

NEH Application Cover Sheet

Bridging Cultures Through Film

PROJECT DIRECTOR

David Lebrun
Director
3711 Ocean View Ave.
Los Angeles, CA 90066-3115
UNITED STATES

E-mail: lebrun@nightfirefilms.org
Phone(W): (310) 821-9133
Phone(H):
Fax: (31) 821-0224

Field of Expertise: Communications - Media

INSTITUTION

Documentary Educational Resources
Watertown, MA UNITED STATES

APPLICATION INFORMATION

Title: *The Royal Cup*

Grant Period: From 1/2012 to 11/2013

Field of Project: Interdisciplinary

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 feature length film and its one-hour television version; a nationwide outreach program of screenings, discussions and workshops; a multi-faceted website

BUDGET

Outright Request	\$800,000.00	Cost Sharing	\$380,157.00
Matching Request		Total Budget	\$1,180,157.00
Total NEH	\$800,000.00		

GRANT ADMINISTRATOR

Cynthia Close
Executive Director
101 Morse St.
Watertown, MA 02472-2554
UNITED STATES

E-mail: cclose@der.org
Phone(W): (617) 926-0491
Fax: (617) 926-9519

THE ROYAL CUP
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Night Fire Films

www.nightfirefilms.org

3711 Ocean View Ave. L.A. CA 90066 • ph (310) 821-9133 • fx (310) 821-0224

THE ROYAL CUP

Attachment 2. NARRATIVE

A. SUBJECT AND TREATMENT

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 vases 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 story will be told from various points of view including those of archaeologists, former looters and local villagers in Central America, art dealers and collectors in Los Angeles and scientists in Washington DC. Dramatic re-enactments and animated graphics derived from ancient artwork will help to illuminate the Maya history and culture depicted on the ceramics.

The primary products of the project will be a feature-length film and a one-hour version for television as well as a series of public screenings, discussions and workshops and a rich complement of ancillary resources and apps for cell phones, hand-held devices and the web.

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 public of the charged issues involved in the collection and study of ancient artifacts. On a purely sensual level, the program will celebrate the artistry and extraordinary dramatic content of the Maya vases. It will use visual fascination as the doorway to intellectual and emotional engagement.

Storyline and Structure

(A more detailed storyline is set out in the attached **Working Script**.)

The program begins with the story of a single Maya vase, which we call the "Royal Cup", presented as a mystery: we see the vase's ancient life as a diplomatic gift and ceremonial object; its burial in a royal grave; its modern discovery and its ultimate display – but the locations of these events, their meanings and the identities of the participants are at first unknown.

We then draw back to look at the central role of painting in the 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 most of the vases were found by looters, they present a host of practical and ethical dilemmas.

We 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 temples in the process, the collectors and dealers who shape the art market and the local officials and villagers who are working in Guatemala and Belize to stem the tide of looting.
- Through the eyes of art historians and iconographers we see what the rich imagery on Maya vases can teach us about Maya history, diplomacy and courtly life, dance and sport, hunting and warfare, costume and ritual.
- 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.
- In the collaboration of art historian Dorie Reents-Budet and materials scientist Ron Bishop, we see how iconographic analysis and nuclear chemistry work together to illuminate the past. We see what that analysis has taught us about artists, clay sources, pottery workshops and regional styles.
- We see how ethnography and the traditions of the modern Maya can dramatically illuminate our understanding of ancient Maya thought and belief.

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, the potential conflict between the quest for knowledge and the dynamics of the marketplace, and the power we all have to change attitudes and behaviors that are destructive to culture.

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, the 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.

B. HUMANITIES CONTENT

We believe that *The Royal Cup* fits well within the Humanities criteria of the Bridging Cultures through Film initiative: it examines critical issues in ethics and history through an international lens and explores the interaction of indigenous Mesoamerican culture and history with US and First World cultural consumers (art dealers, collectors, curators and the general public).

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 our understanding of ancient Maya life and thought.

Coe identified many mythological and underworld scenes – painted in the 6th to 8th centuries A.D. – as corresponding closely to characters and events in 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 surviving Maya books are divinatory almanacs filled with esoteric images of the gods; the carved stelae are formal commemorations of historic moments, as removed from daily life as our own carved monuments and public statues. It is the vases that give us a rich and immediate picture – dignified images of diplomacy, marriage and ritual, to be sure, but also intimate snapshots of human interaction: furious argument, shared laughter, seduction, friends at a party supporting their drunken companion. The vases bring the ancient Maya to life.



The glyphs on the vases have 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. In the 1980s, writing specialists correlated the variations in that text with variations in the shape and style of the ceramics to unlock the syllabic system of Maya writing and reveal the history, myth and personal detail embedded in the inscriptions.

Beyond their textual and iconographic content, 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 clues.

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?

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 brought together, even a looted vessel can 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? As we will see, each scholar and specialist has crafted his or her own solution for these ethical issues.

While *The Royal Cup* will restrict its examples to Maya vases, this story exemplifies issues with ramifications far beyond the world of Maya studies. The project 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. 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 ancestral 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 extensively 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. Ancient sites, among the Maya as elsewhere, are often in impoverished regions, where archaeological looting can be a way to feed your family. 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 local people in excavation techniques, then leave them unemployed when a project is concluded?

These are highly charged issues, and among the complex network of collectors, dealers, curators, 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 our documentary *Breaking the Maya Code*, for example, a major U.S. museum requested that we not film a Maya stela featured in their collection 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 screenings, discussions and workshops at art and archaeology museums, as well as at film festivals, professional conferences and community venues. 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.

C. VISUAL APPROACH

Our primary window into the world of the ancient Maya will be the scenes on the vases themselves. 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.

Maya images are often dense and hard for a first-time viewer to interpret. As shown in the accompanying Work Samples, 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.

Re-enactments of ancient Maya events and modern-day discoveries will be woven throughout the program. The focus will be on sophisticated aspects of ancient Maya life: artistic production, palace gatherings, diplomatic gift giving and royal funerary rites. Every effort will be made to model the scenery, props, costumes, makeup and performances in these re-enactments on the textures, colors, details and gestures found in the Maya vase paintings. 3D texture mapping will subtly evoke the texture and feel of the vase paintings – a ceramic world brought to life. In its own way the life of the Maya elite as portrayed on the vases was as elegant and mannered as life in the court of Versailles; this seldom comes across in the lurid and barbaric tone common in filmed re-enactments of ancient Maya life.

Re-enactments will also be used to dramatize the stories told by former looters of their jungle adventures, tunneling into Maya mounds and opening ancient tombs. These re-enactments will be filmed on location, with the collaboration and technical guidance of archaeologists and ex-looters.

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 copies 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. 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.

Replicas of the Buenavista Vase, the Rio Azul chocolate pot and other Morales vases will be used in re-enactment scenes and will be available at screenings and workshops for participants to 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: in particular the temples and plazas of the Maya cities where these vases were made, used, buried and found. High shots will give the viewer a sense of the vast jungle in which these cities are hidden.

Interviews will be filmed on location or with scholars and others in their working environments. Location footage of scientists and scholars at work will be intimate, lively and often hand-held. The Sample Reel gives a good sense of our approach to location and interview shooting.

D. RESOURCES TO BE USED

The resources from which the film will be constructed will include interviews, location footage, images of Maya vases and other artwork, re-enactments, animated sequences and acquired images. Most of this material will be newly created; some will be drawn from the existing resources of Night Fire Films, including material filmed on our 2010 NEH Development Grant for *The Royal Cup* and material created for (but not used in) our 2008 film *Breaking the Maya Code*, also funded by the NEH.

Interviews: As part of our 2010 NEH Development Grant activities, interviews were filmed with US archaeologists Ron Bishop and Jason Yeager, Guatemalan archaeologists Vilma Fialko and Mary Jane Acuña, Belize Institute of Archaeology Director Jaime Awe, Art Historian Dorie Reents-Budet, former looters Ramon Peralta and Luis Morales and Uaxactun schoolteacher and museum founder Neria Herrera.

Additional interviews will be conducted in Guatemala with archaeologist David Freidel, Vice-Minister of Culture Hector Escobedo, *chicleros* in their forest camps and Sofia Maures Paredes, whose Fundación Ruta Maya works to repatriate looted artworks. In Belize we will interview archaeologists and discoverers of the Buenavista vase Joseph Ball and Jennifer Taschek; in Yucatan, Mexico master potter Patricia Martín Morales; and in the US art historian Karl Taube, photographer Justin Kerr, vase restorer Barbara Kerr, archaeologist Michael D. Coe, art dealer Ron Stendahl and looter culture expert David Matsuda. We will also seek interviews with a representative of a major auction house and with curators of prominent Mesoamerican collections, and conduct follow-up interviews with Bishop and Reents-Budet.

We will also draw on prior Night Fire Films interviews with ethnographer Dennis Tedlock, epigrapher David Stuart and explorer Ian Graham.

Narration and voices: In traditional documentary fashion, the story 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. Actor voices may be used to voice translations of Spanish language interviews and to interpret other texts if needed.

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 archeologist David Freidel on the job at El Perú.

Guatemala filming will include the architecture and environment of the sites of Tikal, Uaxactún and Yaxha, and active archaeological investigation at the sites of Naranjo and El Perú. Guatemalan vase collections to be documented will include those of the Popol Vuh Museum and National Museum of Archaeology and Ethnology in Guatemala City. Belize locations will include the National Museum in

Belize City, location of the Buenavista Vase. 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. Footage will include the vases themselves, filmed both in context and in isolation on a turntable, museum staff working with the collections in storage facilities and laboratories, and members of the public interacting with collections on display. We will also film in major private collections. A vase auction will be filmed in a major American city, probably New York. We will document Ron Bishop's work at the Smithsonian Conservation Analytical Laboratory and his analysis of vase samples by Neutron-Activation Analysis using the Center's nuclear reactor at the National Institute of Science and Technology.

In addition we will draw on existing (but not previously used) Night Fire Films location footage of the Maya site of Palenque and coverage of the *Rabinal Achí* dance drama performance in Rabinal, Guatemala and of Justin Kerr at work with the "rollout" camera.

Images of Maya vases: Two primary methods will be used to document Maya vases: finely controlled motion photography 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. 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.

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. Re-enactments will also be used to dramatize the stories of former looters. See *Visual Approach*, above, for details.

Animations: Highlighting animation will be used to guide the viewer's eye through complex scenes and inscriptions in the vase rollouts, as seen in the accompanying Work Samples. 3D maps will place Maya cities, artistic regions and diplomatic relationships within the context of the broader Mesoamerican world.

Morphing animation will be used to bring the painted scenes to life. Many Maya vases show the same figure or scene twice or even three times. By using the actual Maya art as "animation frames", digitally morphing from one image to the next and combining this motion with dynamic editing, 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 punctuation throughout the film, drawing the viewer into the image world and imagination of the ancient Maya artist.

Acquired stills and footage: Images of the Bonampak and San Bartolo murals will be acquired from the scholars who are documenting these artworks. Archaeologist Joe Ball will provide still photo documentation of the opening of the Buenavista tomb and the unearthing of the Buenavista Vase. Cinematographer Martin Asturias will provide footage of the opening of tombs and the discovery and reconstruction of royal vases in 2005 and 2006 at the site of El Perú. We will also acquire stock footage of the 30-year civil war in Guatemala.

E. 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 film will appeal to a general audience because of its focus on the Maya. The American fascination with Maya civilization that began in the 1840s 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 Fiery Pool*, *Lords of Creation* and *Courtly Art of the Ancient Maya*. Hundreds of thousands visit Maya sites annually. And millions watch television programs 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 national prime time over the past three 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 sold 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 appeal to those interested in scientific detective work and in the ethical and practical issues of collecting and studying ancient objects.

To target the 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 specific relevance to members of indigenous communities. This film will have particular resonance for the 45 million US Hispanics. They include a large 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 disseminating the project via internet streaming and by creating additional original web content to distribute via YouTube videos, Facebook and other social networking sites. We also plan to make clips and special applications for cell phones, ipads 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 mythology, history and politics, artistry and dance, food and clothing
- how Maya vases and other ancient cultural artifacts are studied
- the issues surrounding the looting and export of ancient objects

These insights will foster new understanding of the Maya region and stimulate broader discussion of the collection and study of artifacts.

F. HUMANITIES ADVISORS AND MEDIA TEAM

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 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 *Painting the Maya Universe: Royal Ceramics of the Classic Period* is a key inspiration and guiding document for this film. 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.

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. 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 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. Archaeologist **DAVID FREIDEL** is director of the Waka / El Peru Archaeology Project, an eloquent spokesman for a humanistic perspective in Maya studies and an innovator in project – community relations. **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.

Project 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. His two-hour feature documentary *Breaking the Maya Code* (and the one-hour NOVA adaptation *Cracking the Maya Code*) premiered in 2008 and has won six Best Film awards at international film festivals. 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 Producer on *Breaking the Maya Code* for Night Fire Films, as Producer for the Peabody Award-winning PBS primetime series *Craft in America*, and as Associate Producer on over fifteen educational films and documentaries. 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** served as Cinematographer and Contributing Producer on *Breaking the Maya Code*. She has done cinematography or lighting on numerous dramatic and documentary feature films, including 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 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." Her insights from years of studying and working with Maya art proved invaluable during the production of *Maya Code* 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 short *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 clarify complex artwork, stimulate learning, and bring two-dimensional art to life.

G. DISTRIBUTION PLAN

As with *Breaking the Maya Code*, we will plan a coordinated release of the feature and television versions of the film. The two will be complementary; the feature release will draw attention to the TV broadcast, and the TV broadcast will attract those eager for more to the DVD release and public screenings of the longer version.

Television Broadcast and Limited Theatrical Release

We expect a response to *The Royal Cup* similar to that we had with the television version of *Maya Code*, which premiered nationally on the PBS series NOVA in April 2008, and has had repeated airings, including national primetime broadcasts in May 2009 and May 2010. The program has been very successful (see ratings under **Audience**). If *The Royal Cup* doesn't fit into the 2011/2012 NOVA schedule, PBS may offer it as an individual program. PBS programs about the Maya have proven to be among their top rated, and *The Royal Cup* fits well with PBS' renewed commitment to strengthening public arts engagement. A letter of support from PBS Senior Programming Associate Jennifer Ruppman on behalf of Senior Director of Primetime Programming Allison Winshel is attached.

Through our international agent, PBS International, we will also place the program in foreign markets and generate foreign versions, as we did with *Maya Code* (which has already broadcast in dozens of international markets, from Latin America, Europe and Japan 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 this film will be released in 2012. December 21, 2012 marks the end of a 5200-year cycle in the Maya Calendar, a fact that some people 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 the Hollywood blockbuster starring John Cusack and Danny Glover, which was released in 2009. There are even cell-phone apps counting down to December 21, 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 is also creating a dramatic spike in the appetite among broadcasters for well-made programs on the Maya.

Coordinated with the television broadcast will be a limited theatrical release of the feature version. Even one-week runs in a few major cities, reaching a far smaller audience than the television broadcast, will have the potential to develop critical reviews and publicity for the broadcast and other project activities.

DVD Distribution and Online Viewing

DVDs in both English and Spanish, in versions designed for educators and for individual use, will be available through the broadcaster and through our independent DVD distributor, First Run Features. They will be distributed both directly and through retailers, including Amazon and Netflix. This distribution will be reinforced by outreach efforts described below. Viewers will also be able stream the program and bonus clips via the project and broadcaster web sites and the Night Fire Films YouTube channel.

Museum Screenings

As described above under **Audience**, we will arrange screenings and discussions of the feature-length version 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 relations with all these institutions from our previous projects and through our Advisors.

Over the past four years we have screened our 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. We expect that many of these venues will welcome *The Royal Cup*.

We will also reach out to 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 pre-Columbian past, shared with the Maya, and their interest in the issues of repatriation and ownership of cultural artifacts make Native Americans a likely audience for *The Royal Cup*.

Film Festivals

We will screen the feature-length version of the film at U.S. and international film 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* was invited to over a dozen festivals and 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, Switzerland, Greece and Spain, to the rural Red Rock Film Festival in St. George, Utah. The film received Three Best Film Jury Awards and three Best Film Audience Awards at international film 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 and workshops at libraries and community centers throughout the U.S. Particular emphasis will be placed on screenings of 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 other organizations nationwide whose members have attended our prior screenings and workshops.

H. BIBLIOGRAPHY

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 ceramics from public and private collections in the US, Guatemala and Belize, and toured U.S. museums in 1994 and 1995. The 400 page book and catalog that accompanied the exhibition (*Painting the Maya Universe*, Duke, 1994) 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.

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 (www.mayavase.com), where thousands of vases can be searched by number, style, region or iconographic elements, and viewed in detail, in color. 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, the primary source is Coe's *The Maya Scribe and His World* (Grolier Club, 1973).

Regarding the identification of individual Maya artists by their style of painting and calligraphy, 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, 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, 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.

I. ANCILLARY ACTIVITIES

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 or video clip.

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. 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, 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, keyed to grade and subject area. These guides will also be formatted and provided with appropriate metadata for the new PBS Digital Learning Library (DLL). The DLL is a growing repository of content that will be offered to teachers for free through local services developed by local PBS stations. Producers who contribute content have the opportunity to increase the reach of their resources and also gain access to analytics that can tell them how teachers are using their content.

Online Video, Widgets and Apps

As described in the **Distribution Plan**, viewers will be able to watch the film, in its entirety or in segments, via streaming video. Additionally, broadcasters, especially PBS, now require original content made especially for online viewing. Bonus clips will be created to provide sidebar information on Maya sites and vases and to tell related stories. These clips will be available on the project web site as well as via YouTube, to be freely shared and used.

Viewers 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" or animate with the use of a mouse or finger on a computer, iPad, 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), 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.

Facebook, Flickr and Whatever's Next....

We will create *Royal Cup* pages on Facebook and Flickr and will post behind-the-scenes videos and photos during filming and links to the online film, YouTube clips, screenings, and workshops during broadcast and outreach. The 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.

Public Screenings and Discussions

As described in the **Distribution Plan**, *The Royal Cup* will also be the focus of a comprehensive program of public screenings and discussions, directed at a targeted audience of curators, collectors, scholars and

connoisseurs as well as the general public. These screenings will be held in museums of art and archaeology, at film festivals, and at academic conferences.

After each screening we will initiate a discussion of the broader issues of the trading, collecting, study and exhibition of art and 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.

Public reaction to the screenings and discussions for *Breaking the Maya Code* has been overwhelmingly enthusiastic. 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 anticipate a similar response to *The Royal Cup*.

Workshops

Where appropriate, screenings will be followed by an intensive, two-hour workshop for those who are eager to explore further. This model was followed with *Breaking the Maya Code* and proved hugely successful. Each workshop was booked to capacity; attendees ranged in age from 6 to 80 and included large contingents from local Maya communities. The format for the 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 Mayanists.

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 inscriptions on Maya vases – how to read them and write them
- 3) The ethical issues involved in the study and collecting of Maya vases.

Replicas of Maya vases 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 back to the full group on what they can learn from its images and inscriptions.

Radio

We will explore collaboration with an appropriate public radio series to generate a program, drawing on audio from our project and 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.

J. STATUS OF FILM AND WORK PLAN

On a \$50,000 Development Grant from NEH, Night Fire Films conducted 5 months of preparatory work on *The Royal Cup* in 2010. This included 2 weeks of location scouting and shooting in Belize and Guatemala by director David Lebrun and cinematographer Amy Halpern, and the editing of the material from that trip into the 25-minute Sample Reel included with this application. The materials acquired on that trip are detailed in *Section D, Resources to Be Used* (above), and in *Attachment 5, Description of Work Samples*. We will draw on some of these materials in the editing of the final film.

Editing of the Sample Reel helped us develop and refine the Working Script included with this application. It also helped us develop and refine morphing animation techniques that will be used in the final film, and clarified our needs for future location shooting, interviews and re-enactments.

Regarding our plan of work, please see the chart in **Attachment 8**, which outlines the project tasks and schedule. Filming in Mesoamerica determines the timing of our shooting schedule. We will film there in March, immediately after the rainy season. The schedule is 11 months from beginning of pre-production (January 2011) to delivery of final materials (November 2011) plus 12 months of distribution and outreach, beginning at the broadcast date.

K. PROFILE OF PRODUCING AND APPLICANT ORGANIZATIONS

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*, as well as the NOVA adaptation *Cracking the Maya Code*.

This application is being submitted under the 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.

THE ROYAL CUP
Attachment 3. LETTERS OF COMMITMENT & CVs/RESUMÉS

Letter of Commitment from Fiscal Sponsor DOCUMENTARY EDUCATIONAL RESOURCES	pg 2
Letter of Interest from PBS PRIMETIME PROGRAMMING	pg 3
Letter of Commitment & CV from Principal Advisor DORIE REENTS-BUDET	pg 4
Letter of Commitment & CV from Project Advisor MICHAEL COE	pg 7
Letter of Commitment & CV from Advisor JAIME AWE	pg 10
Letter of Commitment & CV from Advisor RICARDO AGURCIA	pg 13
Letter of Commitment & CV from Advisor DAVID FREIDEL	pg 16
Letter of Commitment & CV from Advisor GILLETT GRIFFIN	pg 19
Letter of Commitment & CVs from Advisors BARBARA and JUSTIN KERR	pg 22
Letter of Commitment & CV from Advisor BARBARA MACLEOD	pg 26
Letter of Commitment & CV from Advisor CLAUDIA MONZÓN	pg 28
CV of Project Director DAVID LEBRUN	pg 31
Resumé of Producer ROSEY GUTHRIE	pg 33

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



December 30, 2010

Rosey Guthrie
David Lebrun
Producers
"The Royal Cup"
Night Fire Films
3711 Ocean View Ave.
Los Angeles, CA 90066

Dear Rosey and David,

I was pleased to see the sample reel of "The Royal Cup", your film using ancient Maya painted vases both as a window into Maya culture and as a way to examine the issues surrounding the study of looted artworks. Your previous film, "Cracking the Maya Code", was very well received in its multiple broadcasts on NOVA, and the sample reel indicates that the new film will reflect the same creative innovation and high quality.

It also fits well within the PBS mission to inform, inspire and educate, and in particular within PBS' renewed commitment to strengthening public arts engagement as reflected in the recent launch of "PBS Arts." PBS believes access to the arts defines cultures, educates the nation's children, increases innovation, fosters civic engagement and promotes appreciation for diverse traditions.

Please keep us abreast of your progress in developing this project toward completion. When a rough cut is available, we'll be happy to bring the film to the Primetime team for a greenlighting decision.

Sincerely,

Jennifer Ruppmann
Senior Program Associate
Primetime Programming



2100 Crystal Drive . Arlington, VA 22202.3785 . 703.739.5000 . pbs.org

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 Mésoamérique) 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)
www.nichbelize.org



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



ARTS & SCIENCES

Department of Anthropology

December 17, 2010

Dear Colleagues:

The Royal Cup film project is a valuable educational opportunity to show viewers who go to encyclopedic museums in the United States and elsewhere how beautiful Maya painted vases of unknown provenience and questionable provenance got into the display cases for their enjoyment. As an iconographer specializing in Maya religion and history, and as an archaeologist who discovers royal tombs with extraordinary decorated ceramics, I am acutely aware of how much knowledge of the past is lost through the ongoing process of tomb and grave robbing in the Maya lowlands. Night Fire Films, David Lebrun and his team are experienced and responsible documentary film makers with an excellent track record of producing clear and substantive representations of Maya archaeology and the scholars who study it. I am happy to serve as a member of the advisory board for this film project.

Sincerely,

A handwritten signature in dark ink, appearing to read 'DAF'.

David A. Freidel
Professor

Washington University in St. Louis, Campus Box 1114, One Brookings Drive, St. Louis, Missouri 63130-4899
(314) 935-5252, Fax: (314) 935-8535, www.artsci.wustl.edu/~anthro/

CURRICULUM VITAE

NAME: David Alan Freidel

ADDRESS: Department of Anthropology
Washington University in St. Louis
St. Louis, MO 63130-4862

EDUCATION: Ph.D., 1976 Anthropology, Harvard University; B.A. *magna cum laude* 1968, Harvard College

TEACHING EXPERIENCE:

2008- Professor, Washington University in St. Louis
2002- University Distinguished Professor, Southern Methodist University
1991- : Professor, Southern Methodist University
1981- 1990: Associate Professor, Southern Methodist University
1976-1980 : Assistant Professor, Southern Methodist University
1975-1976 : Instructor, Southern Methodist University
1974-1975: Adjunct Assistant Professor, Southern Methodist University

SELECT RESEARCH EXPERIENCE:

2003- Principal Investigator and Co-Director, El Perú-Waka' Archaeological Project
1991-1996 Principal Investigator and Co-Director, Selz Foundation Yaxuna Project
1986-9 Director, SMU-NGS-NEH-INAH Yaxuna Archaeological Survey
1984 Co-Director, SMU survey in southwestern Ecuador
1974-1981 Director, Cerros Maya Project

SELECT HONORS AND AWARDS:

2000-2008 Glick Foundation Grants totaling \$1,387,000
2007 Laurence Perrine Award for Outstanding Teaching and Scholarship (Phi Beta Kappa, SMU chapter.)
2000 Gambrinus Guiseppe Mazzotti Literary Prize for A Forest of Kings, Italian translation (2 million lire).
1997 Stigler Lectureship, University of Arkansas
1992-1997 Selz Foundation Grants totaling \$205,800
Dedman College Fund for Faculty Excellence \$10,000
1991 National Endowment for the Humanities, \$144,000
1990 Research Grant, National Geographic Society, \$11,000
1988 Research Grant, National Endowment for the Humanities, \$34,068
1987 Research Grant, National Geographic Society, \$8,300
1977-1981 Research Grants, National Science Foundation, \$166,000
1975-1981 Research Grants, Cerro Maya Foundation, \$25,000
1973 Research Fellowship, Ford Foundation
1972 Fellowship, NDEA Title IV ; Ford Foundation Scholarship
1971 Travelling Fellowship, Ford Foundation

PROFESSIONAL SOCIETIES:

American Anthropological Association
Society for American Archaeology

SELECT PUBLICATIONS:

Books and Monographs

- *1984 *Cozumel, Late Maya Settlement Patterns*, (senior author, with J.A. Sabloff) Academic Press, New York.
- 1986 *Archaeology at Cerros, Belize, Central America, Volume I, An Interim Report*, edited by Robin A. Robertson and David A. Freidel, Southern Methodist University Press, Dallas.
- 1990 *A Forest of Kings, the Untold Story of the Ancient Maya* (junior author, with L. Schele), William Morrow, & Co. New York.
- 1993 *Maya Cosmos, Three Thousand Years on the Shaman's Path*, (with L. Schele and J. Parker), William Morrow & Co. New York.
- *2002 *Ancient Maya Political Economies* edited by Marilyn Masson and David Freidel, Altamira Press, Walnut Creek, California.
- Stanton, Travis W., David A. Freidel, Charles K. Suhler, Traci Ardren, James N. Ambrosino, Justine M. Shaw, and Sharon Bennett
- 2010 *Excavations at Yaxuná, Yucatán, Mexico*. BAR International Series. Archaeopress, Oxford.

Foreign language editions:

- 1991 *Die unbenkannte Welt der Maya, Das Geheimnis ihrer Kultur entschlüsselt*. . Munchen: Albrecht Knaus.
- 1999 *Una Selva de Reyes, La Asombrosa Historia de los Antiguos Mayas*. Mexico: Fondo de Cultura Economica.
- 2000 *Una foresta di Re Dai protagonisti della decodificazione dei codici maya per la prima volta la storia di una grande civiltà in tutti i suoi dettagli*. Milano: Casa Editrice Corbaccio
- 1999 *El Cosmos maya*. Mexico: Fondo de Cultura Economica.
- In press *FlintShield, War, History and Archaeology in Maya Civilization*, University of Texas Press
- in Preparation *Archaeology at Cerros, Belize, Central America, Vol. 5, The Monumental Architecture* (with Kathryn Reese-Taylor and Debra S. Walker)

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@munae.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 NATIONAL 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 & 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 museum exhibitions.

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: 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, *Esparanza Community Housing*, (213) 748-7285

THE ROYAL CUP

Attachment 4. WORKING SCRIPT

NOTE: The final film will be constructed as much as possible from visuals and interviews, with narration used only as necessary.

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 holds 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 brimming with frothy, steaming liquid, a Royal Cup (*below*), covered with intricate scenes and encircled with hieroglyphic texts.



The Lord accepts the vase, 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 being carried in a funerary procession, his face still in silhouette. Now he is being lowered into a crypt. Around him, hands carefully place precious objects: black obsidian blades, white carved shells, green jade earflares – and the Royal Cup.

...

Now we are deep in the jungle of present-day Mexico... or Guatemala... or Honduras... or Belize. Shovels are digging into a deep trench. Nearby, a skull lies half unearthed. Encircling the skull, vases protrude from the dirt. One of them is the Royal Cup.

The beautiful cylinder slowly emerges from the earth. With exquisite delicacy, dirt is moved away from it by a man's hand working with a fine brush. It could be the hand of an archeologist... or the hand 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; or it could be half way around the world.

We move slowly in on the vase 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*

We look out from a high vantage point over the lush rainforest of Guatemala's Petén jungle. Stone temples, like man-made mountains, poke here and there 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. 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 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 decorative details 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 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. Paper is even more fragile than stucco, and only four ancient Maya books 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: glazed and fired pottery.

. . .

Gliding up a jungle river, we alight at another Maya site: El Perú, in Northern Guatemala. At this remote site most of the temples and buildings have not been exposed, and look much like tree-covered hills.

Under the supervision of archaeologist David Freidel, workers in a trench are using fine brushes and dental tools to painstakingly extract a shattered vase from the earth. 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 the site laboratory, we watch as a specialist 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.

At the century-old Stendahl Galleries In Los Angeles, dealer Ron Stendahl recalls that his grandfather began handling Pre-Columbian artifacts in the 1930s, but that it was only in the 1960s that demand began to grow for Maya vases. He remembers accompanying his father to Guatemala in the 1960s, where they would select vases from dealers' shelves in Guatemala City. In those days, these artifacts could be brought quite openly into the U.S., and nobody particularly questioned where they had come from. Both dealers and collectors were focused entirely on price and quality.

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 at the Guatemala jungle site of El Perú, we stare at a temple nearly sliced in half by a trench (*left*). The tragedy is that many of these royal ceramics 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.

At another part of the site, 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 elaborate, 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.



. . .

We are with a group of chicle gum tappers, or *chicleros*, in the remote Petén jungle. They slash gashes into the trees, then attach sacks to catch the sap that will be made into chewing gum. Back in camp, their wives boil and stir the chicle sap in huge cauldrons. Other women prepare food; along with plastic basins, they are casually using Pre-Columbian pots as kitchen ware. One of the *chicleros* tells us that he and his companions sometimes stumble on ancient Maya sites as they move through the jungle.

The *chicleros* 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.”

We are suddenly plunged into a cacophony of jungle gun battles and helicopter attacks on villages. For more than thirty years, from the 1960s through the 1990s, Guatemala was engulfed in civil war. In the resulting political, civil and economic chaos, many *chicleros* and others turned to archaeological looting to support their families.

Two former looters, Luis Morales and Ramon Peralta, tell us how they gradually turned from work as *chicleros* and *xateros* (cutters of palm thatch) to that of the *huechero* (literally “armadillo”, or burrower). They describe tunneling to the hearts of temples and finding vases in royal graves. Middlemen funded their trips, took the vases and re-sold them to dealers, who would re-sell them in turn, at progressively higher prices.

Some of these operations are quite large-scale, protected by guns and, these days, 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 carved and standing stelae. As we survey the chaos, Fialko describes how in very 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.

. . .

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 “enhancement”, 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 documentation 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.

. . .

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*.

. . .

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.

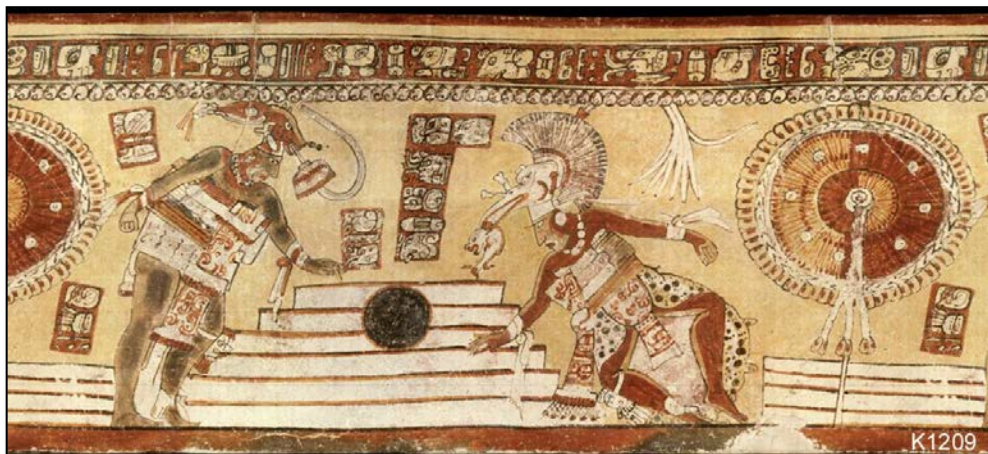
The experience gave him the impetus to devise his rollout camera, which he built from spare parts. The system produces a long horizontal image that “rolls out” the cylindrical painting into a sharp and detailed wide-screen view.

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 nearly two 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 these palace scenes on vases with shots of palace rooms at Maya sites, 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 evidence of attachments 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 of these vases illustrate scenes and characters from the Maya origin myth. This story of the creation of the cosmos, of the exploits of the Hero Twins in the underworld and of the death and rebirth of the Maize God had long been known to scholars to scholars from a surviving 16th century manuscript called the *Popol Vuh*. But, as Michael Coe explains, the scenes on 6th century vases prove that the elements of this story were central to Maya belief and literature more than a thousand years earlier.

While some mythological vases illustrate the known stories of the *Popol Vuh*, 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 hieroglyphic texts that accompany these scenes often name the participants, annotate the picture stories, and even give first person speech, connected with the mouth of the speaker by a curling “speech scroll” (detail, below). These details are brought out through close-ups and highlighting.



The caption texts are often obscure, and remain among the most difficult challenges still facing Maya epigraphers, the scholars who specialize in decipherment. As epigrapher David Stuart tells us,

The real esoteric world of the Maya is kind of hidden in these vase paintings, and as far as future work goes with Maya art and iconography and deciphering of glyphs, a lot of it's going to be there on the pottery and that's really where a lot of the frontiers are and the evidence is there for people to use now.

However, another form of vase text is well understood, and actually made a major contribution to the decipherment of Maya writing.

Most vases have a text encircling their rim. As Coe assembled the vases for the Grolier show in 1968, he noticed that a series of glyphs recur again and again in these rim texts. No vase contained the complete set of glyphs, but many were repeated from vessel to vessel, and they always appeared in the same order. He called it the Primary Standard Sequence, or PSS for short (*right and below*).

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, he was dead wrong about that.



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

The key that epigraphers eventually found in the 1980s was the correlation of variations in vessel type with corresponding variations in the inscription. The PSS appeared on vases, plates, and 3-legged dishes. *Vases* almost always had a glyph which they deciphered as “his drinking cup”. On *plates*, the word in the same position turned out to be “his plate”. On *tripod vessels*, it was “his 3-legged bowl”.

Again, some vessels were painted, others carved. On painted vessels one of the PSS glyphs means “painted or written”. On carved vessels this is replaced by a bat-headed glyph which means “carved”.

Another section of the PSS seemed to describe the vessels’ contents. Some vessels were for various corn products, such as the corn drink called *atole* in Spanish. 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 lock-top jar bearing the kakaw glyph was found at the site of Rio Azul. We see a reenactment of the Rio Azul vase being unlocked and opened; a flashlight reveals brownish residue within as 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.



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 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”.

. . .

While the images and inscriptions painted on a vase can provide clues to Maya history and myth, the *style* of the painting provides clues to the history of the vase itself.

Even when they didn’t sign their pots, master artists can be identified by their distinctive styles. As we go in very close on the details of vase paintings, 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 with a distinctive chevron border; 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 ceramic workshop where it was made, and the location of the quarry where the clay was found.

. . .

We are in a musty, labyrinthine basement archive beneath the capitol buildings in Belmopan, Belize. Ron Bishop of the Smithsonian Institution’s Maya Polychrome Ceramics Project’s Conservation Analytical Laboratory and Dorie Reents-Budet, an art historian and vase specialist, are here to record and sample looted Maya ceramics confiscated by the Belizian police. As Reents-Budet measures, numbers, records and

photographs each piece, Bishop uses a drill to take a small powder sample from the base of each vessel.

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. As Bishop explains, each Maya workshop had its own quarries, its own clay and temper formulas. These can be analyzed to provide a unique “fingerprint” that can help identify the workshop and clay source of the vessel.

Ron and Dorie’s host, Belize Institute of Archaeology Director Jaime Awe, explains that even archaeologically excavated vases benefit from such analysis – it can establish whether they were made locally, or were gifted or traded from elsewhere.

Now we are in Bishop’s laboratory at the Smithsonian Institution in Washington, DC. He is using Instrumental Neutron-Activation Analysis to determine the chemical composition of one of the looted Belizian vessels. 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.

A re-enactment of the making of the vase being tested today is intercut with scenes of a sample from 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. Yucatec master potter Patricia Martin Morales describes the steps of the process.

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 decay paths for each element are known. These known patterns are compared with the spectra of the emissions of the radioactive sample to determine the identity and concentrations of the elements within it.

When we have the result, epigraphy, iconography, stylistic analysis and radiation chemistry will come together to give this looted vase at least a partial history.

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Each Maya scholar, curator and dealer 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. Some draw a line in 1970, when UNESCO established a convention on the exportation of art objects. Others draw that line in 1983, when the US signed that convention. But by now these vases have become so important to the field that 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?



At an altar in front of a Maya temple, local Maya elders are conducting a traditional ceremony, 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 his sites into tourist parks and sources 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.

At the office of the Wildlife Conservation Society on the island of Flores in northern Guatemala, Project Director Roan Balas describes how his organization has contributed to the solution by hiring former looters and poachers as forest guides and protectors of

sites and wildlife. These men, he explains, have a deep and invaluable knowledge of the Guatemalan jungle that can be turned to productive uses. We rejoin Luis Morales and Ramon Peralta, the former looters we spoke with earlier, as they proudly describe their current work. Ramon and veterinarian Melvin Mérida affix monitoring cameras near the nests of endangered scarlet macaws in the Laguna del Tigre Biosphere Reserve; Luis assists archaeologist Marcello Canuto in the mapping of the deep jungle site of La Corona.

Near the Maya 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, which now contains over 500 registered pieces, 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 recalls that he himself played as a child in the ruins of Cahal Pech, where today he directs excavations. He believes 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 background, with little use of black. The style places its origin in the vicinity of the Holmul Valley, near the modern Guatemala / Belize border.

Like many other Holmul vases the Royal Cup depicts a male dancer, wearing a huge rack on his back (*above*). The rack extends from close to the ground to well above the dancer's head. At the center of the rack is a monster head; on the head sits a jaguar (*below, right*). Above the jaguar is another shelf, and on that sits a huge bird with widespread wings (*below, left*). 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 dissolve to the present-day highland Guatemala village of Rabinal, where a traditional dance drama called the Rabinal Achí is in progress in a crowded courtyard. The play is set in the Pre-Columbian Maya kingdom of Rabinal. An enemy Lord has been taken prisoner and is on trial before the King. Eventually, after much eloquent and courtly dialogue and dance, the prisoner 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 16th century Maya origin story 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.

. . .

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 (*right*), which describes a successful war waged by Lord K'ak-Tilew against Ucanal on September 7, AD 698. 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 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 this man-made mountain looks like no more than a tree-covered hill (*below*).



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 of 19. His burial regalia suggests not a king, but quite possibly the son of the Lord of Buenavista.

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.

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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 location: it occupies a place of pride in the national collection of Belize, a few miles from the tomb where its owner was buried. It has in fact become something of a national symbol in Belize, its image appearing on posters and coins.

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

THE ROYAL CUP
Attachment 5. DESCRIPTION OF WORK SAMPLES

1. *THE ROYAL CUP*: WORK-IN-PROGRESS SAMPLE REEL (25 minutes)

The Sample Reel is based primarily on 2 weeks of HD shooting in Guatemala and Belize during a scouting and research trip conducted under a 2010 NEH Development Grant. This material was shot on a very tight schedule by a two-person crew, producer/director David Lebrun and cinematographer/gaffer Amy Halpern, as an adjunct to our primary purpose of research and scouting. The technical quality of the material, particularly in difficult jungle locations, sometimes reflects these extreme limitations. We will return to these locations with a more adequate crew, equipment, schedule and permissions – in particular with a dedicated sound person and a full complement of mics to overcome the sounds of insects in the deep jungle and of generators, fans and air conditioners elsewhere.

Nevertheless, we were able to acquire irreplaceable material that will certainly make its way into the finished film, in particular the extraordinary interviews with former looters and the footage of archaeologist Ron Bishop and art historian Dorie Reents-Budet sampling vases in the vaults of the Archaeology Department in Belmopan, Belize. The latter was the last possible opportunity to document Bishop and Reents-Budet at work, as their 30-year project of field sampling has drawn to a close. As Bishop puts it, they have now gathered enough data for a lifetime of analysis.

This HD footage is supplemented by still photographs (some of them temporary stills taken from books or downloaded from Google Images), sketches for graphics and animations, and some previously unused material originally created for our earlier project, *Breaking the Maya Code*.

2. ROLLOUTS AND ANIMATION IN *THE ROYAL CUP* (2 minutes)

The Sample Reel DVD also includes a brief demonstration of the way we plan to apply highlighting and morphing animation techniques to rollout photographs of Maya vases.

3. *CRACKING THE MAYA CODE* (52 minutes)

As a sample of previously completed work, go to <http://video.pbs.org/video/980048895/> to view *Cracking the Maya Code*, the NOVA abridgement of our 2008 feature film *Breaking the Maya Code*. Both versions trace the 200-year history of the decipherment of ancient Maya hieroglyphic writing.

Many of the techniques used in *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. *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.

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 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.

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
Project Budget Summary							
	Feature Film &						
	1 Hr Television version	895,669					
	Website, Digital & New Media	115,432					
	Spanish Translation	49,352					
	Screenings/Museum Panels/Workshops	119,704					
	Total Project Budget	1,180,157					
Feature Film & 1 Hr Television version: Project Staff & Production Expenses							
Advisors							
3	Principal (Dorie Reents-Budet)	flat	(b) (6)				
3	Project (Mike Coe)	flat	(b) (6)				
3	Advisors	7 x \$					
3	Additional consultants	4 x \$500	2,000		2,000		
Director (b) (6) - David Lebrun							
1	pre-prod & production	14 wks	(b) (6)				
Producer (b) (6) - Rosey Guthrie							
1	pre-production	14 wks	(b) (6)				
Prod. Mgr. (\$1500/wk) - in L.A. office only							
1	pre-production	4 wks	6,000	6,000			
1	production	10wks @ 2 days	9,000	9,000			
Prod. Asst (\$750/wk)							
1	pre-production, prep/wrap wks & L.A.	7 wks	5,250	5,250			
DP (b) (6) - Amy Halpern							
1	prep	2 wks	(b) (6)				
1	production	8 wks	(b) (6)	(b) (6)			
1	wrap	2 wks	(b) (6)	(b) (6)			
Gaffer/Grip (\$1500/wk) - L.A. only							
1	prep & production	2 wks	3,000	3,000			
Camera asst/Best boy (\$1000/wk) - Mesoamerica only							
1	prep & production	4 wks	4,000	4,000			
Sound (500 shoot day, 250 travel) - Susumu Tokunow							
1	shoot days	22 days	(b) (6)				
1	travel days	16 days	(b) (6)				

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
1	Prod. Designer for re-enactments	20 days x \$500	10,000	10,000			
1	Prop master for re-enactments	10 days x \$400	4,000	4,000			
1	Carpenters for re-enactments	2 x \$250 x 10 days	6,000	6,000			
1	Painter for re-enactments	10 days x \$300	3,000	3,000			
1	Costumer for re-enactments	20 days inc research	8,000	8,000			
1	Seamstress for re-enactments	10 days x \$250	2,500	2,500			
1	Makeup person for re-enactments	6 days inc prep	2,400	2,400			
1	Hairstylist for re-enactments	8 days inc prep	3,200	3,200			
1	re-enactment participants	8 x \$500	4,000	4,000			
1	Image Researcher (\$1500/wk)	2 wks	3,000	3,000			
2	Production Staff Fringes	17%	27,515	27,515			
	Equipment and supplies						
	Camera equipment (\$3500/wk)						
5	prep/travel	1 wk	3,500				3,500
5	shoot	8 wks	28,000				28,000
5	travel/wrap	1 wk	3,500				3,500
	2nd Camera Pkg for interviews (\$2500/wk)						
5	prep/travel	1 wk	3,500				3,500
5	shoot	6 wks	15,000				15,000
5	travel/wrap	1 wk	3,500				3,500
	Lighting equipment (\$1000/wk)						
5	prep/travel	1 wk	1,000				1,000
5	shoot	8 wks	8,000				8,000
5	travel/wrap	1 wk	1,000				1,000
	Grip equipment (\$1000/wk)						
5	prep/travel	1 wk	1,000				1,000
5	shoot	8 wks	8,000				8,000
5	turntable	8 wks x \$750	6,000				6,000
	Sound equipment (\$250/day)						
5	shoot days	22 days	5,500				5,500
5	Stage rental (re-enactments)	4 shoot days + 1 prep	4,500				4,500
5	Dolly/crane (re-enactments)	3 days	6,000				6,000
5	Sets (re-enactments) - palace scene, tomb scene		13,000				13,000
5	Props (re-enactments) - drapery, torches, burial items		5,500				5,500
5	Vase replicas	10 X \$500	5,000				5,000

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
5	Costumes (re-enactments) - 10 inc jaguar skins, huipils	5,000					5,000
5	Headdresses, hair supplies & makeup (re-enactments)	5,000					5,000
5	Digital still camera & accessories	8 wks @ 400/wk	3,200				3,200
5	Camera & Sound expendables	allow	2,500				2,500
5	Grip & Lighting expendables	allow	2,500				2,500
5	Hard drives for digital file storage	allow	750				750
5	Audiotape Stock	45 audio x \$5	225				225
5	Tax on rentals and supplies	8.25%	8,718				8,718
5	L&D		1,500				1,500
	Travel						
	Flights						
4	Mesoamerica	5flightsx \$600x 5 per	18,000			18,000	
4	Extra baggage	5 flights X \$150 x 12p	9,000			9,000	
4	Customs	allow 20%	1,800			1,800	
4	Visas	\$100 * 5	600			600	
4	U.S.	3 flights X \$300avg x	4,500			4,500	
4	Extra baggage	3 flights X \$75 x 10pc	2,250			2,250	
4	Hotels						
4	Mesoamerica	23 days X \$75 x 4	6,900			6,900	
4	U.S.	15 days X \$200 x 3	9,000			9,000	
4	Per diems						
4	Mesoamerica	24 days X \$40 x 5 pe	5,760			5,760	
4	U.S.	16 days X \$40 x 4 pe	2,560			2,560	
4	Craft service/working meals	10 weeks x \$750	7,500			7,500	
4	Misc. shipping					0	
4	Mesoamerica	allow	1,000			1,000	
4	U.S.	allow	500			500	
4	Van rental						
4	Mesoamerica (4wd, insurance)	3 wks at \$1500/wk	4,500			4,500	
4	fuel	1200 mi @ 8 mpg X \$	600			600	
4	tolls	allow	300			300	
4	U.S.	2 wks at \$800/wk	1,600			1,600	
4	fuel	2000 mi @ 8 mpg X \$	1,000			1,000	
4	tolls	allow	50			50	
4	Location/Security Fees						

				1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
4	Mesoamerica	allow 12 @ \$250 ea	3,000				3,000	
4	U.S.	allow 5 @ \$400 ea	2,000				2,000	
4	Adviser/Consultant travel	allow	2,000				2,000	
Post Production								
1	Director/Editor - David Lebrun (b) (6)	25 wks	(b) (6)					
1	Producer - Rosey Guthrie (b) (6)	25 wks	(b) (6)					
2	Staff Fringes	17%	(b) (6)					
Asst Editor (\$800/wk)								
1	Offline	9 wks	7,200	7,200				
1	Online	2 wks	1,600	1,600				
2	Fringes	17%	1,496		1,496			
6	Offline edit bay rental	25 wks x 1000	25,000					
FX / Graphics								
6	Graphic Artist (Mark Van Stone)		(b) (6)					
6	Charles Owens / Chaztized Media	Anims/Morphs/Maps	(b) (6)					
6		Texture Mapping						
6		Titles						
In house PhotoShop/AfterEffects artist (\$1250/wk)								
1	Dig highlighting,moves: rollouts	10 wks	12,500	12,500				
2	Fringes	17%	2,125		2,125			
1	Add'l gfx revisions (20% tweak for final narration, timing)		8,425	8,425				
Online								
6	Online facility (inc color correction) - feature & TV versions		25,000					
6	Mastering costs - feature & TV versions		10,000					
6	Close Captioning		2,000					
Other Post								
6	Duplication	45 tapes x \$90 + tx	4,384					
6	Interview Transcriptions	30 x 30 min x \$60	1,800					
5	Archive Fees, Dubs, Rights - Martín Astur	1 min @ \$50/sec	3,000					3,000
5	Archive Fees, Dubs, Rights - Night Fire Fi	20 min @ \$25/sec	30,000					30,000
5	Archive Fees, Scands, Rights - Kerr Archi	40 rollouts x \$80	3,200					3,200
5	Archive Fees, Dubs, Rights - Other	allow for stills, other f	3,000					3,000

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
1 Narrator	feature & tv	20,000	20,000				
1 Temp Narrator	allow	2,000	2,000				
1 Actors - VO	4 x \$800	3,200	3,200				
2 Narrator & Actor Fringes		4,284		4,284			
Recording Studio							
6 Narrator	4 days	3,200					
6 Other VO	2 days	1,600					
6 Composer (inc musicians, recording, right	feature & tv	(b) (6)					
6 Sound Design (inc recording & mixing)	feature & tv	22,500					
7 Working Meals	allow	3,000					
7 Other Post	allow	1,000					
General/Admin Expenses							
7 Office Rent	10 mos x \$1000	10,000					
6 Utilities	10 mos x \$80	800					
6 Telephone, internet	3mosx\$250, 6x\$75	1,500					
7 Postage/shipping	10 mos x \$150	1,500					
7 Office Exp	10 mos x \$250	2,500					
7 Bank Fees/ Finance Charges	3 mos x \$75, 7x\$20	365					
6 Title clearance & copyright		750					
Insurance							
6 Production		14,000					
6 Foreign		5,000					
6 E&O		5,000					
6 Accounting fees		2,000					
6 Legal Fees		6,000					
9 5% fee to sponsor org. (Documentary Educational Resources)		40,000					
Subtotal - Feature Film & 1 Hr Television version		895,669	310,525	49,482	19,750	84,420	190,093
Website & New Media							
1 Director (b) (6)	8 wks	(b) (6)					
1 Producer (b) (6)	8 wks	(b) (6)					
1 Digital Highlighting on rollouts - in house graphics		7,500	7,500				
1 Website design/prod. - in house research, transcripts, writing		5,000	5,000				
2 Staff Fringes	17%	7,225		7,225			

			1 Salaries	2 Fringes	3 Consult	4 Travel	5 Supplies
6	Animations/Morphs/Maps for web only - Charles Owens	7,500					
6	Website design/production - outside web design firm	20,000					
6	Website maintenance & server fees for 12 mos.	2,400					
6	Widgets/Apps design & production - company tbd	10,000					
6	New media/new platform tbd	10,000					
6	creating/uploading YouTube, FaceBook & soc. netwrking site	2,500					
6	Moderator of online discussions/blog for 12 mos.	5,000					
7	Office Rent 2 mos x \$900	1,800					
6	Utilities 2 mos x \$80	160					
6	Telephone, internet 2x\$75	150					
7	Postage/shipping 2 mos x 100	200					
7	Materials, Office Supplies 2 mos x 250	500					
9	5% fee to sponsor org. (Documentary Educational Resources	5,497					
Subtotal - Website & New Media		115,432	42,500	7,225	0	0	0
<i>Spanish version of 1 Hr. Film</i>							
6	Translation of final script flat	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					
6	Sound Mix	2,000					
6	Online & Mastering	7,500					
Subtotal - Spanish version		49,352	31,650	1,802	0	0	0
<i>Screenings, Museum Panels, Community Discussions, Workshops - 18 total events over 12 mos.</i>							
1	Director (b) (6) 12 mos x 6days/mo	(b) (6)					
1	Producer (b) (6) 12 mos x 1 day/wk	(b) (6)					
1	Prod. Asst (\$150/day) 12 mos x 1 day/wk	7,200	7,200				
2	Fringe 17%	9,214		9,214			
<i>Museums & Community Center Screenings, Panels & Workshops (10)</i>							

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			6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
Project Budget Summary							
	Feature Film &						
	1 Hr Television version	895,669					
	Website, Digital & New Media	115,432					
	Spanish Translation	49,352					
	Screenings/Museum Panels/Workshops	119,704					
	Total Project Budget	1,180,157					
Feature Film & 1 Hr Television version: Project Staff & Production Exp							
Advisors							
3	Principal (Dorie Reents-Budet)	flat	(b) (6)				
3	Project (Mike Coe)	flat	(b) (6)				
3	Advisors	7 x \$750	5,250				
3	Additional consultants	4 x \$500	2,000				
Director (b) (6) - David Lebrun							
1	pre-prod & production	14 wks	(b) (6)				
Producer (b) (6) - Rosey Guthrie							
1	pre-production	14 wks	(b) (6)				
Prod. Mgr. (\$1500/wk) - in L.A. office only							
1	pre-production	4 wks	6,000				
1	production	10wks @ 2 days	9,000				
Prod. Asst (\$750/wk)							
1	pre-production, prep/wrap wks & L.A.	7 wks	5,250				
DP (b) (6) - Amy Halpern							
1	prep	2 wks	(b) (6)				
1	production	8 wks	(b) (6)				
1	wrap	2 wks	(b) (6)				
Gaffer/Grip (\$1500/wk) - L.A. only							
1	prep & production	2 wks	3,000				
Camera asst/Best boy (\$1000/wk) - Mesoamerica only							
1	prep & production	4 wks	4,000				
Sound (500 shoot day, 250 travel) - Susumu Tokunow							
1	shoot days	22 days	(b) (6)				
1	travel days	16 days	(b) (6)				

			6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
1	Prod. Designer for re-enactments	20 days x \$500	10,000				
1	Prop master for re-enactments	10 days x \$400	4,000				
1	Carpenters for re-enactments	2 x \$250 x 10 days	6,000				
1	Painter for re-enactments	10 days x \$300	3,000				
1	Costumer for re-enactments	20 days inc research	8,000				
1	Seamstress for re-enactments	10 days x \$250	2,500				
1	Makeup person for re-enactments	6 days inc prep	2,400				
1	Hairstylist for re-enactments	8 days inc prep	3,200				
1	re-enactment participants	8 x \$500	4,000				
1	Image Researcher (\$1500/wk)	2 wks	3,000				
2	Production Staff Fringes	17%	(b) (6)				
	Equipment and supplies						
	Camera equipment (\$3500/wk)						
5	prep/travel	1 wk	3,500				
5	shoot	8 wks	28,000				
5	travel/wrap	1 wk	3,500				
	2nd Camera Pkg for interviews (\$2500/wk)						
5	prep/travel	1 wk	3,500				
5	shoot	6 wks	15,000				
5	travel/wrap	1 wk	3,500				
	Lighting equipment (\$1000/wk)						
5	prep/travel	1 wk	1,000				
5	shoot	8 wks	8,000				
5	travel/wrap	1 wk	1,000				
	Grip equipment (\$1000/wk)						
5	prep/travel	1 wk	1,000				
5	shoot	8 wks	8,000				
5	turntable	8 wks x \$750	6,000				
	Sound equipment (\$250/day)						
5	shoot days	22 days	5,500				
5	Stage rental (re-enactments)	4 shoot days + 1 prep	4,500				
5	Dolly/crane (re-enactments)	3 days	6,000				
5	Sets (re-enactments) - palace scene, tomb scene		13,000				
5	Props (re-enactments) - drapery, torches, burial items		5,500				
5	Vase replicas	10 X \$500	5,000				

			6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
5	Costumes (re-enactments) - 10 inc jaguar skins, huipils	5,000					
5	Headdresses, hair supplies & makeup (re-enactments)	5,000					
5	Digital still camera & accessories	8 wks @ 400/wk	3,200				
5	Camera & Sound expendables	allow	2,500				
5	Grip & Lighting expendables	allow	2,500				
5	Hard drives for digital file storage	allow	750				
5	Audiotape Stock	45 audio x \$5	225				
5	Tax on rentals and supplies	8.25%	8,718				
5	L&D		1,500				
	Travel						
	Flights						
4	Mesoamerica	5flightsx \$600x 5 peo	18,000				
4	Extra baggage	5 flights X \$150 x 12p	9,000				
4	Customs	allow 20%	1,800				
4	Visas	\$100 * 5	600				
4	U.S.	3 flights X \$300avg x	4,500				
4	Extra baggage	3 flights X \$75 x 10pc	2,250				
4	Hotels						
4	Mesoamerica	23 days X \$75 x 4	6,900				
4	U.S.	15 days X \$200 x 3	9,000				
4	Per diems						
4	Mesoamerica	24 days X \$40 x 5 pe	5,760				
4	U.S.	16 days X \$40 x 4 pe	2,560				
4	Craft service/working meals	10 weeks x \$750	7,500				
4	Misc. shipping						
4	Mesoamerica	allow	1,000				
4	U.S.	allow	500				
4	Van rental						
4	Mesoamerica (4wd, insurance)	3 wks at \$1500/wk	4,500				
4	fuel	1200 mi @ 8 mpg X \$	600				
4	tolls	allow	300				
4	U.S.	2 wks at \$800/wk	1,600				
4	fuel	2000 mi @ 8 mpg X \$	1,000				
4	tolls	allow	50				
4	Location/Security Fees						

				6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
4	Mesoamerica	allow 12 @ \$250 ea	3,000					
4	U.S.	allow 5 @ \$400 ea	2,000					
4	Adviser/Consultant travel	allow	2,000					
	Post Production							
1	Director/Editor - David Lebrun (b) (6)	25 wks	(b) (6)					
1	Producer - Rosey Guthrie (b) (6)	25 wks	(b) (6)					
2	Staff Fringes	17%	(b) (6)					
	Asst Editor (\$800/wk)							
1	Offline	9 wks	7,200					
1	Online	2 wks	1,600					
2	Fringes	17%	1,496					
6	Offline edit bay rental	25 wks x 1000	25,000	25,000				
	FX / Graphics							
6	Graphic Artist (Mark Van Stone)		(b) (6)	(b) (6)				
6	Charles Owens / Chaztized Media	Anims/Morphs/Maps	(b) (6)	(b) (6)				
6		Texture Mapping						
6		Titles						
	In house PhotoShop/AfterEffects artist (\$1250/wk)							
1	Dig highlighting,moves: rollouts	10 wks	12,500					
2	Fringes	17%	2,125					
1	Add'l gfx revisions (20% tweak for final narration, timing)		8,425					
	Online							
6	Online facility (inc color correction) - feature & TV versions		25,000	25,000				
6	Mastering costs - feature & TV versions		10,000	10,000				
6	Close Captioning		2,000	2,000				
	Other Post							
6	Duplication	45 tapes x \$90 + tx	4,384	4,384				
6	Interview Transcriptions	30 x 30 min x \$60	1,800	1,800				
5	Archive Fees, Dubs, Rights - Martín Astur	1 min @ \$50/sec	3,000					
5	Archive Fees, Dubs, Rights - Night Fire Fi	20 min @ \$25/sec	30,000					
5	Archive Fees, Scands, Rights - Kerr Archi	40 rollouts x \$80	3,200					
5	Archive Fees, Dubs, Rights - Other	allow for stills, other f	3,000					

			6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
1	Narrator	feature & tv	20,000				
1	Temp Narrator	allow	2,000				
1	Actors - VO	4 x \$800	3,200				
2	Narrator & Actor Fringes		4,284				
	Recording Studio						
6	Narrator	4 days	3,200	3,200			
6	Other VO	2 days	1,600	1,600			
6	Composer (inc musicians, recording, right	feature & tv	(b) (6)	(b) (6)			
6	Sound Design (inc recording & mixing)	feature & tv	22,500	22,500			
7	Working Meals	allow	3,000		3,000		
7	Other Post	allow	1,000		1,000		
	General/Admin Expenses						
7	Office Rent	10 mos x \$1000	10,000		10,000		
6	Utilities	10 mos x \$80	800	800			
6	Telephone, internet	3mosx\$250, 6x\$75	1,500	1,500			
7	Postage/shipping	10 mos x \$150	1,500		1,500		
7	Office Exp	10 mos x \$250	2,500		2,500		
7	Bank Fees/ Finance Charges	3 mos x \$75, 7x\$20	365		365		
6	Title clearance & copyright		750	750			
	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		6,000				
9	5% fee to sponsor org. (Documentary Educational Resources)		40,000			40,000	
	Subtotal - Feature Film & 1 Hr Television version		895,669	177,034	18,365	849,669	40,000
							889,669
	Website & New Media						
1	Director (b) (6)	8 wks	(b) (6)				
1	Producer (b) (6)	8 wks	(b) (6)				
1	Digital Highlighting on rollouts - in house graphics		7,500				
1	Website design/prod. - in house research, transcripts, writing		5,000				
2	Staff Fringes	17%	7,225				

			6 Services	7 Other	8 T Direct	9 Indirect	10 TOTAL
6	Animations/Morphs/Maps for web only - Charles Owens	7,500	7,500				
6	Website design/production - outside web design firm	20,000	20,000				
6	Website maintenance & server fees for 12 mos.	2,400	2,400				
6	Widgets/Apps design & production - company tbd	10,000	10,000				
6	New media/new platform tbd	10,000	10,000				
6	creating/uploading YouTube, FaceBook & soc. netwrking site	2,500	2,500				
6	Moderator of online discussions/blog for 12 mos.	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				
7	Postage/shipping 2 mos x 100	200		200			
7	Materials, Office Supplies 2 mos x 250	500		500			
9	5% fee to sponsor org. (Documentary Educational Resources)	5,497				5,497	
Subtotal - Website & New Media		115,432	57,710	2,500	109,935	5,497	115,432
<i>Spanish version of 1 Hr. Film</i>							
6	Translation of final script flat	4,000	4,000				
1	Production Manager (\$1500) 6 wks	9,000					
1	Editing narration, subtitles, gfx 3 wks	6,300					
1	Subtitling interviewees 3 wks	6,000					
1	Graphics and Titles 1 wk	1,250					
1	Narrator flat	7,500					
1	Actors - VO 2 x \$800	1,600					
2	Fringes 17% of staff & actors	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	11,900	0	45,352	n/a	45,352
<i>Screenings, Museum Panels, Community Discussions, Workshops - 1</i>							
1	Director (b) (6) 12 mos x 6days/mo	(b) (6)					
1	Producer (b) (6) 12 mos x 1 day/wk	(b) (6)					
1	Prod. Asst (\$150/day) 12 mos x 1 day/wk	7,200					
2	Fringe 17%	9,214					
<i>Museums & Community Center Screenings, Panels & Workshops (10)</i>							

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<u>days</u>	<u>LOCATION</u>	<u>DESCRIPTION</u>
U.S. Shoot:		
1	Travel	travel by air
2	Charlotte, NC	Mint, Duke museums: objects, visitors, store rms, interv. Dorie R-Budet
1	Travel	van - 400 miles, 7hrs ...possibly fly
2	D.C.	Neutron-Activation Analysis & Ron Bishop in Lab
1	Travel/Prep	van - 180 miles, 3 1/2 hrs
1	Princeton, NJ	vases, shelves of pottery in storage
1	Travel/Prep	van - 50 miles, 2.5hrs
2	New York	Art Auction and Kerr studios
1	Travel/Prep	van - 85 miles, 2 hrs
1	New Haven, CT	Interview Mike Coe
1	Travel/Prep	van - 140 miles, 3 hrs
1	Boston	Museum of Fine Arts vases
1	Travel	travel by air
16	Total U.S. inc travel	
2.3	wks	

5 Wrap U.S. / Prep for Mesoamerican shoot

Mesoamerican Shoot:		
<u>dys</u>	<u>LOCATION</u>	<u>DESCRIPTION</u>
1	Travel	travel by air, L.A. to Merida, Mexico
1	Travel 2 hrs & Svan	to Morales' village (Muna); prep & shoot
2	near Mérida, Mé	Patricia Martín Morales pottery workshop
1	Travel	van back to Mérida, & fly to Guatemala City
2	Guat City	Museums, interviews (Sofia Paredes Maury, Hector Escobedo)
1	Travel/Prep	fly to Flores, rent van, drive to El Perú
3	El Perú, Guat	Freidel inter, local Maya, excavations, site ceremony,
1	Travel/Scout	looter re-enactments, film with Wildlife Conserv.
1	Chiclero camp	Chicleros working, interviews
1	Travel	drive back to Flores, stay overnight
1	Day off	in Flores
1	Yaxha	drive to site in morning, shoot, drive to Uaxactún
1	Uaxactún	village & site, drive to Tikal
1	Tikal	Site and museum
1	Travel/Prep	drive to Flores, return van, re-pack gear for flights
1	Travel	Fly Flores to Guatemala City, Gta City to Belize City
1	Belize City	Museum: vases on turntable, Buenavista vase for re-enact.
1	Travel	Fly Belize City to Los Angeles
2	Extra days for r travel delays, rain	
24	Total Mexico, Guatemala	
3.4	wks	

3 Wrap Mesoamerican shoot

Los Angeles Shoot		
Begin in Pre-Prod	build sets & props, make costumers, prep stage	
2	L.A.	Re-enactments - burial, unearth skull & vase, painting vases
2	L.A.	Re-enactments - opening scenes, gatherings, ceremonies
1	L.A.	L.A. County Museum of Art
2	L.A.	Interviews: Matsuda, Ball, Stendahl, Govt Official
7	Total L.A.	
1.0	wks	