



21ST CENTURY SHOW # 62

SHOW OPEN, GRAPHIC AND MUSIC (24.47'')

TEASES

Coming up on 21st Century... (2.00'')

[BOLIVIA TEASE]

Bolivia - it's home to the largest reserve of one of the world's most important new clean energy sources. (*Evo Morales: We're turning this region into a center for development based on new energy*) ...One country's determination to harness the wealth, and change it's future, before the opportunity slips away (*Marcello: The thought of this belonging to us and that we don't have to work for others. We take advantage of what it ours - this creates a great passion in us*) (41.00'')

[DRC TEASE]

...And in the Democratic Republic of the Congo, a legacy of violence (*Mugolodi du Solange: : The gender violence that's inflicted on women disturbs us*) How an unlikely group of people are attempting to tackle the problem ... in a most unusual way (18.93'')

ANCHOR INTRO #1 (33.86'')

Hello, and welcome to 21st Century. I'm Daljit Dhaliwal.

[BOLIVIA INTRO]

The vast salt flats of Bolivia, just beneath its surface lies one of the most sought after minerals in the world. Nearly one half of the global supply of lithium - a key ingredient powering electric cars, cell phones and laptops - is found here. But can this poor country, with a centuries' old history of having its mineral wealth exploited, actually realize its potential... before it's too late?

SCRIPT – SEGMENT # 1 (12'19")

Bolivia: Unlocking a Nation's Bounty

VIDEO

AUDIO

BEAUTY SHOT OF BOLIVIAN
SALT FLATS .

*(NAT SOT: Haunting Andean flute blends
with wind)*

PANS AND VARIOUS PULLOUTS
OF THE SALAR

NARRATION:

In the Southwest highlands of Bolivia, 3700 meters above sea level, lies an eerie and haunting landscape - the Salar de Uyuni -- the world's largest salt flat -- located on a desolate plateau so vast and white it's even visible from space. (21.47")

ELIAS ON BICYCLE HEADING
TO WORK

This harsh environment is home to many people who manage to eke out a living as their ancestors did for centuries -- mining salt. (9.95")

ELIAS WEARING BOOTS IN FRONT
OF HOME

People like Elias who every morning leaves his home for the salt fields to support his wife and children. (7.66")

ELIAS ON HIS BIKE

ELIAS: (In Spanish)

"Working in the salt flats is hard – it's brutal. I've been working since I was 5 or 6 years old. I am 47 years old now and, really, I feel this work is too much." (16.82")

ELIAS ON CAMERA

NARRATION:

It's backbreaking work, all done by hand with a

ELIAS DIGGING SALT

pick and a shovel. (5.33”)

ELIAS DIGS UP SALT

ELIAS: (In Spanish)

“We have to loosen the hard parts with the pick until we see water. Then we shovel to make mounds and then leave it out to dry. To load our five ton truck, each person lifts ten, twelve thousand shovels by himself. (19.49”)

ELIAS SHOVELS INTO HIS TRUCK

NARRATION:

ELIAS HOLDING HANDFULL OF SALT

But what Elias didn’t know all those years he was mining salt was that he was standing right on top of the world’s largest reserve of a *very valuable* mineral: lithium –(11.83”)

ELIAS WALKING NEXT TO MOUNDS OF SALT

-- something that has the potential to change not only his life but the future of his country. That’s because Bolivia, the poorest nation in South America, has millions of tons of lithium – *nearly one-half of the world’s supply* -- right here in the Salar. (16.97”

GRAPHICS

Lithium, when processed is widely used to power hybrid and electric cars – and cell phone and laptop batteries. (8.34”)

MORE GRAPHICS

With worldwide demand outstripping supply, the price of this light, silver-white metal has shot up 400% in recent years -- good news for Bolivia and for people like Elias and his family who stand to share in the bounty these lithium reserves can bring. (18.43”)

ELIAS AND HIS FAMILY

ELIAS: (In Spanish)

ELIAS ON CAMERA

“We want this to happen at once so we can better our lives for ourselves and our children.

(5.11”)

NARRATION:

SHOT OF MINERS COMING TO
WORK.

But sharing the bounty is not proving simple in a country with a painful history of having its mineral wealth exploited by foreign companies. This time the government is insisting on maintaining absolute control over its natural resources, even if it means putting its lithium wealth at risk. (20.09”)

MINERS PUSH CART UP HILL

LUIS ECHAZU: (In Spanish)

ECHAZU ON CAMERA

“First and foremost, the resources belong to the Bolivian people...” (3.69”)

NARRATION:

ECHAZU WORKING AT HIS DESK

Luis Alberto Echazu, Bolivia’s former-Minister of Mining, says the country is determined to chart its own path for its fledgling lithium industry. (9.11”)

LUIS ECHAZU: (In Spanish)

ECHAZU WORKING

“Lithium is a fundamental element for the development of the country...00:47 // 05:40
The companies must know that there won’t be any concessions made.” (8.07”)

NARRATION:

ARCHIVE SHOT OF MORALES
MARCHING WITH MINERS

It’s a message backed by Bolivia’s President Evo Morales (Ay-Vo) who was swept into power in 2006 with the over-whelming support of the indigenous population -- with promises to never again give away control of Bolivia’s precious resources, and to end some 500 years of exploitation. (22.30”)

ESTABLISHING SHOT OF CERRO RICO MINES

For centuries, millions of Bolivians worked and died in places like this – Bolivia’s Cerro Rico mine in Potosi -- digging tin, copper, silver and other metals. Labouring under harsh, unsafe conditions, miners have risked their lives, but received precious little riches themselves. (32.05”)

DISSOLVE TO IMAGES OF MINERS IN OLD GRAPHICS.

MINER: (In Spanish)

“Here in Potosi there isn’t any other job besides mining...”(3.02”)

MINER ON CAMERA

NARRATION:

Miners work in 15 underground levels – the first 800 meters down into the earth. (7.30”)

MINER CLIMBS DOWN LADDER

MINER: (In Spanish)

“There is no safe life here.” (1.56”)

POV INTERIOR SHOTS IN MINE

It’s almost like being in a war. You are in between life and death.” (4.44”)

NARRATION:

To help ward off their fears, the miners come here to this statue of Tio Benito, their patron saint of the mines, to bestow gifts so he will keep them safe. But danger persists. (13.48”)

INSIDE MINE

STATUE

MINER: (In Spanish)

“I myself have had 3 accidents but I try not to think about them because if I do I’ll start crying. I’m scared of being here.” (9.80”)

MINER ON CAMERA

NARRATION:

And the legacy of pain and exploitation is not limited to inside the mines. (3.61”)

MINERS COMING OUT OF MINES

Over the years, many of the rivers and streams surrounding the mines have been contaminated

SHOTS OF RIVER WITH
POLLUTION.

from chemical runoff. (6.00”)

CONSTANTINE SHOWING
RIVER WATERS

CONSTANTINE: (In Spanish)

“Look at this. The foam that you see is very
poisonous. ...” (3.13”)

RUNNING WATER RIVER

NARRATION:

This environmental scientist tracks the
devastating impact the mines have had on
water quality and on local fishing and farming.
(7.97”)

CONSTANTINE: (In Spanish)

“This river doesn’t produce almost anything
anymore.”(2.80”)

ARCHIVE VIDEO: PRESIDENT
EVO MORALES GREETING
INDIGENOUS LOCALS -- AND
MARCHING WITH MINERS

NARRATION:

President Morales -- determined to prevent this
history of environmental and economic
exploitation from repeating itself -- is insisting
that Bolivia control all phases of its lithium
resources -- from extraction and processing, to
manufacturing. And it’s starting here with the
inauguration of Bolivia’s first small scale lithium
processing plant, located in the Salar. (26.83”)

MORALES GIVING A SPEECH AT
THE INAUGU-RATION OF THE
LITHIUM PILOT PROJECT

EVO MORALES: (In Spanish)

“These reserves by Presidential decree return
to the hands of the Bolivian people, to the
hands of the state. We’re turning this region
into a centre for development based on new
energy...” (16.79”)

NARRATION:

President Morales has committed the

SHOTS OF THE CONSTRUCTION
SITE AT THE LITHIUM PLANT

equivalent of \$900 Million US dollars to finance the development of this home grown lithium industry to bring this clean energy technology to the world. (13.03”)

MARCELLO: (In Spanish)

“North, South East & West: 12,000 square kilometres of salt mine.” (6.45”)

NARRATION:

Marcello Castro Chief Engineer for the lithium development project, shows us the first steps in the process. (6.61”)

MARCELLO CASTRO GETS OUT
OF HIS CAR & WALKS TOWARD
LITHIUM BRINE POOLS.

MARCELLO: (In Spanish)

“It’s estimated 250 meters in depth. In each part of this surface, wherever we go and excavate 10-15 centimetres we will find brine. “ (13.63”)

MARCELLO CASTRO ON CAMERA

NARRATION:

Castro explains that the lithium, in its raw form, all starts here -- in the liquid brine just beneath the salt flats. (8.27”)

WIDE SHOT OF LITHIUM BRINE
POOLS

MARCELLO: (In Spanish)

“Salt”. He tastes the water and says, “Lithium” (6.63”)

MARCELLO TASTING THE WHITE
SUBSTANCE

NARRATION:

The brine is collected in evaporation pools like this one to concentrate the lithium – a process that takes 18 months -- before it’s ready to be processed into lithium carbonate for batteries and other commercial products. (14.00”)

LITHIUM BRINE POOLS WHERE
SALT MEETS THE EDGE OF THE
POOL

MARCELLO WALKS AROUND
POOL EDGE

MARCELLO: (In Spanish)

“The thought of this belonging to us and that we don’t have to work for others. We take advantage of what is ours -- it creates a great passion in us. We are in our land and we are the ones working for it.” (17.33”)

SHOT OF ECHAZU IN A HARD HAT
SPEAKING AT THE RALLY TO
CELEBRATE THE OPENING OF
THE PROJECT

NARRATION:

Bolivia is open to finding a foreign partner to help them finance the process, says Echazu, who’s now in charge of Bolivia’s entire lithium project. But the government *insists* that 60% of the profits from the lithium reserves must stay in the country. (17.43”)

ECHAZU ON CAMERA

ECHAZU: (In Spanish)

“If companies do not want to join the line of the Bolivian state, then we are going to find a way to continue by ourselves. We are going to produce lithium carbonate and we, as a Bolivian state, are going to commercialize it in the international market.” (17.56”)

PAN DOWN FROM BOLIVIAN FLAG
TO CONSTRUCTION SITE BELOW

NARRATION:

But the question remains: Can the government go it alone, without foreign investors given the total lack of infrastructure in the desolate and remote Salar -- and without the technical expertise to support such a large scale industry? (15.29”)

CARLOS ON CAMERA

CARLOS MESA: (In Spanish)

“I think that it can’t work. I think that the country is going on the wrong path...” (4.18”)

CARLOS MESA IN HIS OFFICE

NARRATION:

Former Bolivian President Carlos Mesa says that while he understands Evo Morales' position, he believes Bolivia does need outside help if it's going to make the most of its lithium reserves before this historic opportunity slips away. (15.81")

CONSTRUCTION SITE

CARLOS MESA: (In Spanish)

"The development of the natural resources needs technical skills. We just have a little experience in modern mining. We have to combine state and private investment." (10.59")

GRAPHICS- PRESIDENT
MORALES

NARRATION:

President Morales has met with foreign investors and corporations from Japan, South Korea and France, among others, all of whom want to help Bolivia develop its lithium wealth. So far he's turned down any final deal. (15.83")

ELIAS WALKING TO THE SALT
MINES WITH HIS PICK AND
SHOVEL AND HIS SON

In the mean time, many Bolivians, like Elias, wait for the day they will be able to share in the prosperity that lithium can bring to their country. For now, they imagine a future that has eluded so many other Bolivians for so long..... (16.95")

ELIAS ON CAMERA

ELIAS: (In Spanish)

"I believe we are going to change our standard of living for our children and for the future of our children. Right now, they are here just like me working in the salt flats. That's not what a parent wants for a child. Year after year my grand-parents and my great grandparents lived the same because there has been no way to

take advantage of the resources we have here.
I am sure that the future is beneath us. We
have this hope.” (30.01”)

ANCHOR INTRO #2 (27.47”)

[DRC INTRO]

In The Democratic Republic of the Congo, millions have died and hundreds of thousands of women raped since a civil war began there more than a decade ago. But amid the violence, is a group of people determined to use the power of dance to spread a message of peace. We take you on stage with the National Ballet of Congo who hope their work will inspire change. Here's our story....

SCRIPT – SEGMENT # 2 (08’59”)

Setting the Stage for Change: Dancing for Peace in the Democratic Republic of the Congo

VIDEO

AUDIO

PAN DOWN ON STAGE

*(SOUND UP ON RHYTHMIC AFRICAN
DRUMS)*

DANCERS REHEARSING

NARRATION:

In a large open theatre in the Democratic Republic of the Congo, the DRC, dancers rehearse a scene from a new ballet the likes of which have never been seen here before. It’s just days before the premiere...
(15.63”)

DANCERS REHEARSING

But while this production -- which fuses traditional African rhythms with a very modern

| | |
|--|---|
| | <p>approach to choreography -- has all the drama of a classical ballet, it has little of the fantasy. (12.19”)</p> |
| DANCERS ACTING OUT A SCENE | <p>That’s because its movement, music and story are designed to express a harsh reality...one that’s plagued this war torn nation for years -- sexual violence. (15.16”)</p> |
| DANCERS CONTINUE TO PRACTICE CARMEN ON CAMERA | <p><u>CARMEN SMITH:</u> (In English) “Dance is a strong vehicle for relaying messages like this because there’s something about movement that is older than language.” (7.17”)</p> |
| REHEARSALS CONTINUE | <p><u>NARRATION:</u> This is the story of how the love of dance, the power of art, and the deep desire of a group of people from very different backgrounds came together to try, in their own way, to bring some change to a country in peril. (15.93”)</p> |
| DANCERS APPLAUDING | |
| PAN AND CU ON DANCERS | <p>It all began with the National Ballet of Congo and a small, but powerful woman director who came from a world away... in New York City. (9.89”)</p> |
| CARMEN ON NYC STREETS | |
| CARMEN DANCING | <p>Carmen Nicole Smith is a classically trained dancer. Convinced that dance had the power to transcend language and boundaries, she travelled more than 10,000 kilometers to Kinshasa, the DRC’s capital, as a cultural envoy through the United States State Department. (19.73”)</p> |
| NYC STREET SCENES | |
| KINSHASA STREET SCENES | |

CARMEN TEACHING DANCERS
DANCE MOVES

There, she would spend a month, learning about the culture and creating a new ballet. (5.79”)

CARMEN ON CAMERA
ARCHIVAL FOOTAGE OF
CONFLICT

CARMEN SMITH: (In English)
“I started reading some history and tried to learn about what kinds of issues were facing women there. We hear a lot about civil war and you hear a lot about the rapes in the Congo.” (17.04”)

WAR FOOTAGE IN CAMPS-
CHILDREN AND FAMILIES

NARRATION:
A civil war which, according to UN estimates, has left some 5 million dead as a result of fighting, diseases and starvation since 1998. Rape has become a weapon of war here – with hundreds of thousands of women believed to have been attacked since the conflict began. (18.96”)

WOMAN HOLDING BABY
MARGO ON CAMERA

MARGOT WALLSTROM: (In English)
“This is very much seen as collateral damage of war.” (3.97”)

MARGOT WALKING WITH MAN UN
PEACEKEEPER

NARRATION:
Margot Wallström is the United Nations’ Special Representative on Sexual Violence in Conflict. (6.50”)

WOMAN IN CRIES
MARGOT ON CAMERA

MARGOT WALLSTROM: (In English)
“I think it has to do with the attitudes that this is inevitable as one of the weapons or tactics of war.” (8.77”)

NARRATION:

CARMEN IN DISCUSSION WITH
DANCERS

But the more Carmen Nicole Smith learned, the more she came to believe that this ballet would have to address not only the issue of sexual violence in conflict, but also the deeply entrenched attitudes about inequality between men and women in the DRC. (18.04”)

MUGOLOMI ON CAMERA SITTING

MUGOLOMI SOLANGE: (In French)
“Women in Kinshasa are really less than zero, what can I say?” (5.02”)

MUGOLOMI AND OTHERS ON
STAGE

NARRATION:
Mugolomi Solange is one of the dancers with the National Ballet. (3.36”)

SOLANGE ON CAMERA

MUGOLOMI SOLANGE: (In French)
“The gender violence that’s inflicted on women disturbs us because before we never spoke about this in Kinshasa. So it was kept in...”(8.60”)

3 DANCERS ON STAGE

NARRATION:
But Solange and other dancers, both male and female, began to speak out – and the insights they shared became essential to the ballet’s storyline – one recounting the painful inequalities between men and women. (15.09”)

AKIM ON CAMERA

AKIM TSIMBA: (In French)
“Here in the DRC, women don’t have the same status as men. Women are people who have nothing. Their role is in the home. They don’t have the right to speak.” (14.53”)

NARRATION:

KITITOI ON CAMERA

This dancer, Kititoi Assina, sees the ballet as a way to encourage women in the DRC to begin to have a voice and men to see women as equal and important. (11.15”)

KITITOI SIT-DOWN INTERVIEW

KITITOI ASSINA: (In French)

“What we would really like to portray with this show is that the woman complements the man and that she is not his slave, not his inferior.” (11.43”)

DANCERS SITTING ON STAGE
LISTENING TO NICOLE

CARMEN SMITH: (In English)

“I asked the National Ballet dancers – I just talked to them for the first two days. No dancing, no rehearsal, just talking. It was these kinds of personal conversations and...hearing women talk about their lives that helped me direct the project.” (16.62”)

CARMEN ON CAMERA

DANCERS WALKING WITH HANDS
ON THEIR HEADS

NARRATION:

Carmen says the project, called “Dancing to Respect”, uses dance as an expressive and cathartic way to explore the power relationships between the sexes -- and how they play out in society. (12.55”)

MEN DANCERS

The storyline centres on a village where the men rule – and the women, dominated, work and do as their told – at least in the beginning ... (9.10”)

(NAT SOT CARMEN SMITH: (In English)

“Plus rapid – when you go this way, bum-pah...”)

CARMEN DEMONSTRATING
DANCE STEPS

NARRATION:

Carmen and the dancers transform everyday activities, like women having to catch fish for dinner at the river, into choreography for the story. (9.23”)

MORE REHEARSALS

CARMEN SMITH: (In English)

“The dancers worked on the choreography and they knew the story and it was bit by bit with them. I wouldn’t feel comfortable saying that I was the choreographer. We worked together to kind of build this ballet.” (10.99”)

CARMEN ON CAMERA

NARRATION:

CARMEN CONTINUES TO SHOW
DANCERS MOVES

But Carmen says she knew they had little hope of achieving their goal of changing perceptions without the support of the ballet’s male dancers, like Akim Tsimba. (10.62”)

AKIM ON CAMERA

AKIM TSIMBA: (In French)

“I think that with my dancing, I help people who cannot talk about it, who cannot express their feelings. And by dancing, at least I help them in some way.” (10.93”)

CARMEN ON CAMERA

CARMEN SMITH: (In English)

“The men were amazing and pretty insightful. I gave them kind of difficult tasks when we were building the pieces.” (7.41”)

DANCERS REHEARSING

NARRATION:

But the question remained – how would the performance – and their message-- be received? Finally, after nearly a month of

intensive work, the ballet was ready for its premiere. (13.55”)

AUDIENCE WAKING INTO HALL
FILLING UP SEATS

Opening Night at the Hall de la Gombe in Kinshasa – as people arrive and the theatre fills up, the audience is not quite sure what to expect. (10.02”)

(NAT SOT: WOMAN PRESENTING SHOW IN FRENCH)

DANCERS BACKSTAGE

Backstage, the dancers warm up, running through some last minute moves. It’s show time – and perhaps no one is more nervous than the visiting director. (11.77”)

NARRATION:

STAGE LIGHTING UP

The lights go on. The dance begins...(3.71”)

NARRATION:

DANCERS IN COSTUMES
PERFORMING

The struggles between the genders play out in front of the audience... (3.50”)

...But over the course of the story, the relationship between men and women begin to change as the village women stand up for themselves and slowly gain respect. (11.24”)

CARMEN SMITH: (In English)

MORE DANCING

The world kind of reverses and the roles reverse. There was an opportunity to open minds up. I mean these are Congolese dancers showing these ideas. That makes the message more powerful. (15.06”)

(NAT SOT :CHEERS & APPLAUSE)

CONFERENCE AND PRESS
SETTING

NARRATION:

It's a message that seems well received by the audience -- and caught the attention of the Congolese press. (9.03")

CARMEN WATCHING FROM
BACKSTAGE

But Carmen knows this is just one performance -- in one country. She hopes this collaboration here spreads awareness of gender inequality and rape far beyond the walls of this theatre and may become part of a bigger project worldwide. (18.30")

CARMEN ON CAMERA

CARMEN SMITH: (In English)

I think paying attention to heavy issues doesn't necessarily mean it's mournful. It's the beginning of an awareness -- and then approaching it with a positive perspective is exciting. (14.21")

DANCERS BOWING TO AUDIENCE

CLOSE

And that's all for this edition of 21st century. Sharing the world's stories, I'm Daljit Dhaliwal. Until next time, goodbye. (9.21")

Coming up on a future episode of 21st Century... (2.00")

[MOSCOW TEASE] (40.00")

Moscow ...It's a big city ...

But what if you're blind? Or disabled?

In earlier times, many people with disabilities were isolated

.....many still are

But some people are changing perceptions ... and fashion

.....and finding a new path forward

The future will be different

CREDITS: (30.00”)

21st Century

A production of
United Nations Television
Department of Public Information

Bolivia: Unlocking a Nation's Bounty

Producer

Andi Gitow
Glenn Silber

Videographer

Cassandra Herrman

Editor

Peter Mitchell

Narrator

Daljit Dhaliwal

Additional Footage provided courtesy of:

Patrick Vanier

Special thanks

FRUCTAS - Bolivia
Freddy Mamani

Setting the Stage for Change: Dancing for Peace in the Democratic Republic of the Congo

Producers

Ted Folke
Glenn Silber

Director

Meriton Ahmeti

Videographer

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Special thanks

MONUSCO Public Information Office- Video Unit

The National Ballet of Congo

Carmen Nicole Smith & The Battery Dance Company

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Director

Ken McCaleb

Lighting Director

Aubrey Smith

Technical Director

Jim Fasino

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Tom Giovanelli

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