

NEH Application Cover Sheet

America's Media Makers Production Grants

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Field of Expertise: Communications - Media

INSTITUTION

Documentary Educational Resources
Watertown, MA UNITED STATES

APPLICATION INFORMATION

Title: *The Royal Cup*

Grant Period: From 11/2010 to 12/2012

Field of Project: Anthropology

Description of Project: Over the past forty years, thousands of exquisitely painted ancient Maya ceramics have flooded into the world's public and private collections. Previously rare and little known, these vessels have transformed Maya studies. Their images and texts have opened windows onto Maya life, history, ritual, literature and mythology.

But because most of these vessels came to light by looting, they also raise profound practical and ethical questions. The Royal Cup will tell this story and explore the issues it raises through a one-hour television program; a nationwide outreach program of screenings, discussions and workshops; a multi-faceted website and ancillary outputs and materials.

BUDGET

Outright Request		Cost Sharing	\$479,011.00
Matching Request	\$800,000.00	Total Budget	\$1,279,011.00
Total NEH	\$800,000.00		

GRANT ADMINISTRATOR

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Supplementary Cover Sheet for NEH Grant Programs

1. Project Director * Major Field of Study

2. Institution Information * Type

3. Project Funding

Programs other than Challenge Grants (\$)

Outright Funds	<input type="text"/>
Federal Match	<input type="text" value="800,000.00"/>
Total from NEH	<input type="text" value="800,000.00"/>
Cost Sharing	<input type="text" value="479,011.00"/>
Total Project Costs	<input type="text" value="1,279,011.00"/>

Challenge Grants Applicants Only (\$)

Fiscal Year #1	<input type="text"/>
Fiscal Year #2	<input type="text"/>
Fiscal Year #3	<input type="text"/>
Fiscal Year #4	<input type="text"/>
Total from NEH	<input type="text"/>
Non-Federal Match	<input type="text"/>
Total	<input type="text"/>
Matching Ratio	<input type="text"/> to 1

4. Application Information

* Will this proposal be submitted to another NEH division, government agency, or private entity for funding? ☒ Yes ☐ No

If yes, please explain where and when:

NEA - September 2009
NSF - November 2009

* Type of Application ☒ New

☐ Supplement

If supplement, list current grant number(s).

* Project Field Code

“The Royal Cup” NEH Application

TABLE OF CONTENTS

Application Attachments:

Attachment 1	Table of Contents	
Attachment 2	Narrative (narrative.pdf)	20 pages
Attachment 3	Treatment (script.pdf)	22 pages
Attachment 4	Letters & Resumés (documentation.pdf)	29 pages
Attachment 5	Description of Work Sample (worksample.pdf)	1 page
Attachment 6	Images / Narrative Illustrations (images.pdf)	10 pages
Attachment 7	Budget Form (budget.pdf)	14 pages
Attachment 8	Workplan (workplan.pdf)	1 page
Attachment 9	Budget Details (budgetdetail.pdf)	6 pages
Attachment 10	Shooting Schedule (shootingschedule.pdf)	1 page

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THE ROYAL CUP NARRATIVE

A. PROGRAM DESCRIPTION

Over the past forty years thousands of exquisitely painted ancient Maya ceramics have flooded into the world's public and private collections. Previously rare and little known, these vessels have transformed Maya studies. Their images and texts have opened windows onto Maya life, literature, ritual, mythology and history.

But because most of these vessels came to light by looting, they also raise profound practical and ethical questions.

The Royal Cup will use the story of a single Maya vase as a framing device to examine both the wide-ranging strategies by which scholarship has illuminated the meaning of these vessels, and the ethical issues involved in their excavation, collection and study. The primary products of the project will be a one-hour program for television broadcast and for dissemination via a series of carefully designed public screenings, discussions and workshops, and an accompanying web site. The web site will include options for program streaming and download as well as the download of related applications for cell phones and other hand-held devices. Ancillary products will be distributed via content-sharing web sites. Collaboration with a compatible radio series is also under investigation.

The goal of the project is twofold: to inform and interest the widest possible audience in what these objects have to teach us about ancient Maya culture, and to provoke wider discussion among curators, collectors and the general public of the charged issues involved in the collection and study of ancient artifacts. On a purely sensual level, the program will celebrate the rich artistry and extraordinary dramatic content of the Maya vases. It will use visual fascination as the doorway to intellectual and emotional engagement.

Total budget for the project is \$1,279,011. This includes \$827,153 in new funding to produce the film, \$49,352 for a Spanish-language version of the film, \$132,697 for the web site and ancillary digital materials, \$140,699 for a national series of screenings and workshops and a \$40,000 fiscal sponsor fee. In addition, \$89,170 will be provided as in-kind contribution from Night Fire Films, in the form of work product generated for (but not used in) the 2008 film *Breaking the Maya Code*, produced by NFF with major funding from NEH, NSF, NOVA/WGBH and ARTE France. (see Budget Notes for details).

\$800,000 of this total is being requested from NEH. The balance of \$389,841 will be requested from NSF and NEA.

B. CONTENT AND CREATIVE APPROACH

Ancient Maya artists created exquisite painted vases for their royal patrons, covered with intricate hieroglyphic inscriptions and with scenes commemorating events of courtly life, diplomatic pageantry and military conquests as well as episodes from Maya literature and myth. The elite owners of these precious objects took them to their graves, where over the past forty years thousands have been found, sometimes by archaeologists, but more often by looters who have left rampant destruction in their wake.

As these vases have poured from the Central American earth into the world's public and private collections they have provided a stunning and unprecedented panorama of the cultural flowering of the ancient Americas – and raised a host of troubling ethical and practical questions.

The Royal Cup frames these issues with the story of a single vase. At the beginning of the program its story is presented as a series of mysteries: who made it, and where? Who owned it, and with whom was it buried? Who dug it up, and where is it now? We return to this same vase at the end of the hour, armed with all the tools to unravel these mysteries. Along the way we will explore dozens of royal Maya vases and see the many ways in which these exquisite objects have transformed our understanding of ancient Maya civilization. We will see how their meaning has been revealed by the work of a broad range of specialists, each applying different strategies. And we will see how these scholars have crafted their own solutions for the ethical issues raised by study of the Maya vases.

A Window to the Ancient Maya World

Beginning with Michael Coe's landmark 1968 exhibit and catalog *The Maya Scribe and his World*, which for the first time assembled a view of Maya culture based almost entirely on vase paintings, these remarkable objects have contributed profoundly to the decipherment of Maya writing and given us a new picture of Maya life and thought.

The richly painted scenes on the vases provided a wealth of information about Maya culture. Coe identified many mythological and underworld scenes – painted in the 6th to 8th centuries A.D. – as corresponding closely to the characters and events of the Maya epic of creation, the *Popol Vuh*, written down a thousand years later in the 16th century. It was an extraordinary proof of the continuity of Maya culture. Many other vases showed scenes of specific historical events: palace receptions and parties, the arrival of ambassadors, public dances and ceremonies, warfare, captive sacrifice, hunting and other activities. Each scene included new information about Maya history and politics, architecture, costume and adornment, gesture, social roles and behavior.

The glyphic texts on the vases revolutionized Maya studies in another way: providing the key to the decipherment of Maya writing. Coe in 1968 identified a repetitive pattern in the un-deciphered texts around the rims of these vessels, which he called the Primary Standard Sequence or PSS. In the 1980s, epigraphers correlated variants in that text with variants in the shape and style of the ceramics to unlock the syllabic system of Maya writing, decipher the true meaning of the rim texts, and identify the purpose and ownership of these mysterious objects.

Beyond the textual and iconographic content of the painted images, the vases are open to other forms of study: stylistic analysis to help identify painting schools and specific artists; chemical analysis of paint and clay to trace quarries and workshops; and, when vessels are found archaeologically, a whole wealth of contextual data.

The Strategies of Scholars

Because these vessels are so rich in different kinds of information, they offer opportunities for a broad range of scholars. But because most of them were found by looters and come to scholars without provenience, they also present a host of practical problems.

What can we learn from a looted object, ripped from its origin and context? Can we even tell real from fake? What different sorts of information can we learn when a vase has been properly excavated? More

broadly, to what degree are the meaning and value of any work of art inherent in the object itself? And to what degree are that meaning and value inextricably bound with the circumstances of its making?

In a way the study of a Maya vase is a bit like the story of the blind men and the elephant. Archaeologists and curators, art historians and epigraphers, chemists and ethnographers each approach a vase from a different angle and discover different sorts of information. When these different sorts of information are integrated, even a looted vessel can begin to recover some of its context, meaning and history.

The Ethical Issues

The study of looted vases raises a host of thorny ethical questions. Should these vases be published, studied and collected, when doing so will raise the credibility and value of looted objects, potentially leading to further destruction of archaeological sites? On the other hand, how can it possibly be ethical to disregard them when they are one of the single greatest resources for Maya scholarship and for the reconstruction of the historical heritage of the Maya people? Is there a middle ground?

While the program itself will restrict its examples to the story of the Maya vases, that story exemplifies issues with ramifications far beyond the world of Maya studies. The accompanying web site will have a section specifically addressing some of these wider issues. Since the days when Heinrich Schliemann smuggled the gold of Troy out of Turkey and Lord Elgin sawed the friezes off the Parthenon, the relationship between archaeology, collecting and theft has been problematic and full of grey areas. We are now entering the great era of repatriation: Italy and Greece are demanding and getting the return of sculptures from American museums; Native Americans are demanding and getting the return of skeletons and the contents of excavated graves; the descendants of European Jews are recovering works of art expropriated by the Nazis; curators have been put on trial for theft. The policies and attitudes of museums and collectors vary wildly.

What is the logical end to all this? Should all cultural objects be returned to their countries or sites of origin? This would be a vast local enrichment and a vast universal impoverishment; only those who could afford to travel broadly would ever have a broad experience of world culture. What then is the proper role of collecting, and of museums?

There are also complex economic issues involved. Archaeological sites, among the Maya as elsewhere, are often in impoverished regions. In politically unstable regions looting, the drug trade and the military often overlap with increasingly bloody and violent results. In recent decades Maya looting alone has become a business worth hundreds of millions annually, distorting local economies. Do archaeologists actually contribute to the problem when they train locals in excavation techniques, then leave them unemployed when a project is concluded?

These are highly charged issues, and among the complex network of Maya collectors, dealers, curators, archaeologists and scholars there are strong incentives to avoid discussing them at all. The boundaries of legality are often murky, and the boundaries of morality murkier still. Strongly stated opinions may indict friends and colleagues, and often institutions and individuals hesitate to stir the waters. (While filming *Breaking the Maya Code*, for example, one of the foremost U.S. museums requested that we not film a major Maya stela featured in their exhibit because doing so might remind the country of origin of its existence.) Nevertheless, we feel strongly that it is only through open discussion that these issues can be addressed.

A key component of program distribution will be in-person screenings, discussions and workshops at art and archaeology museums throughout the country, as well as at art and archaeology film festivals and

professional conferences. The discussions and workshops will address these wider issues. Museum curators, Mesoamerican scholars and collectors, as well as members of local Maya communities, will be encouraged to attend and to participate in these discussions.

Scope of the Project

The core of *The Royal Cup* is the tension between two themes: on the one hand the wide-ranging strategies of scholars trying to explore the ancient Maya world, and on the other hand archaeological looting, the damage it causes, and what can be done about it. The Maya vase is the nexus where these themes meet and come into conflict. It is a subject as old as the Garden of Eden: the tension between the quest for knowledge, and its unintended consequences.

Most films on the Maya have made the error of being too broad: in trying to address the nature of the culture, its origins, history and “disappearance” in single-hour programs, US television has produced numerous superficial overviews of the Maya world. By focusing in on what the vases can teach us, *The Royal Cup* will be able to explore its themes in greater depth. And by using the colorful and captivating imagery of the vases as our window into the Maya universe, the film will have a texture, look and flavor like no other.

Creative Approach

The Royal Cup is based in large part on Dorie Reents-Budet’s landmark exhibition *Painting the Maya Universe*, which brought together an unprecedented range of elite vessels from public and private collections in the US, Guatemala and Belize, and toured U.S. museums in 1994 and 1995. The chapters of the 400 page book and catalog that accompanied the exhibition explored many of the issues addressed by *The Royal Cup*: the role and status of ancient Maya artists and vase painters, the functions of elite pottery in Maya society, the decipherment of vase texts, the interpretation of vase imagery, regional styles and workshops, and the tangled issues of excavation, looting and collecting.

Why a film, and why now? The intervening years have seen great advances in Maya scholarship and in the study of the vases, in part due to the impact of *Painting the Maya Universe*. The understanding of vase inscriptions in particular has made great strides. Many new vases have appeared on the scene.

At the same time, the issues of looting and collecting are more urgent than ever. The prices of Maya objects on the international art market continue to rise and sites are being destroyed at an unprecedented rate. It is our belief that education and open discussion are the most powerful tools to alter this dynamic, both on the local and international levels. Maya villagers, museum curators, private collectors and casual visitors to sites and exhibits must all develop a better understanding of what is at stake and how they can contribute to solutions.

A television film is the best tool to bring these issues to the broadest possible audience. It will also allow us to draw the audience into the world of the Maya vases in a way not easily done by a book or exhibition. Maya images are often dense and hard to decipher for a first-time viewer. As in *Breaking the Maya Code*, we will make extensive use of digital highlighting to illuminate characters, objects and glyphs one by one as they are discussed, to draw the viewer’s eye through a scene as the eye of a trained expert would move through it. Music, sound effects, morphing animation and other cinematic techniques will bring the events on these vases to life in a way that only film can. And it is only through this kind of passionate involvement that viewers will come to care about the work in ways that will change attitudes and behaviors.

Our primary window into the world of the ancient Maya will be the vases themselves. Whether we are working from original vases or from rollout photographs, we will use all the vocabulary of narrative film storytelling to draw the viewer into a scene and introduce its participants and its mood: shifting camera angles and camera moves, rhythmic editing, sound effects and music. A formal palace scene, a stately dance, and a furious battle will each require a different pacing and approach. Key vase scenes will be “brought to life” through such techniques as rapid editing and morphing animation.

Re-enactments, either of ancient Maya events or modern-day discoveries will only be used where they are the clearest way to illustrate a process or event. Framings will be tight; scenes will often be shot from the participant’s point of view. The focus will often be on human hands as they shape, paint, use, excavate, reconstruct, test and examine Maya vases. In its depictions of ancient Maya life, the production will avoid the lurid colored lighting, smoke and portentous music so often used in Maya re-enactments. The focus will be on sophisticated aspects of ancient Maya life: artistic production and gift giving. Every effort will be made to model these re-enactments on scenes in the Maya vase paintings.

One key component of the film will be the work of Maya master potter Patricia Martín Morales. Working today in a traditional village in Yucatán, and living in a traditional Maya thatched hut, she produces sophisticated replicas of great Maya ceramics of the Classic Period. These are signed by her and sold as replicas for hundreds of dollars (not marketed as fakes for tens of thousands).

We will commission from her a precise replica of the Buenavista Vase, referred to in the film as “the Royal Cup”. We will film every stage of its manufacture and painting; these scenes will be interspersed throughout the film. We will also film Morales at work on vases in a variety of other styles, subjects and color schemes. Because Morales lives in a traditional Maya environment and works in traditional ways, the scenes of vase manufacture will be filmed in a way that allows them to be treated as re-enactments of ancient Maya vase production.

The replica of the Buenavista Vase, and other Morales vases, will be used in the film’s re-enactment scenes and will be available at screenings and workshops for participants to see, study and touch.

Because vases are intimate objects, and their production and study are intimate activities, we will often be working through close-up views. To give the film a full dynamic range we will move out from these intimate views to sweeping scenes that provide broad context: the temples and plazas of the Maya cities where these vases were made, used, buried and found. Helicopter shots will give the viewer a sense of the vast jungle in which these cities are buried and of how the cities fit into that jungle. These shots will also be used to visually transport us from site to site across the Petén jungle of Guatemala and Belize.

Finally we will make every effort to assure that our interviewees and the opinions they express reflect the multifaceted nature of the issues surrounding Maya vases. The understanding of these vases involves a broad range of specialists, and we will hear from all of them. The intertwined issues of scholarly research, looting, trade and ownership are international, and it is appropriate that our roster of interviewees, like our advisory board, should be international as well.

Resources

The resources from which the program will be constructed will include interviews, narration, location footage, images of Maya vases and other artwork, re-enactments, animated sequences and acquired images. About 90% of these materials will be newly created, while about 10% are already available through the existing resources of Night Fire Films, as indicated below.

1) Interviews: Original interviews will be conducted with scholars including vase specialist Dorie Reents-Budet, archaeologists David Freidel, Vilma Fialko, Joseph Ball and Jennifer Taschek, chemist Ron Bishop, and art historian Karl Taube. In Guatemala additional interviews will be filmed with looters in the Petén jungle, with schoolteacher and local museum creator Neria Herrera in Uaxactún and with Director of Cultural Patrimony Carlos Lopez Aguilar. In Belize we will interview Institute of Archaeology Director Jaime Awe; in Yucatán, Mexico, Maya potter Patricia Martín Morales. In the US we will seek out interviews with representatives of major auction houses and Mesoamerican art galleries and with the curators of prominent Mesoamerican collections.

We will also draw on existing Night Fire Films interviews with archaeologists Michael Coe and George Stuart, ethnographers Nikolai Grube and Dennis Tedlock, epigraphers David Stuart, Steve Houston, Simon Martin and Barbara MacLeod, collector and curator Gillett Griffin, explorer Ian Graham, photographer Justin Kerr and the late art historian Linda Schele.

2) Narration and voices: In traditional documentary fashion the narrative line of the program will be constructed as much as possible from interviews. Narration will be written to link interview segments, make points otherwise missing or unclear, and to narrate animated sequences and other graphics requiring words crafted to the visuals. A limited number of actor voices may be used to read texts from relevant historical personages.

3) Location footage: Mesoamerican site footage will be focused on Guatemala (the focus of much of ancient Maya vase production and modern looting) and, secondarily, Belize. Where possible, interviews will be conducted on location, for example filming archeologists Freidel and Fialko on the job at El Perú and Naranjo.

Guatemala filming will include the archaeological sites Tikal, Uaxactún, Naranjo and El Perú. Guatemalan vase collections to be documented include those of the Tikal Museum at the Tikal site and of the Popol Vuh Museum and National Museum of Archaeology and Ethnology in Guatemala City. Belize locations will include the Maya site of Buenavista del Cayo and the National Museum in Belize City. In Yucatán, Mexico, we will film all aspects of pottery production and painting in the workshop of Maya master painter Patricia Martín Morales.

US locations will include museums with major vase collections, including the Museum of Fine Arts in Boston, the Mint Museum and Duke University in North Carolina and the Princeton Art Museum. We will also film in major private collections. A vase auction will be filmed in a major American city, probably New York.

In addition we will draw on existing (but not previously used) Night Fire Films location footage of the sites of Palenque, Calakmul, Cobá and Toniná in Mexico and Copán in Honduras, as well as existing Night Fire Films coverage of the modern highland Maya and of the *Rabinal Achí* dance drama performance in Rabinal, Guatemala (treatment, p. 19). We also have extensive footage of one private vase collection in New York City (treatment, p. 4), of Michael Coe at work in the office of his New Haven home (treatment, p. 7) and of Justin Kerr at work with the “rollout” camera (treatment, p. 8), coverage of two of the four extant Maya books in Dresden and Madrid (treatment, p. 3), and a wide range of other material related to Maya art and writing.

4) Images of Maya vases: Two primary methods will be used to document Maya vases: finely controlled motion photography of original objects using a variable speed motorized turntable and fluid head tripod and extensive use of the Maya Vase Database of rollout photographs by Justin Kerr, which “unroll” the cylindrical painting on a vase into a two-dimensional, horizontal panorama. Photography of original

objects will explore them as three-dimensional artifacts; the rollout images will allow us to leave their identity as vases behind and dive more deeply into the Maya world portrayed in the paintings.

About a dozen vases were filmed on turntable during a day of shooting at the Boston Museum of Fine Arts for *Breaking the Maya Code*; well over a hundred Kerr rollouts were scanned at high resolution for that project and are stored in the hard drive archives of Night Fire Films.

5) Re-enactments: Re-enactments to be filmed include all stages of ancient Maya pottery production and painting as well as the use of elite painted vessels by the ancient Maya as prized possessions, gifts and social currency. Additionally we will “re-enact” the testing of the residue contents of an elite vessel for chocolate content by the Hershey Laboratories in Pennsylvania, and the testing of historically important vases by Neutron-Activation Analysis at the Conservation Analytical Laboratory of the Smithsonian Institution.

Re-enactments already filmed include Michael Coe at work on the Primary Standard Sequence in 1968 (treatment, p. 12) and scenes of ancient Maya scribes writing hieroglyphic texts in books and on stone and pottery.

6) Animations: A major aesthetic component of *The Royal Cup* will be the use of morphing animation to bring the painted scenes to life in a fun and thrilling way. This technique will take advantage of the fact that many Maya vases reproduce the same figure or scene twice or even three times (see, for example, FIGURE 1 in the attachment “Illustrations.pdf”). By using the actual Maya art as “animation frames”, slowly morphing from one image to the next and combining this motion with dynamic cutting (wide shots and details of the morphing image) a Maya artist bent over his work will seem to breathe and shift his posture; a fantastic serpent creature will writhe and grimace.

These animation sequences will be used as startling punctuation throughout the film, drawing the viewer into the image world and imagination of the ancient Maya artist.

Animated sequences will be used to illustrate the decipherment of hieroglyphic inscriptions. These sequences will include the decipherment of the Primary Standard Sequence vase rim inscription (treatment p. 13) and the Nikolai Grube decipherment of the half-human, half-animal *way* glyph (treatment p. 11)

7) Acquired stills: Images of the Bonampak and San Bartolo murals (treatment, p. 3) will be acquired from the scholars who are documenting these artworks. Other images will be acquired as needed.

Many photographs and graphics, including the record of Nikolai Grube’s *way* decipherment in the village of Señor (treatment, p. 10), have already been acquired and scanned.

Related Film Productions and Other Works

Numerous films on Maya culture have been produced over the past three decades, highlighting new discoveries in Maya archaeology and history. Many, like *Maya: the Blood of Kings* (1995), have been one-hour overviews of Maya civilization. Others, like *The Lost King of Copán* (2001) have focused on a particular city or ruler. The seven-program 1993 series *Out of the Past* took a comparative approach, contrasting the Maya civilization at Copán with that of ancient Rome and other cultures. Their quality has ranged from meticulous works of scholarship and craftsmanship (including those mentioned above) to a raft of lurid quickies in the “Unsolved Mysteries” genre.

No films, to our knowledge, have focused specifically on the work of Maya painters and artists. The feature version of our own 2008 *Breaking the Maya Code* devoted a total of about three minutes (out of two hours) to the rollouts of Justin Kerr, the role of artists in ancient Maya society and the role of Maya vases in the decipherment. This material was entirely eliminated in the condensed version shown to U.S. television audiences on NOVA.

With regard to issues of looting and ownership, several recent documentary films and books deal with the subject, primarily in a European context. The book and 2006 feature documentary *The Rape of Europa* deals with the theft of artwork by the Nazis and the efforts to repatriate them at the end of World War II. The 2008 documentary *Crown Fraud* deals with the wholesale transfer of the treasures of Benin from Africa to the British Museum. Peter Watson's 2006 book *The Medici Conspiracy* deals with the looting of Italian treasures and the quest for their repatriation, and the 2006 documentary film *Network* explores the same issues in relation to Greek antiquities. Roger Atwood's 2004 book *Stealing History: Tomb Raiders, Smugglers and the Looting of the Ancient World* takes a global view of the problem.

To our knowledge there has to date been no documentary film focused on the issue of looting in relation to Maya antiquities, though there is certainly a long tradition of exploiting the topic in Hollywood films, from Arthur Penn's *Night Moves* to the latest Indiana Jones epic.

The recent media work that we have found most closely related to our subject is a 2007 two-part radio story on the looting of Maya art, co-produced for the NPR series Radio Expeditions by NPR and National Geographic. The two eight-minute episodes included interviews with archaeologists, a former looter, museum curators, dealers and collectors. While the production takes an approach similar to our own, the focus is on stolen stelae and other carvings; the issue of Maya vases is not addressed.

C. STORYLINE

The storyline is set out in detail in the attached Treatment.

The program begins with the biography of a single Maya vase, which we call "the Royal Cup". The story is presented as a mystery: we see the vase's ancient life as a royal gift; its burial in a royal grave; its modern discovery and its ultimate exhibition -- but the location of these events, their meaning and the identity of the participants remains unknown.

We then draw back to look at the central role of painting in the art and life of the ancient Maya, and at the importance of the vases both as the prime surviving evidence of that tradition and as one of our most important windows into ancient Maya life and thought. But because many of the vases are looted, we learn, they present a host of practical and ethical dilemmas.

We then look, one by one, at the various specialists who handle and study Maya vases:

- We visit the archaeologists who excavate vases scientifically, the looters who rob graves and destroy sites, and the officials and local villagers who are working on the ground in Guatemala and Belize to stem the tide of looting.
- We trace the groundbreaking work of archaeologist Michael Coe and photographer Justin Kerr, who between them have made the vases a central focus of Maya scholarship and a key to the understanding of Maya writing and iconography.

- Through the eyes of art historians, we see what the rich imagery on Maya vases can teach us about Maya dance and sport, warfare, hunting, costume and ritual.
- We briefly explore the role of the vases in the decipherment. Through the story of the decipherment of the *way* glyph for “animal spirit companion”, we see how ethnography and the traditions of the modern Maya can dramatically reshape our understanding of ancient Maya thought and belief.
- In the collaboration of art historian Dorie Reents-Budet and chemist Ron Bishop we see how iconographic analysis and nuclear chemistry can work together to illuminate the past. We see what that analysis has taught us about Maya artists, clay sources, workshops and regional styles, and about the historical events portrayed on the vases.

In the end we return to the Royal Cup to see it afresh, illuminated by insights from epigraphy, iconography, chemistry, ethnology and archaeology. When its identity, ownership and fate are revealed, the answers are surprising.

To be clear, the story of the single vase we call the Royal Cup is not the subject of the film but a hook and framing device to engage the audience in broader issues: what the Maya vases can teach us about the ancient Maya, the ways in which a wide range of scholarly disciplines can intersect to illuminate a single piece of evidence, and the potential conflict between the quest for knowledge and the dynamics of the marketplace.

D. AUDIENCE

The Royal Cup will be directed at a broad cross-section of the national audience, including those interested in documentaries on history, art, world cultures and science. Additionally we will make special efforts to reach U.S. Maya, Hispanic and Native American communities, as well as collectors and curators of archaeological materials in general and Mesoamerican art in particular. We will collaborate in this effort with Maya, Hispanic and Native American community organizations and with the outreach departments of museums and schools. The engrossing story, extraordinary Maya images and lively animated graphics will entice children as well as adults, in informal as well as formal learning situations.

The program will have built-in appeal to a general audience because of its focus on the Maya. The American fascination with Maya civilization that began in the 1840's with the publications of John Lloyd Stephens has only increased with the archeological and cultural revelations of recent decades. Hundreds attend the hieroglyphic workshops that have proliferated nationwide. Thousands attend museum shows like *The Blood of Kings* and *Painting the Maya Universe*. Hundreds of thousands visit Maya archeological sites annually. And millions watch television specials on the history and culture of the ancient Maya.

PBS reports that programs on the Maya are always highly rated. The NOVA version of *Breaking the Maya Code* has aired repeatedly in prime time and nationally over the past two years. NOVA's average rating for the season was 1.4; *Cracking the Maya Code* received a 1.6 average rating. (In 14 markets, the rating was between 2.0 and 4.6.) The two DVD editions have sold well over 11,000 units in the first year of release, making them best sellers in the documentary DVD market. We expect an equally enthusiastic response to *The Royal Cup*, especially given growing interest in the Maya as the year 2012 approaches (see **Distribution Plan**, below).

Beyond its focus on the Maya, *The Royal Cup* will have a broad appeal for those interested in scientific detective work and in the ethical and practical issues of collecting and studying ancient objects. The television broadcast will address these broad audiences.

To address the far narrower audience of curators, collectors, dealers and connoisseurs of Mesoamerican art and other archaeological artifacts, we will hold in-person screenings at museums of art and archaeology where these groups form a natural part of the institutions' events constituency.

Issues related to the meaning and ownership of ancient objects will be of particular relevance to members of indigenous communities. This program will have particular resonance for the 45 million US Hispanics. They include a larger and growing Maya population, many of whom have been cut off not only from their history but from their cultural base, their families and their communities by economic and political necessity. A Spanish-language version is integral to the project and we will seek to disseminate it both through broadcast on Spanish-language networks and through screenings and discussions at community centers in Latino neighborhoods, with a special focus on communities with large Maya populations.

We will also reach out to those who might not normally watch television documentaries by producing and disseminating video clips via YouTube, FaceBook and other social networking sites. These clips will lead viewers to a website where they can watch the program via a live video stream or download it to their computer. We also plan to make clips and special applications for cell phones and other hand-held devices, again to reach out to a younger audience. We are aware that a single year is a lifetime in the evolution of these new media, and as the project progresses we will adjust our planning for new media outputs to new opportunities as they develop.

Via various project components, audiences will learn about:

- ancient Maya history, artistry, dance, mythology and politics
- how Maya vases and other ancient cultural artifacts are studied
- the process of analyzing an ancient object's origin and purpose
- the issues surrounding the looting of ancient objects
- what can be learned from properly excavated objects

These insights will foster new understanding of the Maya and discussions on the collection and study of artifacts.

E. FORMAT

The central vehicle of the project will be the one-hour film for television. In addition to the television broadcast, program content will be distributed and disseminated via a web site, digital downloads, and a program of public screenings, discussions and workshops.

The Web Site

The project web site will allow viewers to explore in more depth the topics introduced by the film.

One section will introduce users to a number of Maya vases. They will be able to rotate a three-dimensional model of each vase, in either direction and at their own pace. They will be able to "convert" the three-dimensional image to a horizontal rollout. And they will be able to click their way through

details of the hieroglyphic inscriptions and images, causing each item to be highlighted and bringing up an explanatory caption.

A second section will address regional styles using a map of the Maya area; clicking on any region will bring up a series of examples of that region's pottery. A third will illustrate the stages of pottery making and painting with a series of video clips. A fourth will give viewers a behind-the-scenes illustrated diary of the production of *The Royal Cup*. A fifth will provide complete, copy-edited and indexed transcripts of all interviews done for the program. Together with the 23 interviews already posted on the web site for *Breaking the Maya Code*, they will constitute part of our growing library of scholarly resources.

Yet another section of the web site will link the film to broader issues of international looting, collecting and art ownership, as detailed above under **Content and Creative Approach**. This section will include moderated online discussion forums on several topics: How can looting of archaeological materials be ended or reduced? What is the proper role of collections and museums? How should countries protect their national patrimony? For each question, several contrasting case histories or models will be offered, then discussion will be thrown open to new ideas and opinions.

The web site will also include downloadable teacher's guides and interactive exercises.

Digital Downloads and Clips

Via the web site, viewers will have the option to access the film via streaming video or download.

They will also be able to download computer widgets and applications for mobile phones and other handheld devices. For instance, we will create 3-D vases that the user will be able to "rotate" with the use of a mouse or finger on a computer, phone or other handheld device. A double click will turn the vase from 3-D to a 2-D rollout photograph of the entire scene. We will also create (or adapt from the film) downloadable, continuously morphing animations of Maya scribes and fantastic supernatural creatures.

Outreach for the film and web site will include the posting of particularly enticing excerpts on YouTube and other sites to reach out to those who may not normally watch television documentaries.

Public Screenings and Discussions

The film will also be the focus of a comprehensive program of public screenings and discussions, directed at a targeted audience of curators, collectors, archaeologists, scholars and connoisseurs as well as at the interested general public. These screenings will be held in museums of art and archaeology, especially those with Mesoamerican collections; at film festivals, especially those focusing on art, science and archaeology; and at academic conferences of Mesoamerican scholars, arts professionals and archaeologists.

After each screening we will initiate a discussion of the broader issues of the trading, collecting, study and exhibition of Mesoamerican art and other archaeological artifacts. The involvement of both attending professionals and members of the general audience in this discussion will be encouraged. Where appropriate, a panel discussion format will be used in conjunction with comments and questions from the audience. Venues for these events are discussed below under **Distribution Plan**.

Public reaction to the program of screenings and discussions for *Breaking the Maya Code* has been overwhelmingly enthusiastic; the film has received two Best Film Jury Awards and three Best Film Audience Awards at international film festivals. At the 2009 Archaeology Channel Film Festival,

Breaking the Maya Code received the highest audience rating ever given to any film in the history of the festival. A screening at the de Young Museum in San Francisco received their highest attendance ever for the Koret Auditorium. We expect a similar response to *The Royal Cup*.

Workshops

Where appropriate, screenings will be followed by an intensive, two-hour **workshop**, scheduled on the same or following day for those who have seen the film and are eager to explore further. This model was followed with *Breaking the Maya Code* and has proved hugely successful. Each workshop has been booked to capacity; attendees have ranged in age from 6 to 80 and have included large contingents from local Maya communities. We have tried to convey the flavor and atmosphere of these workshops in the montage of images included as FIGURE 2 and FIGURE 3 of the accompanying Illustrations.pdf.

The format for the *Breaking the Maya Code* workshops was a two-hour power-point style presentation, including stills, graphics, film clips and stereo audio, with three breaks for participant exercises and discussion. Each participant received a take-home workbook. The workshops were conducted by the film makers, assisted by local Maya scholars.

Workshops for *The Royal Cup* will be similarly structured. Themes addressed will include:

- 1) The images on Maya vases as a window into Maya life and mythology
- 2) The hieroglyphic inscriptions on Maya vases
- 3) The ethical issues involved in the study and collecting of Maya vases.

Replicas of Maya vases created for the television program will be available for workshop participants to handle and examine. In one exercise, participants will divide into small teams; each team will examine a single vase replica and report to the group on what they can learn from its images and inscription.

F. RIGHTS AND PERMISSIONS

No script-related rights need to be acquired. Project director David Lebrun will write an original script based on his treatment and the results of the filmed interviews and location shoots.

About 10% of this project's interview clips and location footage will be drawn from material shot by Night Fire Films while filming the documentary *Breaking the Maya Code*, but not used in that film. Night Fire Films obtained releases for and owns all the rights to this material. New video to be shot at Maya sites, at museums and at various interview locations will also have appropriate releases and will be owned by Night Fire Films.

Our Principal Advisor, Dorie Reents-Budet, is the author of *Painting the Maya Universe*; she will facilitate rights acquisition relative to that book if any are required. She is also a principal advisor to the Boston Museum of Fine Arts, The Mint Museum and the Foundation for the Advancement of Mesoamerican Studies and is a principal investigator in the Maya Polychrome Ceramics Project's Conservation Analytical Laboratory at the Smithsonian Institution. She anticipates no difficulty in obtaining rights and permissions from these institutions. We also have good relations with the Princeton Art Museum and other U.S. institutions.

We will also film in Guatemala and Belize. For *Breaking the Maya Code* we filmed in Guatemala in 2005 with the generous assistance of the Guatemala government and tourist office. We have maintained

good relationships with key individuals there, including Director of Tourism Ana Smith. Another Advisor is Jaime Awe, the Director of Belize's Institute of Archaeology. He assisted us with permissions on *Breaking the Maya Code* and has offered the full cooperation of the Institute with this project (see attached letter of support).

Rollout photographs of Maya vases have been or will be acquired from photographer and Project Advisor Justin Kerr. Additional archival footage and stills rights to be acquired as needed.

The likely and budgeted cost of obtaining location permissions is \$5000 (including required fees for site security and escorts) and the likely and budgeted cost of acquiring additional 3rd party material is \$15,000. Original graphics will be composed on a work-for-hire basis and Night Fire Films will own all rights to all animations and other graphics. The music score will be composed by Yuval Ron, who composed scores for our last two films. We will obtain the appropriate license agreement from him.

G. DISTRIBUTION PLAN

Television Broadcast

The television version of *Breaking the Maya Code* premiered nationally on the PBS series NOVA in April 2008, and has had repeated airings, including another national primetime broadcast in May 2009. The program has been very successful (see viewership statistics above under Audience). We expect a similar response to *The Royal Cup*. If *The Royal Cup* doesn't fit into the NOVA schedule, we may offer it directly to PBS as a special. PBS programs about the Maya have proven to be among their top rated.

Additional potential television distributors include the History Channel and Discovery Channel, who have each broadcast 3 to 5 programs on the Maya in just the past three years, the new Smithsonian Channel and Ovation TV, which specializes in arts programming, including visual arts.

Through our international agent, PBS International, we will also place the program in foreign markets and generate foreign versions, as we did with *Breaking the Maya Code* (which has already broadcast in dozens of international markets, from Latin America and Europe to Al-Jazeera and Iranian television).

We will make particular effort to distribute the Spanish-language version of *The Royal Cup* through U.S. and Latin American Spanish-language television networks.

It should be noted that release of this film will come as the year 2012 is approaching. December 21, 2012 marks the end of a 5200 year cycle in the Maya Calendar, a fact that some are turning into an apocalyptic prophecy. This is bringing a huge amount of media attention including scores of books, hundreds of articles and thousands of web sites, as well as a Hollywood blockbuster starring John Cusack and Danny Glover to be released in Nov. 2009. There are even cel-phone apps counting down to 2012 in Maya glyphs.

This attention will grow exponentially as the date approaches. While much of this is apocalyptic pseudo-science, the thirst for real information on the ancient Maya and their culture will also be whetted. This will provide an expanded audience for *The Royal Cup*, and an opportunity to counter 2012 sensationalism with the extraordinary realities of the Maya world. It will also create a dramatic spike in the appetite among broadcasters for well-made programs on the Maya. As soon as the bulk of funding is in place, and with the leverage a funded project will provide, we will initiate exploratory conversations with the broadcasters named above.

DVD Distribution

DVDs of the program in both English and Spanish and in versions designed for educators and for individual use will be available through the broadcast entity or through our independent DVD distributor, First Run Features. They will be distributed both directly and through retailers to high schools, colleges, and individuals, including Amazon and Netflix. This distribution will be reinforced by outreach efforts described below.

Website

The companion website will allow viewers to explore in more depth topics introduced in the film, as described above under **Format**. Viewers will also be able to download or stream all or part of the program if they prefer to view it on their computer.

Museum Screenings

As described above under **Audience**, we will arrange screenings and discussions of the film nationwide at museums of art and archaeology with a special focus on museums with strong Mesoamerican collections. These will include, for example, the Museum of Fine Arts in Boston, the Chicago Institute of Fine Arts, The Mint Museum in North Carolina, the Princeton Art Museum, the University of Pennsylvania Museum, the Los Angeles County Museum of Art, and the Bowers Museum in Orange County. We have on-going good relations with all these institutions from our previous projects and through our Advisors.

Over the past four years we have screened our previous documentaries, often in conjunction with lectures and discussions, at such venues as the Museum of Modern Art in New York, the Hirshhorn Museum in Washington, D.C., the Indianapolis Museum of Art, the Cleveland Institute of Art, the de Young Museum in San Francisco, the Getty Museum in Los Angeles and the Santa Barbara Museum of Natural History. These venues will welcome our return.

We will also endeavor to screen the film at museums of Native American art and culture, such as the National Museum of the American Indian in Washington DC, the Plains Indian Museum in Cody, Wyoming and the Museum of Indian Art and Culture and Wheelwright Museum in Santa Fe, New Mexico, among many others. Their shared pre-Columbian past and their interest in the issues of repatriation and ownership of cultural artifacts make Native Americans a natural audience for the film.

Film Festivals

We will screen the film at various U.S. and international film festivals to broaden the audience even further. We will enter the film in festivals addressed at general audiences and in specialty festivals focusing on art and archaeology. There will be post-screening discussion with the director, producer, and local advisers, Mayanists and Mesoamerican curators as available. *Breaking the Maya Code* reached new viewers in this way – from urban audiences at the prestigious Festival of Films on Art in Montreal and international professional audiences at archaeology film festivals in Germany and Spain, to the rural Red Rock Film Festival in St. George, Utah. (The film has to date won five Best Film jury and audience awards at international festivals).

Academic Conferences and Universities

We will also bring the film screening and discussion format to professional conferences, both specialist conferences related to Mesoamerican and Maya studies (such as the annual Maya Meetings in Austin, Texas; the annual Maya Weekend at the University of Pennsylvania, and the biennial Maya Symposium in Irvine, California) and broader venues such as the annual meetings of the American Anthropological Association and the Association of Art Museum Curators. We will also conduct screenings and discussions at universities, hosted (or co-hosted) by film, anthropology and art departments.

Community Screenings

We will work with community organizations to arrange screenings, discussions of the film and workshops at libraries and community centers throughout the U.S. Particular emphasis will be placed on screenings of the Spanish-language version in Latino communities, especially those with strong Maya populations. We and our Advisors have good connections to Maya-related community organizations such as Asociación Mayab in San Francisco, Esperanza and Mayavisión in Los Angeles, and similar organizations nationwide.

Radio

We will explore collaboration with an appropriate public radio series to generate a program, drawing on audio from our project and possibly on interviews with members of the film's production staff, exploring issues raised by the film and possibly also taking a "making of" look at the film's production; stories of seeking out looters in the Central American jungle, etc. Such a program or series could be broadcast in conjunction with the film's distribution.

Widgets and Applications

The applications described above under **Other Formats: Digital Downloads** will be made available via the website as well as through iPhone Applications and other internet sites that offer 3rd party programs.

YouTube, FaceBook, and Whatever's Next....

We will create clips and upload them to YouTube. We will create home pages on FaceBook and other social networking sites. These clips, as well as the widget/apps, will appeal especially to a younger audience. The "viral" nature of this "word-of-mouth" distribution is an exciting element of the project. As the project progresses we will monitor emerging technologies and adapt our output planning accordingly.

H. HUMANITIES ADVISORS

Because of the international nature of the issues addressed in *The Royal Cup*, we have made every effort to assemble an appropriately international team of Advisors. These include US scholars and vase specialists as well as representatives of Guatemala, Honduras and Belize who are at the center of their countries' efforts to study and protect Maya art and artifacts. Because study of the Maya vases has drawn on a wide range of expertise we have also included representatives of a wide range of disciplines, including archaeologists, epigraphers, linguists, art historians and curators. And because issues of

looting, ownership and repatriation tend to produce strong and passionately held opinions, we have made every effort to include advisors with a broad range of opinions on these topics.

Principal Advisor **DORIE REENTS-BUDET** is perhaps this country's preeminent expert on Maya pictorial ceramics. She is Visiting Curator of Art of the Ancient Americas at the Museum of Fine Arts Boston and Consulting Curator at the Mint Museum of Art in Charlotte, North Carolina. She is the art historian for the Maya Ceramics Project, National Museum of Natural History, Smithsonian Institution. She has curated many Pre-Columbian and Colonial Latin American art exhibitions and permanent installations at museums in the U.S., Canada and Honduras. Her ground-breaking 1994 exhibition and book on Classic Maya painted ceramics "Painting the Maya Universe: Royal Ceramics of the Classic Period" is a key inspiration and guiding document for this film. As Principal Advisor she will help us shape the project and be our primary liaison with the international community of curators, archaeologists, art historians and collectors of Maya art.

Project Advisor **MICHAEL D. COE** is the Charles J. MacCurdy Professor of Anthropology Emeritus at Yale University and Curator of Anthropology Emeritus at Yale's Peabody Museum. His books *Breaking the Maya Code*, *Mexico*, *The Maya*, *The Art of the Maya Scribe* and many others have made him the preeminent historian of modern Maya scholarship. His groundbreaking exhibition and book *The Maya Scribe and His World* and his identification of the Primary Standard Sequence in the rim text of Maya vases initiated modern study of the vases and their significance.

Because of his strong historical perspective and breadth of knowledge of the entire field of Mesoamerican studies, we have asked Dr. Coe (who served as Principal Advisor on our 2008 *Breaking the Maya Code*) to continue to serve as overall Project Advisor for all Night Fire Films projects on Mesoamerican topics.

Our Advisors from Mesoamerica have all had to confront issues of looting, repatriation and ownership in their native countries. **RICARDO AGURCIA** is the foremost archaeologist of Honduras, best known for discovering the spectacular Rosalila Temple at Copán, and has received international recognition for his work. He currently serves as Executive Director of the Copán Association and has built the Casa K'inich to teach the next generation of Hondurans to care for Copán and learn about their ancient past. **JAIME AWE** is Director of Belize's Institute of Archaeology, has served as Commissioner of Archaeology and Chief Archaeologist for the Government of Belize and has taught at Universities in Canada, England, and the United States. **CLAUDIA MONZÓN** was until recently the Director of the Guatemala National Museum of Archaeology and Ethnology in Guatemala City, and is now an independent researcher in Guatemala.

The other members of our advisory team have studied the vases from a variety of perspectives.

GILLET GRIFIN, an artist and collector, taught pre-Columbian art at Princeton for 30 years and served as the Princeton Art Museum's Curator of pre-Columbian art from 1967 to 2004, assembling a major collection of Maya vases. He is one of the few scholars and collectors who have written publicly in defense of the responsible private collector. Maya linguist and epigrapher **BARBARA MCLEOD** made major contributions to the decipherment of Maya vase rim inscriptions, and was a contributing writer to Dorie Reents-Budet's *Painting the Maya Universe*. Finally, photographer and iconographer **JUSTIN KERR** is the world's leading photographer of Maya art. His Maya Vase Database is a major source for modern Maya scholarship. He has taught workshops on Maya vase iconography for over twenty years. **BARBARA KERR** is an art historian and specialist in the restoration of Maya vases.

I. MEDIA STAFF

Director **DAVID LEBRUN** has served as producer, director, writer, cinematographer, animator and/or editor of more than sixty films, among them films on the Mazatec Indians of Oaxaca, the Hopi and Navajo, a 1960s traveling commune, Tibetan mythology and a 4-part PBS series (*Living Maya*) on a year in the life of a Maya village in Yucatán. His feature documentary *Proteus* premiered at Sundance 2004 and has won numerous international awards. The two-hour feature documentary *Breaking the Maya Code* (and the one-hour NOVA adaptation *Cracking the Maya Code*) premiered in 2008. His extensive experience as a filmmaker, with particular emphasis on art and anthropology, and his reputation in the world of Maya scholars, gives him unique qualifications to direct and achieve this project's goals.

Producer **ROSEY GUTHRIE** has a diverse twenty-year background in film production and distribution. As Vice President of First Light Video Publishing from 1988 to 1996, she created and implemented marketing and distribution plans for a catalog of over two hundred educational films on the media arts. From 1997 to 2003 she was V.P. at Panavision, the venerable film equipment rental company. Ms. Guthrie has served as Associate Producer on over fifteen educational films, as Producer on *Breaking the Maya Code* for Night Fire Films, and as Director of Development and Associate Producer for the Peabody Award-winning PBS series *Craft in America*. Her experience producing documentaries and creating marketing and outreach plans give her the abilities to manage and steer the team on this project.

Cinematographer **AMY HALPERN** has done cinematography or lighting on numerous dramatic and documentary feature films, including Edward James Olmos' *Stand and Deliver*, Charles Burnett's *My Brother's Wedding* and Pat O'Neill's *The Decay of Fiction*. As an independent filmmaker she has created more than 15 densely poetic short films and the feature length *Falling Lessons* (1992) called by critic Kevin Thomas "a stunningly sensual, life-affirming experience from a major experimental film artist." Halpern also served as Lighting Designer and Contributing Producer on *Breaking the Maya Code*. Her insights from years of studying and working with Maya art proved invaluable during that production and will greatly benefit this project.

Composer **YUVAL RON** studied at the Berklee College of Music. He has composed scores for numerous feature and short films (including the 2006 Oscar-winning musical *West Bank Story*), and has done extensive television work for CBS, UPN, Fox, the Disney Channel and others. He has composed several commissioned works for chamber ensemble, symphony orchestra and soloists. Additionally he has created 18 scores for theater and modern dance productions, notably his collaborations with the Butoh master Oguri. This will be his third collaboration with director Lebrun. On *Breaking the Maya Code* he created a beautiful and respectful score, staying far from the overly dramatic, sensational music often used in documentaries to incorrectly portray the Maya as mysterious or even dangerous.

Graphic Designer and Animator **CHARLES OWENS** has created print and motion graphics for feature films, documentaries, television programs and corporations. The maps and animated graphics he created for *Breaking the Maya Code* helped to simplify complex artwork, stimulate learning, and bring two-dimensional artwork to life.

Calligrapher and Graphic Artist **MARK VAN STONE**, an expert in the writing of Maya hieroglyphs and co-author with Michael D. Coe of *Reading the Maya Glyphs*, is a professor of art history at Southwestern College in San Diego, California. Van Stone has taught workshops on calligraphy and the history of writing in 43 states and 20 countries, and, under a Guggenheim Fellowship, documented inscriptions in museums around the world. He has created calligraphic movie props for such Hollywood films as *Rushmore*, *Casper* and most recently a Pirates' Code Book (in ancient Phrygian script) for *Pirates of the Caribbean*. Van Stone drew all the glyphs used in animations on *Breaking the Maya Code*, created

handmade books and vases for the film and provided the on-camera hand for numerous scenes of scribal activity. His knowledge and artistry will once again be applied to *The Royal Cup*.

J. PROGRESS

As stated previously, approximately 10% of the interview and location footage we expect to use in *The Royal Cup* has already been filmed. These materials have been digitized and logged, and all interviews have been transcribed and indexed. Additionally, considerable research has been done, many vase rollout photographs have been scanned, some graphics have been created, and an extensive library of relevant sound effects has been gathered. This material was created during the making of *Breaking the Maya Code*, but was not used in that film.

Location footage relevant to our script includes extensive coverage of the Maya sites of Palenque, Copán, Toniná, Cobá, and Chicanná; detailed coverage of two of the four surviving Maya books, the Dresden Codex and the Madrid Codex, on location in Dresden and Madrid; cases of painted vases in a private collection; and the complete *Rabinal Achí* dance drama as performed in the Guatemala village of Rabinal, including close-ups of the dancers' back-racks. We also filmed an interview with Dennis Tedlock regarding the *Rabinal Achí*.

Our interviews with Michael Coe, George and David Stuart, Linda Schele, Barbara MacLeod, Steve Houston, Ian Graham, Justin Kerr, and Nikolai Grube include detailed discussion of various topics with relevance to the project at hand, including looting in Mesoamerica; the discovery, photography, documentation and exhibition of Maya vases; individual Maya vase painters and their distinctive styles; the decipherment of Maya vase texts, and the mythological content of the vase scenes.

We have already acquired high-resolution scans of dozens of vase rollout photographs depicting the scenes and glyphic inscriptions discussed in the Treatment, together with an extensive library of relevant still photographs from the collections of archaeologists and ethnographers.

K. WORK PLAN

Please see the chart in Attachment 8. Filming in Mesoamerica determines the timing of our shooting schedule. We will film there in January, immediately after the rainy season. The schedule is 12 months from beginning of pre-production (November 2010) to delivery of final materials (October 2011) plus 14 months of distribution and outreach, ending December 2012.

L. FUNDRAISING PLAN

The total project budget is \$1,279,011. This includes \$827,153 in new funding to produce the television program, \$89,170 in the form of an in-kind contribution toward the television program by Night Fire Films, \$49,352 for a Spanish-language version of the film, \$132,697 for the web site and ancillary digital materials, \$140,639 for the national screening and workshop series and a \$40,000 fiscal sponsor fee.

We are requesting a grant from NEH of \$800,000. The balance of the funds (\$389,841) will be requested from NSF and NEA.

M. ORGANIZATION HISTORY

The Royal Cup will be produced by Night Fire Films, an independent production company established by David Lebrun (see bio under Media Staff and CV attached) for the purpose of producing documentary, animated and educational films. These films explore the rich ways that humans have made sense of their world through myth, ritual, art and science. As David Lebrun dba Night Fire Films, it has been responsible for the production, scripting, directing and/or editing of over 70 films since 1966. Night Fire Films was incorporated in 1999 and since then has completed two feature documentaries: the 2004 Sundance selection *Proteus* and the 2008 release *Breaking the Maya Code*.

This application is being submitted under the fiscal sponsorship of Documentary Educational Resources. D.E.R. is a 501(c)(3) non-profit organization founded in 1968 and incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use. The company focus then and now is to support filmmakers who have long-term commitments to the people whom they film, who work collaboratively with their subjects to produce films with integrity. The D.E.R. archive is one of the most historically important resources of ethnographic film in the world. In 1975, D.E.R. co-founders John Marshall and Timothy Asch were key figures in establishing the Human Studies Film Archives at the Smithsonian Institution. D.E.R. continues to collaborate with the Smithsonian and they also offer access to their archive free of charge to filmmakers doing research and to teachers in K-12 schools. Please see letter of support from D.E.R. Executive Director, Cynthia Close.

N. BIBLIOGRAPHY

As detailed above under **Format**, the inspiration and central source for this film is Dorie Reents-Budet's *Painting the Maya Universe* (Duke, 1994).

For images of Maya vases and vase iconography, the primary source will be the six volumes of *The Maya Vase Book* by Justin Kerr (Kerr Associates, 1991-2000) and their successor, the online Maya Vase Database, where thousands of vases can be searched by number, style, region or iconographic elements, and viewed in color and in detail. During the fruitful period of the 1990s the Vase Books also served as a journal where significant articles on the vases were published; several are cited below.

Regarding looting in Guatemala and creative efforts to stem the tide, a key source has been Sofia Paredes Maury's article "Surviving in the Rainforest: The Realities of Looting in the Rural Villages of El Petén, Guatemala" (FAMSI, 1999). Paredes Maury interviews looters and explores their folklore and attitudes. We hope to use her contacts, among others, to gain access to this shadow world. The ethical dilemmas confronting archaeologists and scholars are explored in the 1998 *Lingua Franca* article "Getting their Hands Dirty: Archaeologists and the Looting Trade" by New Yorker staff writer John Dorfmann.

Regarding the 1968 Grolier Exhibit and Michael Coe's discovery of the Primary Standard Sequence and the role of the Hero Twins and the Popol Vuh in Maya vase imagery (treatment pp. 8 and 12), the primary source is Coe's *The Maya Scribe and His World* (Grolier Club, 1973). More context on these topics and on the role of vase texts in the history of the Maya decipherment is provided by Coe's *Breaking the Maya Code* (Thames and Hudson, 1999 2nd Edition).

Regarding the identification of individual Maya artists by their style of painting and calligraphy (treatment p. 19), the seminal article is "Some Observations on Maya Vase Painters", by Barbara and Justin Kerr, in *Maya Iconography*, edited by Elizabeth Benson and Gillett Griffin (Princeton, 1988). A

more extensive overview of Maya scribes, their role in Maya society, their working techniques and identifying costumes is provided by *The Art of the Maya Scribe*, by Coe and Justin Kerr (Abrams, 1997).

For the way supernaturals on Maya ceramics (treatment p. 11), a primary reference is “A Census of Xibalba: A Complete Inventory of Way Characters on Maya Ceramics” by Nikolai Grube and Werner Nahm, in *The Maya Vase Book Volume 4* by Justin Kerr (Kerr Associates, 1994) and “Where the Wayob Live: A Further Examination of Classic Maya Supernaturals” by Inga Calvin, in *The Maya Vase Book Volume 5* by Justin Kerr (Kerr Associates 1997).

For the discovery and analysis of the Buenavista Vase (treatment pp. 13-16) primary sources are “Lord Smoke-Squirrel’s Cacao Cup: The Archaeological Context and Sociohistorical Significance of the Buenavista ‘Jauncy Vase’” by Jennifer T. Taschek and Joseph W. Ball, and “Image and Text on the Jauncy Vase” by Stephen D. Houston, David Stuart and Karl Taube, both in *The Maya Vase Book Volume 3*, by Justin Kerr (Kerr Associates, 1992). The Buenavista Vase is also discussed in detail in *Painting the Maya Universe*, where Reents-Budet establishes the comparison between information gleaned with and without archaeological context that is explored in the film.

O. COLLECTIONS

For primary research and reference, we will use the extensive Mesoamerican collections of the Getty Center and the UCLA Graduate Research Library, both close to our production offices.

For original photography of Maya vases and related artworks, we will shoot in the collections of the Popol Vuh Museum and National Museum of Archaeology and Ethnology in Guatemala City, The Tikal Museum at the Tikal site, the National Museum in Belize City, The Princeton Museum, The Boston Museum of Fine Arts, Duke University Museum and the Mint Museum in Charlotte, North Carolina.

For Maya vase rollout photographs, we will rely on the comprehensive collection of Justin Kerr in New York City.

We will also draw on Night Fire Films’ own collection of material related to Maya studies, including over 25 transcribed interviews with Maya scholars and others, footage from over 40 locations in 9 countries, and scans of several hundred still and graphic images.

THE ROYAL CUP TREATMENT

It is night. We are in a brightly colored, stuccoed room: the interior of a palace in an ancient Maya city. By flickering torchlight we pan across three silhouetted figures, all facing right. Each has a distinct Maya profile and wears an elaborate headdress. Each holds an offering in front of him: the man in the rear a bundle, the second man a stack of folded cloth, the man in front, a cylinder.



Now we see the man they are facing: a Maya Lord, seated on a raised bench, wearing a cloak. As the man in front hands him the cylinder (*right*), the light catches it: a beautifully painted vase, a Royal Cup (*below*), covered with intricate scenes and encircled with hieroglyphic texts.



The Lord holds it aloft, intones a prayer of offering, and slowly drinks. Who is he? What is the occasion of this ceremony? Where, and when, is this happening?

...

Time has passed. A Maya Lord (the same man? a different one?) is on his deathbed, again in silhouette. A healing ceremony is being conducted around him. On a stuccoed shelf behind him are some of his precious possessions – among them, the Royal Cup. It will be buried with him.

...

Now we are deep in the jungle of present-day Chiapas, Mexico... or Guatemala... or Honduras... or Belize.

Shovels are digging into a deep trench. Nearby, a skull lies half unearthed. Encircling the skull, cylindrical vases protrude from the dirt. One of them is the Royal Cup.

The beautiful cylinder slowly emerges from the earth. With exquisite delicacy, the earth is scraped away from it by a man's hands working with a fine pointed stick. They could be the hands of an archeologist... or the hands of a looter. A scientist, or a grave robber – or is the distinction always clear?

...

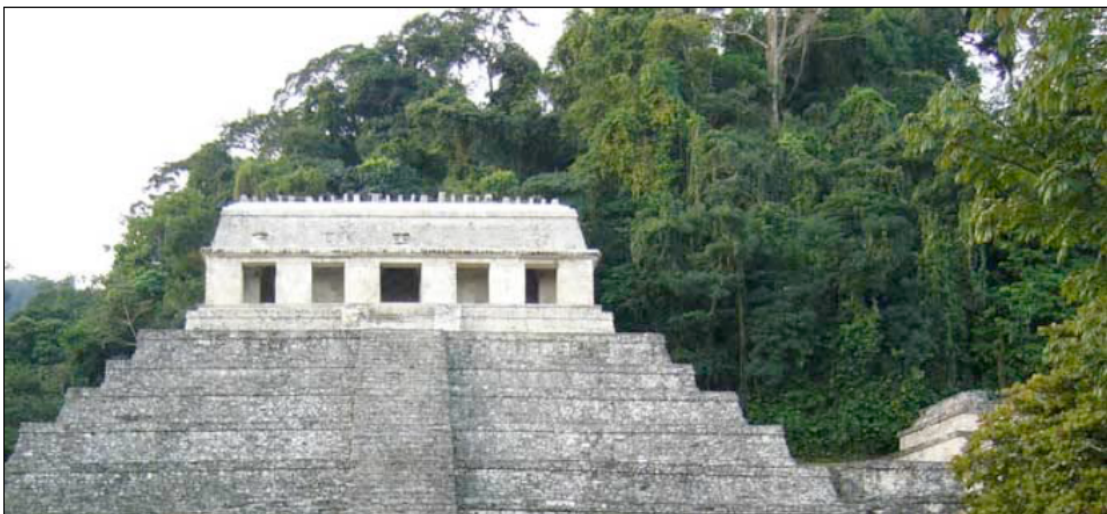
Now the Royal Cup is in a glass case, surrounded by other magnificent objects. The background is shadowed and out of focus. The case could be in a public museum, seen daily by hundreds, or in a private collection, seen by the very few. It could be in the country where the vase was painted; more likely it could be half way around the world.

We move slowly in on the cup itself. Like a bottle cast on the sea of time, the Royal Cup has been swept to the shore intact, more than a thousand years after it was created. It is filled with messages, but who are they for? Who wrote them? Who can read them? And to whom does the Royal Cup rightly belong?

Main title: *The Royal Cup*

Gliding over the lush rainforest of Guatemala's Petén jungle, we see stone temples, like man-made mountains, poking out of the thick canopy. We learn that these are the remains of cities and towns, and that there are thousands of such sites scattered over the wilds of Guatemala and Belize, most of them virtually unexplored.

Now we are in the plaza of a Maya city. Temples and palaces loom over us; elaborately carved stelae (or standing stones) fill the plaza. All is bare white and grey stone (*below*).



These are the visible remains of the Classic Maya civilization that flourished during the first millennium A.D. .

These structures have been exposed to the elements for over a thousand years. But originally they were once smoothly stuccoed and brightly painted, and their inner rooms were richly covered with murals. Through digital reconstruction, we see them restored layer by layer to their original glory: first an undercoat of earthy red, then details and images in yellows, blues and blacks.

We see the surviving murals of Bonampak in Chiapas (790 AD) and San Bartolo in Guatemala (100 BC, *right*). These are among the only significant murals known to have survived from the Classic Maya. We see a Maya book: glyphs and images painted on a screen-fold of bark paper. Bark paper is even more fragile than stucco, and *no* books are known to have survived from the Classic period. Most of the late Maya books found by the Spanish in the 16th century were burned; only four are known to have survived.



Painting was once the central art form of the Maya, and its grandeur and breadth of subject matter might have been lost to us forever. Fortunately, Maya painters also worked in a medium more durable than the murals or books: painted and fired pottery.

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Again we are gliding across the forest canopy, and alighting at another Maya site.

An archaeologist is extracting potsherds from a trench. For the archaeologist, pottery is a way of dating a site. Archeologists name and identify the stages of a culture based on the type and pattern of the ceramics each produces. For many archaeologists, this is the primary focus of their interest in ceramics.

In a site laboratory, we watch as a specialist painstakingly reconstructs a vase from shattered fragments. Then we pan across a shelf of labeled shards and pottery vessels in

a museum storage room. Most of this pottery is simple kitchenware. But some pots are skillfully painted with elegant images and glyphs. Before the 1960s, few of these painted vases were known, and they didn't receive much attention as art or as evidence of Maya culture.

We are at an art auction in New York. A Maya vase is on the block, and the price is rising. We learn that beginning in the 1960s and 1970s, a flood of elaborately painted Maya vases began to pour onto the international art market, to feed a growing demand and rising prices for Mesoamerican art. As archaeologist Michael Coe tells us,

Before 1960, neither bona fide archaeology or the antiquities trade had been able to come up with enough elite Maya ceramics for anybody to make much sense of them. But after that date, changing political conditions in Guatemala had led to large-scale looting of lesser known - or still unknown! - Classic sites in the Petén jungle. Left-wing guerrillas, the right-wing army, local politicians, and a mass of landless, destitute peasants all got into the act.

We see rooms filled with cases of beautifully painted vases, in public and private collections. This flood has been both a blessing and a curse for Maya studies. It has given the world thousands of vases, which now constitute the single largest body of Maya images and writing and our richest window into the Pre-Columbian past. It has



immeasurably aided the decipherment of the Maya writing system and the reconstruction of Pre-Columbian mythology and history. But these riches have come at a cost.

Back in the Guatemala jungle, we stare at a temple nearly sliced in half by a trench (*left*). The tragedy is that many of these vessels were found by looters in elite Maya tombs. They were discovered by hasty trenching of sites that has not only obliterated burial sites but destabilized, devastated and destroyed whole temples and palaces. As we survey the chaos, a rising chorus of angry voices – archaeologists, curators, Maya activists – lament what has been irretrievably lost.

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At the Guatemala site of El Perú, archaeologist David Freidel is slowly tunneling toward what may well be the grave of a Maya queen. Every step of the excavation is precisely documented.

Freidel describes the kind of information that can come from a properly excavated gravesite. Burials are not random collections of artifacts but are often elaborately articulated, symmetrical compositions of jade and shell, obsidian and ceramic components, whose ritual and cosmological significance is slowly emerging (*below*). But most Maya graves are not excavated in this way.



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On the porch of a frontier general store in the Guatemala jungle, we mingle with a group of *chicleros* on their day off. One of them, Adomaro, describes the Pre-Columbian ruins he sometimes stumbles on as he moves through the jungle.

The work of the *chicleros* involves tapping the jungle trees for the chicle used in making chewing gum. They have an intimate relation to the deep jungle, and over the decades have guided archaeologists to many sites. Modern explorer Ian Graham tells us,

“I only had to go to the “twist bar” in Flores and talk to some of the chicleros there, and they would tell me of extraordinary sites... and I would say, okay, let's go. The chicleros depended on the sap rising in their trees to make the gum and so there was nothing they could do in the dry season except hang about in the

bars and brothels, spending the money they'd earned from the last season. So they were nearly always ready to come with me as a guide, and I was taken to sites which had never been seen by archeologists before."

Today, as we watch a re-enactment of the event, Adomaro describes how one day he found a small mound in the jungle. He began to dig a narrow trench; soon, he had unearthed a pottery vessel. But before he could go further, armed men appeared out of the jungle and told him to leave. They let him keep the one pot he had found, but warned him not to return. He sold the pot to his boss; he doesn't know what happened to it after that.

Another man, his face in shadow, tells us that he used to work for an archaeological project. The archaeologists taught him excavation techniques and paid him decent money. But when the project ended he was left without a way to support his family. He continues to use the skills he learned from the archaeologists. He knows it is illegal, but needs to put food on the table.

Some of the illegal excavation is small scale, done by local men like these, often Maya or part Maya, digging in land they know intimately for objects left by their own ancestors. But other looting, and certainly the most damaging, is the product of large-scale operations, protected by guns and often tied to the drug trade.

Ian Graham describes how, in his search to document lost cities and their inscriptions, he would sometimes come upon jungle sites and find them surrounded by the remains of gun emplacements. He describes an incident at a remote site in Northern Guatemala:

"We arrived at the ruins late in the afternoon – a shot rang out, and one of my men fell dying, he died in a matter of minutes... the looters don't like to be interrupted by outsiders."

At the ancient Maya city of Naranjo, Guatemalan archaeologist Vilma Fialko shows us the trenches left by looters and the severed stumps that were once standing stelae. As we survey the chaos, Fialko describes how in recent years this important site was virtually under siege by armed attackers:

There had been looting before. But the real devastation was unleashed after the public became aware of the relevance of the pictorial style found in Naranjo's painted vases. This time trenches and tunnels were dug into the buildings, looking

for tombs and offerings. For four straight years, from 1997 to 2001, the Naranjo archaeological site was totally under the control of the predators.

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We see a succession of looted vases, each fading up from darkness. These beautiful objects were ripped from their context. Are they legitimate objects of study? To begin with, can we even know real from fake?

Barbara Kerr, an expert vase restorer, shows us an example of a vase with faked painting, pointing out the tell-tale clues. Rather than creating fakes from scratch, unscrupulous dealers will commonly “pretty up” a worn or indifferent sample with elaborate and vivid over-painting to increase its market price. To an expert in ancient Maya painting styles and materials, these fakes may be glaringly obvious. But they are often convincing enough to seduce credulous clients. And in the process of their creation, valuable information is destroyed.

Back at the auction. As the price of the vase continues to rise, an archaeologist expresses his frustration: publication of looted vases in books, their inclusion in exhibitions, articles about them by scholars, can only serve to drive up prices and increase demand, making more looting and destruction inevitable. The vase eventually sells for over \$50,000.

As we pan across case after case of vases, archaeologist Michael Coe expresses a contrary viewpoint: however these objects were found, they constitute the greatest evidence we have of Maya heritage and history. Not to study them, to consign them to the darkness, would be like burning the Maya books all over again.

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Coe is at work in his home office, poring over books of Pre-Columbian images. We learn that he was almost single-handedly responsible for the resurgent interest in Maya vases, which has led to critical breakthroughs in the understanding of ancient Maya culture and writing.

Coe recalls that in 1968 he was asked by New York’s Grolier Club, a venerable organization devoted to the study of rare books, to assemble an exhibit on Maya writing. Aware of the recent flood of Maya vases into private and public collections, he realized that most of the available and portable hieroglyphic texts were now on Maya vases. Coe

decided to assemble the first exhibition of Maya elite pottery, and to use that pottery as a lens to examine the role of painters and scribes in ancient Maya society. The result was the ground-breaking exhibit, *The Maya Scribe and His World*.

As we watch a re-enactment, Coe takes us back to that pivotal moment. When the vessels are unpacked and in one room for the first time, Coe is immediately struck by a recurring theme in the painted imagery: a pair of young male lords.

The word “twins” flashed across my mind. That immediately triggered another neural linkage: “twins – Popol Vuh! I had read the sacred creation epic of the highland Maya many times, and twins are all-important in it.

The *Popol Vuh* manuscript that has come down to us was transcribed in the sixteenth century by a highland scribe, shortly after the conquest of the Quiché Maya by the Spanish in 1524. It is the greatest surviving piece of Pre-Columbian literature. But in 1968, there was no evidence that the traditions it recorded were not from the 1500s and local to the southern Guatemala highlands.

Now, on the Maya vases that surround him, Coe sees the stories of the *Popol Vuh* springing to life, as painted a thousand years earlier in Maya towns and cities far from the Quiché region. Coe sees the council of the gods at the creation of the world. He sees the Hero Twins (*right*), hunters and blow gunners, artists and scribes, great players of the Maya ball game. He sees scenes in which the Hero Twins are summoned to the underworld, where they trick and execute the lords of death and resurrect their father, the Maize God, just as corn is reborn each year from beneath the earth. All these episodes are related in the *Popol Vuh*. The images on these vases have at a single stroke established the extraordinary depth and continuity of Maya beliefs and traditions over thousands of years.



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Photographer Justin Kerr is at work in his New York studio, photographing a Maya vase with a device called the rollout camera.

He recalls that Coe came to him at the time of the Grolier show with plans for a catalog to accompany the exhibit. Kerr struggled to photograph the cylindrical vases from all sides and paste the resulting images together; the composite images were scalloped and distorted, but did show the complete scenes and texts on these vessels.

The experience gave him the impetus to devise his rollout camera, which he built from spare parts. System produces a long horizontal image that “rolls out” the cylindrical painting into a sharp and detailed wide-screen view.

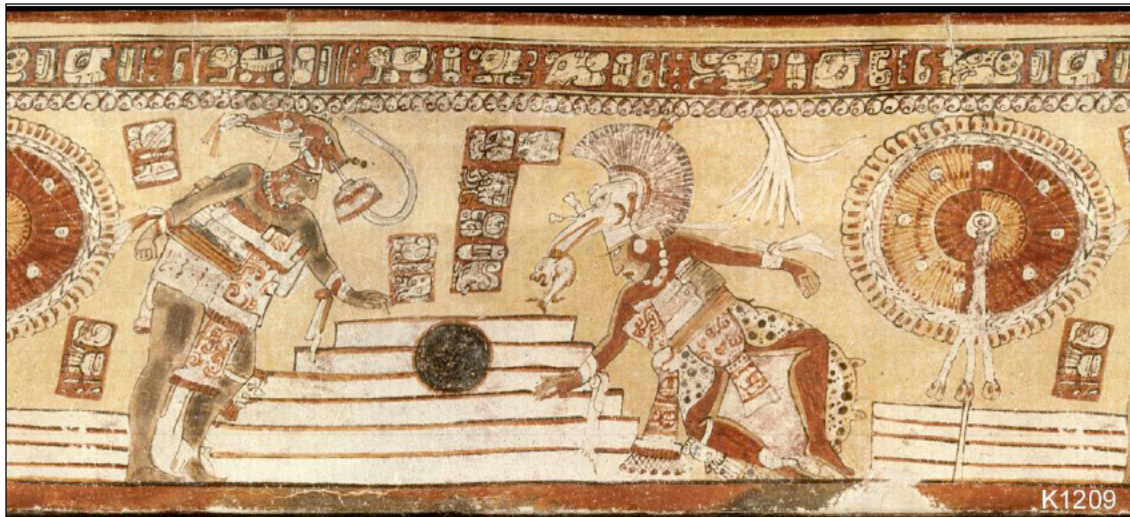
Over the past thirty years, Kerr has devoted himself to documenting every Maya vase he could find, in public and private collections. The resulting rollout photographs were published in a series of books and in recent years shared with the world on the internet as the Maya Vase Database. With over one thousand documented vases it is the largest single body of Maya images and texts, and its influence on Maya scholarship has been profound.

We see the results of Kerr’s labors. Some Maya vases repeat a single image on both sides: a dancer, an animal, an abstract pattern. But most are continuous and complex scenes that gain coherence when rolled out. Many of these are group scenes in long pillared rooms that match the rooms still extant at sites like Palenque and Tikal: we intercut the vase scenes with shots of palace rooms, as the sounds of an ancient Maya ceremony rise and seem to fill the deserted spaces. Swag drapes hang from the beams on the vases, and the hooks for those drapes can still be found inside the Maya palaces.



These palace scenes (*above*) include royal visits, the delivery of gifts, the display of captives, drunken parties, accession ceremonies and weddings. The participants are

lords and ladies, servants and torchbearers, scribes and jester dwarves (*above*). Outdoor scenes include ball games and dances, hunts and battles (*below*). Finally, many scenes involving fantastic creatures and surreal events are clearly mythological, and seem to take place in the underworld.



Some, as Coe discovered, illustrate scenes and characters from the *Popol Vuh*. But many others are like fragments and illustrations of mysterious lost books: one series of vases illustrates a story that might be called *The Rabbit and the Sun God* (*below*); others, *The Sacrifice of the Jaguar Baby... The Story of the Young Girl and the Deer... The Woman and the Bearded Snake....*



The texts that accompany these stories are among the most difficult challenges still facing Maya epigraphers. They are one of the great frontiers of Maya studies. Their understanding will lead us much deeper into the inner world of the Maya.

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When Kerr's vase rollouts began to circulate among Mayanists in the 1980s, epigraphers struggling to decipher the Maya hieroglyphs latched onto them with special eagerness. The vast new body of illustrated texts gave them the keys to unlock the Maya script.

As we watch a re-enactment, epigrapher and ethnographer Nikolai Grube describes a series of events that occurred in 1986. At a meeting of Mayanists in Palenque, a group of epigraphers huddled over a series of Kerr rollouts. The vases showed fantastic dancing creatures, half animal, half human (*below*). Each was accompanied by a caption that



seemed to give the creature's name, always preceded by a glyph in the form of a face, half-covered with jaguar pelt. Sometimes this glyph was preceded by a *wa* syllable, sometimes followed by a *ya*. But of the glyph itself in the middle was a mystery.



From that meeting, Grube returned to his ethnographic fieldwork in the remote Maya village of Señor, in the southern Mexico state of Quintana Roo.

And I brought with me in my bags rollouts, you know, from Maya ceramics, rollouts which Justin Kerr had just made. And I went back to Señor and had all these questions ruminating in my head.

Well, in Señor, I had heard about the great power of a Maya shaman whose name was Santiago Its'at. Everybody spoke with great respect and also with fear about

this shaman because, as gossip went, he was able to transform his shape, to transform into animals. “Kuxut kubatih way!” they told me. “He transforms himself into a way!” And this was the first time I really heard this word, way.

Grube realized that *way* was the meaning of the mysterious glyph. The *wa* syllable that sometimes preceded it and the *ya* that followed were what epigraphers refer to as phonetic complements, reinforcing the spelling of the word sign, *way*. The fantastic creatures shown on the vases were the spirit companions of shamans, or shamans themselves in the midst of transformation.

The late art historian Linda Schele tells us of receiving a letter from Grube describing his discovery, and on the same day receiving a letter from epigraphers David Stuart and Steve Houston, who had arrived at the same conclusion by independent means.

Way means to sleep; it means to dream; it means to transform into your nahual; and it's the word for the spirit companion that shares people's souls that the people called way. They are these soul-sharing creatures of the other world.

It's settled a very old debate. Because many of the ethnographers had been saying that nahualism, the belief in these soul companions, was European. And here's direct proof that it's Pre-Columbian! It was a really, really major breakthrough.

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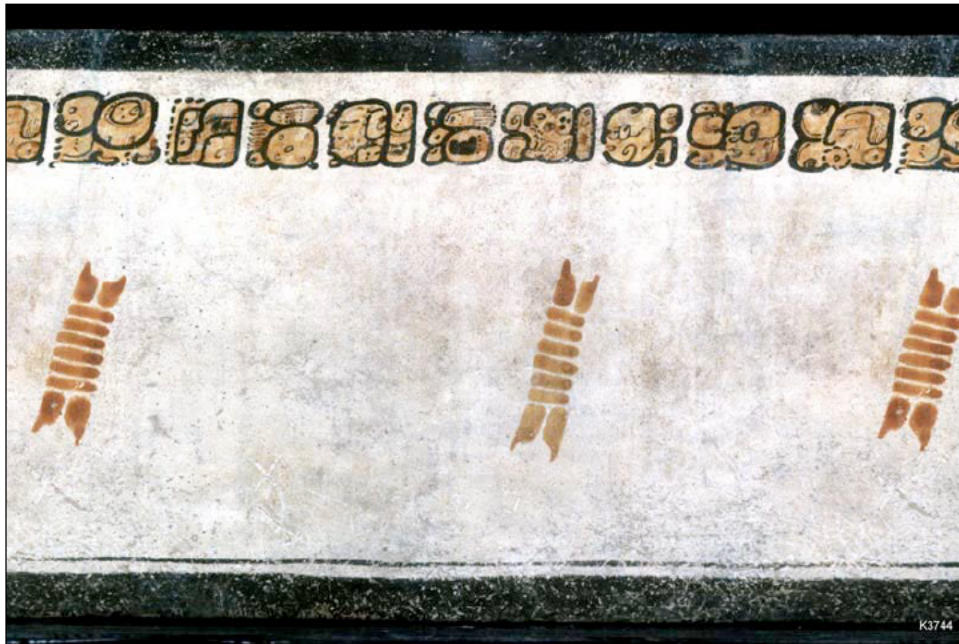
Another pattern of glyphs on the vases proved critical to the decipherment. Most vases have a text encircling their rim. When Coe was preparing the Grolier show in 1958, he noticed that a series of glyphs recur again and again in these rim texts. No vase contains the complete set, but many are repeated from vessel to vessel and they always appear in the same order. He called it the Primary Standard Sequence, or PSS for short (*right and following page*).

Coe concluded that the PSS was a funerary chant. This made sense, because the vases were found in Maya graves and are filled with underworld imagery. As it turned out, Coe says,



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he was dead wrong about that. The solution turned out to be altogether different, and to have far reaching consequences. But it wouldn't come for almost 20 years.



Rollout photograph of vase with “PSS” inscription around top rim

Epigraphers do much of their work by identifying sign substitutions in controlled contexts. Study of the PSS, with its repetitive structures, was a perfect way to identify these substitutions. Epigraphers David Stuart, Karl Taube, Barbara MacLeod and Steve Houston, known in the 1980s as “the Young Turks”, tell us how they searched the PSS for a key to unlock the Maya script.

The key they found was the correlation of variations in vessel type with corresponding variations in the inscription. First, the PSS appeared on vases, plates, and 3-legged dishes. Vases almost always had a glyph made of 3 three syllabic signs. Epigraphers realized that they were the syllables *yu*, *ch’a*, and *bi* -- forming the word *yuch’ab*, which still means “his drinking cup” (or “her drinking cup”) in modern Maya. On plates, the word in the same position turned out to be *u lak*, or “his plate”. On tripod vessels, it was *u hawte*, meaning “his 3-legged bowl”.

Again, some vessels were painted, others carved. On painted vessels one of the PSS glyphs is *u tsib*, which means “his painting or writing”. On carved vessels this is replaced by a bat-headed glyph which means “his carving”. (The same glyph appears on carved stone monuments.)

Another section of the PSS seemed to describe the vessels' contents. Some vessels were for various corn products, such as the corn gruel called *atole*. But epigrapher David Stuart read the most common glyph in this position on vases as *ka ka wa* or *kakaw*: cocoa, or chocolate. At about the same time, a jar with brownish residue bearing the kakaw glyph was found at the site of Rio Azul. As we see are-enactment of the testing of the residue, David Stuart tells the story:

DAVID STUART: It was well preserved, because it was kind of a lock-top lid. It hadn't all dissipated. So they sent samples of this powdery substance to the Hershey labs in Hershey, Pennsylvania. What better place to send a sample of something that could be chocolate? And as luck would have it, it came back positive, theobroma cacao.

The final section of the PSS gives the name and titles of the owner of the vessel. So the inscription turns out to be not a funerary chant at all, but an elaborate "name-tag", for example: "It was painted... her drinking cup... for her cacao... Lady Kan... Holy Lady of Tikal".

As we flash back to the scene of ceremonial cacao drinking that opened the film, vase specialist Dorie Reents-Budet describes the importance of cacao for the Maya from ancient times to the present. The vases themselves were symbols of status and items of royal gift; in palace scenes on Maya vases we see pottery vessels near the thrones, and vases being presented to Lords by their visitors.

The dozens of syllabic decipherments found in the PSS were part of the "tipping point" that led to the near total decipherment of Maya writing over the next two decades. But the decipherment of the *tsib* glyph for "painting" or "writing" had a particularly revelatory effect. It turned out that many of the greatest masterworks of Maya art were signed by the artists, using the expression *u tsib*, or "his writing", followed by their name and titles. Scribes were members of the elite; they were trained in special workshops; they wore distinctive costumes and insignia featuring the tools of their craft. Scribes are often shown on vases as part of royal scenes, close to rulers, sometimes on thrones themselves (*right*). As in the courts of the Italian Renaissance, having a



famous artist in one's service was a sign of status for a Maya lord.

Scribes vied with one another to create individual styles, and distinctive regional styles developed. As we go in very close on vases, Justin Kerr describes some of the individual artists he has identified from stylistic idiosyncrasies in their portrayal of such details as hands and feet:

One painter stood out who we nicknamed the "Fantastic Painter" because his vision of the same scene painted by other painters was so abstract, so "far out"... like fantastic dreams. The exaggeration and movement of the figures are extraordinary, and the design of his glyphs perfectly mimics the style of his incredible characters.

Dorie Reents-Budet describes some regional styles: the Chama style, centered in the Chama Valley of the southern Guatemala highlands, specializes in white and red figures on an orange background; the Codex Style of the Northern Petén features black and red images on a cream background with red borders, very much in the style of a painted Maya book, or codex. Each of these styles has recognizable, individual master-artists.

Stylistic analysis can go a long way to sort fake from real and to help us trace a looted vase back to its region of origin; the inscription can often identify its use, and its owner. But other analytical tools can even help us identify the workshop where it was made.

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In a re-enactment of an ancient Maya pottery workshop, we see Maya hands mixing clay with ash and other tempering ingredients to provide hardness and even firing. Each Maya workshop had its own quarries, its own clay and temper formulas. And these can be analyzed.

Now we are at the Smithsonian Institution in Washington, DC, in the laboratory of Ron Bishop of the Maya Polychrome Ceramics Project's Conservation Analytical Laboratory. He is using Instrumental Neutron-Activation Analysis to determine the chemical composition of a painted vessel from Guatemala. He explains that INAA is a technique used to very accurately determine the concentrations of elements in a sample. The particular advantage of this technique is that it does not destroy the sample, and thus has been used for analysis of works of art and historical artifacts. Chemical analysis can tag a vessel as belonging to a specific workshop; more, it can sometimes identify the chemical "signature" of an individual potter.

Dorie Reents-Budet, his collaborator on the project, tells us that today we are looking at a pot whose inscription states that it was made for the king of a Maya city in Northern Guatemala known as Motul de San Jose. Its style and imagery matches a series of vases by an artist of that city known as “the master of the Pink Glyphs”. Will the chemistry of the vase confirm the source?

Scenes showing the stages of making the vase are intercut with the same vase undergoing radiation analysis:

In the ancient Maya workshop, the pot is formed, coil by coil, on a periodically rotated wooden platform, the *k’abal*. The surface is burnished smooth with a wooden tool. Paints are mixed from iron oxide, manganese, and ocher. A base slip is applied with a broad brush, then detail with fine ones. Finally the pot is fired, over low heat.

Meanwhile the vase sample is introduced into the intense radiation field of a nuclear reactor. It is thus bombarded with neutrons, causing the elements to form radioactive isotopes. The radioactive emissions and radioactive decay paths for each element are well known. Using this information it is possible to study the spectra of the emissions of the radioactive sample, and to determine the concentrations of the elements within it.



The result? Bishop identifies the vessel as indeed coming from a clay source near the site of Motul de San José. And its chemistry matches that of other vessels by “the Master of the Pink Glyphs”. Epigraphy, iconography, stylistic analysis and radiation chemistry have combined to give this “mystery vase” a history.

Each Maya scholar draws his own line in dealing with looted objects: some will refuse to publish them, others to exhibit them, others to condone their purchase by museums. Others are far more inclusive. And the legitimacy of objects varies, depending on whether they were exported before

the 1970 UNESCO convention on the exportation of art objects, or before the US signed that convention in 1983. But with all the tools of art history and iconography, epigraphy, chemistry and ethnography, a great deal can be learned from a looted vase, and most

Maya scholars will study and discuss them, even though that may contribute to their value – and to the practice of looting. That being the case, is there nothing that can be done to end the cycle of looting?

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Back at the Maya site of El Perú, local Maya elders are conducting a traditional ceremony on the site, burning incense and chanting prayers. Archaeologist David Freidel describes his belief that responsible archaeology must involve an ongoing commitment to the local Maya community. The Maya are deeply traditional and have a strong sense of their heritage, but in the past have not necessarily connected that heritage to the ancient ruins of their ancestors. Freidel has consistently involved local villagers in his process, bringing them to the excavations, explaining his work and its results, training them as guards and guides, lobbying to turn the site into a tourist park and source of income for locals. Beyond that he has helped restore sites to their ancient

sacred functions, encouraging villagers to conduct their ceremonies on the site itself. With a sense of ownership and economic opportunity, different outcomes are possible.

Near the site of Uaxactún, in Guatemala, we visit a small museum in a thatched roof building (*right*). Its shelves are lined with ceramic vessels. Schoolteacher Neria Herrera explains that she collected the objects that were found by school children and their parents. She hid them for years, for fear of prosecution. Finally she sought professional advice; now the collection is open to the public, and scholars have supported the exhibition with labels, articles and conservation. The museum is visited by tourists as well as locals, a source of pride and modest income to the community.



We see children playing at the periphery of a minor Maya ruin in Belize. Belize Institute of Archaeology Director Jaime Awe explains that village children can ultimately be the best protectors of Maya sites. Protection can only be effective if takes place on a local and daily level.

Finally, curator Reents-Budet explains how museums and private collectors can do their part: by respecting the 1970 UNESCO convention on exportation of art objects, by not buying objects that came into this country after the US signed that convention in 1983; even better, by respecting the laws of the country of origin.

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We have met the excavators and the collectors, the art historians and epigraphers, the chemists and ethnographers. So what can they all teach us about the Royal Cup?

It is in an artistic style known as the Holmul Style, Reents-Budet explains, after the site where pots in this style were first excavated in 1911. We see several examples of the Holmul Style. Like other vases in this style, the Royal Cup is painted with red and orange pigment on a cream colored background, with little or no use of black.

Like many other Holmul vases the Royal Cup depicts a male dancer, wearing a huge rack on his back (*below*). The rack extends from close to the ground to well above the dancer's head. At the center of the rack is a shelf with a monster head; on the head sits a



jaguar. Above the jaguar is another shelf, and on that sits a huge bird with widespread wings. As these elements are described they are digitally highlighted, one by one. Then through morphing animation, the dancer comes to life, moving in a slow deliberate shuffle to the beat of a drum.

It is hard to believe that any dancer ever wore such an apparatus. But now, as the drumming continues, we are in the present-day highland Guatemala village of Rabinal, where a traditional dance drama called the Rabinal Achí is in progress in a crowded courtyard. It takes place in the Pre-Columbian Maya kingdom of Rabinal. An enemy Lord has been taken prisoner and is on trial before the King. Eventually he will be condemned and beheaded.

Anthropologist Dennis Tedlock explains that this play, with its words and props and costumes, has been passed down from generation to generation since before the Spanish Conquest. Until the past few years no resident of Rabinal had ever seen even a picture of an ancient Maya vase. And yet two of the dancers moving slowly around the courtyard in a shuffling step to the beat of a drum and the howl of a trumpet are wearing huge back racks, almost identical to those shown on the Royal Cup. One rack bears a bird with wide-spread wings, the other a jaguar (*below*).



In 2005, the Rabinal Achí was declared a “*Masterpiece of the Oral and Intangible Heritage of Humanity*” by UNESCO. Like the *Popol Vuh*, it displays the extraordinary continuity and coherence of Maya culture over a span of two thousand years. In both cases it is only the vases that prove the antiquity of these traditions.

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Back to the Royal Cup. The painter was an artist of the first quality; when placed side-by-side with other Holmul vases bearing the same motif, the superior delicacy and refinement of its portrayal of the theme is vividly apparent.

What was the vessel for, and for whom was it painted? That is now an easy question. As Reents-Budet explains, the inscription around the top rim reads *ay ahoy yuch’ab tsih te’el kakaw* or “it was dedicated, his drinking cup for tree-fresh cacao”. The phrase ends with the name of the vase’s owner-patron, Lord K’ak-Tilew Chan Chaak, Holy Lord of Naranjo.

We are back in the plaza at the site of Naranjo. We see the face and figure of K’ak-Tilew on several of the site’s stelae and learn that he was a powerful lord who ruled Naranjo from AD 693 to some time after AD 719. The texts on these monuments inform us that he successfully waged war against neighboring kingdoms and expanded the influence of Naranjo over a wide area during his reign.

Because the vase was made for Lord K’ak-Tilew, we can assume it was created in an elite pottery workshop at Naranjo. Ron Bishop’s neutron-activation analysis tests confirm that it chemically matches vessels excavated archaeologically at Naranjo. But who was the artist? And how was the vase used by its patron: as a personal possession, or as a gift?

Some of the answers may come from another vase in the Holmul style, known as the Cormorant Vase from its decoration. The two vases are similar enough in style to strongly suggest they were by the same master painter. But the owner’s name on the Cormorant Vase is not K’ak-Tilew. It is Lord Itsam Balam of Ucanal, a site 35 miles southwest of Naranjo.

Why would an artist create pottery both for his own lord and the lord of a nearby site? A clue comes from Naranjo Stela 22, which describes a successful war waged by Lord

K'ak-Tilew against Ucanal on September 7, AD 698. On the front of Stela 22, the Lord of Ucanal is shown as a bound prisoner, seated at the feet of the victorious Lord K'ak Tilew of Naranjo. (The unfamiliar imagery is hard to read, but we bring out all the details with animated highlighting.)

The combined evidence of the “Cormorant Vase” and Stela 22 suggests that K'ak Tilew's efforts to bring Ucanal under his sway began with diplomacy that included the gift to Ucanal's ruler of a personalized vase made by his own master potter. When diplomacy failed, war ensued, and the ruler of Ucanal became his prisoner.

The context of the Royal Cup, the life of its artist and its owner are emerging from the fog.

The artist was a high status courtier in the service of K'ak Tilew of Naranjo in the late 7th century AD. K'ak Tilew was a king with expansive ambitions who used his star artist's prized productions as diplomatic currency, and sometimes requested vases made to order as special gifts. If the vase had been looted and appeared mysteriously on the art market, this much could have been learned.

But we know more, because the Royal Cup was not looted. It was scientifically excavated from a royal grave – not at Naranjo or at Ucanal, or anywhere in Guatemala for that matter, but at the modest site of Buenavista del Cayo -- 10 miles east of Naranjo in modern Belize.

At Buenavista, archaeologists Joseph Ball and Jennifer Taschek of San Diego State University describe how they located a burial inside a building at the top of the site's largest pyramid. To the untrained eye it looks like no more than a tree-covered hill.

The placement of the burial and its accompanying artifacts led Taschek and Ball to suggest that the buried man was of great importance. But he was a young man, an adolescent.



A new picture emerges. We see again the re-enactment scenes that began the film, now filled with new meaning. K'ak Tilew of Naranjo makes a gift of a superb vase to the Lord of Buenavista, possibly as a funerary offering at the death of his son or more probably some years earlier, as a diplomatic offering designed to cement relations between the sites. The dying man, who will be buried with the treasured vase, is the son of the Lord of Buenavista.

The vessel called the Buenavista Vase is, in fact, the *only* evidence we have of diplomatic relations between Naranjo and Buenavista. Without archaeological excavation, this piece of the complex puzzle of ancient Maya history might have been lost forever.

. . .

Now we are in the National Museum of Belize, in Belize City. A group of schoolchildren is crowding around a case containing an object designated a National Treasure of Belize: it is the Royal Cup, the Buenavista Vase. Because of how and when it was found, it lives in a fitting place: in the national collection of Belize, a few miles from the tomb where its owner was buried.

The Royal Cup has traveled a long way, and, with the help of many, its messages are being delivered to descendants of the ancient Maya and to the world.

**“The Royal Cup” NEH Application
DOCUMENTATION:
LETTERS OF COMMITMENT AND RESUMÉS**

Letter of Commitment from Fiscal Sponsor DOCUMENTARY EDUCATIONAL RESOURCES	pg 2
Letter of Commitment & CV from Principal Advisor DORIE REENTS-BUDET	pg 3
Letter of Commitment & CV from Project Advisor MICHAEL COE	pg 6
Letter of Commitment & CV from Advisor JAIME AWE	pg 9
Letter of Commitment & CV from Advisor RICARDO AGURCIA.....	pg 12
Letter of Commitment & CV from Advisor GILLETT GRIFFIN.....	pg 15
Letter of Commitment & CVs from Advisors BARBARA and JUSTIN KERR	pg 18
Letter of Commitment & CV from Advisor BARBARA MACLEOD	pg 22
Letter of Commitment & CV from Advisor CLAUDIA MONZÓN.....	pg 24
CV of Project Director DAVID LEBRUN	pg 27
Resumé of Producer ROSEY GUTHRIE	pg 29

Documentary

Educational Resources

101 Morse Street
Watertown, MA 02472
(617) 926-0491 Tel
(617) 926-9519 fax
www.der.org

August 27, 2008

Rosey Guthrie
Producer
Night Fire Films
3711 Ocean View Ave.
Los Angeles, CA 90066

Dear Rosey,

This is to inform you of our offer to act as a fiscal sponsor for your documentary program *The Royal Cup*, that explores Maya history and culture through the analysis and journey through time of a single Maya painted vase. By making the vase an actual character in the program you help audiences connect with the once living people and culture who created it. While ideally targeted for a television broadcast to reach the largest possible audience, we feel the program has broad implications for educational use in a classroom setting. Your experience as filmmakers representing Mayan culture in your prior highly regarded and popular film *Breaking the Maya Code*, bodes well for the future of this project.

It is not easy to find funding for independent and documentary media. However, it is evident to us that there will be great interest from many different organizations and institutions which will make it possible for you to meet your funding needs. We trust in your production team's ability to bring this project to a successful end. We look forward to seeing *The Royal Cup* upon completion and we will be available to you at all phases of your project should you need to call on our services. We would also hope that you might consider our company as a potential distributor of your finished program.

Documentary Educational Resources, a 501(c)(3) non-profit organization has been supporting emerging filmmakers and researchers since 1968. We encourage the production and facilitate the distribution of documentary films with a focus on content dealing with people and culture from around the world. We have assisted hundreds of talented, independent media makers in reaching their goals. We maintain a separate bank account to track our various grants and donations to specific projects. We closely monitor and track all income and expenses for each of the projects we support. A detailed report of funds received, their source, and project expenses can be produced for review at any time by request.

As fiscal sponsor we deduct 5% of all incoming funds to provide this service or 8% from on-line or credit card donations which usually come from individuals. This agreement does not imply ownership or in any way impinges on the copyright the work. Please let us know if we can be of further assistance.

We are pleased to be able to support your work. To indicate your acceptance of this offer please sign this letter, return one copy to me and keep the other for your records.

Sincerely,

Cynthia Close, Executive Director

"TheRoyalCup"documentation2.pdf, page 2

From: "Dr. Dorie Reents-Budet" (b) (6)
Date: Thu, 14 Aug 2008 15:16:56 -0400
To: 'Rosey Guthrie' (b) (6)

August 14, 2008

Dear Rosey,

It is my pleasure to accept your invitation to be Principal Advisor for your new film project, "The Royal Cup", focusing on ancient Maya pictorial ceramics. These great paintings on pottery vessels comprise an unparalleled resource to better understand Classic Maya history, politics, social interaction, economics and religious ideals. The pictorial scenes provide the only detailed representations of elite life and politics among the ruling class, serving as critical sources of specific historical data concerning Classic period socio-politics. The imagery also offers unique details of the myths and spiritual ideologies at the heart of Maya religion and which also sanctioned kingship and social hierarchy. Further, the vessels' hieroglyphic texts surpass all other surviving texts in having the widest variety of narrative contents and displaying the richest examples of writing expertise. And last, the technical expertise displayed by Maya artists working in the challenging medium of terra sigillata slip-painting on low-fire ceramics is unsurpassed in any of the world's ceramic traditions.

These amazing paintings on feasting pottery give exceptional historical, intellectual and spiritual breadth and depth to ancient Maya culture, and thereby enrich our understanding of one of the world's great civilizations. I give the project my full support and cooperation.

Dorie

Dr. Dorie Reents-Budet
Curator, Art of the Ancient Americas
Dept. of the Art of the Americas
Museum of Fine Arts Boston

contact information:

(b) (6)

tel & fax: (b) (6)

Dr. Dorie Reents-Budet

Senior Research Associate, Department of Anthropology, National Museum of Natural History
Smithsonian Institution, Washington, D.C.

CONTACT INFORMATION

(b) (6)

phone & fax: (b) (6) . email: (b) (6)

EDUCATIONAL BACKGROUND

- 1985 Ph.D., University of Texas at Austin, Department of Art. Dissertation: *The Late Classic Maya Holmul Style Polychrome Pottery*.
- 1980 M.A., University of Texas at Austin, Department of Anthropology. Thesis: *Ceramic Sequence of Petroglyph Cave, El Cayo District, Belize*.
- 1974 B.F.A., Department of Art. University of Northern Colorado. Greeley, Colorado. Studio emphases on ceramics and print making.

EMPLOYMENT BACKGROUND

- 2006-present *Consulting Curator*, Non-western art, The Mint Museums, Charlotte, NC.
- 1996-present *Visiting Curator*, Department of the Art of the Americas, Museum of Fine Arts Boston.
- 1999-2000 *Director*, Museum of World Cultures. University of North Carolina at Wilmington
- Visiting Associate Professor*, Departments of Anthropology, Art and Art history. UNCW.
- 1997-2000 *Visiting Curator*, George R. Gardiner Museum of Ceramic Art, Toronto.
- 1997-1999 *Visiting Curator*, New World Department, Denver Art Museum.
- 1988-1997 *Associate Curator* of Precolumbian Art, Duke University Museum of Art.
- 1988-1997 *Adjunct Associate Professor*, Department of Art and Art History, Duke University.
- 1986-1988 *Assistant Professor*, Department of Art History, University of California, Santa Barbara.
- 1985-1986 *Assistant Professor*, Department of the History of Art, The Johns Hopkins University.

RECENT SPECIAL APPOINTMENTS

- 2004-present *Senior Research Fellow*, Department of Anthropology, National Museum of Natural History, Smithsonian Institution. Washington, D.C.
- 2006-present *Senior Research Fellow*, New World Department, The University Museum of Anthropology, The University of Pennsylvania.
- 1997-present *Research Associate*. Proyecto Arqueológico Calakmul, Campeche, México. Directed by Arqlo. Ramón Carrasco, Instituto Nacional de Antropología E Historia (INAH), México.
- 1999-present *Research Associate*. Lamanai Archaeological Project, Belize.
- 1993-2008 *Member, Board of Directors*. Foundation for the Advancement of Mesoamerican Studies (www.famsi.org). Crystal River, Florida and New York City.

RECENT PROFESSIONAL ACTIVITIES

- 2000-present *Consulting Curator*, Casa K'inich Children's Museum, Copán Ruinas, Honduras. World Bank-funded museum expansion project under the direction of Asociación Copán and the Office of the President of Honduras.
- 2005-2006 *Advising Curator*, The George R. Gardiner Museum of Ceramic Art, Toronto, ONT, Canada. New installation of the Precolumbian collection including all label copy and gallery panels.
- 2000-2004 *Advisor and Museums Installations Development Specialist*. Ministerio de Deportes y Cultura, Gobierno de Guatemala, Guatemala City (project director: Licda. Sofía Paredes Maury).
- 2000-2002 *Consultant*, North Carolina Museum of Art. Collections management consulting, Spanish translation of gallery labels for Precolumbian art collection.
- 1996-1997 *Guest Curator* (Precolumbian art collection), North Carolina Museum of Art.

MUSEUM EXHIBITIONS

- 2008 *Jaguar: Power in the Ancient Americas*. The Mint Museum, Charlotte, NC.
- 1999-2006 *Lords of Creation: The Origins of Sacred Maya Kingship*, a nationally touring exhibition in collaboration with the Los Angeles County Museum of Art (LACMA); co-curator Dr. Virginia

Dr. Dorie Reents-Budet CV (cont'd)

- Fields, Department of Ancient Art, LACMA. Venues: LACMA, Dallas Art Museum, and the Metropolitan Museum of Art, New York.
- 2000 ***New World Voices: Colonial Art of Latin America. The Paul A. Clifford Collection.*** The University of North Carolina at Wilmington.
- 1997-1999 ***The Maya Universe***, exhibit for George R. Gardiner Museum of Ceramic Art, Toronto, Ontario.
- 1996-1998 New installation of the Precolumbian collection, North Carolina Museum of Art.
- 1991-1995 ***Painting the Maya Universe; Royal Ceramics of the Classic Period.*** A nationally touring exhibit at Duke University Museum of Art in collaboration with the Los Angeles County Museum of Art (LACMA). Venues: Duke University, LACMA, Denver Art Museum, Yale Art Gallery.

MUSEUM GRANTS AND AWARDS

- 2008 Klinger Award for Outstanding New Book, Society for Economic Botany. For *Chocolate in the Americas: a Cultural History of Cacao*, edited by C. McNeil. The University Press of Florida, Gainesville. (Includes my chapter "The Social Context of Kakaw Drinking Among the Ancient Maya", pp. 202-223).
- 2006 Book award by the Association for Latin American Art, College Art Association. For *Lords of Creation: The Origins of Sacred Maya Kingship*, Los Angeles County Museum of Art and Scala Publishers. Co-authored with Virginia Fields.
- 2004 National Endowment for the Humanities Museum Programs Implementation Grant. For the exhibition "Lords of Creation: The Origins of Sacred Maya Kingship", in collaboration with the Los Angeles County Museum of Art.
- 2001 National Endowment for the Humanities Museum Programs Planning Grant. For the exhibition "Lords of Creation: The Origins of Sacred Maya Kingship" in collaboration with Los Angeles County Museum of Art.
- 1994 Second place prize in museum publications, American Association of Museums. For the book *Painting the Maya Universe: Royal Ceramics of the Classic Period*.
- 1993 Getty Foundation publication grant for "Painting the Maya Universe: Royal Ceramics of the Classic Period."
- 1992 National Endowment for the Humanities Museum Programs planning grant for the exhibition "Painting the Maya Universe: Royal Ceramics of the Classic Period."

SELECTED RECENT PUBLICATIONS

- 2007 The Social Context of Kakaw Drinking Among the Ancient Maya. In *Chocolate in the Americas: a Cultural History of Cacao*, edited by C. McNeil, pp. 202-223. The University Press of Florida, Gainesville.
- 2006 La cerámica de Kaminaljuyú: Nuevos datos químicos. In *El XIX Simposio de Investigaciones Arqueológicas en Guatemala* (2005), edited by J.P. LaPorte, B. Arroyo, and J. Mejía, pp. 171-177. Co-authored with R. Bishop, J.A. Valdés, and J. Blackman. Ministerio de Cultura Y Deportes, IDAEH, Asociación Tikal, y Fundación Arqueológico del Nuevo Mundo.
- 2005 *Lords of Creation: The Origins of Sacred Maya Kingship*. Co-authored with Virginia Fields. Los Angeles County Museum of Art, and Scala Publishers Ltd. Los Angeles.
- 2005 *Traces des Amériques: Hommage aux Cultures Précolombiennes*. Chapters 3 (La Mésomérique) and 5 (Le Costa Rica, Le Panama, et la Culture Taíno des Caraïbes). Fonds Mercator, 5 Continents Editions. Milan.
- 2004 Early Classic Ceramic Offerings at Copán: A Comparison of the Hunal, Margarita, and Sub-Jaguar Tombs (co-authored with Ellen Bell, Loa Traxler, and Ronald L. Bishop). In *Understanding Early Classic Copán*, edited by E. Bell, M. Canuto and R. Sharer, pp. 159-190. University of Pennsylvania Museum of Archaeology and Anthropology. Philadelphia.
- 2003 More than Methodology: INAA and Classic Maya Painted Ceramics (co-authored with Ronald L. Bishop). In *Patterns and Process: A Festschrift in Honor of Dr. Edward V. Sayre*, pp. 93-108. Smithsonian Center for Materials Research and Education. Smithsonian Institution Press, Washington.
- 2002 El Descubrimiento de la Historia Social en Artefactos: Teoría y Práctica de la Historia del Arte en la Arqueología Maya. *XVI Simposio de Investigaciones Arqueológicas en Guatemala*, edited by J.P. LaPorte, B. Arroyo, H. Escobedo, H. Mejía, pp. 763-772. Museo Nacional de Arqueología Y Etnología, Guatemala.
- 2000 Classic Maya Conceptualizations of the Royal Court: An Analysis of Palace Court Renderings on the Pictorial Ceramics. In *Royal Courts of the Ancient Maya*, edited by Stephen Houston and Takeshi Inomata, pp. 195-236. Westview Press.

From: (b) (6)
Date: Sat, 16 Aug 2008 12:13:31 EDT
To: (b) (6)
Subject: Re: Vase movie

August 16, 2008

Dear Rosey,

I think that the idea of doing a documentary on Maya pictorial vases is a splendid one. They provide us not only with a full view into their incredibly complex supernatural world, but shed great light on what actually went on in the royal palaces of the Maya cities. For example, the intimate relation between Maya rulers and their supernatural counterparts, the wayob, would never have been known if it were not for the publication of these great works of art.

Even further, epigraphers recognize that the vast majority of hieroglyphic texts appear not on the carved stone monuments, but on the vases. All of the most recent work in Maya epigraphy necessarily involves the study of the ceramic texts. We have no surviving books from the Classic period of Maya civilization, but a number of pottery inscriptions suggest that these included real literature, recording first and second-person conversation between rulers and their subjects, and between rulers and their gods.

I hope that this worthy project becomes a reality. I would be pleased to serve as the Project Advisor.

Best,

Mike
(Michael D. Coe)

Michael D. Coe

(b) (6)

Born (b) (6)

Education:

1941-46	St. Paul's School, Concord, NH
1950	A.B., Harvard College
1959	Ph.D., Harvard University

Positions:

1958-1960	Assistant Professor of Anthropology, University of Tennessee
1960-1961	Instructor in Anthropology, Yale University
1961-1963	Assistant Professor of Anthropology, Yale University
1963-1968	Associate Professor of Anthropology, Yale University
1968-1990	Professor of Anthropology, Yale University
1968-1970	Chairman, Department of Anthropology, Yale University
1979-1990	Chairman, Council on Archaeological Studies, Yale University
1990-1994	Charles J. MacCurdy Professor of Anthropology, Yale University
1994-	Charles J. MacCurdy Professor of Anthropology, Emeritus, Yale University

Other appointments:

1963-1979	Advisor, Center for Pre-Columbian Studies, Dumbarton Oaks, Washington, D.C.
1962-1974	Editor, <u>Yale University Publications in Anthropology</u>
1967-1968	Associate Curator of Anthropology, Peabody Museum of Natural History
1968-1994	Curator of Anthropology, Peabody Museum of Anthropology
1994-	Curator of Anthropology, Emeritus, Peabody Museum of Anthropology
1984-1999	President, Planting Fields Foundation
1984-	Chairman of the Board, Planting Fields Foundation
1986-1992	Trustee, Mt. Lebanon Shaker Village
1996-2002	Member, Advisory Board, Plains Indian Museum, Cody, WY

Field Research:

Prehistoric archaeology in Wyoming, Tennessee, Connecticut, Costa Rica, Belize, Guatemala, and Mexico.
Historic archaeology in Connecticut, Massachusetts, and New York.

Academic honors:

1981	Senior Fellowship, National Endowment for the Humanities
1986	Member, National Academy of Sciences
1989	Tatiana Proskouriakoff Award, Harvard University
2000	Hitchcock Professorship, University of California, Berkeley
2000	Hilliard Scholar, University of Nevada, Reno
2001	James D. Burke Prize in Fine Arts, Saint Louis Art Museum
2004	Order of the Quetzal, Government of Guatemala

Michael D. Coe (cont'd)

Principal publications (books and monographs only)

- 1961 La Victoria, An Early Site on the Pacific Coast of Guatemala. (Papers of the Peabody Museum, Harvard University, Vol. 53). 163 pp. Cambridge, MA.
- 1962 Mexico (Ancient Peoples and Places). 245 pp. London: Thames and Hudson. (4 subsequent editions).
- 1965 The Jaguar's Children: Pre-Classic Central Mexico. 126 pp. New York: Museum of Primitive Art.
- 1966 The Maya (Ancient Peoples and Places). 186 pp. (6 subsequent editions).
- 1967 Early Cultures and Human Ecology in South Coastal Guatemala (with Kent V. Flannery). (Smithsonian Contributions to Anthropology, Vol. 3.) 136 pp. Washington, D.C.
- 1968 America's First Civilization: Discovering the Olmec. New York: American Heritage Press.
- 1973 The Maya Scribe and His World. 160 pp. New York: The Grolier Club.
- 1978 Lords of the Underworld: Masterpieces of Classic Maya Ceramics. 142 pp. Princeton University Press.
- 1980 In the Land of the Olmec (with Richard A. Diehl). 2 vols. Vol. 1: The Archaeology of San Lorenzo Tenochtitlán. 416 pp. Vol. 2: The People of the River. 198 pp. University of Texas Press.
- 1983 Aztec Sorcerers in 17th Century Mexico: The Treatise on Superstitions by Hernando Ruiz de Alarcón (with Gordon Whittaker). 329 pp. Albany: Institute for Mesoamerican Studies.
- 1986 Atlas of Ancient America (with Dean Snow and Elizabeth P. Benson). 240 pp. New York: Facts on File.
- 1992 Breaking the Maya Code. 304 pp. London and New York: Thames and Hudson.
- 1996 The True History of Chocolate (with Sophie D. Coe). 280 pp. London and New York: Thames and Hudson.
- 1997 The Art of the Maya Scribe (with Justin Kerr). 240 pp. London: Thames and Hudson. New York: Abrams (1998).
- 2001 Reading the Maya Glyphs (with Mark Van Stone). 176 pp. London and New York: Thames and Hudson.
- 2003 Angkor and the Khmer Civilization. 240 pp. London and New York: Thames and Hudson.
- 2006 Final Report: An Archaeologist Excavates His Past. 224 pp. London and New York: Thames and Hudson.
- 2006 The Line of Forts. Historical Archaeology on the Colonial Frontier of Massachusetts. 234 pp. Lebanon, NH: University Press of New England.



INSTITUTE OF ARCHAEOLOGY

Preserving the Past for the Future

30 September 2008

Ms. Rosey Guthrie
Producer
Night Fire Films
3711 Ocean View Ave.
Los Angeles, CA 90066

Dear Rosey,

This letter serves to confirm that I agree to serve on the advisory board for the Maya Vase Film Project. I also want to confirm full support for the project by the Belize Institute of Archaeology and to reassure you that my colleagues and I are prepared to assist the project by providing access to our prehistoric ceramic collections.

Sincerely,

Dr. Jaime J. Awe
Director,
Institute of Archaeology, Belize

Archaeology Museum & Research Centre
Culvert Road
Belmopan, Belize, C.A.
Phone: 501-822-2106/2227
Fax: 501-822-3345
ia@nichbelize.org (General Inquiries)
research@nichbelize.org (Research & Education)
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Dr. Jaime Awe

(b) (6)

Born in (b) (6) .

Education

Trent University, Canada (B.A. Honours, M.A.)
The University of London, England (PhD. Archaeology, 1992)

Positions

1977 – 1988	Researcher - Caracol, Caledonia, Pacbitun, Cahal Pech, & the Valley of Peace.
1988 – Present	Founding Director, Belize Valley Archaeological Reconnaissance Project (BVAR)
1990 – 1996	Professor in the Department of Anthropology, Trent University.
1996 – 2000	Professor, University of New Hampshire
1997	Founding Director, Western Belize Regional Cave Project (WBRCP) now subsumed under BVAR's Regional Cave Operations
2000 – 2003	Deputy Commissioner of Archaeology, Department of Archaeology (now the Institute of Archaeology), Belize
2000 – 2003	Archaeological Coordinator, Tourism Development Project (TDP), Belize. With the TDP, conducted excavations and conservation work at Caracol, Lamanai, Xunantunich, and Altun Ha.
2003 – Present	Associate Professor and chairman of the Anthropology Dept., Galen University, Belize.
2003 – Present	Founding Director, Institute of Archaeology, Belize

Dr. Awe is Belize's technical representative to the *Mundo Maya* Organization, which was formed by Belize, Salvador, Guatemala, Honduras and Mexico to join efforts to promote their Maya legacy.

Recent Publications

"The Carved Monuments and Inscriptions of Xunantunich" with Christophe Helmke and Nikolai Grube, in *Provincial Politics: the Rise and Fall of Xunantunich*, edited by Jason Yaeger & Lisa LeCount. University of Arizona Press, Tucson, in press.

"Organización territorial de los antiguos mayas de Belice Central: confluencia de datos arqueológicos y epigráficos." with Christophe Helmke, Mayab, No. 20, 2008

"What's Cooking at Pook's Hill, Belize?" with Christophe Helmke, Current World Archaeology, No. 32, 2008

"Fighting the Inevitable: The Terminal Classic Period of the Upper Roaring Creek Valley" with Christophe Helmke, Research Reports in Belizean Archaeology, Vol. 4: 29-42, 2007

Maya Cities and Sacred Caves, Cubola, 2006

"A reinterpretation of Stela 6, Pacbitun, Belize", with Christophe Helmke, Nikolai Grube, & Paul F. Healy, Mexicon, Vol. 28 (4): 70-75, 2006

"The Ancient Maya Sweatbath at Pook's Hill", with Christophe Helmke, Belize Today, Vol. 5 (1): 24-26, 2005

"Discovery of the site of Bacna and a high relief sculpture in the Belize River Valley, Cayo District, Belize", with Christophe Helmke & Harri J. Kettunen, Mexicon, Vol. 27 (4): 68-73, 2005

"Alive and Kicking in the 3rd to 6th Centuries A.D.: Defining the Early Classic in the Belize River Valley", with Christophe Helmke, Research Reports in Belizean Archaeology, Vol. 2: 39-52, 2005

"Ancient textile remains from Barton Creek Cave, Cayo District, Belize." with Christopher T. Morehart, Christophe Helmke, Michael J. Mirro, & Vanessa A. Owen, Mexicon, Vol. 26 (3): 50-56, 2004

Everyday Maya: Life along the Roaring Creek Valley" with Christophe Helmke & Andrew Bevan, Current World Archaeology, No. 4: 10-16, 2003

"El arte rupestre de Belice." *Arte Rupestre de México Oriental y Centro América*, ed. by Martin Künne and Matthias Strecker, pp. 97-117. Ibero-Amerikanisches Institut, Indiana Supplement 16. Gebr. Mann Verlag, Berlin, 2003

"Epigraphic and Ceramic Analyses of Two Early Classic Maya Vessels from Baking Pot, Belize", with Pierre Robert Colas, Christophe G.B. Helmke & Terry G. Pows, Mexicon, Vol. 24 (2): 33-39

From: Ricardo Agurcia
Subject: **Re: New Maya Film Project**
Date: Sept 1, 2008 3:14:46 PM PDT
To: David Lebrun
Cc: Rosey Guthrie
Reply-To: Ricardo Agurcia

Dear David and Rosie,

Thank you for your emails. I apologize for the delay in getting back to you but I am really booked with full scale excavations on the Oropendola Structure and another big (personal) project. I love your new project and I think the world of Dorie.

If you are sure that I can be of help with my somewhat limited schedule, I would love to come on board.

Ricardo

Ricardo Agurcia Fasquelle Curriculum Vitae

Ricardo Agurcia Fasquelle began archaeological fieldwork at the Maya site of Copán in 1978, where he served as Regional Coordinator of Archaeological Projects for the Government of Honduras as well as Co-Director of the Copán Acropolis Archaeological Project. From 1982 to 1986, he held the post of Director of the Honduran Institute of Anthropology and History (IHAH), which is the governmental agency overseeing the cultural patrimony of Honduras.

Dr. Agurcia is currently Vice President and Executive Director of the Asociación Copán, a Honduran non-profit organization founded in 1990 and dedicated to the research and conservation of the Honduran national heritage. Activities have included support of the creation of the Copán Sculpture Museum, reforestation and restoration efforts in the Copán Valley region, and the Casa Kinich, a national heritage educational center for children at the site of Copán that has served over 60,000 visitors since its opening in 2002. Dr. Agurcia is also Director of DIPA (Integrated Development of Archaeological Parks) a technical team formed in 2004 to advise the Honduran Ministry of Tourism pertaining to the World-Bank Financed Copán Valley Regional Development Project (PDRVC)

Dr. Agurcia holds degrees from Duke University (B.A.) and Tulane University (M.A.) and has taught at the National University of Honduras (UNAH) as well as the University of San Pedro Sula (USPS). He serves on many Board of Directors dedicated to educational, cultural and scientific endeavors. He has also had substantial curatorial experience with the National Museum of Honduras, the Copán Sculpture Museum, the Copán Museum of Archaeology, the Museum for San Pedro Sula and Casa Kinich.

Books

Copán, Reina del Sol (Kingdom of the Sun), Photography by David Beyl, Asociación Copán, 2007

Lords of Creation: The Origins of Sacred Maya Kingship (contributing author), Scala Books, 2005

Vision del Pasado Maya: Proyecto Arqueológico Acropolis de Copán, edited by Ricardo Agurcia Fasquelle and William L. Fash, Asociación Copán, 1996

Secretos de Dos Ciudades Mayas: Copán y Tikal, La Nación, S.A., 1994

History Carved in Stone: A Guide to the Archaeological Park of Copán (with William L. Fash), Asociación Copán / Instituto Hondureño, 1992

"Archaeology and Community Development at Copán, Honduras", paper presented at the Maya Weekend at the University of Texas, 2008

"Contributions and Controversies in the Archaeology and History of Copán", with William L. Fash, in *Copán: The History of an Ancient Maya City*, School of American Research Advanced Seminar Series, Ed. By E. Wyllis Andrews and William L. Fash, School of American Research Press, 2005

"The Evolution of Structure 10-L6, Heart of the Copán Acropolis", with Barbara W. Fash, in *Copán: The History of an Ancient Maya City*, School of American Research Advanced Seminar Series, Ed. By E. Wyllis Andrews and William L. Fash, School of American Research Press, 2005

Archaeology and Community Development at the World Heritage site of Copán, Honduras. In *Linking Universal and Local Values: Managing a Sustainable Future for World Heritage*, Unesco World Heritage Series #13, UNESCO, 2004

"Rosalila, Temple of the Sun King", in *Understanding Early Classic Copán*, Ed. Ellen E. Bell, Robert J. Sharer & Marcello A. Canuto, University of Pennsylvania Museum, 2003

"Rosalila, An Early Classic Maya Cosmogram from Copán" *Symbols*(Spring 1997):32-36.

"Tierra, Tiestos, Piedras, Estratigrafía y Escultura: Investigaciones en la Estructura 10L-16 de Copán," with Donna Stone and Jorge Ramos in *Vision del Pasado Maya: Proyecto Arqueológico Acropolis de Copán*, ed. William L. Fash and Agurcia Fasquelle (Copán Ruinas: Asociacion Copán, 1996)

"The Future of the Maya Past: The Convergence of Conservation and Investigation", with Rudy Larios Villialta, William Fash & Barbara W. Fash, in *Eighth Palenque Round Table*, ed. Martha J. Macri & Jan McHargue, PreColumbian Art Research Institute, 1993

"Maya Artistry Unearthed" (with William L. Fash), National Geographic Magazine, September, 1991

"Dirt, Sherds, Stones, Stratigraphy, and Sculpture: the Excavation of Structure 10L-16 at Copán" with Donna K. Stone, Paper presented at the 47th International Congress of Americanists, New Orleans, July 10, 1991.

"Ceramic systems: facilitating comparison in type-variety analysis", with John S. Henderson, in *Maya Ceramics: Papers from the 1985 Maya Ceramic Conference*, ed. Prudence M. Rice and Robert J. Sharer, BAR International Series, 1987

"El Proyecto Arqueológico Sula: metas, estrategias y resultados preliminares", with John S. Henderson and Thomas A. Murray, *Yaxkin* 5(2): 82-88, 1982

PRINCETON UNIVERSITY ART MUSEUM

Date: 24 September 2008
To: David Lebrun
From: Gillett G. Griffin
Re: Advisory board invitation

I would consider it an honor to be a member of the advisory board on the Maya vase film project. It is an excellent and insightful area and it will be visually stimulating.

A handwritten signature in black ink, reading "Gillett G. Griffin". The signature is written in a cursive, flowing style with large, connected letters.

Gillett G. Griffin

(b) (6)

Born (b) (6)

Education:

Deerfield Academy 1942-1947

Yale University School of Fine Arts (BFA 1951)

Curator of Graphic Arts, Division of Rare Books and Special Collections, Princeton University Library, 1952-1966.

Curator of PreColumbian and Primitive Art, Art Museum, Princeton University, 1967-2004

Beginning in 1966, Mr. Griffin has conducted extensive explorations in Mexico. In 1966 he was the co-discoverer of Olmec paintings in Juxtlajuaca Cave in the state of Guerero. In 1972 he re-discovered Temple B at the Maya site of Rio Bec.

Mr. Griffin has organized and hosted several influential Mesoamerican conferences at Princeton including "The Style and Iconography of Classic Maya Pottery" in 1980, "The Beginnings of Maya Iconography" in 1982, and "The Olmec Presence in Central Mexico" in 1987.

Mr. Griffin has also been a book designer (for the Princeton University Press), an author and illustrator of children's books (his *A Mouse's Tale* was nominated as a book of the Year by the American Institute of Graphic Arts), and a published expert on the history of woodcut printing.

RELEVANT PUBLICATIONS

Books

Maya Iconography, Edited with Elizabeth P. Benson, Princeton University Press, 1988.

"Transformations, Stone Figures from Mezcala/Chontal", Presented by Spencer Throckmorton, Photographs by John Bigelow Taylor (Text by Gillett G. Griffin), Kubaba Books 1991.

Tresors du Nouveau Monde, Bruxelles, 1992. (Introduction by Gillett Griffin).

Guide to the Americas, Harmer Johnson, Pre-Columbian Art Consultant: Gillett Griffin, American Indian Consultant: Peter T. Furst, Edited, Design and Produced by Marshall Lee, Rizzoli, New York, 1992.

Articles

"Cave Trip Discloses Earliest American Art", University, Number 34, 1967.

Preface to Xochipala/ The Beginnings of Olmec Art, by Carlo T. B. Gray, The Art Museum, Princeton, 1972.

"Xochipala, the Earliest Great Art Style in Mexico", The American Philosophical Society, Vol. 116, no. 4, 1972.

"The Modern Art of Ancient Mexico", University, Number 52, 1972.

"Early Travelers to Palenque", Primera Mesa Redonda de Palenque, 1974.

"Portraiture in Palenque", Segunda Mesa Redonda de Palenque, 1976.

"Cresteries of Palenque", Tercera Mesa Redonda de Palenque, 1979.

"The Corbels of Palenque", Fourth Mesa Redonda de Palenque, 1980.

"The Search for a Lost Mayan Temple", Fate, May, June, July, 1979

Olmec Forms and Materials Found in Guerrero", The Olmec & Their Neighbors, Dumbarton Oaks, 1981.

"In Defense of Collectors", National Geographic Magazines, vol. 169, No. 4, April, 1986.

'Collecting Pre-Columbian Art', The Ethics of Collecting Cultural Property, University of New Mexico Press, 1989.

"Art of the Maya", Before Discovery, Artistic Development in the Americas Before the Arrival of Columbus, The Lowe Art Museum, University of Miami, Coral Gables, Florida, 1990.

"Formative Guerrero and its Jade", Lange, Frederick, W, (ed.), Precolonian Jade, New Geological and Cultural Interpretations, University of Utah Press, Salt Lake City, 1993.

"Nicaragua and its Lost Pre-Columbian Heritage", Forrest Colburn and Gillett Griffin, The World of Tribal Arts, Spring, 1998.

From: (b) (6)
Date: Sat, 27 Sep 2008 13:39:03 -0400 (EDT)
To: (b) (6)
Subject: Reply: Advisory Board

September 27, 2008

Dear David and Rosey,

We agree and are honored to be asked to serve on the Board of Advisors for your film project on Maya Vases. Since this is an area of Maya studies that we have been engaged in for many years, we hope to be able to contribute some of our knowledge and experience.

The imagery on Maya cylinders opens a window into the life of the Ancient Maya that is generally not available on stone monuments. If the Ancient Maya did any painting on perishable materials, such a cloth or wood, these paintings have long disappeared with the passage of time. The few existing wall murals that are available to us show only limited aspects of the past. However, the paintings and carvings on the cylinders portray such diverse aspects of the past as their views on religion, warfare and death, life at court, costume and foods, comedy, and of course, the ball game, to mention only a few. Even marriage negotiations seem to be fair game for the Maya artist.

These areas of Ancient Maya life have really never been exposed in depth since most documentaries have dealt with bloody and cruel images of the Maya.

The importance of studying the art of a culture reveals the thought processes of those ancient people by which we can foster a deeper understanding of what constitutes contemporary culture. Art also allows us a window into the unique and creative aesthetics of the past. Although it may differ from our aesthetic, it communicates a deep appreciation of Maya art.

With best regards,

Barbara & Justin Kerr

JUSTIN KERR

(b) (6)

Tel: (b) (6)

Fax: (b) (6)

(b) (6)

Justin Kerr, born in New York City, is a photographer and lecturer on Precolumbian subjects. He maintains the archives of his photographs of Precolumbian objects on his website, www.mayavase.com which is accessed by scholars, publishers, and other media.

In 1972, Kerr was commissioned to photograph the objects for Dr. Michael Coe's monumental work, *The Maya Scribe and His World* for the Grolier Society. This project led Kerr to design and build a rollout camera with which to record Maya vases. Currently, his time is spent recording and studying Maya vases, which has always been a priority. The Archive of Rollout Photographs has also been published in a series, *Maya Vase Book*, by Kerr Associates, NY, from 1989 with Volume 1, until 2000, with Volume 6.

Books Published:

**The Maya Vase Book*, Volumes 1 - 6 - edited by Barbara and Justin Kerr. Published by Kerr Associates, NY, 1989—2000

**The Art of the Maya Scribe* co-author with Michael Coe. Publisher Thames and Hudson, London, and Harry Abrams Inc., NY, 1999

Articles Published:

*Some Observations on Maya Vase Painters with Barbara Kerr, in *Maya Iconography*, Elizabeth P. Benson and Gillett G. Griffin, eds. Princeton, NJ.

*Notes on the Maya Vision Quest, with Brian Stross, *The Maya Vase Book*, Vol. 2. Kerr Associates,

*A Scribe at Copán, *Copán Notes*, Copán, Honduras.

*The *Popol Vuh* as a Political Instrument, *New Theories on the Ancient Maya*, Elin C. Danien / Robert J. Sharer Eds. University Museum, Philadelphia, PA.

*Notes on "The Acrylic Workshop: The Unmasking of a Fake", *Mexicon*, Germany.

*Glyphic Names of Animals on Codex-Style Vases, with Joanne M. Spero, **Seventh Palenque Roundtable*, Volume 9, Virginia M. Fields, Volume Editor. PARI: San Francisco, CA.

Lectures on the Maya and other Precolumbian subjects:

The Metropolitan Museum of Art, New York, 1996, 1998 and 2000

Third European Maya Symposium in Hamburg, Germany, 1998

Gardiner Museum, Toronto, Canada, 1999

Gallery lecture, Geneva, Switzerland, 2000

The Santa Fe College of Art, Santa Fe, NM, 2001

Aboard The Seabourn Legend- Panama Canal passage, 2002

The Science Museum, Maya Society, Miami, FL, 2002

The Walters Art Gallery, Baltimore, MD, 2002

Post College, LI, NY, 2003

As well as lectures at:

Yale, Princeton, Columbia, The Detroit Museum of Fine Art, Denver Art Museum, LI Museum of Fine Art, The de Young Museum, The Birmingham Art Museum, Cincinnati Art Museum, The University of Alabama, The Brooklyn Museum 1994 Summer Teacher Institute, and Maya Societies in Washington, DC, Miami, Minnesota, Philadelphia and the Nut Meg Society of Albany, NY.

Workshop Leader in the study of Maya ceramics and interpretation:

*Maya Hieroglyph Weekend, Cleveland State University, co-leader with Dr. Barbara MacLeod, 1994

*Third European Maya Symposium in Hamburg, Germany, 1998

*Maya Weekend workshops at The University Museum, Philadelphia,

*1985 to Present; Workshops in iconography, University of Texas, Austin.

Photographic Exhibitions:

The National Arts Club
The Field Museum, Chicago
The Old Jail Art Center, Albany, TX
Post College Library, LIU
The Metropolitan Museum of Art, NY
The Cleveland Museum of Natural History
Denver Art Museum, Photographs in the permanent collection
Hudson Museum, Orono, ME

Books Illustrated (total photography):

**Painting the Maya Universe*, Dorie Reents-Budet, Duke University
**Lords of the Underworld*, Michael D. Coe, Princeton
**Old Gods and Young Heroes*, Michael D. Coe, The Israel Museum
**Mimbres Pottery*, LeBlanc et al, American Federation of the Arts
**Art of Precolumbian Gold*, ed. Julie Jones, Metropolitan Museum
**The Blood of Kings*, Linda Schele, Mary Miller, Kimbell Art Museum
**The Faces of Ancient America*, The Indianapolis Art Museum
**Objects of Myth and Memory*, The Brooklyn Museum
**Andean Art at Dumbarton Oaks*, Ed. Elizabeth Hill Boone

As a Major Contributor:

**Primitive Art Masterworks*, The Museum of Primitive Art, NY.
**The Maya Book of The Dead*, Robicsek and Hales.
**Forest of Kings*, Schele and Friedel, Morrow, NY.
**Lost Kingdoms of The Maya*, National Geographic.
**Maya Civilization*, T. Patrick Culbert, Smithsonian.
**Maya Cosmos*, Schele, Friedel, and Parker, Morrow, NY.
**The Olmec World: Ritual and Rulership*, Princeton/Abrams.
**The Code of Kings*, L. Schele and P. Mathews, Scribners, NY.
**The Lost Chronicles of The Maya Kings*, David Drew, Weidenfeld & Nicolson, London.
**Chronicle of the Maya Kings and Queens*, Simon Martin and Nikolai Grube,
Thames & Hudson, London.
**Maya: Gottkönige im Regenwald*, Nikolai Grube, Köneman, Cologne, Germany.

Kerr's photographs also appear in Archaeology, Arqueología, Smithsonian, Natural History, National Geographic Books, Geo, PM, Time, American Archeology, Clio, and numerous others.

Other Activities:

*Traveled to Tikal to roll-out vases in the Morley Museum.
*Traveled to Bonampak in Mexico, to take part in the Bonampak Documentation project directed by Dr. Mary Miller of Yale University.
*Trips to document the excavation of Rosalila, Copán.
*Attended most Mesa Redonda Symposia, Palenque.

Present; Provides and maintains www.mayavase.com *The Maya Vase Database* and *A Precolumbian Portfolio* on the Internet, which is an ongoing project.

Memberships:

*Charter member of the Board of Directors The Maya Workshop, Austin, TX.
*Charter member of the Board of Directors of FAMSI, Crystal River, FL.
*ASMP – American Society of Media Photographers.

Articles about Barbara and Justin Kerr

December 2001 Américas Magazine - *A Peripheral Eye on the Maya* .
Nov / Dec 2003 Archeology Magazine - *Picture Perfect*.

Barbara Kerr

(b) (6)

Born in (b) (6)

(b) (6)

Schools attended:

High School of Music and Art - Art major

Pratt Institute – Costume Design major

The Art Students League - drawing

The New School - painting

Work experience:

- 1950 to present** Partner in a Photography Studio with Justin Kerr, specializing in Theatre, Commercial and Editorial Photography as Agent and Studio Manager.
- Current responsibilities in the Kerr Associates partnership are in the areas of Restoration, Client Contact, Consulting, Writing, Editing, Research, Graphic design, and Exhibits.
- 1963 to present** Began the study of Precolumbian Art through Museum courses and study trips.
- 1966** Began to study and learn object restoration.
- 1978 to present** Began working exclusively with Precolumbian art, photography and restoration as a professional Restorer of Precolumbian sculpture and vases.
- 1980 to present** Graphic Design of Exhibit Catalogues, Posters, Ads, etc. for Art Galleries.
- 1982** Publication Designer *Old Gods and Young Heroes* for the Israeli Museum.
- 1989 - 2004** Graphic Design and Publications Designer and Editor of *The Maya Vase Book*, Vols. 1 - 6, with Justin Kerr.

Consultant on Precolumbian Ceramics:

Clients include Galleries, Collectors, and Museums specializing in Precolumbian subjects, Restoration, Design, and writing Condition Reports.

Papers and Lectures:

Princeton University Lecture - *Some Observations on Maya Vase Painters*, with Justin Kerr, 1988.

University of Pennsylvania Maya Study Group -Lecture on restoration, 1991.

The Explorers Club - Lecture on restoration 1992.

Numerous book and exhibit projects as planner, expeditor, researcher, and editor.

**Member of the Board of Directors of FAMSI,
the Foundation for the Advancement of Mesoamerican Studies, Inc.**

From: Barb MacLeod (b) (6)
Date: September 24, 2008 4:15:32 PM PDT
To: David Lebrun (b) (6)
Subject: Re: Maya Vase Film Project

David Lebrun
NightFire Films
Los Angeles, CA.

Dear David,

This reply serves as confirmation that I will be happy to be a member of the advisory board for your Maya Vase Film Project.

This project is exciting, and will make the esoteric realms of Maya vases accessible to the public at a level never attempted before. These objects give us richly textured detail about ancient Maya courtly life, ceremonial practice, mythology, the supernatural realms, and so much more. Their texts have opened vast dimensions in hieroglyphic decipherment and linguistic reconstruction. The global lay public deserves to be fascinated, and will be.

With best wishes,

Dr. Barbara MacLeod

Barbara MacLeod

Curriculum Vitae

(b) (6)

Born: (b) (6)

Parents: (b) (6)

Education:

1961 University City High School, University City, MO
1975 University of Washington, Seattle, WA B.A. Anthropology
1983 University of Texas, Austin, TX M.A. Anthropology
1990 University of Texas, Austin, TX Ph.D. Anthropology (specialization in Linguistics)

Dissertation: *Deciphering the Primary Standard Sequence*
(an analysis of the hieroglyphic formula on Maya ceramics)

Linguistic Fieldwork 1977-1985: Yucatec, Lacandon, Ch'ol (Mayan)

Courses Taught: Conversational Yucatec Maya 1992-98, University of North Carolina, Chapel Hill

Relevant Publications:

Books:

An Epigrapher's Annotated Index to Ch'olan and Yucatecan Verb Morphology, University of Missouri Museum Monographs in Anthropology #9, Columbia, 1987

Painting the Maya Universe: Royal Ceramics of the Classic Period, Duke University Press, 1994
(contributing author)

Articles:

Writing on the Curved Page: A Reading for the Manik Collocation in the Primary Standard Sequence, Mexicon, Vol. XI, No. 2: 27-30, 1989

The 819-Day Count: A Soulful Mechanism, In Word and Image in Maya Culture, ed. By William F. Hanks and Don S. Rice. University of Utah Press, Salt Lake City, 1989

The Wing Quincunx (with Brian Stross), Journal of Mayan Linguistics, Louisiana State University, Baton Rouge, 1990

Recipes from the Royal Licuado Stand: The Prepositional Phrases of the Primary Standard Sequence. (with Nikolai Grube), unpublished ms.

The Hieroglyphic Inscriptions of Naj Tunich: An Approach to Interpretation (With Andrea Stone), In Stone, Andrea, Images From the Underworld: Naj Tunich and the Tradition of Maya Cave Painting. Austin, University of Texas Press, 1995

A World in a Grain of Sand: Transitive Perfect Verbs in the Classic Maya Script, in The Linguistics of Maya Writing, Ed. Soeren Wichmann, University of Utah Press, Salt Lake City, 2004

From: Claudia Monzón

(b) (6)

Date: September 22, 2008 7:06:38 PM PDT

To: 'David Lebrun' (b) (6)

Subject: RE: Maya Vase Film

Dear David:

I have received your e-mail. First of all, thank you for the invitation. I am very interested in participating as an advisor to your Maya Vase Project.

I have seen how dedicated a team you are, and I am sure this project will be no different.

I have also worked with Dorie Reents-Budet, who in my opinion is a leading investigator in the study of Maya vases.

As requested I am sending my CV.

Sincerely,

Claudia Monzón

C U R R I C U L U M V I T A E
C L A U D I A M O N Z Ó N D E J I M É N E Z

GENERAL INFORMATION

- Institution: National Museum of Archaeology and Ethnology
- Address: 6ª Calle y 7ª Avenida Salón 5 Finca La Aurora zona 13 Ciudad de Guatemala
- Phone: (502) 2475-4010
- Fax: (502) 2475-4399 Ext. 107
- E-mail: cmonzon@munaec.gob.gt; (b) (6)

EDUCATION

- | | | |
|-----------|---|--------------|
| 1997-1998 | National Museum of Ethnology | Osaka, Japan |
| ▪ | Postgraduate Studies in “Museum Management Technology” | |
| 1998 | Del Valle University of Guatemala | Guatemala |
| ▪ | Licenciatura en Arqueología | |
| | Thesis: “The Importance of the Development of Museology in Guatemala” | |
| 1991-1996 | Del Valle University of Guatemala | Guatemala |
| ▪ | Baccalaureatus in Artibus in Archaeology | |

PROFESSIONAL EXPERIENCE

- | | |
|--------------|--|
| 2004-Present | National Museum of Archaeology and Ethnology |
| ▪ | Director and Curator |
| 1999-2004 | Museum of Pre-Columbian Art and Modern Glass |
| ▪ | Director and Curator |
| 1996-1998 | Popol Vuh Museum |
| ▪ | Curator |
| 1991-1995 | Popol Vuh Museum |
| ▪ | Assistant in Curatorial Department |

MEMBERSHIPS

- Member of the Committee on International Exhibition Loans, on behalf of the Ministry of Culture and Sports, Guatemala
- Member of the Organizing Committee of the Symposium of Archaeological Investigation in Guatemala, on behalf of the Ministry of Culture and Sports, Guatemala
- Member of the Archaeological Council for the Director General, on behalf of the Ministry of Culture and Sports, Guatemala

LANGUAGES SPOKEN

- Spanish (Mother Tongue)
- English (Complete Domain)

PROJECTS IN NATIOAL MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY

March - September 2007

- Complete remodelling of the Jade Room into Masterpiece Room, Private Donations

January - July 2006

- Remodelling of the archaeological exhibition area, Private Donations

June 2005 - Present

- Registration process of the museum's collection, Donation from American Embassy in Guatemala

January - July 2005

- Reorganization of the museum's storage area, Donation from Japanese Embassy in Guatemala

OTHER MUSEUM PROJECTS

August - November 2003

- Museological Script for the Regional Museum of Dolores, Peten, Guatemala

January - April 2000

- Museological Script for the Atitlan Lake Museum, Panajachel, Guatemala

April 1999 – February 2000

- Planification, Production and Execution of complete project of the Museum of Precolumbian Art and Modern Glass, Antigua Guatemala, Guatemala

January 1999 – April 2000

- Museography Script for the National Museum of Archaeology of Retalhuleu, Guatemala

January – May 1999

- Planning Stage for the Children's Museum in Guatemala.

INTERNATIONAL LOANS ON BEHALF OF THE NATIONAL MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY

- January 2005 International Mask Fair, Taiwan
- September 2005 Didrichsen Art Museum, Finland
- September 2005 Los Angeles County Museum of Art, Dallas Art Museum, New York Metropolitan Museum of Art
- November 2005 Museum of Archaeology and Ethnology, Valencia, Spain
- October 2005 Cultural Center, Bank of Brasil
- April 2006 Museum of Antiquities, Stockholm, Sweden
- June 2006 Quai Branly Museum, Paris, France
- March 2007 BBK Foundation, Bilbao, Spain
- March 2007 Lokschuppen Exhibition Center, Rosenheim, Germany
- June 2007 National Museum of Science, Tokyo, Japan

September 2008

DAVID LEBRUN
CURRRICULUM VITAE (ABRIDGED)

Home and Work Address: 3711 Ocean View Ave., Los Angeles CA 90066
Phone: 310-821-9133 Fax: 310-821-0224
E-Mail: lebrun@nightfirefilms.org
Place and Date of Birth: (b) (6) Citizenship: (b) (6)

Biography

Filmmaker David Lebrun has served as producer, director, writer, cinematographer, animator and/or editor of more than sixty films, among them films on the Mazatec Indians of Oaxaca, a 1960s traveling commune, Tibetan mythology and a year in the life of a Maya village. He edited the Academy-award winning documentary *Broken Rainbow*, on the Hopi and Navajo of the American Southwest.

Lebrun's animated feature documentary *Proteus* premiered at Sundance in January 2004 and has won numerous international awards. His experimental and animated works include the animated film *Tanka* (1976), works for multiple and variable-speed projectors such as *Wind Over Water* (1983), and a 2007 multimedia performance piece, *Maya Variations*, in collaboration with composer Yuval Ron.

Lebrun has taught film production and editing at the California Institute of the Arts and has curated numerous art exhibitions. He was president of First Light Video Publishing from 1987-1996, and since then president of Night Fire Films. He was a founding Board Member of the Center for Visual Music (CVM) and is on the Advisory Board of the Chabot Space & Science Center's *Maya Skies* project..

Select Filmography (as director)

Metamorphosis (in progress)
Breaking the Maya Code (2008)
Maya Variations (Multimedia performance piece, 2007)
Proteus (2003)
Wind Over Water (1983)
Sidereal Time (1981)
Luminous Bodies (1979)
Tanka (1976)
The Hog Farm Movie (1970)
Sanctus (1966)

Select Festivals, Awards and Fellowships:

Awards for Proteus:

Outstanding Creative Achievement Award, Santa Barbara Film Festival, 2004
Best Documentary Jury Award, Philadelphia Film Festival, 2004
Best Documentary Audience Award, Santa Cruz Film Festival, 2004

Awards for Tanka:

Bronze Hugo, Chicago International Film Festival, 1976
Director's Choice Film, Sinking Creek Film Celebration, 1976
Gold Medal, Virgin Islands International Film Festival, 1976

International Festival Screenings (of films directed by David Lebrun)

International Festival of Films on Art (FIFA), Montreal, 2008
Cinarchea Archaeology Film Festival, Kiel, Germany, 2008
Festival di Palazzo, Venezia, Rome, 2004
Asolo Art Film Festival, Asolo, Italy, 2004
International Festival of Fine Arts, Szolnok, Hungary, 2004
Jerusalem Film Festival, 2004
Calgary International Film Festival, 2004
Vancouver Film Festival, 2004
Puerto Vallarta Film Festival, 2004
Athens Film Festival, 1973
Sorrento Film Festival, 1973
Wellington Film Festival, New Zealand 1973

US Festival Screenings (of films directed by David Lebrun)

Maui Film Festival, 2008 & 2004
Sundance Film Festival, 2004
Santa Barbara International Film Festival, 2004
Philadelphia Film Festival, 2004
Atlanta Film Festival, 2004
Maui Film Festival, 2004
Savannah Ocean Film Festival, 2004
Newport Beach Film Festival, 2004
Orinda Film Festival, 2004
Idaho International Film Festival, 2004
Woods Hole Film Festival, 2004
Filmex Special Retrospective, *Animation, the Illusion of Motion*, 1981
Conference on Visual Anthropology, 1977
The Margaret Mead Film Festival, 1977
The Flaherty Seminar, 1977
Filmex (Los Angeles International Film Festival), 1976

Fellowships and Grants:

National Science Foundation Production Grant, 2004
National Endowment for the Humanities Production Grant, 2001
National Endowment for the Humanities Scripting Grant, 1998
Dorland Mountain Colony Fellowship, 1981
Reed College Creative Artist Grant, 1966

OBJECTIVE: To put my years of production & business experience to work for documentary films.

QUALIFICATIONS: My experience in production, finance, marketing and management gives me a broad and deep background. I enjoy cultivating relationships with crew, funders and vendors alike. My producing experience has taught me the joy and sometimes-unpredictable nature of working with artists. Non-profit work has trained me in grants and program administration issues.

EMPLOYMENT:

2003-current, Producer, Night Fire Films.org

Current duties include grant writing and other fundraising for new projects. As producer on "Breaking the Maya Code", duties included managing production, operations, personnel and outreach/publicity. Supervised small crews through filming at over forty locations in nine countries. Co-wrote grant proposal (project budget \$1.3 million). Film premiered in March 2008 in Montreal at Int'l Festival of Films on Art (FIFA) & April in Germany at Cinarchea Festival (archaeology films). NOVA created a version for PBS, which aired in April 2008.

March 2008 - current, Director of Development & Assoc. Producer, "Craft in America" PBS series

Working with Executive Producer to arrange final funding for 2009 episodes, website, educational materials and outreach. Duties include grant writing, exploring corporate underwriting possibilities, and working with local PBS presenting station's team. Also working with E.P. on current publicity and promotion, designing website upgrades, and planning 2011 museum exhibition.

1992-2003, Vice President, Panavision Remote Systems

Responsible for operations, finance & marketing, all expenditures and scheduling for fleet of film equipment. Supervised 10-person office and 25 freelance technicians. Created and implemented marketing plans inc advertising and events. Built & maintained key relationships with clients, vendors and 200+ person worldwide co. team. Negotiated agreements with studio legal depts. Presented forecasts & performance reports to senior staff.

1988-1992, Director of Operations/Assoc. Producer, First Light Video Publishing

Managed production and distribution of media education/training videos to schools, colleges, government and professionals. Company grew from two programs to over two hundred and became the leading supplier in the field. Involved in all aspects of company sale in 1992.

COMPUTERS: MAC & PC literate. Working knowledge of Production Scheduling/Budget software, Photoshop, Power Point, Final Cut Pro and more. Proficient in Quickbooks as well as mainframe accounting software, Word, Excel, Raiser's Edge and other database software.

MEMBERSHIPS/ACTIVITIES:

Member of **IDA** (International Documentary Assoc.)

Member of **NALIP** (National Assoc. of Latino Independent Producers)

Workshops –weekly computer workshops for homeless youth at *My Friend's Place* in Hollywood

REFERENCES:

Andy Romanoff, Exec. V.P., *Panavision*, (818) 316-1000, andy_romanoff@panavision.com

Rod Barr, Board of Directors, *My Friend's Place*, (b) (6)

Nancy Ibrahim, Exec. Director, *Esperanza Community Housing*, (213) 748-7285

THE ROYAL CUP DESCRIPTION OF WORK SAMPLE

As a work sample to accompany the application for funding for *The Royal Cup* we have submitted copies of our 2008 film *Breaking the Maya Code*.

Breaking the Maya Code is a two-hour documentary on the 400-year history of the decipherment of ancient Maya hieroglyphic writing. The film traces the centrality of writing in ancient Maya culture and the importance of Maya hieroglyphic texts as the primary written record of the history and literature of the Precolumbian New World. It shows how the 16th century Spanish conquerors systematically wiped out all knowledge of the script, and how scholars, artists and amateurs have contributed, over the past two hundred years, to its decipherment.

The complex detective story takes us from the jungles of Central America to the snows of St. Petersburg, culminating in recent decades with a discovery made by an 18-year-old boy. In the end the story comes full circle, with the recovery by the modern Maya of the ability to read the written records of their own lost history and culture. Today, young children in Central American villages are learning to read and write the hieroglyphs of their ancestors.

Many of the techniques used in *Breaking the Maya Code* will also be used in *The Royal Cup*: for example, the use of animated sequences to illustrate the thinking of scholars and of digital highlighting of Maya art to guide the viewer's eye through complex and unfamiliar images. *Breaking the Maya Code* made limited use of digital morphing to bring glyphs and other Maya artwork to life; this technique will be greatly expanded in *The Royal Cup*, as vase imagery is particularly adaptable to this technique.

The reenactments in *Breaking the Maya Code* are also representative of the tone and style that will be used when shooting reenactments for *The Royal Cup*.

Breaking the Maya Code was written and directed by David Lebrun and produced by Rosey Guthrie; they will assume the same roles on *The Royal Cup*. Michael Coe, author of the book *Breaking the Maya Code* and Principal Adviser on *Breaking the Maya Code*, will also be a primary adviser on *The Royal Cup*. Other production team members who worked on *Breaking the Maya Code* and will once again on *The Royal Cup* include cinematographer Amy Halpern, graphic artist Mark Van Stone, animation artist Charles Owens and composer Yuval Ron.

THE ROYAL CUP: NARRATIVE ILLUSTRATIONS



Figure 1: Rollouts of vases repeating variants of the same image on both sides. These repeated scenes will permit intricate morphing animation to bring the scenes to life.



Figure 2: Scenes from *Breaking the Maya Code* Maya glyph workshops. Similar workshops will be part of outreach for *The Royal Cup*.



Figure 3: As with *Breaking the Maya Code*, every effort will be made to engage Maya community members, especially Maya youth, with their history and heritage.

NATIONAL ENDOWMENT FOR THE HUMANITIES

THREE-YEAR BUDGET FORM

Project Director: David Lebrun for Night Fire FilmsApplicant Organization: Documentary Educational Resources (D.E.R.)Requested Grant Period From (mo/yr): 11/10 Thru (mo/yr): 12/12

If this is a revised budget, indicate the NEH application/grant number: _____

*The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. **FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C.** The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper. [Click HERE to see the detailed instructions.](#)*

SECTION A – Year #1

Budget detail for the period FROM (mo/yr): 11/10 THRU (mo/yr): 10/11

When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the budget. For projects that will run less than eighteen months, only the last column of the budget should be completed.

1. Salaries and Wages

Provide the names and titles of the principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

Name/Title of Position	No.	Method of Cost Computation (see sample)	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf	[]		\$ _____	\$ _____	\$ 444,040
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
		SUBTOTAL	\$ 0	\$ 0	\$ 444,040

2. Fringe Benefits

If more than one rate is used, list each rate and salary base.

Rate	Salary Base	(a)	(b)	(c)
17 % of \$ _____		\$ _____	\$ _____	\$ 67,898
% of \$ _____		\$ _____	\$ _____	\$ _____
% of \$ _____		\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 67,898

3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

Name or type of consultant	No. of days on project	Daily rate of compensation	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf			\$	\$	\$ 19,750
			\$	\$	\$
			\$	\$	\$
			\$	\$	\$
SUBTOTAL			\$ 0	\$ 0	\$ 19,750

4. Travel

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

From/To	#	*	Subsistence Costs +	Transportation Costs =	(a)	(b)	(c)
See Attachment 8: BudgetDetail.pdf	[]	[]	\$	\$	\$	\$	\$ 104,765
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
SUBTOTAL					\$ 0	\$ 0	\$ 104,765

- Number of persons * - Total travel days

5. Supplies and Materials

Include consumable supplies, materials to be used in the project and items of expendable equipment (i.e., equipment items costing less than \$5,000 and with an estimated useful life of less than a year).

Item	Basis/Method of Cost Computation	(a)	(b)	(c)
See Attachment 8: BudgetDetail.pdf		\$	\$	\$ 221,930
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
SUBTOTAL		\$ 0	\$ 0	\$ 221,930

6. Services

Include the cost of duplication and printing, long distance telephone calls, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts, provide an itemization of subcontract costs as an attachment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
<u>See Attachment 8: BudgetDetail.pdf</u>		\$ _____	\$ _____	\$ <u>221,419</u>
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 221,419

7. Other Costs

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that “miscellaneous” and “contingency” are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf		\$ _____	\$ _____	\$ 18,570
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 18,570

8. Total Direct Costs (add subtotals of items 1 to 7)	\$ 0	\$ 0	\$ 1,098,372
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9. Indirect Costs

This budget item applies only to institutional applicants. If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

- ☐ Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)
- ☐ Indirect cost proposal has been submitted to a federal agency, but not yet negotiated. (Indicate the name of the agency in Item A and show proposed rate(s) and base(s) and the amount(s) of indirect costs in item B.)
- ☐ Indirect cost proposal will be sent to NEH if application is funded. (Provide in Item B an estimate of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- ☐ Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000 per year. (Under Item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000 per year, whichever value is less.)
- ☒ For Public Program projects only: Applicant is a sponsorship (umbrella) organization and chooses to charge an administrative fee of 5% of total direct costs. (Complete Item B.)

Item A. Name of federal agency: _____
Date of agreement: _____

Item B.

Rate(s)	Base(s)	NEH Funds (a)	Cost Sharing (b)	Total (c)
5 % of \$	659,361	\$	\$	\$ 32,968
% of \$		\$	\$	\$
% of \$		\$	\$	\$
TOTAL INDIRECT COSTS		\$ 0	\$ 0	\$ 32,968

10. Total Project Costs

(Direct and Indirect) for budget period.

\$ 0 \$ 0 \$ 1,131,340

NATIONAL ENDOWMENT FOR THE HUMANITIES

THREE-YEAR BUDGET FORM

Project Director: David Lebrun for Night Fire FilmsApplicant Organization: Documentary Educational Resources (D.E.R.)Requested Grant Period From (mo/yr): 11/10 Thru (mo/yr): 12/12

If this is a revised budget, indicate the NEH application/grant number: _____

*The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. **FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C.** The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.*

SECTION A – Year #2 (if needed)

Budget detail for the period FROM (mo/yr): 11/11 THRU (mo/yr): 10/12

When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

1. Salaries and Wages

Provide the names and titles of the principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

Name/Title of Position	No.	Method of Cost Computation (see sample)	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf	[]		\$ _____	\$ _____	\$ 61,200
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
	[]		\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ 0	\$ 0	\$ 61,200

2. Fringe Benefits

If more than one rate is used, list each rate and salary base.

Rate	Salary Base	(a)	(b)	(c)
17 % of \$ _____		\$ _____	\$ _____	\$ 10,404
% of \$ _____		\$ _____	\$ _____	\$ _____
% of \$ _____		\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ 0	\$ 0	\$ 10,404

3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

Name or type of consultant	No. of days on project	Daily rate of compensation	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf			\$	\$	\$ 2,250
			\$	\$	\$
			\$	\$	\$
			\$	\$	\$
SUBTOTAL			\$ 0	\$ 0	\$ 2,250

4. Travel

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

From/To	#	*	Subsistence Costs +	Transportation Costs =	(a)	(b)	(c)
See Attachment 8: BudgetDetail.pdf	[]	[]	\$	\$	\$	\$	\$ 43,275
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
	[]	[]	\$	\$	\$	\$	\$
SUBTOTAL					\$ 0	\$ 0	\$ 43,275

- Number of persons * - Total travel days

5. Supplies and Materials

Include consumable supplies, materials to be used in the project and items of expendable equipment (i.e., equipment items costing less than \$5,000 and with an estimated useful life of less than a year).

Item	Basis/Method of Cost Computation	(a)	(b)	(c)
See Attachment 8: BudgetDetail.pdf		\$	\$	\$ 13,360
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
SUBTOTAL		\$ 0	\$ 0	\$ 13,360

6. Services

Include the cost of duplication and printing, long distance telephone calls, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts, provide an itemization of subcontract costs as an attachment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
See Attachment 8: BudgetDetail.pdf		\$ _____	\$ _____	\$ 10,150
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 10,150

7. Other Costs

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that “miscellaneous” and “contingency” are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
		\$ _____	\$ _____	\$ 0
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 0

8. Total Direct Costs (add subtotals of items 1 to 7)	\$ 0	\$ 0	\$ 140,639
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9. Indirect Costs

This budget item applies only to institutional applicants. If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

- ☐ Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)
- ☐ Indirect cost proposal has been submitted to a federal agency, but not yet negotiated. (Indicate the name of the agency in Item A and show proposed rate(s) and base(s) and the amount(s) of indirect costs in item B.)
- ☐ Indirect cost proposal will be sent to NEH if application is funded. (Provide in Item B an estimate of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- ☐ Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000 per year. (Under Item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000 per year, whichever value is less.)
- ☒ For Public Program projects only: Applicant is a sponsorship (umbrella) organization and chooses to charge an administrative fee of 5% of total direct costs. (Complete Item B.)

Item A. Name of federal agency: _____
Date of agreement: _____

Item B.

Rate(s)	Base(s)	NEH Funds (a)	Cost Sharing (b)	Total (c)
5 % of \$ 140,639		\$ _____	\$ _____	\$ 7,032
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
TOTAL INDIRECT COSTS		\$ 0	\$ 0	\$ 7,032

10. Total Project Costs

(Direct and Indirect) for budget period.

\$ 0 \$ 0 \$ 147,671

NATIONAL ENDOWMENT FOR THE HUMANITIES

THREE-YEAR BUDGET FORM

Project Director: David Lebrun for Night Fire FilmsApplicant Organization: Documentary Educational Resources (D.E.R.)Requested Grant Period From (mo/yr): 11/10 Thru (mo/yr): 12/12

If this is a revised budget, indicate the NEH application/grant number: _____

*The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. **FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C.** The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.*

SECTION A – Year #3 (if needed)

Budget detail for the period FROM (mo/yr): _____ THRU (mo/yr): _____

When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

1. Salaries and Wages

Provide the names and titles of the principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

Name/Title of Position	No.	Method of Cost Computation (see sample)	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
_____	[]	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ <u>0</u>	\$ <u>0</u>	\$ <u>0</u>

2. Fringe Benefits

If more than one rate is used, list each rate and salary base.

Rate	Salary Base	(a)	(b)	(c)
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ <u>0</u>	\$ <u>0</u>	\$ <u>0</u>

3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

Name or type of consultant	No. of days on project	Daily rate of compensation	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ 0	\$ 0	\$ 0

4. Travel

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

From/To	#	*	Subsistence Costs +	Transportation Costs =	(a)	(b)	(c)
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[]	[]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
SUBTOTAL					\$ 0	\$ 0	\$ 0

- Number of persons * - Total travel days

5. Supplies and Materials

Include consumable supplies, materials to be used in the project and items of expendable equipment (i.e., equipment items costing less than \$5,000 and with an estimated useful life of less than a year).

Item	Basis/Method of Cost Computation	(a)	(b)	(c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ 0	\$ 0	\$ 0

6. Services

Include the cost of duplication and printing, long distance telephone calls, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts, provide an itemization of subcontract costs as an attachment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
	SUBTOTAL	\$ 0	\$ 0	\$ 0

7. Other Costs

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that “miscellaneous” and “contingency” are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

Item	Basis/Method of Cost Computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
		\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ 0	\$ 0	\$ 0

8. Total Direct Costs (add subtotals of items 1 to 7)	\$ 0	\$ 0	\$ 0
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9. Indirect Costs

This budget item applies only to institutional applicants. If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

- ☐ Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)
- ☐ Indirect cost proposal has been submitted to a federal agency, but not yet negotiated. (Indicate the name of the agency in Item A and show proposed rate(s) and base(s) and the amount(s) of indirect costs in item B.)
- ☐ Indirect cost proposal will be sent to NEH if application is funded. (Provide in Item B an estimate of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- ☐ Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000 per year. (Under Item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000 per year, whichever value is less.)
- ☐ For Public Program projects only: Applicant is a sponsorship (umbrella) organization and chooses to charge an administrative fee of 5% of total direct costs. (Complete Item B.)

Item A. Name of federal agency: _____
Date of agreement: _____

Item B.

Rate(s)	Base(s)	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
TOTAL INDIRECT COSTS		\$ 0	\$ 0	\$ 0

10. Total Project Costs \$ 0 \$ 0 \$ 0
(Direct and Indirect) for budget period.

SECTION B**SUMMARY BUDGET**

Transfer from Section A the total costs (column C) for each category of project expense. When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

<i>Budget categories</i>	First year from: 11/10 thru: 10/11	Second year from: 11/11 thru: 10/12	Third year from: thru:	TOTAL COSTS FOR ENTIRE GRANT PERIOD
1. Salaries and wages	\$ <u>444,040</u>	\$ <u>61,200</u>	\$ <u>0</u>	= \$ <u>505,240</u>
2. Fringe benefits	\$ <u>67,898</u>	\$ <u>10,404</u>	\$ <u>0</u>	= \$ <u>78,302</u>
3. Consultant fees	\$ <u>19,750</u>	\$ <u>2,250</u>	\$ <u>0</u>	= \$ <u>22,000</u>
4. Travel	\$ <u>104,765</u>	\$ <u>43,275</u>	\$ <u>0</u>	= \$ <u>148,040</u>
5. Supplies and materials	\$ <u>221,930</u>	\$ <u>13,360</u>	\$ <u>0</u>	= \$ <u>235,290</u>
6. Services	\$ <u>221,419</u>	\$ <u>10,150</u>	\$ <u>0</u>	= \$ <u>231,569</u>
7. Other costs	\$ <u>18,570</u>	\$ <u>0</u>	\$ <u>0</u>	= \$ <u>18,570</u>
8. Total direct costs (Items 1-7)	\$ <u>1,098,372</u>	\$ <u>140,639</u>	\$ <u>0</u>	= \$ <u>1,239,011</u>
9. Indirect costs	\$ <u>32,968</u>	\$ <u>7,032</u>	\$ <u>0</u>	= \$ <u>40,000</u>
10. Total project costs (direct and indirect)	\$ <u>1,131,340</u>	\$ <u>147,671</u>	\$ <u>0</u>	= \$ <u>1,279,011</u>

PROJECT FUNDING FOR ENTIRE GRANT PERIOD

1. Indicate the amount of outright and/or federal matching funds that is requested from NEH.
2. Indicate the amount of cash contributions that will be made by the applicant and cash and in-kind contributions made by third parties to support project expenses that appear in the budget. Cash gifts that will be raised to release federal matching funds should be included under "Third-party contributions." (Consult the program guidelines for information on cost sharing requirements.) When a project will generate income that will be used during the grant period to support expenses listed in the budget, indicate the amount of income that will be expended on budgeted project activities. Indicate funding received from other federal agencies.
3. Total Project Funding should equal Total Project Costs.

1. REQUESTED FROM NEH

Outright \$ _____
Federal Matching \$ 800,000

TOTAL NEH FUNDING \$ 800,000

2. COST SHARING

Applicant's contributions \$ _____
Third-party contributions \$ 479,011
Project income \$ _____
Other federal agencies \$ _____

TOTAL COST SHARING \$ 479,011

3. TOTAL PROJECT FUNDING (Total NEH Funding + Total Cost Sharing) : \$ 1,279,011

Submission of a Revised Budget

When submitting a revised budget, the Institutional Grant Administrator or Individual Applicant should provide the information requested below. The signature of this person indicates approval of the budget submission and the agreement of the organization/individual to cost share project expenses at the level under "Project Funding."

Name and Title: Rosey Guthrie, Producer

Telephone: (310) 821-9133

E-mail: guthrie@nightfirefilms.org

Signature: _____ Date: _____

Night Fire Films - "The Royal Cup" BUDGET

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
1 Hour Film: Project Staff & Production Expenses												
Advisors												
3	Principal (Dorie Budet)	flat	(b) (6)		(b) (6)							
3	Project (Mike Coe)	flat	(b) (6)		(b) (6)							
3	Advisors	(b) (6)	(b) (6)		(b) (6)							
3	Additional consultants	(b) (6)	(b) (6)		(b) (6)							
Director (b) (6) - David Lebrun												
1	pre-production	5 wks	(b) (6)									
1	production	13 wks	(b) (6)									
Producer (b) (6) - Rosey Guthrie												
1	pre-production	5wks	(b) (6)									
1	production	13 wks	(b) (6)									
Prod. Mgr. (\$1500/wk) - in L.A. office only												
1	pre-production	5wks	7,500	7,500								
1	production	3wks FT, 10wks @ 3 days	13,500	13,500								
Prod. Asst (\$750/wk)												
1	pre-production	4wks	3,000	3,000								
1	production & post	13 wks x 2 days/wk	3,900	3,900								
DP (b) (6) - Amy Halpern												
1	prep	3wks	(b) (6)									
1	production	10 wks	(b) (6)									
1	wrap	2 wk	(b) (6)									
Gaffer/Grip (\$1500/wk)												
1	pre-production	2wks	3,000	3,000								
1	production	10 wks	15,000	15,000								
1	wrap	1 wk	1,500	1,500								
Camera asst/Best boy (\$1000/wk) - Mesoamerica only												
1	pre-production	2wks	2,000	2,000								
1	production	6 wks	6,000	6,000								
1	wrap	1 wk	1,000	1,000								
Sound (\$1500/wk)												
1	pre-production	1wk	1,500	1,500								
1	production	9 wks	13,500	13,500								
1	wrap	.5 wk	750	750								
1	Prod. Designer (reenactments)	6days inc prep/wrap	2,400	2,400								
1	Prop master	6days inc prep/wrap	1,800	1,800								
1	Costumer	6days inc prep/wrap	1,200	1,200								
1	Makeup person	2 days	800	800								
1	Image Researcher (\$1250/wk)	5 wks	6,250	6,250								
1	Reenactment participants	5 x \$400	4,000	4,000								
2	Production Staff Fringes	17%	30,088	30,088								

Night Fire Films - "The Royal Cup" BUDGET

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
	<i>Equipment and supplies</i>											
	Camera equipment (\$3500/wk)											
5	prep/travel	1 wk	3,500				3,500					
5	prod	10 wks	35,000				35,000					
5	wrap/travel	1 wk	3,500				3,500					
	Lighting equipment (\$1000/wk)											
5	prep/travel	1 wk	1,000				1,000					
5	prod	10 wks	10,000				10,000					
5	wrap/travel	1 wk	1,000				1,000					
	Grip equipment (\$1000/wk)											
5	prep/travel	1 wk	1,000				1,000					
5	prod	10 wks	10,000				10,000					
5	wrap/travel	1 wk	1,000				1,000					
	Sound equipment (\$500/wk)											
5	prep/travel	1 wk	500				500					
5	prod	9 wks	4,500				4,500					
5	wrap/travel	.5 wk	250				250					
5	Helicopter (Tikal aerals) - equipment, fuel etc.		11,420				11,420					
5	Stage rental (reenactments)	2 days + prep day	2,500				2,500					
5	Dolly/crane (reenactments)		3,000				3,000					
5	Vase replicas	5 X \$500	2,500				2,500					
5	Props, costumes, makeup	allow	7,250				7,250					
5	Digital still camera & accessories	10 wks @ 400/wk	4,000				4,000					
5	Camera & Sound expendables	allow	2,500				2,500					
5	Grip & Lighting expendables	allow	2,500				2,500					
5	Videotape Stock	45 video x \$25	1,125				1,125					
5	Audiotape Stock	45 audio x \$5	225				225					
5	Tax on rentals and supplies	8.25%	7,990				7,990					
5	L&D		1,500				1,500					
	<i>Travel [Crew=Dir, Prod, DP, Gaffer/Grip, Cam/Grip Asst (Meso only), Sound (not @ museums)]</i>											
	Flights											
4	Mesoamerica	4flightx \$750 x 6 people	18,000			18,000						
4	Extra baggage	4 flights X \$150 x 12pcs	7,200			7,200						
4	Customs	allow 20%	1,440			1,440						
4	Visas	\$100 * 6	600			600						
4	U.S.	3 flights X \$500avg x 5	7,500			7,500						
4	Extra baggage	3 flights X \$75 x 10pcs	2,250			2,250						
4	Hotels											
4	Mesoamerica	39 days X \$75 x 5	14,625			14,625						
4	U.S.	19 days X \$165 x 4	11,400			11,400						
4	Per diems											
4	Mesoamerica	40 days X \$40 x 6 people	9,600			9,600						
4	U.S.	20 days X \$40 x 5 people	4,000			4,000						
4	Craft service/working meals	11 wks x 500	5,500			5,500						
4	Ship equipment to location, tapes to lab					0						
4	Mesoamerica	allow	1,500			1,500						

Night Fire Films - "The Royal Cup" BUDGET

				1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
4	Customs	allow 20%	300				300						
4	U.S.	allow	500				500						
4	Van rental												
4	Mesoamerica (4wd, insurance)	6 wks at \$1500/wk	9,000				9,000						
4	fuel	1200 mi @ 8 mpg X \$4	600				600						
4	tolls	allow	300				300						
4	U.S.	3 wks at \$800/wk	2,400				2,400						
4	fuel	2000 mi @ 8 mpg X \$4	1,000				1,000						
4	tolls	allow	50				50						
4	Location/Security Fees												
4	Mesoamerica	allow 12 @ \$250 ea	3,000				3,000						
4	U.S.	allow 4 @ \$500 ea	2,000				2,000						
4	Adviser/Consultant travel	allow	2,000				2,000						
	1 Hour Film: Post Production												
1	Director (b) (6)	26 wks	(b) (6)										
1	Producer (b) (6)	26 wks	(b) (6)										
1	Prod. Asst (\$750/wk)	26 wks x 2 days/wk	7,800	7,800									
2	Staff Fringes	17%	15,795		15,795								
	<u>Offline</u>												
	Editor (\$2000/wk)												
1	Offline	16 wks	32,000	32,000									
1	Online	2 wks	4,000	4,000									
2	Fringes	17%	6,120		6,120								
	Asst Editor (\$800/wk)												
1	Offline	12 wks	9,600	9,600									
1	Online	2 wks	1,600	1,600									
2	Fringes	17%	1,904		1,904								
6	Offline edit bay rental	25 wks x 1000	25,000						25,000				
	<u>FX / Graphics</u>												
6	Graphic Artist (Mark Van Stone)		(b) (6)						(b) (6)				
6	Charles Owens / Chaztized Media	Animations/Morphs/Map	(b) (6)						(b) (6)				
6		Titles											
	In house PhotoShop/AfterEffects artist (\$1250/wk)												
1	Dig highlighting,moves: rollouts	8wks	10,000	10,000									
2	Fringes	17%	1,700		1,700								
1	Add'l gfx revisions (20% tweak for narration, timing)		5,840	5,840									
	<u>Online</u>												
6	Online facility (inc color correction)		20,000						20,000				
6	Mastering costs		5,000						5,000				
6	Close Captioning		2,000						2,000				

Night Fire Films - "The Royal Cup" BUDGET

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
	<u>Other Post</u>											
6	Duplication	45 tapes x \$90 + tx	4,384					4,384				
6	Interview Transcriptions	30 tapes x \$60	1,800					1,800				
5	Archival Fees, Dubs, Rights		15,000				15,000					
1	Narrator	flat	7,500	7,500								
1	Temp Narrator	flat	1,500	1,500								
1	Actors - VO	2 x \$800	1,600	1,600								
2	Narrator & Actor Fringes		1,802	1,802								
	Recording Studio											
6	Narrator	2 days	1,600					1,600				
6	Other VO	1 day	800					800				
6	Composer (inc musicians, recording & rights)		(b) (6)									
6	Sound Design (inc recording & mixing)		10,000					10,000				
7	Working Meals	allow	2,000						2,000			
7	Other Post (disk drives, etc.)		1,000						1,000			
	1 Hour Film: General Expenses											
7	Office Rent	10 mos x \$900	9,000						9,000			
6	Utilities	10 mos x \$80	800					800				
6	Telephone, internet	3mosx\$250, 7x\$75	1,575					1,575				
7	Postage/shipping	10 mos x \$100	1,000						1,000			
7	Office Exp	10 mos x \$250	2,500						2,500			
7	Bank Fees/ Finance Charges	6 mosx\$75, 6x\$20	570						570			
6	Title clearance & copyright		650					650				
	Insurance											
6	Production		14,000					14,000				
6	Foreign		5,000					5,000				
6	E&O		5,000					5,000				
6	Accounting fees		2,000					2,000				
6	Legal fees		4,000					4,000				
	Subtotal - Production of 1 Hour Film		827,153									
5	1 Hour Film: Work Already Completed	see budget note at end	89,170				89,170					
	Spanish version of 1 Hr. Film											
6	Translation of final script	flat	4,000					4,000				
1	Production Manager (\$1500)	6 wks	9,000	9,000								
1	Editing narration, subtitles, gfx	3 wks	6,300	6,300								
1	Subtitling interviewees	3 wks	6,000	6,000								
1	Graphics and Titles	1 wk	1,250	1,250								
1	Narrator	flat	7,500	7,500								
1	Actors - VO	2 x \$800	1,600	1,600								
2	Fringes	17% of staff & actors	1,802	1,802								
6	Recording Studio	3 days	2,400					2,400				
6	Sound Mix		2,000					2,000				
6	Online & Mastering		7,500					7,500				
	Subtotal - Spanish version		49,352									

Night Fire Films - "The Royal Cup" BUDGET

				1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
	Website & New Media												
1	Director (b) (6)	8 wks	(b) (6)	(b) (6)									
1	Producer (b) (6)	8 wks	(b) (6)	(b) (6)									
1	Prod. Mgr. (\$300/day)	8 wks x 1 day/wk	2,400	2,400									
1	Prod. Asst (\$150/day)	8 wks x 1 day/wk	1,200	1,200									
1	Digital Highlighting on rollouts - in house graphics		7,500	7,500									
1	Website design/prod. - in house research, transcripts, writing		10,000	10,000									
2	Staff Fringes	17%	8,687		8,687								
6	Animations/Morphs/Maps for web only - Charles Owens		(b) (6)						(b) (6)				
6	Website design/production - outside web design firm		25,000						25,000				
6	Website maintenance & server fees through 10/2012		2,600						2,600				
6	Widgets/Apps design & production - company tbd		15,000						15,000				
6	New media/new platform (tbd in 2010/11)		10,000						10,000				
6	creating/uploading YouTube, FaceBook & soc. netwrking sites		5,000						5,000				
6	Moderator of online discussions/blog through 10/2012		5,000						5,000				
7	Office Rent	2 mos x \$900	1,800							1,800			
6	Utilities	2 mos x \$80	160						160				
6	Telephone, internet	2x\$75	150						150			5% of	
7	Postage/shipping	2 mos x 100	200							200		659,361	
7	Materials, Office Supplies	2 mos x 250	500							500			
	Subtotal - Website & New Media		132,697	444,040	67,898	19,750	104,765	221,930	221,419	18,570	1,098,372	32,968	1,131,340
											1,098,372		TOTAL YR1
	Screenings, Discussions, Workshops - avg 2 events per month										0		
1	Director (b) (6)	12 mos x 6days/mo	(b) (6)	(b) (6)									
1	Producer (b) (6)	12 mos x 6days/mo	(b) (6)	(b) (6)									
1	Prod. Asst (\$150/wk)	12 mos x 1 day/wk	7,200	7,200									
2	Fringe	17%	10,404		10,404								
	Museums & Community Ctr Screenings, Discussions & Workshops (15)												
5	Preview screeners, postage to 30 locations		810					810					
5	Equipment & space rentals \$500 x 15		7,500					7,500					
4	Travel (flights, hotel, car, meals)	2 people X 2 dys x 15	26,175				26,175						
3	Scholar workshop per diem/honorar.	15 x \$150	2,250			2,250							
6	Workbooks and presentation supplies	15 x \$200	3,000						3,000				
5	Additional vase replicas	2 x \$500	1,500					1,500					
	Film Festivals (10)												
5	Screeners, submission fees, postage to 50		2,750					2,750					
4	Travel (flights, hotel, car, meals)	2 people X 2 dys x 10	17,100				17,100						
5	L&D (allow for 1 master damaged in shipping)		800					800					
6	Radio programming		2,500						2,500				
6	Phone, internet	12 mos x \$75	900						900				
6	Supplies, materials, L&D (\$150x25 locations)		3,750						3,750				
	Subtotal - Screenings & Discussions Program		140,639	61,200	10,404	2,250	43,275	13,360	10,150	0	140,639	7,032	147,671
													Total YR2
9	5% fee to fiscal sponsor	5% of NEH \$800,000 grant	40,000										
													1,279,011
	Total Project		1,189,841										TOTAL Yr1 + Yr2

Night Fire Films - "The Royal Cup" BUDGET

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies	6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
Project Budget Summary			In-Kind Contribution	NEA, NSF, etc. request	NEH request							
1 Hour Film: New Funding	827,153			253,173	573,980							
1 Hr Film: NFF In-Kind Contribution*	89,170	89,170										
Spanish language version	49,352				49,352							
Website, Digital & New Media	132,697			66,349	66,349							
Screenings/Discussions/Workshops	140,639			70,320	70,320							
Fiscal Sponsor Fee	40,000				40,000							
Total	1,279,011	89,170		389,841	800,000							
				479,011								
* Budget note regarding NFF In-Kind Contribution												
		TOTAL										
Interview footage	3 shoot days x \$8000	24,000										
Location footage	4 shoot days x \$10,500	42,000										
Reenactment footage	1 shoot days x \$9,500	9,500										
Transcriptions	12 interview tapes x \$60	720										
Digitizing and Logging	60 hrs x \$50 (inc facility)	3,000										
Stills scanning fees	150 stills x \$25	3,750										
Digital highlighting	10 graphics x \$350	3,500										
Animations	3 animations x \$900	2,700										
	Total Work Completed	89,170										

In 2008 Night Fire Films completed *Breaking the Maya Code*, produced with funding from NEH, NSF, NOVA and ARTE France. The project involved shooting in over forty locations in nine countries, and conducting more than 25 wide-ranging interviews with scholars and others. As a result, Night Fire Films has a rich library of never-seen material on Maya art and culture. This material will provide approximately 10% of the content of *The Royal Cup*. This in-kind contribution includes not only the expense of producing raw footage but that of the completed post-production tasks of digitizing, transcribing and logging that footage, the scanning of stills, the gathering of a library of relevant sound effects, and the preparation of numerous highlighted graphics and animations.

Night Fire Films - "The Royal Cup" SHOOTING LOCATIONS

U.S. shoot		estimates		
<u>dys</u>	<u>LOCATION</u>	<u>DESCRIPTION</u>	<u>tapes</u>	<u>hotel</u>
1	Travel	travel by air		150
3	Charlotte, NC	Reents-Budet int., Mint & Duke museums	4	150
1	Travel	van - 400 miles, 7hrs ...possibly fly		200
2	D.C.	Smithsonian lab, Ron Bishop interview	3	200
1	Day off			200
1	Travel/Prep	van - 130 miles, 3hrs		125
1	Hershey, PA	Hershey lab	2	125
1	Travel/Prep	van - 130 miles, 3hrs		150
1	Princeton, NJ	vases, shelves of pottery in storage	1	150
1	Travel/Prep	van - 50 miles, 2.5hrs		200
2	New York	Art Auction & Kerrs	4	200
1	Day off			200
1	Travel/Prep	van - 250 miles, 5 hrs		200
2	Boston	Museum of Fine Arts vases, interview	1	175
1	Travel	travel by air		
20	Total U.S. inc travel & days off		15	3300
2.9	wks			\$ 165.00

Mesoamerican Shoot:		estimates		
<u>dys</u>	<u>LOCATION</u>	<u>DESCRIPTION</u>	<u>tapes</u>	<u>hotel</u>
1	Travel	travel by air, L.A. to Merida		
1	Travel 1.5 hrs/Prep	van to Morales' village (in Muna); prep		80
2	near Mérida, Mexico	Patricia Martín Morales pottery workshop	2	80
1	Travel	van back to Mérida, & travel by air to Belize City		70
1	Prep/Scout			70
1	Day off			70
1	Belize City	Belize National Museum	1	70
1	Travel/Scout	van to Buenavista del Cayo (100 mi?)		60
1	BV del Cayo	J. Ball & J. Tashcek interviews, site	2	60
1	Travel/Prep	van to Naranjo Guatemala, scout and prep		60
1	Naranjo, Guat	Site	2	60
1	Day off			60
1	Naranjo, Guat	Vilma Fialko int., looter damage		60
1	Travel/Scout	(add Ucanal if we are ahead of schedule)		75
3	Tikal, Guat	plaza, structures, site museum	2	75
1	Tikal, Guat	aerials	2	75
1	Day off			75
1	Travel/Scout			60
2	Uaxactún, Guat	village museum, Neria Herrera int., site	2	60
1	Travel/Scout			60
1	Rio Azul, Guat	looters trenches, tombs, etc.	1	60
1	Travel/Scout	to El Perú		60
1	Day off			60
2	El Perú, Guat	Freidel int., local Maya, excavations	2	60
1	Travel/Scout	to Flores		60
1	Flores, Guat	Chiclero & looter interviews	2	60
1	Prep	return rental car, re-pack gear for plane		60
1	Travel	travel by air to Guatemala City		140
1	Day off			140
3	Guat City	Museums & interviews	3	140
1	Travel	travel by air to L.A.		140
2	Extra days for rain	travel delays, rain (allow 5%)		\$ 75.33 avg
40	Total Mexico,Belize,Guat		21	
5.7	wks			

Los Angeles Shoot		
2	Prep	
2	L.A.	Re-enactments - unearth skull & vase, etc.
2	L.A.	Re-enactments - opening scenes
6	Total L.A.	5

Night Fire Films - "The Royal Cup" PRODUCTION SCHEDULE

[illegible]