutch, German, Icelandic, Spanish, Italian, Romanian, Estonian, and Japanese. He has extensive fieldwork experience on Australian Aboriginal languages (northern New South Wales, northern South Australia, and north-west Western Australia) and has co-authored with David Nathan the first fully page-formatted hypertext dictionary on the World Wide Web, a bilingual dictionary of Gamilaraay (Kamilaroi). His theoretical research is mainly on syntax and focuses on Lexical Functional Grammar, morpho-syntactic typology, computer-aided lexicography and multi-media for endangered languages.

Juliette Blevins, Professor of Linguistics at the CUNY Graduate Center, is a world-class phonologist and an advocate for endangered and minority languages, with expertise in Austronesian, Australian Aboriginal, Native American, and Andamanese languages. Her first book, Nhanda, an Aboriginal Language of Western Australia, was based on work with the last speakers of the language, which has now become extinct. Her book Evolutionary Phonology (Cambridge University Press, 2004) explores the nature of sound patterns and sound change in human language and presents a new theory synthesizing results in historical linguistics, phonetics, and phonological theory. As a senior research scientist at the Max Planck Institute for Evolutionary Anthropology in Leipzig, Blevins has worked on a range of major projects, from continued description of the Yurok language of northwestern California, to the role of analogy in grammar, to the reconstruction of proto-languages of two distinct language groups of the Andaman Islands. A major discovery by Blevins is an ancient link between Proto-Ongan of the south Andaman Islands and Proto-Austronesian, spoken six thousand years ago in Taiwan. Professor Blevins holds a Ph.D. in linguistics from the Massachusetts Institute of Technology, and has taught at the University of Texas, Austin; the University of Western Australia; Stanford University; the University of California, Berkeley; and the University of Leipzig. She is Co-Director, with Bob Holman and Daniel Kaufman, of the Endangered Language Alliance and Director of the CUNY Endangered Language Initiative.
David Crystal is the author, co-author, or editor of over 100 books including (as author) the *Cambridge Encyclopedia of Language* (1987, 1997, 2010) and the *Cambridge Encyclopedia of the English Language* (1995, 2003). His books for the general reader about linguistics and the English language are considered classic texts. His books on English phonetics and phonology include *Prosodic Systems and Intonation in English* and *The English Tone of Voice*. His clinical books include *Introduction to Language Pathology, Profiling Linguistic Disability, Clinical Linguistics, and Linguistic Encounters with Language Handicap*. His book *Language Death* has been translated into numerous languages and is considered one of the primary texts on the subject. David Crystal is currently patron of the UK National Literacy Association, 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 received an OBE for services to the English language in 1995, and was made a Fellow of the British Academy (FBA) in 2000. He has been a consultant, contributor, or presenter on several radio and television programs and series, including *The Story of English, The Routes of Welsh*, and *Voices of the World*. He now lives in [b]he is the director of the Ucheldre Centre, a multi-purpose arts and exhibition centre.[/b]

Nicholas Evans is Head and Professor at the School of Culture, History and Language at the College of Asia and the Pacific, Australian National University. Formerly, he was Professor in the Department of Linguistics and Applied Linguistics at the University of Melbourne. His current projects include: the way in which diverse grammars underpin social cognition (with Alan Rumsey and others); ongoing fieldwork on various Aboriginal languages of Northern Australia (Dalabon, Iwaidja, Marrku, Bininj Gun-wok, Kayardild); work on endangered song-language traditions of Western Arnhem Land (with Allan Marett, Linda Barwick and Murray Garde); a new fieldwork project on the little-known languages of the Morehead Region, Western Province, Papua New Guinea. His research Interests include Australian languages, Papuan languages, linguistic typology, historical and contact linguistics, semantics, and the mutual influence of language and culture. In 2010 his *Dying Words: Endangered Languages and What They Have to Tell Us* was published to great acclaim and quickly has become the go-to text for the historical connections between classical linguistics and endangered languages.

Puakea Nogelmeier is an Associate Professor of Hawaiian Language at the University of Hawaii at Mānoa where he has taught for over 25 years. An expert and advocate of the Hawaiian language, he has written 3 books, including his most recent, *Mai Pa’a I Ka Leo: Historical Voice in Hawaiian Primary Materials, Looking Forward and Listening Back*. A prolific translator, he also has translated into English the 500-page *Epic of Hi‘iakaopoliopole*, the first time that the totality of this classic of Hawaiian literature has appeared in English. Nogelmeier is a Hoku-award winning songwriter, and was the language resource for the 200 songs in *He Mele Aloha: A Hawaiian Songbook*. In 2006 he was made a kumu hula (keeper of hula traditions) under the tutelage of Aunty Mei Kamamalu Klein. Nogelmeier is the scholar advisor for Ho‘olaupa‘i, a collaborative project he spearheaded under the Bishop Museum, with the goal of digitizing and placing on the Internet tens of thousands of pages from Hawaiian-language newspapers of the 19th and 20th century, which are currently available only on microfilm. This project is a unique research and preservation modality, in essence becoming the full history of the Islands from 1834 in the indigenous tongue. He is also the voice of TheBus - anyone who has taken O‘ahu public transportation in the past ten years knows his voice, the

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Douglas Whalen is President/Founder of The Endangered Language Fund and Vice President of Research at Haskins Laboratories. He was recently appointed to the faculty of the Graduate Center at the City University of New York. He is one of the world’s leading scientists in the fields of speech and phonetics. The central theme of Whalen’s research is the interrelation of speech perception and speech production, and how the two constitute a single system and cannot be understood in isolation from one another. His work addresses a wide variety of populations (from developing infants being raised in different language environments to adult speakers of American English and Native American languages) and techniques (including behavioral approaches, MRI, ultrasound imaging of the tongue, and electromyography). He was recently a program officer at the National Science Foundation, overseeing two major programs, Documenting Endangered Languages and Cognitive Neuroscience, and is the founder and president of the Endangered Language Fund, a foundation sponsoring research on the documentation of dying languages. Whalen also serves as associate editor of the Journal of Phonetics, and in 2008 he was elected a fellow of the Acoustical Society of America, in recognition of his outstanding contributions to the discipline.

Media Team

David Grubin is an acclaimed filmmaker who is serving as the film’s producer as well as writer and director. Grubin has won every major honor in his field, including ten Emmys, three Peabody Awards, two duPont-Columbia Awards and five Writers Guild Awards. His credits include: The Buddha, The Trials of J. Robert Oppenheimer, The Jewish Americans, The Mysterious Human Heart, LBJ, FDR, Truman, Napoleon, Young Doctor Freud, Degenerate Art, RFK, Abraham and Mary Lincoln: A House Divided, and The Secret Life of the Brain. A member of the executive committee of the Society of American Historians, Grubin has received a Guggenheim Fellowship, has been a Montgomery Fellow at Dartmouth College, and is the recipient of an honorary doctorate from his alma mater, Hamilton College. He is a member of the Directors Guild and the Writers Guild, and is a former chairman of the board of directors of The Film Forum.

Bob Holman, who will serve as host, is a leader of the spoken word poetry movement including slam and hiphop poetries. Holman also teaches at Columbia and NYU and is a founder of the Downtown New York spoken word mecca, the Bowery Poetry Club. For years he has been a public poet in the oral traditions of the skaldic bards, Homeric warblers, and West African griots. He has published/edited fifteen books, including American Book Award winner Aloud!: Voices from the Nuyorican Poets Cafe (co-editor), and has four books forthcoming including Crossing State Lines: An American Renga from Farrar Strauss (co-editor). Holman is a proponent of poetry-media collaborations: he produced five seasons of "Poetry Spots" for WNYC-TV, winning three Emmys, and his five-part PBS series, The United States of Poetry, which won an INPUT (International Public Television) Prize. He was the host of MTV’s "Spoken Word Unplugged," appeared on "HBO Def Poetry Jam," and created the first major spoken word record label Mouth Almighty/Mercury. In preparation for "Word Up!" he spent two months in West Africa filming the West African griot traditions, spending time with Toumani Diabate and Vieux Toure, and the Tuareg and Dogon tribes. With Juliette Blevins and Daniel Kaufman, he is co-director of the Endangered Language Alliance.
James Callanan is an award winning cinematographer whose work has been seen on broadcast television for over two decades. As the long time cinematographer for David Grubin, Callanan's credits include *The Buddha, Abraham and Mary Lincoln: A House Divided, America 1900* (Peabody Award Winner), *Truman* (Peabody and Emmy winner), *TR-The Story of Theodore Roosevelt* (Emmy winner), and most recently, *The Trials of J. Robert Oppenheimer*, all for American Experience.

Deborah Peretz's editing and storytelling skills have kept her in constant demand for highly respected documentary programming. Her work with David Grubin includes, *The Trials of J. Robert Oppenheimer, The Secret Life of the Brain, RFK, Destination America, The Mysterious Human Heart, The Jewish Americans*, and most recently, *The Buddha*.

I. DISTRIBUTION PLANS
*Listen UP! Languages in Danger with Bob Holman* will air on PBS to a national prime time audience, just as all of David Grubin's films have been for decades. His films have received widespread acclaim and ratings higher than PBS's average primetime share. We expect that the program will be re-broadcast as well.

Some 87 million people watch PBS during an average week. Based on other PBS programs of a similar nature, we anticipate that:

- The documentary will attract more than 10 million viewers.
- More than 90% of PBS member stations will carry the program.
- Average audience ratings will exceed the PBS primetime rating of 1.2.

J. ANCILLARY ACTIVITIES
*Listen UP!* will be distributed to colleges, universities, and high schools, but to ensure the fullest educational and social impact, we plan to launch a website and Facebook page with the film’s release which will introduce online audiences to the endangered language crisis, and to the many organizations around the world that are working to maintain, document, and teach these languages.

Together with the Endangered Language Alliance, we also plan to offer a film/lecture package to colleges, with the film serving as a catalyst for discussion. We plan to include in the series Q&A sessions with native speakers of endangered languages and linguists involved in language documentation projects. The intent will be to present endangered languages in their full cultural context, and to offer information on oral literature, poetic traditions, and significant bodies of cultural knowledge that are threatened. The online resources will also include simple ways that interested citizens can become involved in endangered language maintenance, documentation, and revitalization efforts.

The website will serve as a way of navigating the world’s endangered languages, their speakers, teaching and learning materials for them, and what is being done to save them, while the Facebook page will keep people up to date on current events, including cultural gatherings, relating to the endangered language crisis.

K. BIBLIOGRAPHY AND FILMOGRAPHY


Austin, Peter K. (ed.) 2008 *1,000 Languages: Living, Endangered and Lost*. London: Thames and Hudson; and Berkeley: University of California Press.


Evans, Nicholas. 2010. *Dying words: Endangered languages and what they have to tell us*. Wiley-Blackwell.


Hale, Ken; Michael Krauss; Lucille J. Watahomigie; Akira Y. Yamamoto; Colette Craig; LaVerne Masayesva Jeanne; and Nora C. England. 1992. Endangered languages. *Language* 68.1-42.


Rolstad, Kellie (2002). "Language death in Central Mexico: The decline of Spanish-Nahuatl bilingualism and the new bilingual maintenance programs". *The Bilingual*
Stebbins, Tonya. 2002. Working together to strengthen Sm’algyax (Tsimshian Nation, British Columbia, Canada). In Bradley & Bradley, 59-76.
Stebbins, Tonya. 2003. Fighting language endangerment: Community directed research on Sm’algyax (Coast Tsimshian). Osaka: Faculty of Informatics, Osaka Gakuin University.

Filmography
There have been a number of films made about the world’s endangered languages, but nearly all of them have been created and shown in other countries. One exception is The Linguists, which was shown on some PBS channels in 2009. The Linguists was a survey of endangered languages and made the linguists work of documenting languages the centerpiece. Listen UP! plans instead to focus on native speakers, selecting three emblematic endangered languages and examining not only what happens when languages are lost, but efforts to preserve and maintain them.

L. STATUS AND WORK PLAN
The production timeline is 12 months. We plan to secure additional funding in order to jump start the project and begin by shooting the Eisteddfod in Wales next summer - August, 2011.

July 2011
Plan to shoot Eisteddfod in Wales: hire crew and production team; scout; finalize arrangements with SC4 (Wales television) to collaborate and acquire materials. Work closely with David Crystal to plan shoot.

August 2011
Shoot Eisteddfod first week in August.

September-October-November 2011
Discussion with advisors, focusing on content research and script refinement; archival research begins; secure interviews and plan location shooting. Plan film sequences and put production team in place for Australia and Hawaii filming. Plan Australia shoot with advisor Nick Evans.

December 2011
Tape in Australia with Nick Evans in Arnhem Land; archival research continues: as photographs and archival film arrives, assemble and catalogue in database; digitize film from Wales shoot for Avid editing; coordinate with website developers. Finalize plans for Hawaii filming.

January 2012
Film in Hawaii. Organize and digitize Australian footage; archival research and organization continues. Continue to coordinate with website developers. Digitize Hawaii footage.

February-June 2012
Film producer/writer works closely with editor to edit documentary on Avid DVXpress. Composer will be actively involved, working on original score. Send rough cut to advisors and PBS for critique; revise rough cut, responding to comments. Final photo animation as film is brought to picture lock. Finalize archival film and stills and order master materials. The web team will assemble finished pieces of film for website.

July 2012
Complete documentary: record music score; record narrator; on-line program; mix audio, layback on master tape; package for PBS. Deliver one and one-half hour documentary to PBS. Finalize website.

August 2012
Organize lecture/film series for colleges. Promotional activities begin.

M. APPLICANT ORGANIZATION
The Endangered Language Alliance (ELA) is a non-profit organization whose central goal is to further the documentation, description, maintenance and revitalization of threatened and endangered languages, and to educate the public about the causes and consequences of language extinction. Co-directors are Daniel Kaufman, Juliette Blevins, and Bob Holman (see bios of Blevins and Holman above). Though less than a year old, ELA has already been successful in grant applications, and is currently funding work on Tsou, an endangered Austronesian language of Taiwan, Naso, an endangered Chibchan language of Panama, as well as local projects on endangered languages spoken in the New York City area, including Mahongwe (Bantu), Neo-Aramaic (Semitic), and Amuzgo (Oto-Manguean).

N. FUNDRAISING PLAN
We are requesting $800,000 out of a total budget of $1,236,963 for the one and one-half hour film. It is our current intention to seek additional funds from the Public Broadcasting Service, the Corporation for Public Broadcasting, and charitable foundations such as the Arthur Vining Davis Foundations, all of which have lent their support to past projects produced by David Grubin.
Department of Linguistics  
School of Oriental and African Studies  
Russell Square, London WC1H 0XG  
UK

22nd November 2010

To whom it may concern,

This letter notes my willingness to serve as an Advisor to the David Grubin-Bob Holman Endangered Language project with the working title "What'd I Say?"

My own work in this field indicates just how important it is that the public be made aware of the severity of the crisis caused by the global loss of languages. This television documentary project will confront the issue head on, and, with concrete examples, show what is actually lost when a language disappears. Hopefully it will also provide an impetus to put in place revitalization efforts.

Yours sincerely

[Signature]

Professor Peter K. Austin  
Märit Rausing Chair in Field Linguistics  
Director, Endangered Languages Academic Programme  
SOAS
NAME: Peter Kenneth AUSTIN

DATE OF BIRTH: (b) (6)

PLACE OF BIRTH: (b) (6)

MARITAL STATUS: (b) (6)

NATIONALITY: (b) (6)

WORK ADDRESS: Linguistics Department, School of Oriental and African Studies
Thornhaugh Street, Russell Square WC1H OXG, UK

PHONE: +44-20-7898-4578

E-MAIL: pa2@soas.ac.uk

PRESENT POSITION:
Märit Rausing Chair in Field Linguistics & Director of the Endangered Languages Academic Program, School of Oriental and African Studies (since October 2002)

PROFESSIONAL MEMBERSHIP
• Linguistics Board of Cambridge University Press
• Consulting Editorial Board of Studies in Language
• Editorial Board of Palgrave Studies in Language History and Language Change; Indonesia and the Malay World; Brill Linguistic Bibliography Online
• Steering Committee of the AHRC Beyond Text Strategic Funding Initiative
• Linguistics Advisory Board, Volkswagen Foundation DoBeS project
• Board member of the World Language Documentation Centre; Linguamon Casa des Llengues; Sorosoro Program, Fondation Chirac; World Language Centre, University of Iceland; World Oral Literature Project University of Cambridge
• Academic Advisor of Commonwealth Scholarship Commission

QUALIFICATIONS:

RESEARCH GRANTS:
2007, 2011 Leverhulme Trust, Visiting Professorships (Dr David Bradley 2007, Prof Anvita Abbi 2011) £80,000
2006, 2009 British Academy Small Research Grants £8,500
2002, 2010 Alexander von Humboldt Foundation Humboldt Research Awards €60,000 prior to 2000 various national competitive and university grants $US 400,000

RECENT PUBLICATIONS:
Books
Peter K. Austin


2003-2010. Editor of *Language Documentation and Description, Volumes 1 to 7*. London: SOAS.

RECENT ARTICLES


RESEARCH INTERESTS:

- Endangered languages and theory and practice of language documentation
- Syntax and semantics, especially subordination, case-marking and referential systems
Peter K. Austin

- Syntactic theory, especially Lexical–Functional Grammar
- Language typology
- Lexicography and text analysis, including computer-aided dictionary and text research, multimedia and World Wide Web publication
- Australian Aboriginal languages, in particular those of eastern South Australia, north-west coast of Western Australia, and northern New South Wales
- Austronesian languages, in particular Balinese, Sasak and Sumbawa, eastern Indonesia
- Comparative and historical linguistics, historical phonology, morphology and syntax
- Aboriginal history and biography
The Doctorate Granting Institution of the City University of New York
365 Fifth Avenue, New York City
The Graduate Center

November 11, 2010

Dear Colleagues,

I am writing to offer strong support for the film project proposal on endangered languages submitted by David Grubin under the ‘Bridging Cultures through Film: International Topics’ funding scheme.

Small languages are quickly disappearing from the face of the earth. I have worked with last speakers of languages in Australia and North America, and felt the loss in numerous ways. Tackling the issues involved in language endangerment and extinction is central to our understanding of human diversity, and yet, few people are aware of the fact that, at current rates, hundreds of the world’s languages will disappear this century. The film project is one that has the potential to both educate viewers on this topic, and bridge the gap between language maintenance and revitalization projects at the international level.

As co-director of the Endangered Language Alliance, and director of the Endangered Language Initiative at CUNY, I am looking forward to playing an active role as a linguistic advisor to this project, and offer my strongest support.

Please do not hesitate to get in touch if any further information is needed.

Sincerely,

Juliette Blevins, Professor
Program in Linguistics
CURRICULUM VITAE

Juliette Blevins

The Graduate Center
The City University of New York
365 Fifth Avenue
New York, NY 10016-4309
USA

tel: (212) 817-8808
cell: (973) 738-7870
e-mail: jblevins@gc.cuny.edu

Citizenship: (b) (6)

Education


Employment

2010- Full Professor with tenure, Linguistics Program, CUNY Graduate Center, New York

2004-2010 Senior Research Scientist, Department of Linguistics, Max Planck Institute for Evolutionary Anthropology, Leipzig

2002-2004 Visiting Professor, Department of Linguistics, University of California, Berkeley

2000-2001 Professor of Linguistics, University of Luton

1992-1999 Associate Professor with tenure from 1994, Centre for Linguistics, The University of Western Australia

1985-1992 Associate Professor with tenure from 1991, Department of Linguistics, The University of Texas at Austin
Selected Awards, Fellowships, and Grants

2010 Alice Cozzi Heritage Language Foundation, Small Grant, ‘Tsou Storybooks’, to the Endangered Language Alliance
2001-2004 National Science Foundation Grant #0004081 The Yurok language: description and revitalization, w/ A. Garrett, Univ of California, Berkeley.
1995-1999 Australian Research Council Large Grant, 'Syllable Structure in Australian Aboriginal Languages'
1996 Stanford Women's Fellowship, The University of Western Australia

Selected Publications

Books

Refereed Journal Articles

Selected Professional Activities
Co-Director, Endangered Language Alliance, 2010-
Director, Endangered Language Initiative, CUNY Graduate Center, 2010-
Co-Organizer, Conference on the Phonology of Endangered Languages, CUNY, 2011
Associate Director, Linguistic Society of America 2007 Summer Institute, 2005-2007
Associate Editor, Oceanic Linguistics, 2002-
Editorial Board, Australian Journal of Linguistics, 2010-
Editorial Board, Natural Language and Linguistic Theory, 1992-99, 2005-2010
Lecturer/Mentor, Breath of Life, University of California, Berkeley 2002, 2004
Lecturer, Teacher Training workshop for the Yurok Tribe, June, 2003
Reviewer, National Science Foundation, Linguistics Program, 1990-
Reviewer, Social Sciences and Humanities Research Council of Canada, 1987-92, 2004-

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TO WHOM IT MAY CONCERN

This is to confirm that I am happy to be an advisor for the Bob Holman / David Grubin project under the working title of 'What'd I Say'. It will make an important and much-needed contribution to the growth in public awareness of the crisis affecting the world's languages, and by focusing on a series of individual cases will provide compelling cultural evidence of what is lost to humanity when a language dies.

Professor David Crystal
Honorary Professor of Linguistics
University of Bangor, UK
DAVID CRYSTAL

Biography
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. Recent books include A Little Book of Language and Begat: the King James Bible and the English language (both 2010) and a linguistic autobiography, Just a Phrase I'm Going Through (2009). Co-authored books include Words on Words (2000, a dictionary of language quotations compiled - Wheatley Medal, 2001) and Shakespeare's Words (2002) and The Shakespeare Miscellany (2005), . Other Shakespeare work includes a regular article for the magazine of Shakespeare's Globe, Around the Globe. Think On My Words, an introduction to Shakespeare's language, appeared in 2008. All Shakespeare books can be viewed at The Shakespeare Portal. A new version of the glossary went live in 2008: see Shakespeare's Words.

His books on English phonetics and phonology include Prosodic Systems and Intonation in English and The English Tone of Voice. His clinical books include Introduction to Language Pathology, Profiling Linguistic Disability, Clinical Linguistics, and Linguistic Encounters with Language Handicap. His work for schools includes the Skylarks, Databank, and Datablesearch programmes, Nineties Knowledge, Language A to Z, Rediscover Grammar, Discover Grammar, and Making Sense of Grammar. His creative writing includes volumes of devotional poetry (Pilgrimage; Happenings); biographies of the Convent and of the Ucheldre Centre in Holyhead; a play, Living On, on the endangered languages theme; and he is currently editing the poetry of the African missionary John Bradburne (see John Bradburne). Performances include a dramatic reading of the St John Gospel, now available on CD.

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 1980s, he became editor of general encyclopedias for Cambridge University Press, along with their various abridged editions. In 1996 the database supporting these books came under the ownership of AND International Publishers, who began to develop the database for electronic media. As part of his consultancy work with this company, he devised a knowledge management system (the Global Data Model, or GDM) which allows electronic databases to be searched in a highly sophisticated way (UK and US patents). In 2001, both the database and the GDM became the property of a new company, called Crystal Reference Systems, with two divisions: Crystal Reference had as its primary aim the provision of reference data; Crystal Semantics, the provision of systems for document classification, Internet searching, contextual advertising, e-commerce, online security, and related areas. Products of the new regime included editions of The Penguin Encyclopedia (from 2002), The Penguin Factfinder (from 2003), and The Penguin Concise Encyclopedia (from 2003). Crystal Reference Systems was acquired by Adpepper Media in 2006, and he then switched roles to become director of research and development within the firm (to 2009). Adpepper closed the Crystal Reference division in 2008, and general encyclopedia publishing then ceased. He continues to act as a consultant to Adpepper on Internet applications.

David Crystal has been a consultant, contributor, or presenter on several radio and television programmes and series. 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 and is currently consultant for the British
Library 'Evolving English' exhibition (November 2010 to April 2011), and author of the
accompanying book.

David Crystal: Selected Books through 2000

2010
A little book of language (London: Yale) 272 pp. 9780300155334

(Roberta Facchinetti, David Crystal and Barbara Seidlhofer (eds), From international to local
English - and back again (Bern: Peter Lang) 268 pp. 9783034300117

The Cambridge encyclopedia of language, 3rd edn (Cambridge: Cambridge University Press)
(h/b) 9780521516983, (p/b) 9780521736503

9780199585854

Evolving English: one language, many voices. An illustrated history of the English language
(London: British Library) 159 pp. 9780712350990

2009
Just a phrase I'm going through: my life in language (London: Routledge), xi + 285 pp. (h/b)
9780415485753; (p/b) 9780415485746; (e/b) 9780203878491

The future of language, three lectures on DVD with accompanying book (London: Routledge), vi
+ 184 pp. (dvd) 9780415484909; (p/b) 9780415550611

(ed) Fowler's Dictionary of Modern English Usage, first edition, with new introduction and notes,
Oxford World Classics (Oxford: OUP), 784 pp. 9780199535347

John Bradburne on love (Holyhead: Holy Island Press). 978095619730 6

edition with new title for By hook or by crook: a journey in search of English (2007)
9781590202630]

2008
Think on my words: an introduction to Shakespeare's language (Cambridge: CUP), xii + 254 pp.
978 0521876940

Txting: the gr8 db8 (Oxford: OUP), ix + 239 pp. 9780199544905; (p/b) (2009) 9780199571338;
Chinese translation, Taipei: Good Morning Press (2010), 250 pp. 9789866613180

A dictionary of linguistics and phonetics (Oxford: Blackwell), 6th edn, xxv + 529 pp. (h/b)
9781405152969; (p/b) 9781405152976

2007
9780007235582; p/b (2007) with 14-page PS section, 9780007235575; [US p/b with new title,
9781590202630]


The story of Ucheldre (Holyhead: Holy Island Press), 72 pp. 0951306383

John Bradburne's birds, bees and beasts (Holyhead: Holy Island Press), iv + 156 pp. 9780951306390


2006


Words, words, words (Oxford: OUP), viii + 216 pp. 0198614446; p/b 2007, 978 0199210770

Language and the Internet (Cambridge: CUP), 2nd edn, ix + 316 pp. 0521868599


The fight for English (Oxford: OUP), xi + 239 pp. 019920764X; p/b (2007) 0 199 22969 4 (97780199229697)


(ed) Pocket kings and queens (London: Penguin Reference), ix + 351 pp. 0141027169


(ed) Pocket on this day (London: Penguin Reference), ix + 367 pp. 0141027150

2005

(With Ben Crystal) The Shakespeare Miscellany (London: Penguin), x+214 pp. 0140515550

Pronouncing Shakespeare (Cambridge: CUP), xviii+188 pp. 0521852137


2004

*The stories of English* (London: Penguin), viii+565 pp. h/b 0713997524; p/b 014101593 4

US h/b edition, New York: Overlook Press, 1585676012; p/b 1585677191

*The language revolution* (Cambridge: Polity Press), ix+142 pp. h/b 0745633129; p/b 0745633137

Spanish translation: *La revolución del lenguaje* (Madrid: Alianza, 2005), 167 pp. 8420647306

Basque translation: *Hizkuntzaren iraultza* (Donostia: Erein, 2007), 156 pp. 9788497463881

*A glossary of Netspeak and Textspeak* (Edinburgh: Edinburgh University Press), 197 pp. h/b 0748621199; p/b 0748619828


*John Bradburne’s book of days* (Leominster: John Bradburne Memorial Society), 370 pp. 0951306383


**2003**

*A dictionary of linguistics and phonetics* (Oxford: Blackwell), 5th edn, xxv+508 pp. 063122663X; paperback 0631226648


*English as a global language* (Cambridge: CUP), 2nd edn, xv+212 pp. 0521823471; paperback 0521530326


*The Cambridge encyclopedia of the English language* (Cambridge: CUP), 2nd edn, vii+499 pp. 052182348X; paperback 0521530334


**2002**

*The English language* (London: Penguin), 2nd edn. xii+312 pp. 0141003960

(With Ben Crystal) *Shakespeare’s words* (London: Penguin), xxviii+650 pp. 0141007370


*The world of language* (Tokyo: Shohakusha), iv+142 pp. 4881985302 (selections from CEL 2nd edn by Hajime Narita)
2001
*Language and the Internet* (Cambridge: CUP), ix+272 pp. 0521802121


Simplified Chinese edition, 2006 (Shanghai Scientific and Technological Education Publishing House), 7542827634

2000
(With Hilary Crystal) *Words on words: Quotations on language and languages* (Harmondsworth: Penguin), xi+580 pp. 0140291342

*Language death* (Cambridge: CUP), x+198 pp. 0521653215


Lithuanian translation, 2005, *Kalbos myrtis* (Vilnius: Tyto alba), 204 pp. 998616446

Turkish translation, 2007, *Dillerin Katli* (Istanbul: Profil Yayincilik), 230 pp. 9789759961145

(With Hilary Crystal) *John Bradburne’s Mutemwa* (Holy Island Press / John Bradburne Memorial Society), 38 pp. 0951306359

*Happenings* (Holy Island Press), 66 pp. 0951306367


(ed) *The Cambridge encyclopedia* (Cambridge: CUP), 4th edn, vi+1336 pp+maps. 0521790999

(ed) *The Cambridge factfinder* (Cambridge: CUP), 4th edn, xx+938 pp. 0521794358

Dear David,

following on from our skype conversation yesterday with you and Bob Holman, I’d like to confirm, by this more official medium, my enthusiasm for your proposed documentary *What’d I Say? Languages In Danger*.

As you know from my book *Dying Words*, I think it is vital to raise public awareness of these looming world-wide cultural and conceptual extinctions, and a documentary like the one you have in mind is one of the best imaginable ways of getting the message across to a wider audience – and bringing in speakers themselves, in their own country, showing what language diversity really means to our shared human heritage.

I will therefore be delighted to participate in your project as a linguistic and scientific advisor, including taking you and your crew on a journey into the linguistically fascinating region of Western Arnhem Land for a segment on that, which will give an opportunity for some of the people who have taught me about languages like Marrku, Iwaidja, Kunwinjku, Dalabon and Amurdak to engage with a wider audience.

Warm regards,

Nick Evans

Professor of Linguistics
College of Asia and the Pacific
Australian National University
Selected CV, Nicholas Evans, November 2010

**Current Appointment**
Professor of Linguistics, College of the Asia Pacific, ANU (since March 2008)
Visiting Professor, University of Surrey, Guildford (since 2002)

**Previous Appointments:**
U. Melbourne (1988-2008; Personal chair from 2004); Visiting Fellow, University of Cologne (1997-8 and various shorter periods since then)

**Most significant contributions to field:**
(a) Documentation of little-known languages in Australia, New Guinea and India, including grammars, dictionaries and collections of transcribed and translated texts. The overall goal of this work is to secure information on languages faced with imminent extinction for future generation, in all their richness, with the full involvement of native speakers
(b) theoretical work on the implications of little-known languages for linguistics and related fields (esp. archaeology, musicology, cognitive science)
(c) work in typology, particularly semantic typology, typology of reciprocals, semantics of psychosocial cognition
(d) a variety of applied work as a linguist, anthropologist and interpreter in areas ranging from Native Title, traditional ecological knowledge, promotion of indigenous art in Australia, and vernacular education

**Selected honours and international service to the profession:**
2012  Forum Lecturer, China International Forum on Cognitive Linguistics, Beijing
2011  Ken Hale Professor in Field Linguistics, LSA Summer Institute, Boulder, Colorado, USA
2011  Kenneth L. Hale Award, LSA
2009  External Deputy Director, LSA Summer Institute, UC Berkeley, USA
2008  Writers Residence, Bogliasco Foundation, Italy
2007- Fachbeirat (Scientific Advisory Board), Max Planck Institute for Evolutionary Anthropology, Leipzig
2006  Rockefeller Foundation Writers Residence, Bellagio, Italy
2006-8 Editorial board, *Language*
2003-7 President, *Association for Linguistic Typology*
2002-6 Fachbeirat (Scientific Advisory Board), Max Planck Institute for Psycholinguistics, Nijmegen, the Netherlands
1997-8 Humboldt Fellowship, University of Cologne (renewals 2002, 2005)

**Selected recent research projects (first chief investigator unless indicated by an asterisk):**
2011-15  *The languages of Southern New Guinea*  (ARC)
2010  *Melanesian languages on the edge of Asia*  (Conference Grant, Australian-Netherlands Research Council, with Marian Klamer)
2010-12  *Typology of Clause Combining*  (ILCAA, Japan: First CI: Honoré Watanabe)
2008-11  *Social cognition and language: the design resources of grammatical diversity*  (ARC)
2007  *Typology and Language Documentation*  (Conference Grant, Volkswagenstiftung, DoBeS program, with Nikolaus Himmelmann)
Brief CV: Nicholas David Evans. November 2005

2007-9 *Endangered Song-Language Traditions of Western Arnhem Land (HRELP) (First CI Linda Barwick)
2006-9 *Isolation, Insularity and Change in Island Populations (ARC) (First CI Paul Memmott)
2003-7, Yiwarruj, yinyman, radbiyi ldi mali: Iwaidja and other endangered languages of the
2009-10 Cobourg Peninsula (Australia) in their Cultural Context. Volkswagen Foundation, DOBES Program grant (Germany).
2003-2005 Reciprocals Across Languages
1999-2002 Intonation and Prosody in Australian Aboriginal languages. (Co-Principal Investigator with Janet Fletcher). ARC Grant,
1998 Problems of Polysynthesis (Deutsche Forschungsgemeinschaft conference grant, with Professor Hans-Jürgen Sasse).
1997-1999 Describing Aboriginal Languages. (ARC)
1997 Mayali reference grammar, pan-dialectal materials. Small ARC Grant
1993-6 Australian Research Council Large Grant - Polysemy and Semantic Change in Australian
1990-2 Australian Research Council Large Grant - Non-Pama-Nyungan languages of northern Australia: descriptive, grammatical, comparative and sociolinguistic investigations.

Selected recent plenaries and major public lectures
Joint Australian Academies of Science (Canberra, May 2010) The Library of Babel is Burning
James Cook und Georg Forster in der pazifischen Sprachenwelt: Was die Weltumsegler und Sprachentdecker fanden, und was noch zu finden ist. (Bonn, January 2010)
Grammar-writing conference (Tokyo, December 2009)
Conference on Role and Reference Grammar (Berkeley, August 2009)
Not to lose you my language (James Cook University, Cairns, April 2009)
New methods in the study of morphosyntactic change (Osaka, March 2009)
Typologie et grammaires de référence (Paris, November 2006)
Parts of Speech Conference (Vrije Universiteit Amsterdam, June 2006)
Australian Linguistics Society (September 2005)
Berkeley Linguistics Society (Berkeley, Feb 2005)
VIIIth Encuentro de Lingüistica en el Noroeste (Hermosillo, Mexico, Nov. 2004)
Conceptual Structure, Discourse & Language (Edmonton, Oct 2004)
Association for Linguistic Typology (Cagliari, Sept. 2003)
ILCAA conference on non-nominative subjects, Tokyo (December 2001)

Publications: > 135 scientific publications (see separate list for full publication list), including:
Evans, Nicholas. 2007. Warramurrungunji undone: Australian languages into the 51st millennium.
Linguistische Berichte, Sonderheft 14, 19-44.
Evans, Nicholas, Alice Gaby & Rachel Nordlinger. 2007. Valency mismatches and the coding of 

Evans, Nicholas & Alan Dench. 2006. Introduction: catching language. In Felix Ameka, Alan Dench & 
Nicholas Evans (eds.) *Catching language: the standing challenge of grammar-writing*. Berlin: 

Evans, Nicholas & Steven Levinson. 2009a,b. The Myth of Language Universals. *Behavioral & Brain 
Sciences*, Target Article with Commentary, plus response (With diversity in mind: freeing the 


Evans, Nicholas, Francesca Merlan & Maggie Tukumba. 2004. *A first dictionary of Dalabon 

**SERVICE TO THE COMMUNITY**

*Assistance to indigenous artists with cultural interpretation*

2007-2010

Interpreting and cultural interpretation for Kaiadilt Women Artists, including Sally Gabori

*Native title and recognition of traditional land and sea entitlements by Aboriginal communities:*

1997-2000

Anthropological and linguistic consultant, expert witness, and court interpreter, for the Kaiadilt people 
(Bentinck Island, Queensland), in the Wellesley Island Native Title Claim (still awaiting 
judgment).

1996-7

Linguistic consultant and expert witness, for five clan groups from the Croker Island and Cobourg 
Peninsula, Croker Island Native Title Claim.

1992-1993

Anthropological consultant to Carpentaria Land Council on behalf of the Kaiadilt people: Kaiadilt 
Land Transfer under Queensland DOGIT legislation. Resulted in timely and dispute-free transfer 
of title.
Aloha David,

As a follow up to our recent telephone conversations, I’d like to formally confirm my support for your proposed documentary What’d I Say? Languages In Danger. I have worked with Hawaiian language for three decades, during which time dynamic changes have been achieved. As a result of passionate engagement by two generations of Hawaiians and their supporters, the current outlook for the indigenous language here is far more hopeful than it was in the 1970s when language death was not only predicted, but assumed to be imminent.

While the preservation and revitalization of the living language has long been the core concern, the successes of Hawai‘i’s language efforts have also fueled widespread cultural "re-membering," and promise to continue expanding the vitality of both current practice and historical understanding. My book Mai Pa’a i ka Leo, addresses the possibility and importance of reconnecting modern revitalization to historical continuity.

These still-tentative victories in Hawai‘i are parts of the larger story about our understanding of languages and the legacies of knowledge and world views that they embody. Your project can present that picture to a wider audience, and through a focus on a handful of regions, show the inherent value of language diversity, as well as the past and present forces that affect the viability of languages everywhere.

I look forward to working with you on this project, and appreciate your efforts to distill this huge subject into a form that can be widely shared.

Me ke aloha,

Puakea Nogelmeier
M. Puakea Nogelmeier

Biographical Sketch

Professional Preparation

<table>
<thead>
<tr>
<th>University</th>
<th>Major/Field of Study</th>
<th>Degree, Year</th>
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<tbody>
<tr>
<td>University of Hawai‘i</td>
<td>Anthropology</td>
<td>Ph.D. 2003</td>
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<tr>
<td>University of Hawai‘i</td>
<td>Pacific Island Studies</td>
<td>M.A., 1989</td>
</tr>
<tr>
<td>University of Hawai‘i</td>
<td>Hawaiian Language/Anthropology</td>
<td>B.A., 1983</td>
</tr>
</tbody>
</table>

Appointments

Associate Professor of Hawaiian Language, Kawaihuelani, Hawai‘inui‘akea School of Hawaiian Knowledge, University of Hawai‘i-Mānoa.
Affiliate Graduate Faculty, Ka Haka ‘Ula o Ke‘elikōlani College of Hawaiian Language, University of Hawai‘i – Hilo
Executive Director, Awaiaulu: Hawaiian Literature Project/Ho'olaupa‘i: Hawaiian Newspaper Resource.
Member, Board of Directors, Native Hawaiian Culture and Arts Program
Member, Board of Directors, Hawaiian Historical Society
Member, Board of Directors, Hawai‘i Committee for the Humanities

Publications (5 years)


Kawaikaumaiikamaokapua, Z.P.K. (author), P. Nogelmeier (translator/editor), Ka Ho‘opakele ‘ana i nā I’a: Saving the Fish, University of Hawai‘i Sea Grant Program, Honolulu, 2010.

Ho‘oulumāhiehie (author), Puakea Nogelmeier (editor/orthographer), Ka Mo’olelo o Hi‘iakaikapiolepe, Awaiaulu Press, Honolulu, 2006.

Ho‘oulumāhiehie (author), Puakea Nogelmeier (translator/editor), The Epic Tale of Hi‘iakaikapiolepe; Awaiaulu Press, Honolulu, 2006.

Kahā’ulelio, D. (author), Kawena Pukui (translator), Puakea Nogelmeier (editor), Ka ‘Oihana Lawai‘a: Hawaiian Fishing Traditions; Bishop Museum Press, Honolulu, 2006.

Synergistic Activities (5 years)

Narrator and consultant on Hawaiian-language television, film, video and audio productions.

Collaborator/consultant on science research programs: Sea Grant Hawai‘i, JIMAR, NOAA.

Invited speaker/lecturer: UH-system community workshops; Hawaiian Civic Clubs; Community groups; Federal, State, and County cultural agencies.

Graduate advisor/committee member: University of Hawaii, Mānoa (Pacific Islands Studies, History, Geography, English), Ka Haka ‘Ula o Ke‘elikōlani College of Hawaiian Language, UH-Hilo.

Honors, Appointments, Awards, Grants (5 years)

2005 Mary Kawena Pukui Award - Service to Hawaiian Community.
2006-8 Multiple Palapala Po‘okela Awards for excellence in Hawaiian publications.
2002-2010 Multiple grants from The Office of Hawaiian Affairs, Kamehameha Publishing, and private foundations.
29 November 2010

Bob Holman  
Proprietor, Bowery Poetry Club  
310 Bowery  
New York, NY 10012  

Dear Bob,  

It gives me great pleasure to support your application to the National Endowment for the Humanities to support your film project, “Listen UP! Languages in Danger, with Bob Holman.” The need for further explaining the issue of language endangerment, as outlined in your proposal, is quite clear to me in my interactions with people in all walks of life. Your approach of focusing on the native communities is just the right note for emphasizing the benefits of language revitalization, even in the face of large odds. Your team is well equipped to produce a useful and compelling final product.

I look forward to working with you on this project once it is funded.

Sincerely,

Douglas H. Whalen  
Vice President of Research
CURRICULUM VITAE

Douglas H. Whalen

Haskins Laboratories
300 George Street, Suite 900
New Haven, CT 06511 USA
+1 (203)865-6163, ext. 234 (office)  +1 (203)865-8963 (FAX)
web address: www.haskins.yale.edu
email: whalen@haskins.yale.edu

Recent Teaching, Research and Management Experience:
2011-present Distinguished Professor, City University of New York
2006-2008 Program Director, Documenting Endangered Languages and Cognitive Neuroscience. US National Science Foundation (NSF), Arlington, VA., USA.
2000-present Vice President of Research, Haskins Laboratories.
2001-2006 Subcontractor, Electronic Metastructure for Endangered Languages Data (E-MELD) grant, [U.S.] National Science Foundation; Helen Aristar-Dry and Anthony Aristar, Principal Investigators.

Education:
B.A. Rice University (cum laude) 1976
(Four full majors completed: Linguistics, English, Anthropology, German)
M.A. Yale University 1978 (Linguistics)
M.Phil. Yale University 1979 (Linguistics)
Ph.D. Yale University 1982 (Linguistics)

Professional Service:
2009- Member, Electorate Nominating Committee, Section Z (Linguistics), American Association for the Advancement of Science.
2004-2007 Member, Committee on Endangered Languages and their Preservation, Linguistic Society of America.
2008 Co-edited (with Joyce McDonough) a special issue of *Journal of Phonetics* on the phonetics of Native North American languages.
1990-1992 Member, Review Committee for the journal *Language*, Linguistic Society of America

**Selected Publications:**


January 2, 2011

To Whom It May Concern:

I am writing to express my enthusiasm for producing *Listen UP! Endangered Languages with Bob Holman*.

There is a world-wide language crisis, and most people are not aware of it. This documentary can make a difference. We have an enormous opportunity to combine the authority of television with the enormous reach of the internet to help people understand what is at stake every time a language dies, and what is being done about it.

Sincerely,

David Grubin
DAVID GRUBIN
SELECTED FILMOGRAPHY (Through 1994)

Downtown Express - 90 minutes
(Independent Feature Film - Finishes January 2011)

The Buddha - 2 hours 2010 (PBS)
“...a film on Buddha, but few of them have succeeded as well as this one in so lucidly and compellingly presenting the transformative elements of Buddha’s dharma.” America Magazine, Paul Knitter, Professor, Union Theological Seminary

The Trials of J. Robert Oppenheimer - 2 hours 2009 (PBS)
“As pure filmmaking, "Trials" is masterful, but even more so when you consider the multiple challenges of Grubin’s subject. The director skillfully intercuts archival footage and stills with the Strathaim recreation of the security trials. The contributing sources, such as McMillan and author Richard Rhodes, are perfect choices and offer truly enlightening commentary, as opposed to the kind of bland babblings of talking heads hired just because they’re talking heads.” San Francisco Chronicle

The Jewish Americans - 6 hours 2008 (PBS)
"[An] extraordinary TV program from the first minute to the last.” Newsday

"There’s no need to call [The Jewish Americans] a mitigated success; it’s an emphatic one. Some of it is interesting, much of it is fascinating, and parts of it are truly aglow - with the Jewish spirit, with American bravado and, inevitably in telling such a story, with the human condition.” The Washington Post

There are all sorts of excellent online literary publications now available. Poetry can be taught online, and poets easily can stay connected through a number of excellent Web groups and newsletters. But nothing has quite taken advantage of the available technology like the new collaborative project called ‘Poetry Everywhere.’ This fantastic concept, produced by PBS in cooperation with the Poetry Foundation, uses both television and the Web to expose large numbers of people to poetry. South Carolina Poet Laureate Marjory Wentworth in The Post and Courier

The Mysterious Human Heart - 3 hours 2007 (PBS)
"Stunning...” - Newsday

Marie Antoinette - 2 hours 2006 (PBS)
"Marie Antoinette succeeds brilliantly...historical storytelling at its best.” - Catholic News Service

Destination America - 4 hours 2005 (PBS)
“...Grubin’s richly textured four-hour PBS documentary on immigration takes in, among many others, migrant workers from south of the border; modern dancers from Taiwan; and women who flee second-class citizenship or servitude in Guatemala, the Middle East, and even Italy. This is the sort of television that puts faces on stats, but it’s also almost elegiac: These are the doors we are bolting behind us.” New York Magazine
RFK - 2 hours 2004 (PBS)
"Vibrates with emotional truth." The New York Sun

KOFI ANNAN: CENTER OF THE STORM - 1.5 hours 2002 (PBS)
"Compelling..." TV Review

YOUNG DR. FREUD - 2 hours 2002 (PBS)
"Top drawer filmmaking. A remarkable primer on a brilliant mind." Toronto Globe and Mail

THE SECRET LIFE OF THE BRAIN - 5 hours 2002 (PBS)
"A handsome, humane PBS documentary [that] studies the brain but touches the heart." Knight-Ridder News Service

"This is an extraordinary five-part look at how the brain develops from birth through old age. It is great television. Insightful, well produced and compelling." TV Guide

"Here is television that can change your view of the world." Orlando Sentinel

ABRAHAM AND MARY LINCOLN: A HOUSE DIVIDED - 6 hours 2001 (PBS)
"A brooding, emotional vision…with mournful elegance Grubin maps Abraham Lincoln’s spiritual and political evolution…the series grows richer with every hour." New York Times

"An extraordinary PBS documentary…deserves to stand alongside "The Civil War" as a television landmark." Orlando Sentinel

"A saga of epic and tragic proportions…historical documentary doesn’t get any better than Abraham and Mary Lincoln." Houston Chronicle

NAPOLEON - 4 hours 2000 (PBS)
"The finest TV show seen on any channel last year." New York Post

"A stupendous piece of work…biography on its grandest scale." Newsday

"Sets a standard for historical documentaries…rich…pulsating…stunning." LA Times

AMERICA: 1900
THE AMERICAN EXPERIENCE - 3 hours 2000 (PBS)
“Genealogy at a national level…television at its best.” Associated Press

“What a year, what a show. History is the story that PBS tells best, and the creamiest of its social historians is 'The American Experience,' whose chronicling of the United States is consistently as rich, deep, and captivating as anything on television…David Grubin’s ‘America 1900’…is dazzling.” The Los Angeles Times

“The historical documentary has never been better.” The San Francisco Chronicle

“It's difficult to imagine any other millennial documentaries being better than 'America 1900'…a mesmerizing look at the way we were that last time a new century dawned.” Sacramento Bee
TRUMAN
THE AMERICAN EXPERIENCE - 4 1/2 hours  1997 (PBS)
“Penetrating portrait of the 33rd president...likely to bring PBS and David Grubin many awards.” The Wall Street Journal

“David Grubin was competing with himself.” The New York Times

TR: THE STORY OF THEODORE ROOSEVELT
THE AMERICAN EXPERIENCE - 4 hours  1996 (PBS)
"Brilliant." Houston Chronicle

"The great achievement of TR is the grace and even the poetry of the filmmaking...Grubin has fashioned a work of nonfiction art that simply must be seen." New York Daily News

"It is a magnificent portrait that should easily rank as four of the most entertaining hours - commercial or non-commercial - on television this season.” Newsday

FDR
THE AMERICAN EXPERIENCE - 4 and 1/2 hours  1994 (PBS)
"Grubin has the eye of a poet and the ear of a musician...a passionate, unblinking, evocative and surprisingly melancholy film." Daily News

"Unrivaled both in its frankness and depth...an impeccable, often startlingly vivid portrait of the political career of the century." Wall Street Journal

"With its passion for the telling anecdote that illuminates the whole...FDR is an enduring achievement, making known the life not only of a man but of a generation.” Hollywood Reporter

LBJ
THE AMERICAN EXPERIENCE - 4 hours  1992 (PBS)
“I've seen LBJ three times now, and there's no question of it being one of the greatest American history docs ever made.” Hollywood Elsewhere

"A triumph, unblinking but evenhanded, fascinating from first reel to last.” American Heritage

"Grubin demonstrates the mastery of the television documentary...he manages to quickly, deftly, pungently get at the political style of a formidable practitioner...it is a powerful story, powerfully rendered.” The New York Times

DEGENERATE ART  1993 (PBS)
"Extraordinary TV. The documentary itself is a work of art.” Daily Variety

THE WYETHS: A Father And His Family  1986 (PBS)
Smithsonian World
“A spare film that glows with the unadorned glory of truth and simplicity...destined to become a classic.” Christian Science Monitor

HEALING AND THE MIND with BILL MOYERS  1994 (PBS)
"Grubin is perhaps television's finest documentarian.” Star-Ledger
AWARDS

Alfred I. duPont - Columbia Broadcast Journalism Award (2)
American Association of Museums
American Film Festival (14)
American Historical Association
American Psychological Association Award
American Television Award
Banff Television Festival
Charleston International Film Festival Special Jury Award
Chicago International Film Festival
Christopher Award (3)
Cine Golden Eagle (10)
Claron Award
Columbus International Film Festival - Chris Award (12), Edgar Dale Screenwriting Award (2)
Daughters Of The American Revolution - Exceptional Historical Documentary Film
Emmy Award (10)
Fondation Napoleon - Grand Prix
Gabriel Award
George Foster Peabody Award (3)
Houston International Film Festival - Special Jury Award (6), Best in Show, Platinum Award
International Documentary Association (2)
International Film & Television Festival Of New York (2)
National Arbor Day Foundation Award
National Council Of Jewish Women - Rebekah Kohut Humanitarian Award
National Education Association
National Film & Video Festival (5) - Gold Apple, Silver Apple, and Bronze Apple
The New York Festivals - Grand Award
Ohio State Award
Overseas Press Club - Edward R. Murrow Award
San Francisco International Film Festival - Golden Gate Award
U. S. Industrial Film Festival
U. S. International Film & Video Festival – First Place Gold Camera (2)
Writers Guild of America - Best Documentary Film (5); Nominations (8)
29 December 2010

To Whom It May Concern:

I am writing to show my support for "Listen UP!"

While there are laws to protect endangered flora and fauna, the public is generally unaware of the language crisis that is happening right now, and also of the depth of loss as these languages do continue to die. This project is a bold first step that shows what is lost -- the wisdom, the science, the ineffable -- when a language does die. And what is found when a culture takes charge of the revivification of its own tongue.

Sincerely,

[Signature]
Bob Holman

Employment
2010: Artistic Director, "A White Wing Brushing the Building," poetry projections, Rockefeller Foundation
2010: Host, “The Poetry of Endangered Languages” television series, LinkTV
2007-10: Visiting Professor, NYU, Art and Public Policy, Tisch School of Arts
2005-7: Artistic Director, Study Abroad on the Bowery
2004-5: Poet-in Residence, WNYC, New York Public radio
2003- : Visiting Professor of Writing, Columbia University School of the Arts
2001- : Proprietor, Bowery Poetry Club

Books Written/Edited By
BOX, a performance book, Purgatory Pie Press, 2009
Carved Water, poems by Zhang Er, translated Holman, Tinfish, 2003
Cupid's Cashbox, poems, drawings by Elizabeth Murray, Jordan Davies: NY, 1990.
PANIC*DJ: Performance Text, VRI Theater Library: Imperial Beach, CA, 1987;
Bicentennial Suicide, a novel to be performed, Frontward Books: NY, 1976.

Video/Film(Selected List)
On the Griot Trail, host, Rattapallax Films 2008
Ginsberg’s Karma, host/performer/poet, Rattapallax Films, trailer: www.youtube.com/watch?v=lhKjp33SCa8
The World of Poetry: Poetries of Endangered Languages media project, creator/host, in production.
We Are the Dinosaur, performer, Shoot the Poem PoVideo Festival, directed by Charles Dennis 2005
Russell Simmons' Def Poetry Jam, performer, HBO, 2004
Whatever I Was Thinking Of, Lower East Side Short Film Festival selection, 2003
Slam, Poetry slam host, Sundance award-winning film, major release, directed by Marc Levin, 1998
The United States of Poetry, 5-part PBS series, creator/producer, 1996.

Digital Video/Audio (Selected List)
WNYC Radio “Poet Laureate,” 2004-5
Poetry in Motion II, Performer. Voyager CD-ROM, 1996
Flippin the Script: Rap Meets Poetry, Performer/Host, Mouth Almighty/Mercury, 1996.

Awards (Selected List)
Elizabeth Kray Poetry Award from Poets House, 2006
NYU “Community Citizen of the Year,” 2005
Greenwich Village Historical Society, Preservation Award for Bowery Poetry Club, 2004
Zebra Poetry Film Festival, US selection, 2004
New York Public Library Minerva Award, 2003
Downtown Short Film Festival, selected screening, 2003
Poets & Writers Barnes & Noble Writers for Writers Award, 2003
First International Poetry Film Festival, “Bob Holman Special,” Berlin, 2002
National Arts Award, Anderson Ranch, 2002
National Poetry Slam Championship, Mouth Almighty Team coach, 1997-98.
XXth Biennales Internationales de Poesie, Liege, 1996.
Input (International Public Television Award), 1996.

Performances/Readings (Selected List)

2010 Projects: Timbila: write lyrics and perform with five piece African band led by Nora Balaban and Banning Eyre. Ukraine Rain: write/translate lyrics and perform with various iterations of the National Banduristan Orchestra, led by Julian Kytasty.

NYC: Steps of NY Public Library for “Make Noise for the Library,” Museum of Modern Art, The Great Hall at Cooper Union, The Poetry Project at St. Mark's Church, Public Theater, the New School, Brooklyn College, PS 122, PS1, The Kitchen, Mudd Club, Limelight, Danceteria, CCNY, Symphony Space, Eldridge Street Synagogue, Town Hall, KGB, Sound Poetry Festival (Washington Square Church), College of Staten Island, NYU, Pratt, The Knitting Factory, Biblio’s (Extended Play, four 2-hour readings).


Theater Direction (Selected List)

Clear the Range, from Ted Berrigan's novel, adapted Rosenthal/Holman St. Clement's.
4 Plays by Edwin Denby, sets Elizabeth Murray, costumes Judith Shea, Eye & Ear.
The White Snake by Ed Friedman sets Robert Kushner, Eye & Ear Theater.
Paid on Both Sides by W.H. Auden, sets David Hockney, Eye and Ear Theater.
EAT ROCKS by Pedro Pietri, New Dramatists NYC.
She Is in Tangiers: Life and Work of Jane Bowles by Millicent Dillon, St. Marks.
Stop At Nothing, D. Zhonzinsky, The Kitchen.
Girls on the Run, John Ashbery (adapted/directed), Bard College.
SemiCento, commissioned by the Grakfurt Book Fair on its 50th Anniversary
Sudden EKPHRASIS!: The Poetry of Robert Kelly, (adapted/directed), Bard College.
DECEMBER 14, 2010

DAVID GRUBIN PRODUCTIONS
125 WEST 94th STREET
NEW YORK, NY 10025
ATTENTION: DAVID GRUBIN

RE. LETTER OF COMMITMENT TO ‘LISTEN UP: LANGUAGES IN DANGER WITH BOB HOLMAN’

DEAR DAVID,

IT WOULD BE AN HONOR TO WORK WITH YOU ON YOUR NEW PROJECT, ‘LISTEN UP.’ YOUR DEVOTION TO EXPANDING THE APPRECIATION FOR LANGUAGE BOTH IN YOUR WORK AS A WRITER BUT ESPECIALLY IN YOUR DECADES LONG SUPPORT OF POETRY INDICATES THAT THIS PROJECT WILL BE DEEP AND MEANINGFUL TO ITS AUDIENCE.

AS A CINEMATOGRAPHER I SEE THE DIVERSE LOCATIONS THAT SPAN THE GLOBE WILL LEND THIS DOCUMENTARY A VISUAL APPEAL AND CULTURAL RESONANCE AS POETIC AS THE LANGUAGES THEMSELVES.

FINALLY, AS A PARENT WHO LIVES IN A MULTI-LINGUAL HOUSEHOLD IN THIS GREAT METROPOLIS WHICH IS HOME TO HUNDREDS OF LANGUAGES AND DIALECTS, I EXPERIENCE THE IMPORTANCE THAT LANGUAGE PLAYS IN OUR LIVES.

THANK YOU FOR ASKING ME TO BE INVOLVED IN THIS WORTHWHILE PROJECT.

Sincerely,

James Callanan

www.jamescallanan.com
Films-Cinematographer and Operator (partial list, blue=link to sites or video)

10  JOHN PORTMAN-MASTER BUILDER. Ben Loeterman-Director. (1 hr) PBS. (In Post)
11  WEST POINT CLASS of '67. Jorden Kronick-Director. (2 hrs.) ABC-News (in Post)
11  DANCE for LIFE. Franco Mazza-Director. (90 min.) RAI-Italy. Drama. (In Post)
11  VODKA ROCKS. John Rubino-Director. (90 min.) Comedy.
10  The BUDDHA. David Grubin-Director. (2 hrs.) PBS. Non-fiction.
09  Trials of J. Robert OPPENHEIMER. David Grubin-Director. (2 hrs.) PBS. David Strathairn.
08  The PEOPLE v. LEO FRANK. Ben Loeterman-Director. (2 hrs.) PBS. Will Janowitz.
08  The JEWISH AMERICANS. David Grubin-Director. (6 hrs.) PBS.
08  SIN CITY LAW: Butchered Innocence. Jean-Xavier de Lestrade-Director. (2 hrs) Sundance.
08  The ATTIC. Mary Lambert-Director. (90 min.) Fiction/supernatural thriller.
07  MARIE ANTOINETTE. David Grubin-Director. (2 hrs.) PBS, BBC, & Arté.
07  The WAR that MADE AMERICA. Ben Loeterman-Director. (2 of 4 hrs) PBS.
06  VOOM PORTRAITS. Robert Wilson-Director. Isabella Rossellini, William Dafoe, etc.
06  GALAPAGOS. Paul Lawrence-Director. (1 hr.) Yale University/ Biology Department.
04  JEFF KOONS. Alison Chernick-Director. (1 hr.) VOOM. (2nd cam: Albert Maysles.)
03  YOUNG DR FREUD. David Grubin-Director. (2 hrs) PBS. Emmy Award/Music.
02  SECRET LIFE of the BRAIN. David Grubin-Director. (5 hrs) PBS. DigiBeta. Emmy/Science.
02  PUBLIC ENEMY #1. Ben Loeterman-Director. (1 hr) PBS. American Experience.
02  MIOTTE vu par RAOUl RUIZ. Raoul Ruiz-Director (90 min.) ARTE (France)
01  ABRAHAM and MARY LINCOLN: a HOUSE DIVIDED. David Grubin-Director. (6 hrs)
01  PBS's first series Broadcast in HD. EMMY nominated/director, cinematography, etc.
01  NAPOLEON. David Grubin-Director. (4 hrs) PBS/Canal + special. PEABODY Award.
99  RESCUE at SEA. Ben Loeterman-Director. (1 hr) PBS. American Experience.
98  AMERICA 1900. David Grubin-Director. (3 hrs) PBS. EMMY/Non-Fiction & PEABODY.
98  TRUMAN. David Grubin-Director. (4 1/2 hrs) PBS EMMY/Non-Fiction & PEABODY.
96  TR - THEODORE ROOSEVELT. David Grubin-Director. (4 hrs) PBS. EMMY/Non-fiction.
93  LOVE DIVIDED by. Carlyn Glynn-Director. Actors Studio/Bravo. Fiction/drama.
90  WE WERE SO BELOVED. Manfred Kirschheimer-Director. (2 1/2 hrs.) Silver Lion-Berlin.
84  RAW NERVES. Manuel DeLanda- Director. Fiction/Thriller. Whitney Centennial, etc.
83  BURT'S BIKERS. Roy Frumkes-Director. (1 hr.) NBC. Cine Golden Eagle and others.
83  WHALE RESCUE #1. James Callanan-Director. (1/2 hr.) PBS. Audubon Special.

Films-Contributing Cinematographer and/or Operator unless noted (partial list)

10  HOW to MAKE IT IN AMERICA. Julian Farino, et-al.Directors. HBO. Camera Operator.
09  MICHAEL & MICHAEL HAVE ISSUES. Black & Showalter-Directors. Comedy Central. DP.
08 09  FLIGHT of the CONCHORDS. James Bobin, etc.-Directors. HBO. ‘A’ Camera/2nd unit DP.
08  HUMAN GIANT. Tom Giansas-Director. MTV. D.P. & Operator. Comedy w/Aziz Ansari.
07  The MYSTERIOUS HEART. David Grubin-Director. (2 of 3 hrs.) PBS. National Geographic.
06  LORD of THE ANTS-E.O. WILSON. David Dugan-Director. (2 hrs.) National Geographic.
06  WINGS for WHEELS. Thom Zimny-Director. Bruce Springsteen. Grammy-Music Film.
03  The ELEGANT UNIVERSE. Julia Cort-Director. (Hr 3 only). PBS-NOVA. PEABODY Award.
02  BORN TO BE WILD: LEADING MEN OF ABT. Judy Kinberg-Director. Dance in America.
03  The HISTORY of US. Peter Kunhardt-Director. (part 1 & Host Katie Couric.) PBS special.
01  TRACKING the TERRORISTS. Ben Loeterman-Director. (1 hr.) Frontline. Dupont.
01  SCOTTSBORO. Barak Goodman-Director. (2 hrs.) PBS. Emmy/Oscar nominated.

Commercials: Over 100 national commercials as a DP. Clio award for Best PSA.
David Grubin Productions
125 West 94th Street
New York, N.Y. 10025

12/15/10

Dear David,

I would very much like to work on your film about endangered languages. It sounds like a fascinating project and I look forward to working together again should our schedules permit.

I wish you the best of luck in getting this worthy project off the ground.

Best Regards,

Deborah Peretz
DEBORAH PERETZ

(b) (6)

email: (b) (6)

2010  Editor, LENNONYC
      American Masters, PBS
      Michael Epstein, Producer
      New York Film Festival selection

2009  Editor, BUDDHA
      PBS Feature documentary
      David Grubin Prods.
      David Grubin, Producer

2008  Editor, BROTHERS ON THE LINE
      Porter Street Pictures
      Sasha Reuther, Producer

      Editor, THE TRIALS OF J. ROBERT OPPENHEIMER
      American Experience, PBS
      David Grubin, Producer

2007  Editor, THE MYSTERIOUS HUMAN HEART
      Three part Series for PBS
      David Grubin, Producer

2006  Editor, THE JEWISH AMERICANS
      Six hour Series for PBS
      David Grubin, Producer

      Editor, NEW ORLEANS
      American Experience, PBS
      Steve Ives, Amanda Pollak, Producers

2005  Editor, ERNEST HEMINGWAY: Rivers to the Sea
      American Masters, PBS
      DeWitt Sage, Producer

2004  Editor, DESTINATION AMERICA
      Four Part Series for PBS
      David Grubin, Producer
2003  Editor, **JUDY GARLAND: By Myself**
2004 Emmy Award - Nonfiction Editing
American Masters, PBS / Susan Lacy, Producer
Kristen Huntley, Kate Hirson, Co-Editors

Editor, **RFK**
American Experience, PBS
David Grubin, Producer

2002  Editor, **JONI MITCHELL: Woman of Heart & Mind**
American Masters, PBS
Susan Lacy, Producer

2000  Editor, **THE SECRET LIFE OF THE BRAIN**
David Grubin Productions
Amanda Pollak, Tom Jennings, Producers

1999  Editor, **ABRAHAM & MARY LINCOLN**
American Experience, PBS
David Grubin, Producer

1998  Editor, **LEONARD BERNSTEIN: Reaching For The Note**
1998 Emmy Nomination - Nonfiction Editing
American Masters, PBS
Susan Lacy, Producer

1997  Editor, **UP FROM CITY STREETS**
(LONG JOURNEY HOME: The Irish in America)
4 Part series for PBS
Tom Lennon, Producer

1996  Editor, **ROD SERLING: Submitted for your Approval**
American Masters, PBS
Susan Lacy, Producer

1992  Editor, **PAUL SIMON: Born at the Right Time**
1993 Peabody Award Winner
American Masters Special, PBS
Susan Steinberg, Director

1990  Editor, **EDWARD R. MURROW: This Reporter**
1990 A.C.E. Award -- Documentary Editing
American Masters Series, PBS
Susan Steinberg, Producer

References:  David Grubin, Susan Lacy, Michael Epstein
Member:  Motion Picture Editors Guild & I.B.E.W., Local 1212
INTRODUCTION TO THE SCRIPT
Because *Listen UP!* is conceived as a journey - an adventure across vast reaches of space dipping back into prehistoric time, the script functions as a road map - an outline of places, people, and ideas. In other words, the script is a skeleton without the flesh on its bones. The texture of the native speakers' lives, from planting gardens and cooking to children's games, rituals and prayers, will become part of the final film in ways which are not now predictable. This is a film with a guide, but much of it will be shot in cinema verité, a style that prides itself on letting the story unfold in front of the camera. We imagine many surprises, but we also believe in meticulous preparation. With the script as a road map, if we stray too far from the main route, we will always know how to find our way back. The map shows our destination, and the way to get there.

Please note that the script is not in any way meant to render verbatim dialogue. Rather it is an attempt to communicate the subject matter that will be under discussion. Please bear in mind that this is not "movie dialogue," capturing the natural rhythms of speech. All the dialogue is constructed to communicate information. The actual dialogue scenes will be captured as it occurs and edited later.

The native speakers will play roles that are crucial but not easy to anticipate. The dialogue of native speakers - whether in Australia, Hawaii, or Wales - is especially difficult to capture in a script. What the linguists or our guide Bob Holman might contribute is easier to imagine than what native speakers might tell us in their own tongue. It is important that we hear their voices, and their words will be rendered into English on the screen with sub-titles.

HELLO! I AM HAPPY YOU ARE HERE.
I SPEAK KUNWINJKU.
I SPEAK HAWAIIAN.
I SPEAK WELSH.

LISTEN UP! OUR LANGUAGES ARE IN DANGER!

FREEZE THREE FACES OF NATIVE SPEAKERS ON SCREEN
SUPER TITLE

LISTEN UP! LANGUAGES IN DANGER

SCREEN GOES TO BLACK

with BOB HOLMAN

FADE UP: CROKER ISLAND, AUSTRALIA. THE CAMERA PANS ACROSS THE WAVES, AND SLOWLY CREEPS ACROSS THE GIANT SAND DUNES DOTTING THE SHORE.

IT IS SUNSET.

WE HEAR A VOICE CHANTING AN ABORIGINAL EPIC POEM. THE CAMERA FINDS THE "POET," AN OLD ABORIGINAL MAN NAMED KHAKI MARRALA.

CLOSE-UP OF KHAKI MARRALA, CHANTING

BOB HOLMAN (VO):
We are listening to the story of Warramurrungunji (pronounced worra-mooroo-o-ngoong-gee), the founding mother of the Aboriginal peoples of north central Australia.

KHAKI MARRALA CONTINUES CHANTING:
Ruka kundangam riki angbaladaharrama. Ruka nuyi nuwung inyman!

Subtitles:
"I am putting you here, this is the language you should talk! This is your language."
BOB HOLMAN (VO):
The poet is singing of how Warramurrungunji came out of the sea and headed inland, sowing the landscape with different groups of people, and giving each a different language to speak.

BOB HOLMAN (OC):
It is the story of creation, a story as important to the people here as the story of Adam and Eve. It's hard to imagine growing up in America or Europe without knowing the Biblical tale of the first man and woman. But Adam and Eve are in no danger of disappearing. The story of Warramurrungunji is in danger - because the languages in which it is told are slowly dying...

CUT BACK TO: KHAKI MARALLA CHANTING AS THE SUN SETS.

BOB HOLMAN (VO):
There are nearly 7000 languages in the world, ranging in size from millions of speakers to just one or two. Today, linguists estimate that half of the world's languages are under threat. By 2050, hundreds of languages spoken today will be extinct.

BOB HOLMAN (OC):
Words matter. Words are how we connect, and how we differ. How we learn from and about each other, how we gossip, make poems, and communicate our deepest wisdom - all from the same words.

To think of languages as simply a means of communication is like saying that the Mona Lisa makes nice wallpaper. Words are not only utilitarian. They carry the history of a people - each idea nested in sound, each emotion and color and bit of wisdom a different bite of noise that is instantly recognizable to your community. Languages express the history, culture, and identity of the people who speak them. When they are lost, they are lost forever. And that matters.

GRAPHIC ANIMATION: IMAGE OF THE GLOBE
ZOOM TO AUSTRALIA
ZOOM FURTHER TO ARNHEM LAND

SUPER TITLES TO IDENTIFY:
AUSTRALIA
ARNHEM LAND

BOB HOLMAN (VO):
I'm going to take you on a journey - first to Australia, and then to Hawaii and Wales to show you why that matters, and what some people are doing about it.

CUT TO FOUR WHEEL DRIVE VEHICLE KICKING UP DUST ON A NARROW DIRT ROAD

CUT TO CAR INTERIOR: NICK EVANS IS DRIVING. WITH HIM ARE BOB HOLMAN AS WELL AS KHAKI MARALLA AND ARCHIE BROWN, TWO ABORIGINES.

BOB HOLMAN (VO):
For many years, Australian linguist Nick Evans has traveled through Arnhem Land in north central Australia, getting to know its native people - the Aborigines, who have welcomed him into their homes and taught him their fragile languages.

NICK EVANS (OC):
Learning Aboriginal languages is not just a matter of mastering a grammar. It also requires you to think quite differently about the world.

STRIKING IMAGES OF THE AUSTRALIAN BUSH COUNTRY AS SEEN FROM THE CAR, THEN HELICOPTER

BOB HOLMAN (VO):
Australia once could boast more than 250 spoken languages. Before the Europeans came in the 18th century, one-half million Aborigines lived close to the earth and water, hunting game, fishing, and collecting wild food. Decimated by small pox, measles, and other diseases and dispossessed of their land, the Aborigine population rapidly dwindled and their languages disappeared. Today, fewer than 200 languages remain. All but 20 of the original languages are endangered. Most remaining Aborigines speak English.

But some hold fast to their native tongue.

CAR INTERIOR: NICK EVANS, KHAKI MARALLA, ARCHIE BROWN, BOB HOLMAN. WE FILM THE DISCUSSION BETWEEN THE LINGUIST NICK EVANS AND KHAKI MARALLA AND ARCHIE BROWN, WITH BOB HOLMAN INTERJECTING QUESTIONS.

THE CONVERSATION IS INTERCUT WITH EXTERIORS:
SAND DUNES OF CROKER ISLAND

THE BACK AND FORTH WILL CONSIST OF THE FOLLOWING SUBJECT MATTER:
KHAKI MARALLA: (subtitles)
Warramurrungunji came out of the sea here on Croker Island.

ARCHIE BROWN: (subtitles)
Warramurrungununuji is the beginning of it all. She planted seeds for the people: tubers to eat, and languages to speak.

BOB HOLMAN:
Different languages?

KHAKI MARALLA: (subtitles)
We speak many languages here. My mother spoke Iwaidja, my father Bininj Gun-wok. I speak four languages.

ARCHIE BROWN: (subtitles)
We grow up with parents who speak different languages. It is forbidden to marry within our clan so when my mother married my father, they didn't speak the same language. My grandparents also spoke different languages. I grew up hearing three different languages. And my wife speaks a different language than I do. So I speak four languages.

BOB HOLMAN:
So these languages are all very similar, maybe even more like dialects of the same language, kind of like the difference between the way they talk in Scotland and the way they talk in England.

NICK EVANS:
Not at all. These languages are as distinct from one another as Spanish is from German, or Russian from English. We're going to travel 300 miles across what we call Arnhem Land, a trip from the ocean to a tiny inland community, and along the way we can hear people speaking six truly different languages.

BOB HOLMAN:
How can these languages be so distinctly different when the people who speak them live so closely together? I've always thought that different languages were a result of isolation: mountains, or valleys, or oceans separating peoples so that they end up developing their own languages.

NICK EVANS (to BOB HOLMAN):
Khaki and Archie, like other Aborigines, here live in clans marked by the language they speak. Speaking the appropriate language is a kind of passport, a mark of identity, a sign both to local people and to the spirits of the land.
Languages don't have to be sealed into tiny bubbles to become distinct from one another. In many places in the world, linguistic diversity is related to geographic isolation, but here in Arnhem Land, things are different - there are no significant geographical barriers between language speakers at all, yet there is an extraordinary diversity.

My own theory is that this little strip of Arnhem Land with all its complex diversity is a good representation of how humans have been for most of our history. Languages are cosmopolitan.

There used to be twelve languages spoken here. Each was a stamp of identity. Six are gone, and those that remain are just hanging on.

NIGHT FALLS

AS THE SUN RISES ON A NEW DAY, THE CAMERA PANS THE EMPTY SAVANNAH TO FIND A TROOP OF KANGAROO HOPPING THROUGH THE BUSHES

NICK EVANS (VO):
The Aborigines have a fund of knowledge about the natural world that is irreplaceable - a treasure trove of ecological wealth encoded in their language.

There are four species of kangaroos in Australia, and the Aborigines have a separate name for each one of them - as well as a name for young kangaroos, another for male Kangaroos, and another for female kangaroos. In English, we lump kangaroos together under one word. With their richer vocabulary, the Aborigines look more closely. They even have a different word for the way each species hops. That's what I call close observation.

CUT TO A STREAM SHADED BY A SINGLE TREE AMONG THE SCAGGLY BUSHES. ARCHIE BROWN IS WALKING ALONG THE BANK, LOOKING INTENSELY AT THE WATER. NICK AND BOB WATCH AS ARCHIE BEGINS TO FISH.

NICK EVANS (VO):
The Aborigines live close to the land, adept at finding all the wild food they need to survive: fish, bush fruits, yams, birds.

Archie Brown is renowned among the people here as a great fisherman - which means he is an avid student of the natural world, and a repository of ecological knowledge drawn from millennia of close observation, passed along from generation to generation through the words and expressions of
his language. For example, Archie is an expert on the ecological links between plants and animal species.

NICK AND BOB TALK TO ARCHIE AS HE FISHES

NICK EVANS:
Archie, what do you call that tree? We call it in English a white apple tree.

ARCHIE BROWN:
In Kunwinjku, we call the tree bokorn.

NICK EVANS:
There's a fish in that stream we call in English the spangled grunter fish. What do you call it Archie?

ARCHIE BROWN:
We call it bokorn. Same name as the tree. In Kunwinjku, both are bokorn.

BOB HOLMAN:
Seems confusing to call a fish the same name as a tree.

ARCHIE BROWN:
The fish eat the fruits that fall from the tree into the stream. The bokorn eats the bokorn fruit. When I see the bokorn tree, I know where to look for the bokorn fish.

NICK EVANS:
Aboriginal languages are filled with these kinds of pairings - a veritable fisherman's guide to the area.

ARCHIE BROWN CATCHES A FISH

BOB HOLMAN:
So lose the language, lose the fish.

NICK EVANS:
And we are losing the language, and when we lose it, this kind of knowledge will be lost. This is just one example of the botanical and zoological encyclopedia that is only available in little-known languages, spoken by just a few hundred people, or sometimes by just one or two. Once we start calling the bokorn fish a "spangled grunter," and the bokorn tree a "white apple," our words no longer deliver the ecological link between them.

THE SUN IS SETTING. NICK, ARCHIE, AND KHAKI ARE TALKING AS THEY BUILD A CAMPFIRE.
BOB HOLMAN (TO NICK EVANS):
   Of course I can't understand a word Khaki or Archie are saying. How hard
   is it to translate from their language to English?

NICK EVANS:
   It's near impossible. Lost in translation is really the name of the game for
   a linguist. So much is lost. We were just talking about what time it was.
   Often people just say “like…” and point up to an angle of the sky to
   indicate “at the time of the day when the sun would be there.” So you get
   used to people referring to the morning as east-sun and afternoon as
   west-sun.

   But in Dalabon language they turn it around: the time of day is marked by
   where the shadow is. Morning is djulukarri – “west shadow;” afternoon is
   djulurorrng - “east shadow.” You can translate “west shadow” into English
   as afternoon, but the word "shadow" takes on a different meaning here
   than "afternoon. There is a whole etiquette about sitting yourself in the
   right shadow. If we’re sitting on the ground recording a conversation,
   people keep glancing up at the sun and working out when it is the right
   time to move our seating position so we keep in the shade.

   You miss all of this with the translation - "afternoon."

NIGHT: THE CAMPFIRE IS ABLAZE. NICK AND ARCHIE ARE TALKING.
ARCHIE LOOKS AT KHAKI AND LAUGHS.

NICK EVANS:
   I asked Archie to tell you what his relationship is to Khaki. And he said
   Khaki was his brother. But he laughed because he knew you would never
   understand.

BOB HOLMAN:
   What do you mean? If Archie and Khaki are brothers, it means they have
   the same father.

NICK EVANS:
   That's true in English. But that's not what "brother" means in Iwaidja. For
   example, in English I call my father's brother my uncle. But in Iwaidja,
   Khaki calls his father's brother his father. So that man's kids (his "Uncle's"
   kids, in English) count as brothers too - they're his dad’s kids, after all.

   And it goes all the way up - his grandfather's brother's son’s son, are also
   his brothers. So you get to use the word brother for a huge range of
   people.
On the other hand, there are all sorts of situations where you have to hold back from using "brother," and employ some very delicate term instead. Say my father’s sister is talking to me about my brother - who is her nephew, just like I am. She uses a special term - yarrunan. That means something like "the one who is your brother, and my nephew through my own brother, such that you, me and him all lie on the same male descent line traced through my brother." People just reel stuff like that off all the time - it’s like they have a superfast mental abacus for clicking in kin relationships every microsecond.

KHAKI TALKS TO NICK.

NICK EVANS:
This is an endlessly fascinating and important subject to Khaki and Archie. They know that it is not easy to explain to English speakers, but it's essential to their way of relating to each other - especially to selecting who they can marry.

WIDE SHOT OF GROUP GATHERED AROUND THE CAMPFIRE AS THE EMBERS BURN LOW. ARCHIE, KHAKI, NICK AND BOB ARE STILL TALKING.

BOB HOLMAN:
It seems as if there is an entire worldview built implicitly into the structure of the language we speak.

NICK EVANS (NODDING IN AGREEMENT):
Archie was just talking about the memories that were stirred up in him by that place we went by today where the old people were camping. In English, I’d have to say something like “I just remembered that place where the old people camped.” But in Iwaidja you’d say the equivalent of “that place turned my mind over.” The subject is "the place," not the "memory."

This is a whole syndrome. English wants to keep putting people into the driver’s seat. In English, we say “I stubbed my toe on a rock,” or “I caught the wind in my sails,” or “the turtle turned back because the sand was too hard to lay eggs in.” In Iwaidja what we would consider inanimate forces have just as much chance of being the subject. We’d say “the rock caught my toe,” or “the wind pushed my sails,” or “the hard ground foiled the turtle.” The effect is profound - it reminds us that we are moving through a world that is powerful and that shapes our actions just as we act on it. The language really puts us in our place: nature is as powerful as we are, or more so.

NICK EVANS (VO):
Language structures what we think about, it orients us, makes us more observant of some things - like kangaroos - less observant of others. Language is fundamental to shaping how we think, feel, and experience the world around us.

There's a language in central Australia - the Jiliwirri language of the Warlpiri people - which routinely replaces sentences by their opposites. "I sit on the ground," is expressed as "you stand in the sky." I wonder what habits of thought Jiliwirri would inspire? The only way to really find out is to work with native speakers.

FADE OUT

FADE UP: AS DAY BREAKS, THE FOUR WHEEL DRIVE MOVES DEEPER INLAND, OVER CREEKS, PAST OVERHANGING CLIFFS.

CUT TO THE MOUNT BRADSHAW ROCK PAINTINGS. PAN SLOWLY ACROSS THE MAGNIFICENT ANCIENT PAINTINGS

NICK EVANS (VO):
The Aboriginal people have been in Australia for at least 50,000 years.

Following Warramurrungunjii's track through Arnhem Land takes us by caves with the most extensive collection of ancient painted rock galleries in the world. Dating back some 20,000 years, they bring to life a world of hunting, feasting, love, magic, fighting, and sorcery.

BOB HOLMAN:
These are extraordinary. Can they tell us anything about the language these people spoke?

NICK EVANS:
They tell us about hairstyles, weapons, and extinct animals - some show thylacines, which died out here thousands of years ago but which local people still have a name for - but about language they are completely silent. Look closely - a couple of the pictures actually attempt to add sound by including what you might call an Arnhem Land speech balloon, spraying from the mouths of people and animals. Look right there - in front of the emu and the hunter! We have no idea what the hunter is saying. Whatever languages may have been spoken around Mount Bradshaw when this was painted have now vanished without trace. They were never written down.

BOB HOLMAN:
A demonstration that language is perhaps the most fragile of the world's creations. Speech is completely evanescent. It lasts as long as the
vibrations in the air that transmit it, and if the words are not kept alive in an oral tradition, they will disappear unless they are written down.

NICK EVANS:
And most of the endangered languages of the world were never translated into written form. We're scrambling as fast as we can to record the languages and get them down on paper.

MONTAGE OF 4 WHEEL DRIVE FORDING STREAMS, TRAVELING THROUGH TROPICAL WETLANDS AND SAVANNAHS DOTTED WITH EUCALYPTUS. DAY BECOMES NIGHT; NIGHT TURNS TO DAY.

IT IS EARLY MORNING AS THE FOUR WHEEL DRIVE PULLS INTO A SMALL VILLAGE. AS ARCHIE, KHAKI, NICK, AND BOB PILE OUT, THEY ARE GREETED BY A SWARM OF CHILDREN AND A FEW OLDER MEN AND WOMEN.

THE CAMERA FINDS KHAKI MARALLA SPEAKING TO AN OLDER WOMEN. HE INTRODUCES HER TO NICK AND BOB.

NICK EVANS (TO BOB HOLMAN):
Khaki's mother-in-law! He's speaking to her in a special variant of Kunwinkju, the language her clan speaks. I call the variant mother-in-law language. We don't really have an equivalent in English. It's a way of keeping things extremely polite between the husband and his wife's mother, very decorous and ceremonial.

THE CAMERA LINGERS ON KHAKI AND HIS MOTHER-IN-LAW AND WE LISTEN WITH SUBTITLES.

NICK EVANS (VO):
Kunwinjku is one of the two most widely spoken languages in Arnhem Land. It has probably 1000 speakers. They are proud of their language and their traditions and many are trying to hold on to them.

THE SUN IS SETTING. THE VILLAGE HAS GATHERED AROUND A POET/SINGER (KHAKI MARALLA) AND A MUSICIAN PLAYING THE DIDGERIDOO.

BOB HOLMAN (VO):
The didgeridoo! I've heard the didgeridoo played in America. Poets sometimes use it as a background for their poems.

THE DIDGERIDOO CONTINUES

NICK EVANS (VO):
In Arnhem Land, the musician is actually speaking words into the didgeridoo that help make the sounds, specialized words meant only for the didgeridoo. Didgeridoos are ancient, at least 1500 years old, and they were developed here in northern Australia.

THE DIDGERIDOO CONTINUES AS KHAKI MARALLA BEGINS TO SING
(SUBTITLES)

NICK EVANS:
Each clan has its own collection of songs, another stamp of identity, another distinctive marking.

There's a great pride in clan identity and the language that marks the clan, and you see it at a conscious level in the songs because people are quite aware of the way they perform them - the words they are using.

Sometimes one song will switch between three different languages, like this one about the amorous night time goings-on observed by a voyeuristic trilingual owl.

DIDGERIDOO MUSICIAN AND SINGER CONTINUE

NICK EVANS:
Songs are critical to the lives of the people here. Their oral traditions are rich in complex myths, stories, and songs. Language is more than a practical instrument. As it does in every culture, it answers a profound need.

How do you nourish your soul living as a hunter-gatherer? How do you make meaning? The songs tell stories, passed along from generation to generation, and at the same time, improvised by the singer. The singers are the poets. Everyone speaks the language, but it's the poets who know best how to shape the language and make meaning from it. The different patternings of sounds and grammars give the poets the means to transcend the language of everyday speech into forms that help make sense of the world around them. There's a repository of ancient wisdom in these songs, akin to more familiar wisdom traditions, like the ones we find in the Bible or in the story of the Buddha. And when the language dies, this ancient wisdom will be lost.

NICK EVANS:
Every language is valuable, from the smallest to the largest. There is enormous benefit to having a diversity of languages. Imagine if we had just one genetic type of apple - one new strain of fungus or one new disease could wipe out the whole worldwide population of apples. Having many strains of apples protects us. Variety is the reservoir of adaptability.
It's the same with languages. Each language has something unique to teach us. When we lose a language, the pool of knowledge from which we can draw grows smaller.

CUT TO ABORIGINAL CHILDREN PLAYING AS THE DIDGERIDOO CONTINUES IN THE BACKGROUND

BOB HOLMAN (VO):
Languages like Kunwinjku and the others here in Arnhem Land have survived because for centuries they have been beyond the reach of the large, dominant ones, like English. In the last decades, globalization has embraced even these far-off communities. Aboriginal languages are disappearing under pressures similar to those in the rest of the world. If the children don't speak a language, it will vanish.

CUT TO: CHILDREN IN A PRE-SCHOOL FOR HAWAIIAN CHILDREN, WHO ARE BEGINNING THE SCHOOL DAY BY CHANTING A HAWAIIAN SONG

BOB HOLMAN (VO):
Thirty years ago, the Hawaiian language was dying. In most places on the islands, the children had stopped speaking it, a fatal sign of imminent demise. Today, Hawaiian is coming back, in large part because of the Pūnana Leo, Hawaiian for "language nests" - total language immersion programs for pre-schoolers in which the children speak and learn in Hawaiian for the entire school day. Now kula kaiapuni, immersion schools, extend to the 12th grade.

BOB HOLMAN (OC):
How do you begin to bring a dying language back to life? Look at what happened in Hawaii: a small group of activists began to teach Hawaiian to Hawaiian children. Today, the language is still on life support, but it is no longer in the emergency room.

CUT TO: GRAPHIC ANIMATION OF GLOBE. ZOOM TO HAWAIIAN ISLANDS SUPER TITLE:
HAWAII

CUT TO ICONIC HAWAIIAN SCENE: WAVES ARE CRASHING ON THE HAWAIIAN SHORE AS BOB HOLMAN AND PUAKEA NOGELMEIER WALK ALONG THE BEACH

BOB HOLMAN (VO):
Puakea Nogelmeier has been an advocate and teacher of the Hawaiian language for over three decades. Today, he is a professor at the University of Hawaii at Manoa.
PUAKEA NOGELMEIER:
Ölelo Hawai`i, the mellifluous words for the Hawaiian language, is part of a family of languages called Austronesian. There are about 1000 Austronesian languages spoken by more than 250 million people...

GRAPHIC ANIMATION OF THE GLOBE, DEPICTING AUSTRONESIAN LANGUAGE FAMILY

PUAKEA NOGELMEIER:
… in places like Indonesia, Taiwan, Malaysia, Madagascar, the Philippines, New Zealand, and the Melanesian, Micronesian, and Polynesian islands.

The Austronesian language family is one of the largest, most widespread language families in the world, each language related to the other because they share a common prehistoric origin.

The Hawaiians descend from a people who sailed across the Pacific to the islands of Hawaii so long ago their story was almost lost to history until linguists, archaeologists, and geneticists traced them back to Taiwan.

Their language remains, but it too was nearly lost until a revitalization movement, sparked by the Pūnana Leo, helped revive it.

HILO, HAWAII: A SCHOOL WITH CHILDREN RANGING FROM PRE-SCHOOL THROUGH HIGH SCHOOL WITH CLASSES ALL TAUGHT IN HAWAIIAN. SOMEONE IS WRITING HAWAIIAN WORDS ON A BLACKBOARD.

ENGLISH SUBTITLES: "IN LANGUAGE THERE IS LIFE. IN LANGUAGE THERE IS DEATH."

THE CAMERA PULLS BACK TO REVEAL LARRY KIMURA WRITING WITH A PIECE OF CHALK.

BOB HOLMAN(VO):
Larry Kimura was one of the activists who helped spark the resurgence of the Hawaiian language back in the 1970's and 80's. Today, he teaches Ölelo Hawai`i to college students at Ka Haka `Ula o Ke`elikōlani, the Hawaiian language college at the University of Hawaii in Hilo. But he stays connected to the schools where learning a language begins.

LARRY KIMURA TALKING TO HIGH SCHOOL STUDENTS ABOUT THE WORDS ON THE BLACKBOARD: "IN LANGUAGE THERE IS LIFE. IN LANGUAGE THERE IS DEATH."

THE CHILDREN GIVE THEIR INTERPRETATIONS.
LARRY KIMURA (VO):
The first Pūnana Leo were designed to immerse pre-schoolers in Hawaiian. They evolved into kula kaiapuni, immersion grade schools and then, into high schools. This school - Ke Kula ʻo S. M. Kamakau is an immersion school in Kāne ʻohe on the island of Oʻahu.

LARRY KIMURA:
Every day, the children - from pre-school kids to high school teenagers - are presented with a Hawaiian saying - usually a kind of enigmatic thought. They discuss it in every class - even math and science. It's a saying open to interpretation. What does it make you think of, Bob?

BOB HOLMAN:
It's important to mean what you say. It's important to learn that words matter - they can hurt or they can heal, express hatred or love, contain life or death.

PUAKEA NOGELMEIER:
It's easy to forget how important words are - how language is an expression of a culture, of a way of life. When I was going to college in the late seventies, the predictions were that Hawaiian would be dead in 10 years. And yet every Hawaiian child grew up speaking Hawaiian 200 years ago.

DRAWINGS BY JOHN WEBER (THE ARTIST WHO ACCOMPANIED JAMES COOK): KEALAKEKUA BAY AND THE VILLAGE KOWROAA; YOUNG WOMAN OF THE SANDWICH ISLANDS

PUAKEA NOGELMEIER (VO):
In 1778, when Captain James Cook stepped ashore on what he called the Sandwich Islands, Hawaiian was the language spoken by hundreds of thousands, some say a million people. They were independent, isolated, self-sufficient.

19TH CENTURY HAWAIIAN NEWSPAPERS

PUAKEA NOGELMEIER (VO):
By the middle of the 19th century, Hawaiians had achieved a near universal literacy in their own language: more Hawaiians could read and write than Americans as percentage of the population. Hawaiian was the primary language of the government - Hawaiʻi was an independent kingdom - and of government-funded public schools. But gradually, English gained the upper hand.

PAINTINGS AND PHOTOGRAPHS: EUROPEANS IN HAWAII
PUAKEA NOGELMEIER (VO):
Europeans had brought diseases to Hawaii for which the Hawaiians had no immunities, and more than half the native population died. At the same time, trade with the rest of the world increased, immigrants arrived, and English became the language of business. Soon, English began replacing Hawaiian in the schools.

PHOTOGRAPHS OF HAWAII IN 1893 AND QUEEN LILI'UOKALANI

PUAKEA NOGELMEIER (VO):
1893 was the beginning of the end - the overthrow of the monarchy. Queen Lili'uokalani, a descendent of generations of chiefs, was removed from power by local businessmen with the help of American Marines.

PHOTOGRAPHS OF 1896 EDUCATION LAW; PHOTOGRAPHS OF SCHOOLS

PUAKEA NOGELMEIER (VO):
Three years later, the new government banned Hawaiian from the schools. English became the official language of instruction, even though thousands of Hawaiians could barely speak it.

PHOTOGRAPHS OF AMERICAN ANNEXATION OF HAWAII: FIRST GOVERNOR BEING INAUGURATED; AMERICAN FLAG RAISED

PUAKEA NOGELMEIER (VO):
When Hawaii became a territory of the United States in 1898, it took just two years before English became the official language of the new government. The Hawaiian language went into a tailspin.

POSTER: PHOTOGRAPH OF HAWAIIAN CHILDREN BENEATH THEM PRINTED IN BOLD TYPE:

SPEAK AMERICAN. THE ONE LANGUAGE FOR ALL OF US

PUAKEA NOGELMEIER (VO):
During World War II, posters urging every Hawaiian to speak English were displayed in business and public places everywhere. By the 1970's, there were only a few thousand Hawaiian speakers left. But although English became dominant, Hawaiian never disappeared.

CUT TO A TEACHER IN THE HILO SCHOOL TEACHING PRE-SCHOOL CHILDREN THE HAWAIIAN ALPHABET
BOB HOLMAN AND PUAKEA NOGELMEIER ARE TALKING TO LOLENA NICHOLA, A TEACHER IN ONE OF THE FIRST PŪNANA LEO, AND LARRY KIMURA, ONE OF THE FOUNDERS OF THE PŪNANA LEO

BOB HOLMAN:
Lolena, you taught in one of the original Pūnana Leo. The kids in these schools speak and learn in Hawaiian - which means that you had to speak fluent Hawaiian yourself. Very few Hawaiians could still speak their native language back in 1983. Why could you?

LOLENA NICHOLAS:
Hawaiian had nearly vanished, but it was still spoken in remote communities - like on the Island of Niihau where I grew up. Niihau is the only place in the world where Hawaiian is the first language, a language we use every day. English is a foreign language. I grew up speaking Hawaiian, and when the Pūnana Leo were started in 1984, they needed someone who spoke the living language - language that was appropriate for children.

PUAKEA NOGELMEIER:
I taught adults, but there was no way I could teach children. I didn't grow up speaking Hawaiian. I learned it in school. They don't teach you in the university how to say, "Johnny has a boo-boo."

LARRY KIMURA:
We started these schools in 1984 on five different islands with money from donations, tuitions, and fund raisers. The government really didn't want to have anything to do with us at first. Remember, the language was banned in the schools when we got started, and we had to work around the 1896 law until it was lifted in 1986. That's almost 100 years - Hawaiian children could not learn Hawaiian in the schools for nearly 100 years!

LOLENA NICHOLAS:
We had to scramble in the beginning to find educational materials we could use. Nothing was available in Hawaiian for teaching children. We had to start from scratch. We began with pre-schoolers, and then, every year, we added a grade until we had 12 grades.

CUT TO SCHOOL CHILDREN OF DIFFERENT AGES IN DIFFERENT CLASSES, ALL CONDUCTED IN HAWAIIAN. SOME OF THE CHILDREN ARE LEARNING MATH, OTHERS SCIENCE. NOGELMEIER AND HOLMAN ARE TOURING THE SCHOOL.

HOLMAN TALKS TO A HAWAIIAN PARENT

KAUI SAI-DUDOIT:
I've put all my children - all 8 of them - through the program. I wanted them to learn Hawaiian - although I didn't speak it at all. Neither did my husband. Our eldest boy was in the very first Pūnana Leo class. He ended up in the first graduating high school class. He went all the way through.

For me, it's been a trial and a challenge. Kids pick up the language so quickly, and my husband and I always struggled with it.

CUT TO CHILDREN AT THE SCHOOL DANCING THE HULA AS OTHER CHILDREN CHANT IN HAWAIIAN

BOB HOLMAN:
I'm surprised to see children learning the hula. I think of the hula as a dance for tourists.

PUAKEA NOGELMEIER:
Hula is much more than a dance. Hula is thousands of years old. The first Polynesians who settled in Hawaii used it in their temples, dancing prayers to the gods or to the chiefs.

CUT FROM THE CHILDREN DANCING THE HULA TO:

THE HALAU O KEKUHI KANAKAOLE FOUNDATION: MEN DANCING THE HULA AS OTHERS CHANT, LED BY THEIR TEACHER KEKUHI KANAHELE.

PUAKEA NOGELMEIER (VO):
Kumu hula means hula teacher. Kekuhi Kanahele is a kumu hula. Her mother was also a kumu hula. So was her grandmother. This is their halau, a Hawaiian school for hula.

INTERCUT HULA DANCERS WITH KEKUHI KANAHELE

KEKUHI KANAHELE (OC AND VO):
Hula is always danced to a chanted poem. The dance is really an extension of the language. We move with the words, but not in a literal way. The dancer doesn't translate the poem by signs. Rather the dancer is the bridge between the chanted poem and another way of experiencing its meaning. It is the Hawaiian language as motion. Poetry is the distillation of the language, and hula is the illustration of the poetry.

Each dance has its own unique chanted poem. This is the way our culture was transmitted, handed down across the generations when we had no written language. The chants tell our creation stories, our myths, our histories of kings and queens.
They are often too complicated to easily summarize.

CUT TO: HULA DANCERS, DANCING THE STORY OF PELE AND HI’I’AKA

KEKUHI KANAHELE:
One legend is about the volcano goddess Pele, and how her sister Hi’iaka danced the hula to appease Pele’s fiery fury.

CUT TO: HILO HAWAIIAN SCHOOL AUDITORIUM. SOMEONE IS CHANTING THE STORY OF HI’I’AKA AND PELE TO HIGH SCHOOL STUDENTS. (SUBTITLES DISPLAY THE ENGLISH TRANSLATION)

DURING THE CHANTING, THE HAWAIIAN LANDSCAPE IS INTERCUT AT APPROPRIATE PLACES.

CUT TO THE ISLAND OF KAUAI

PUAKEA NOGELMEIER (VO):
Pele the volcano goddess is from Hawaii Island. When she travels to Kauai, the chiefs challenge her, claiming she doesn't belong there. But Pele proves them wrong by chanting the names of over 300 winds that blow only on Kauai.

PUAKEA NOGELMEIER (OC):
The ancient legend teaches what scientists know now to be true: Pele belongs everywhere because the Hawaiian islands were formed from volcanic activity beneath the ocean.

It's also a story that tells us a lot about language and how it maps the physical world. Every culture maps the world differently. The wind is something Hawaiians observe carefully. The ancestors came to these islands on boats propelled by the wind, and island wind patterns are extremely complex, disrupted by mountains and valleys.

HAWAIIAN LANDSCAPE: RAIN

PUAKEA NOGELMEIER (VO):
The language we speak frames our world in a unique way. In Hawaii, there are also many words for rain: a blowing rain; a steady rain, a light, drizzle rain, a deluge rain. And there is a unique language of color: Hawaiians are more interested in the intensity of a color than the differences between colors - the deep green of a cliff and the deep blue of the ocean can be the same word. The emphasis is on a different aspect of color. It gives Hawaiians a different vision of the world.
CUT TO WS MERWIN WORKING WITH THE PALM TREES HE HAS PLANTED AROUND HIS HOME

BOB HOLMAN (VO):
American poet laureate WS Merwin has lived on the island of Maui in the town of Haiku for more than three decades. He has written an epic poem about Hawaiian history, and has studied the Hawaiian language with the eye and ear of a poet who is also an eminent translator. He understands the essence of language and what is lost in translation.

WS MERWIN: (TALKING TO HOLMAN)
What is most obvious is that the beautiful sounds of the Hawaiian language are lost when we try to translate Hawaiian into English.

Hawaiian has five vowels but just eight consonants. English has 5 vowels and 21 consonants. With so few consonants in Hawaiian, the vowel sounds are emphasized. When we translate Hawaiian, we lose the sounds, and sounds can carry meaning. Language isn't just a collection of words that are interchangeable from one language to another. Language carries with it the structure of thought. That's what makes translation so difficult.

The Hawaiian system of pronouns, for example, is different from ours. When a Hawaiian uses the pronoun "we," it is always clear whether "we" includes the person spoken to as well as the speaker. For example, if I say "We're going to the movies" - you know by the pronoun I choose for "we" whether you are invited or not. In English, I could say "we" and mean I'm not going to the movies with you, but with someone else. In Hawaiian, "we" can be expressed so that you know whether or not you're coming along. The specificity avoids social conflict.

On the other hand, Hawaiian may have more words with multiple meanings than almost any other language. You can get into all kinds of trouble translating: the name of a Honolulu street is Hale Le‘a - "joyous house," but le‘a also means orgasm." Words have concealed references. To translate a Hawaiian poem, you need a knowledge of Hawaiian history, legends, botany... it's quite impossible really for anyone but a native speaker to get all of it.

Isn't that the magic of language? Poets make poems with the very same words that all of us use to make meaning in our lives every day, all the time. And each language has its own unique way of defining what those meanings are. That's what makes every language precious. When we lose a language, a part of our collective wisdom dies.
PUAKEA NOGELMEIER:
The Hawaiian language is still in danger. But after nearly three decades, we are finally at a place where the people who are capable of sustaining the language are coming of age. The focus in the schools has been on language fluency. Now we are beginning to emphasize continuity - the history, the roots, reconnecting the past and present.

BOB HOLMAN (VO and OC):
Hawaiian is making a comeback. But it won't be easy. Many people want their children to speak English - the language of the larger language speaking community to which they also belong - because they see it as a ticket to a better life for their kids. But children can easily learn more than one language. If their parents speak English, they'll grow up speaking English, but if they speak Hawaiian in school, they can also learn Hawaiian.

That is the hope of language revitalization movements everywhere.

And one of the most successful on-going rescue operations in the world is in a place ruled for 700 years by its powerful English-speaking next door neighbor.

CUT TO GRAPHIC ANIMATION OF THE WORLD: ZOOM TO WALES.
SUPER TITLE: WALES

CUT TO THE NATIONAL EISTEDDFOD, A CENTURIES OLD WELSH LITERARY CONTEST. POEMS ARE BEING READ IN WELSH ON A STAGE THAT STANDS IN AN OPEN FIELD IN THE MIDDLE OF A TEMPORARY, TENTED VILLAGE. THE SCENE HAS THE LOOK OF A TRAVELING CARNIVAL: THOUSANDS OF PEOPLE ARE MILLING ABOUT, ENJOYING THE COUNTRYSIDE, THE GAMES, THE RIDES, AND ESPECIALLY THE POEMS.

BOB HOLMAN (VO AND OC):
For centuries, the people of Wales have struggled to sustain the Welsh language in spite of sharing a 150 mile long border with England. Like many other minority languages all over Europe, Welsh lives in the shadow of a more widely spoken tongue. But a recent history of Welsh activism
has fostered a culture where the number of Welsh speakers is today increasing.

I'm here at the National Eisteddfod, an annual literary contest entirely in Welsh, some nine centuries old - a testament to how the people of Wales have held fast to their language in the face of enormous obstacles. The contest bears witness to the role the bardic tradition has played in maintaining Welsh against the overwhelming presence of English.

DAVID CRYSTAL (VO AND OC):
The Welsh word Eistedd means "to sit" and "fod" means "to be" - so an Eisteddfod means "to be sitting together."

Once a year, more than 150,000 people of all ages and from every social class gather together for a week of fun, enjoying everything from plays and music to games and rides. It's a bit like a state fair in America, but at the Eisteddfod, the focus is on the literary contest, and especially the poetry. The readers on the main stage have been selected from more than 6,000 contestants, and prizes are awarded every day. The grand prize is for a type of poem called the cynghanedd written in an extremely complex Welsh poetic form dating back to the Middle Ages. The winner is celebrated as if he had taken first place in the ancient Greek Olympics. It's a very big deal.

HOLMAN TALKS WITH SOME OF THIS YEAR'S CONTESTANTS. ONE OF THEM IS GRAHAME DAVIS, A POET, NOVELIST, LITERARY CRITIC, AND FORMER JUDGE AT THE FESTIVAL.

GRAHAME DAVIS (poet, literary critic, novelist):
The prize for the best free verse poem is a crown, but the top prize will be awarded at the end of the week for a poem written in a medieval poetic system. And instead of a crown, you are awarded a chair. Yes, I mean literally a chair, which the winner gets to take home. I've competed, but never won. It may seem odd to want to win a prize for writing a poem in a medieval form in a language that only a small number of people speak, but in Wales, we believe that continuity with the past matters.

CARDIGAN CASTLE: BOB HOLMAN AND DAVID CRYSTAL ARE WANDERING THE CASTLE GROUNDS

DAVID CRYSTAL:
The first Eisteddfod - at least the first one we know about - was held here at Cardigan Castle in western Wales toward the end of the 12th century. Wales was an independent, feudal kingdom, and the lord of Cardigan Castle - Lord Rhys - organized a competition between Welsh bards from all over the country. The winner received a chair at Lord Rhys' table, and
the tradition of awarding a chair as first prize continues to this day. The chair is no metaphor. It's beautifully carved from pale wood, and you actually get to take it home.

BOB HOLMAN:
So the chair represents a kind of elevation of the bard to the status of a noble. It was pretty common in the Middle Ages for feudal lords to have court poets. The bards were like entertainers. Storytellers, comedians, singers - they could do it all.

DAVID CRYSTAL:
The bards had another duty equally important. Their poems were meant to celebrate the glory and great deeds of the Welsh royalty and their ancestors, who maintained the Welsh kingdom through force of arms - until they were overwhelmed by the English.

FOG CREEPS ACROSS A LONELY MOOR IN CILMERI IN MID-WALES. IT IS DAWN. BOB HOLMAN AND DAVID CRYSTAL WANDER UP TO A 20 FOOT HIGH MONOLITH.

DAVID CRYSTAL:
Language death is very often the result of conquest and colonization. There has been no country more adept at this than England, which at one time ruled the biggest empire the world has ever seen. The English imposed the English language everywhere they went. Wales was England's very first colony: 700 years ago - in 1282 - Edward I defeated Llywelyn ap Gruffydd, the last Welsh King. This monolith commemorates the battle where Llywelyn was killed.

The monolith also marks the turning point for the Welsh language.

MONTAGE OF CASTLES: HARLECH CASTLE; ABERYSTWYTH CASTLE; CAERNARFON CASTLE

DAVID CRYSTAL:
The English made the Welsh second class citizens. The Welsh led sporadic revolts, but the English beat them back, building a series of castles to impose their will. Wales, by the way, has more castles per person than any place in the world. 150 years after Llwelyn’s death, Henry VIII made English the official language of government. You had to speak English to hold a public office.

BOB HOLMAN:
Surely most of the people were still speaking Welsh at the time.

DAVID CRYSTAL:
They'd been speaking it probably since 500 BCE, more than 1000 years before the Anglo-Saxons arrived in Britain and went to war with the Welsh, the indigenous people who lived there.

**ANIMATED GRAPHICS: MAP OF EUROPEAN LANGUAGES**

**DAVID CRYSTAL:**
The Welsh are descended from the ancient Celts, a group of tribal societies spread across Europe since prehistoric times as far as the Black Sea. They spoke a variety of related languages that we call Celtic. Faced with Roman and Germanic armies, the Celts on most of the European continent were overwhelmed, but in Scotland, Ireland, and parts of England and Wales, the Celtic culture persisted. Irish Gaelic, Scottish Gaelic, Cornish, Manx, and Welsh are all distinct Celtic languages.

The English descendents of the Anglo-Saxons eventually conquered Ireland, Scotland, and Wales. Wales fell first, and in 1536, the English put an official end to Welsh independence: Henry VIII annexed Wales to England.

**BOB HOLMAN:**
Even though the people of Wales spoke a different language and had a different culture!

**DAVID CRYSTAL:**
Wales is now formally a part of the United Kingdom, and yet, through all the years of English rule, the Welsh maintained their identity. And the bardic tradition and its unique heritage persisted.

**CUT BACK TO THE EISTEDDFOD: A MYSTERIOUS CEREMONY IS TAKING PLACE ON THE MAIN STAGE. MEN AND WOMEN DRESSED IN FLOWING ROBES OF BLUE, GREEN, AND GOLD ADORNED WITH OAK LEAVES AND GOLDEN JEWELRY ENCIRCLE A MAN DRESSED IN A GREEN ROBE. THE MAN TURNS AND BEGINS TO SPEAK. DAVID CRYSTAL, BOB HOLMAN, AND GRAHAME DAVIES WATCH WITH THOUSANDS OF OTHERS.**

**DAVID CRYSTAL (VO):**
The Gorsedd Bards have a key role at every Eisteddfod. They model themselves on the mysterious Celtic priests called druids. They award the literary prizes and induct new members in ceremonies dating back to the 18th century, when the Eisteddfod was reinvented in the ceremonial shape in which we see it today.

**GRAHAME DAVIES:**
This year the bards are making an American one of their own - Welsh scholar Jerry Hunter, born and raised in Cincinnati. His bardic name will
be *Gerallt Glan Ohio*. Hunter lives in Wales now, and teaches at Bangor University. Last year Hunter won the Eisteddfod prize for writing the best novel in the Welsh language - the first American to win a major literary prize at the Eisteddfod.

JERRY HUNTER (VO and OC):
I fell in love with the richness of the Welsh language, moved to Wales to immerse myself in it, and now I've made my home here. Welsh, like any language, seems difficult to people who don't speak it, but just listen to how it sounds: *(gives an example)*. Listen to those nasal consonants - the Welsh love the *n*’s, and those word-patterns made with the soft, sonorous *w*’s. Listen to how the *v* and the *th* sounds contrast with the nasals. It's beautiful. *(Hunter repeats the example.)*

BOB HOLMAN:
To me it sounds something like a song. The sentences seem to rise and fall in pitch. As an American, when did you first realize Welsh was an endangered language?

JERRY HUNTER:
When I was growing up in Cincinnati, I had no idea that Welsh was in danger of disappearing. I thought people who spoke endangered languages lived in the Australian bush or on African deserts. When I came over here to study, I found myself in the middle of a struggle that had a long history. What was amazing to me was how the Welsh people held fast to their language and culture in the face of such stiff official resistance and even active oppression.

CUT TO: FILM OF FIRST WELSH BIBLE

JERRY HUNTER:
The publication of the first Welsh translation of the Bible at the end of the 16th century was a monument in the struggle. It was a time when the schools only provided instruction in English although most of the people in Wales spoke Welsh. The new Welsh Bible kept the Welsh literary language alive.

WOODCUTS: 19TH CENTURY WELSH COAL MINERS

JERRY HUNTER:
By the 19th century, Welsh was still the language spoken by the majority in Wales, but the English controlled the economy and gave the best jobs to English language speakers. The Welsh worked in the English owned coal mines, prevented by their language from making better lives for themselves and their families.
WOODCUTS: 19TH CENTURY WELSH SCHOOLS

JERRY HUNTER:
Because the Welsh language was still banned from many of the public schools, it remained difficult to get an education.

FILM: WELSH NOT

JERRY HUNTER:
Any child overheard speaking Welsh at school was punished with the so-called Welsh Not - the dreaded WN - a board of wood hung around the neck of the offender. When another child was caught speaking Welsh, the WN was passed to him or her, and so on throughout the day until at the end of the day, the final wearer of the "not" was caned. It was a brutal shaming device.

But even as the English tried to discourage Welsh speakers - some would say stamp out the language itself - poetry written in Welsh continued to flourish. Everyone in Wales knows the story of Hedd Wyn. The movie of his life was nominated for an Academy Award. My wife played a leading role.

CUT TO MOVIE: HEDD WYN’S SWEETHEART JINNIE (PLAYED BY JUDITH HUMPHREYS, HUNTER'S WIFE) IS SAYING GOODBYE AS HEDD WYN LEAVES TO FIGHT IN THE FIRST WORLD WAR.

JUDITH HUMPHREYS:
It's the true story of a young poet born in Wales in 1887, Ellis Humphrey Evans, who took as his bardic name Hedd Wyn, Welsh for "Blessed Peace." More than anything he wanted to win the Eisteddfod chair, but before the competition, he enlisted to fight in World War I and was sent to France.

PHOTOGRAPH OF HEDD WYN

JUDITH HUMPHREYS:
He was thirty years old.

"Heavy weather, heavy soul, heavy heart," he wrote from the trenches. "That is an uncomfortable trinity, isn't it?"

CUT BACK TO MOVIE: HEDD WYN AT WORK ON HIS POEM

JUDITH HUMPHREYS:
Hedd Wyn was at the front when he finished his poem for the Eisteddfod, sent it by Royal Mail to Wales, and that same day, marched off with his
battalion to fight in what became known as the Battle of Passchendaele.

PHOTOGRAPH OF HEDD WYN

JUDITH HUMPHREYS:
As he and his battalion moved forward under heavy machine gun fire, he was killed by an exploding shell that caught him in the stomach. Six weeks later, the poem he finished in the trenches won the Eisteddfod Chair.

CUT TO EISTEDDFOD CHAIR DRAPED IN A BLACK SHEET

JUDITH HUMPHREYS:
When the Archdruid announced that the winner of the chair had been killed in battle, the crowd fell silent. With, as the Archdruid said, "the festival in tears and the poet in his grave," the druids draped the empty chair in a black sheet and sent it to his parents. The chair is still in Hedd Wyn's family home.

JUDITH HUMPHREYS:
This is a true story. Other Welsh stories are myths, beautiful and inspiring, but most of them didn't really happen. This did. And it tells you how passionate we are here in Wales about our language. Hedd Wyn is a poet, and one of our heroes.

PHOTOGRAPH: SAUNDERS LEWIS READING TYNGED YR IAITH - "THE FATE OF THE LANGUAGE"

ARCHIVAL SOUND: SAUNDERS LEWIS IN WELSH (VO): (SUBTITLES)
"The whole economic tendency in Great Britain is to drive the Welsh language into a corner, ready to be thrown, like a worthless rag, on the dung-heap... Welsh will end as a living language, should the present trend continue, about the beginning of the twenty-first century."

BOB HOLMAN:
In 1962, with the number of Welsh speakers dropping precipitously, the Welsh found a new language hero. Saunders Lewis was, like Hedd Wyn, a poet, but he was also a playwright, historian, and political activist. In a speech that ignited a non-violent revolt, Lewis argued that the Welsh language would disappear without urgent action – and advocated civil disobedience.

ARCHIVAL SOUND: SAUNDERS LEWIS (VO): (WELSH WITH SUBTITLES):
"Restoring the Welsh language in Wales is nothing less than a revolution. It is only through revolutionary means that we can succeed."

CUT TO ARCHIVAL FILM: NON-VIOLENT DEMONSTRATIONS: STUDENTS
DAFYDD IWAN: (60’s language activist)  
We protested nonviolently all over Wales. We modeled ourselves after Martin Luther King and Mahatma Gandhi.

ARCHIVAL FILM: DAFYDD IWAN SINGING WELSH PROTEST SONG

DAFYDD IWAN (VO):  
While Americans were marching for the civil rights of blacks and protesting the war in Vietnam, we put ourselves on the line for the Welsh language. Language became a serious political issue.

DAFYDD IWAN (OC):  
Saunders Lewis inspired us. He argued that the Welsh language was going to vanish, but it could be saved if we acted. He said we had to be willing to face prison sentences for what we believed. We’d go out and remove English road signs, pile them up in front of police stations, and surrender ourselves. They’d jail us, and we would come out and do it again. It was a way to make a statement: we wanted those signs to be written in Welsh as well as English.

DAFYDD ELIS-THOMAS: (60’s language activist)  
The Welsh Language Society, which led the language campaign, was trying to make it impossible for the business of the government to proceed without using Welsh. We wanted the right to speak Welsh in the courts and in the halls of government. We confined our actions to things that were in no way a threat to human life. We would do things like refusing to pay our taxes unless they sent us forms written in both Welsh and English. We protested for over a decade - but it worked.

FILM: LORD DAFYDD ELIS-THOMAS MAKING A SPEECH IN THE NATIONAL ASSEMBLY FOR WALES

BOB HOLMAN:  
Today by law, the Welsh language is treated on an equal basis with English. The language resurgence has been institutionalized. Dayfydd Elis is “Lord Elis-Thomas,” a member of the House of Lords and the Speaker of the National Assembly for Wales.

LORD DAFYDD ELIS-THOMAS:  
Official English policy moved from hostility to encouragement, establishing the National Assembly for Wales, the first independent Welsh institution in 700 years. Much of its business is conducted in Welsh. Forty years ago, many people thought the language wasn't worth fighting for. Today we
have schools where Welsh is the language of instruction - 25% of all schools and rising, and the majority of parents who send their children to these schools can't speak Welsh themselves. So monoglot English couples have bilingual children - a crucial factor for language growth.

We even have our own Welsh language television station.

CUT TO THE EISTEDDFOD, AND THE TELEVISION CAMERAS OF SC4, WELSH LANGUAGE TELEVISION, COVERING THE EVENT

DIRECTOR OF SC4:
Welsh language activists made Welsh TV happen. There were sit-ins at the BBC, and even the threat of a hunger strike before the government gave in. We think that Welsh television is crucial to the survival of the language. It's particularly important that we use TV to appeal to teenagers. Teenagers are all too ready to see Welsh as terribly unhip.

CUT TO WELSH TELEVISION CAMERAS FILMING "THE STOMP," THE EISTEDDFOD POETRY SLAM, WITH ITS LOUD, RAUCOUS, ENTHUSIASTIC CROWD AND POETS ON STAGE POURING THEIR HEARTS OUT (ENGLISH SUBTITLES)

BOB HOLMAN:
The national Eisteddfod might seem old fashioned to teenagers, but there's always the Eisteddfod slam. The Welsh call it a "Stomp." First prize is a stool – a send-up of the Eisteddfod chair.

GRAHAME DAVIES:
The Eisteddfod "Stomp" organizers usually invite 16 poets to perform their work. I thought I'd give it a try this year. But you're one of the great slam performers, Bob. What do you think?

BOB HOLMAN:
They've got the energy and the body language. What are they saying?

GRAHAME DAVIES:
Sorry, Bob. You're going to have to learn Welsh. But I'll give you a clue. The poems are far from decorous; they're earthy, raw. And they're saying what young people say in their poems all over the world: they want to be loved, and they don't want anyone telling them what to do. Looks like it's my turn.

CUT TO GRAHAME DAVIES DELIVERING HIS POEM ON STAGE. DISSOLVE TO FREE VERSE COMPETITION IN WELSH ON THE MAIN STAGE. THE CAMERA FINDS MERERID HOPWOOD
BOB HOLMAN:
The Eisteddfod has something for everyone. At the "Stomp," the poets challenge the authority of tradition. But on the main stage, tradition is king. Even the free verse poem is judged according to very strict rules. But the most coveted prize - the bardic chair - is given to poets who can master a form which is insanely complicated, the cynghanedd.

Mererid Hopwood won the prize in 2001, the first woman ever to take the chair home.

ARCHIVAL FILM: MERERID HOPWOOD READING HER PRIZE WINNING POEM

MERERID HOPWOOD:
The cynghanedd is ancient. The Welsh literary tradition stretches back to the 6th century. The word cynghanedd means something like harmony, which is a pretty good approximation because it catches the close connection between the poetry and music. Poems written in the cynghanedd form feel incantatory, mesmerizing.

CUT TO MAIN STAGE: POETS READING CYNGHANEDD POEMS

MERERID HOPWOOD:
(Mererid will give an impromptu cynghanedd lesson, with examples of “accidental cynghanedd” in English - the slogan “think before you drink before you drive.” You can actually write cynghanedd in English; it's usually only possible to work a few lines, but it's fun to try.)

I can write in English, but it's not really the same. Welsh seems to open up a special part of me. There are things I feel that I could only say in Welsh. Ideas actually feel different in Welsh than they do in English. It's as if they have a different color. English feels cooler than Welsh - like the color blue. Welsh feels warm, on the red side of the spectrum.

CUT TO MAIN STAGE: TRUMPETS SOUND. 150 DRUIDS ARE MOVING DOWN THE AISLE TO THE MAIN STAGE, ROBED IN FULL REGALIA. THE ARCHDRUID PRECEDES THEM, CARRYING A SEVEN FOOT SWORD OF PEACE IN A SCABBARD.

DAVID CRYSTAL:
They're about to award the Eisteddfod chair.

MERERID HOPWOOD:
The cynghanedd has to be exactly 200 lines. Technique is key. The judges are very hard on mistakes, and if there are any, you can bet they'll point them out. There have been times when the chair has been withheld.
- no prize was awarded at all.

GRAHAME DAVIES:
Everyone competes under a bardic pseudonym. When they announce the winner, no one will know who he or she is until that person stands.

MAIN STAGE: THE ARENA GOES DARK. SPOTLIGHTS RANGE BACK AND FORTH ACROSS THE AUDIENCE. THE ARCHDRUID ANNOUNCES THE PSEUDONYM OF THE WINNER. SUDDENLY, EVERY SPOTLIGHT SHUTS OFF BUT ONE, WHICH TURNS SPECTRAL AS IT FOCUSES ON THE WINNER. THE DRUIDS ROBE THE WINNER, SEAT HIM OR HER IN THE CHAIR, WHILE THE SWORD OF PEACE IS SUSPENDED OVER HIS OR HER HEAD.

THE ARCHDRUID INTONES AN INVOCATION.

ARCHDRUID: (English Subtitles)
Heart to heart is their peace.

THE AUDIENCE ANSWERS "PEACE." THE SWORD IS PARTIALLY WITHDRAWN. THE INVOCATION IS REPEATED THREE TIMES.

BOB HOLMAN:
The sword is never totally unsheathed.

DAVID CRYSTAL:
Interpret that any way you like. It makes me think of the old saying: "the pen is mightier than the sword." Words are powerful.

ON STAGE, CHILDREN ARE DANCING TO HONOR THE NEW BARD.

BOB HOLMAN:
Words do indeed matter in Wales. It seems to me that it is the commitment of an entire community that has saved the language.

DAVID CRYSTAL:
We are succeeding here because most of the people themselves want to speak their own language, and want their friends and neighbors to speak it too. There are 600,000 Welsh speakers, one in five of the population of Wales. And although many people think that minority languages are only spoken in rural areas, Welsh is spoken both in the cities and in the countryside.

You can have the most well-meaning linguists and the most enlightened government policies, but if the people aren't inspired, the language will disappear. When you're surrounded by people who speak English every
conversation in Welsh feels like a small triumph. Even though the number of Welsh speakers is today increasing, the struggle is far from over.

CUT TO WELSH BILINGUAL STREET SIGNS
CUT TO: HAWAIIAN CHILDREN LEARNING HAWAIIAN;
CUT TO: AUSTRALIAN ABORIGINE PLAYING THE DIDGERIDOO WITH A POET WHO IS SINGING

BOB HOLMAN
The Welsh struggle is part of a worldwide battle to keep endangered languages alive. Languages embody individual and cultural identity; they are the sounds of the soul, the voices of the mind. To keep an endangered language alive is to preserve a different way of seeing the world. Every time we encounter another language, we are meeting up with a new form of knowledge, focusing with a unique lens on the world we all share.


I AM HAPPY TO SEE YOU.
I SPEAK KUNWINJKU
I SPEAK HAWAIIAN.
I SPEAK WELSH.
LISTEN UP! OUR LANGUAGES ARE IN DANGER!
GOODBYE!
DESCRIPTION OF WORK SAMPLE: THE BUDDHA

The Buddha, which aired on PBS this April, 2010, is an example of David Grubin's most recent work as producer/director/writer. The team that worked on the Buddha - Producer/Director/Writer David Grubin, Cinematographer James Callanan, and editor Deborah Peretz will once again collaborate on Listen UP! Languages in Danger with Bob Holman.
**LISTEN UP! LANGUAGES IN DANGER with BOB HOLMAN**

1.5 Hour High Definition Program

1/4/11

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**Subtotal:** $31,500
## EDITING

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## FINISHING

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## ARCHIVAL REPRODUCTIONS

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## STAFF

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<td>Writer D. Grubin</td>
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## ADMINISTRATION

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## RESEARCH

- GRANT10774982 -- Attachments-ATT6-1239-budget.pdf
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