SHOW OPEN AND MUSIC (24.00”)

Coming up on 21st Century…(2.00”)

[KENYA MAASAI]

The Maasai in Kenya .... a culture at risk .... the race to preserve it

(JOHN: “We always say that when an elder dies it’s just like the light
burning out. So we want to get that knowledge before this
generation goes.”) (18.22”)

[CAMBODIA EDUCATION]

Cambodia - a nation's education system decimated (Sound up: "Zero
school, zero teacher ...zero student...we just rebuilt a country from
zero") ....one country's struggle to start over. (17.18”)

ANCHOR INTRO #1 (22.80”)

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

[KENYA INTRO]

Their centuries old culture is at risk of disappearing. They are the Maasai
in Kenya. Now two of their own are in a race against time to preserve their
heritage. We join them on their journey deep inside this fascinating world.
Kenya Maasai: The Race to Preserve the Past

(NATSOT: MAASAI SINGING BY FIRE)

MAASAI DANCING

Their customs are rooted in thousands of years of tradition (4.78”)

(NAT SOT SINGING)... their rituals passed down from generation to generation (3.99”)

They are the Maasai ... from Kenya in East Africa. (4.63”)
Their culture - rich with music and storytelling - is at the heart of who they are (6.73”)

PROFILE OF TWO MAASAI

They are known as fearless warriors with a deep respect for village elders but with many young Maasai abandoning their communities in search of education and jobs, and with so many village elders dying, taking their traditions with them, the culture is at risk ...(19.98”)

JOHN: (In English)

“We always say that when an elder dies it’s just like the light burning out. So we want to get that knowledge before this generation
John Ole Tingoi, a Maasai himself, says it’s a race against time. (5.89"

“We realize that even the language itself is disappearing. We go and talk to our elders, we listen to their stories. Even the music it has a meaning in this community. And that is what we don’t want to lose.” (19.25"

And so John set out on a ground breaking journey. Armed with audio recorders, laptops and cameras – he would travel deep into the communities he loves to record …and preserve their culture. (17.50"

“We want to participate in our own culture, documenting protecting it, because we are archiving all this information for the future generations.” (9.76"

Alongside him on this crusade is a colleague… (3.33"

“My name is Ann Tome. I’m part of the
Maasai community. (4.37")

ANN PICKING FLOWER
For 30 year old Ann, it's deeply personal… (2.97")

ANN’S PROFILE , ANN ON CAMERA
“I remember my grandfather used to tell me a lot of stories in the evening by the fireside. He would tell me where the Maasai came from. If I were given another chance I would sit down and record everything that he said / so that I would have that forever.” (18.73")

ANN AND JOHN LEAVING CAR
But Ann and John knew they could not go it alone …and so in 2003, John took an innovative step. He approached the United Nation’s World Intellectual Property Organization, WIPO for help. (13.59")

WIPO BUILDING
WEND WENDLAND: (In English)
“Indigenous groups from around the world are the creators and custodians of a rich body of traditional knowledge and traditional cultural expressions.” (8.67")

WENDLAND ON CAMERA

WENDLAND WALKING INTO OFFICE
Wend Wendland is Director of Traditional Knowledge at WIPO (2.82”)

WEND WENDLAND: (In English)
“They want greater recognition. They want the right to control access to and use of their indigenous knowledge systems.”

(6.90")

NARRATION:

To help them do that, WIPO provided the recording equipment, and together with America’s Library of Congress and Duke University, trained John and Ann how to use it…(11.87”)

And they brought that knowledge back home to the foothills of Mount Kenya …

where John and Ann set up a base camp … part bush … part command central.

(12.03”)

( SOUN UP JOHN: “check, check, check”)

Their travels take them hundreds of miles, crossing savannahs… over difficult terrain….even experiencing very modern problems…again and again. (22.67”)

JOHN: (In English)

“It’s the battery, the battery went down. Life here is very difficult”) (4.97”)

NARRATION:

They finally arrive in Maasai villages like this one, where they meet with a traditional singing group. (7.03")
GROUP DANCING
As the group begin their performance…John and Ann document their every move. (6.49")

(NATSOT OF PERFORMANCE)

ANN TAKING PICTURES
They also record the music of individual singers. (4.43")

MAASAI SINGING AND PLAYING INSTRUMENTS
These singers often create the instruments…and the lyrics themselves. (7.42")

ANN AND JOHN LISTENING TO THEIR RECORDINGS
For John and Ann, listening to them back in the headphones, is an exciting moment. (4.97")

(SOUND UP JOHN: “It’s very clear”) (1.33")

JOHN: (In English)
"Music is a very big part of the culture of this community." (5.46")
Significance of music is to relay information. (3.90")

GROUP DANCING
They have different songs with different meanings. This music is for conflict resolution for bringing families together or maybe praising God.” (12.90")

NARRATION:

MORE DANCING
For the Maasai, music may also eventually be an important source of income – (6.67") and the Maasai themselves John says,
must be the ones who benefit from any profits made from their culture. (6.41")

JOHN: (In English)

MAN BLOWING HORN
JOHN ON CAMERA

“There has been exploitation of the resources. So the community feel now it’s time for us to control what is ours so that we can determine our future.” (10.40”)

NARRATION:

PLAYING VOLLEYBALL

And this includes documenting the expertise of these elders … Maasai medicine men (6.89”)

JOHN: (In English)

JOHN ON CAMERA

“This knowledge only exists now within the elders. So we have to capture it.” (5.39”)

Medicine Man: (In Maasai)

THREE MAASAI SQUATING

“We want the wisdom we have to pass along and continue for a long time. What my parents taught me was very important. My father taught me about herbs. He told me these are the same ones that cured us when there were no hospitals. We need the younger generation to know about it. We do not want what we know to disappear completely.” (27.39”)

NARRATION:

ANN ANN WALKING WITH MEDICINE MEN

And so they bring John and Ann into the forest – sharing information that has been passed down for centuries …. (10.51”)
JOHN HOLDING PLANT  
“They said this tree, it has two types of fruits. One type is poisonous and the other is edible, people eat. And they just come from the same tree”) (10.51”)

NARRATION:
Their remedies and cures to treat the sick and injured are collected …(4.41")

JOHN ON CAMERA  
“You just get its roots and then you scratch and then you chew this. If you have stomach upsets, then you’ll feel okay” (8.77”)

NARRATION:
Invaluable secrets are also revealed …. (2.31”)

JOHN TALKING ABOUT PLANT  
“This tree here is called a Lapiso in Maasai. They said this is a lifesaver.” This is very interesting because as we move on, the new things actually we are learning here because this tree here produces a gum, it’s like a chewing gum.” (19.56”)

ANN TALKING ABOUT PLANT  
” It’s crushed and then given to women who are in labor and they believe it reduces the
<table>
<thead>
<tr>
<th>Image Description</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td>MAASAI MEDICINE MAN WALKING IN FIELD</td>
<td>Also put on record – lessons on how the Maasai can protect themselves from wild animals. (5.42&quot;)</td>
</tr>
<tr>
<td>JOHN TALKING ABOUT PLANT</td>
<td>&quot;The bark of this tree is used to develop a poison&quot; (6.20&quot;)</td>
</tr>
<tr>
<td>SILHOUETTES OF MAASAI</td>
<td>A poison Maasai warriors dip their arrows in to kill lions that stalk them and their livestock. (7.83&quot;)</td>
</tr>
<tr>
<td>JOHN AND ANN LISTENING TO THEIR RECORDINGS AND LOOKING AT COMPUTER</td>
<td>All these discoveries are milestones in John and Ann’s quest to keep their culture alive…(6.47&quot;)</td>
</tr>
<tr>
<td>JOHN: (In English)</td>
<td>&quot;Yeah, it’s here&quot; (1.00&quot;)</td>
</tr>
<tr>
<td>ANN: (In English)</td>
<td>&quot;We’ve just downloaded everything that we recorded in the field to this computer.&quot; (4.77&quot;)</td>
</tr>
<tr>
<td>JOHN AND ANN</td>
<td>“Today we have learned a lot and I think now we still feel there is a lot ahead of us.” (8.19&quot;)</td>
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</tbody>
</table>
MAASAI GATHERED AROUND FIRE

NARRATION:
And there is. Including documenting one of the most sacred and secretive Maasai rituals --- a rite of passage, a ceremony that transitions the Maasai from one stage of life to another. (16.06")

CU OF WOMAN’S ARM WEARING BRACELET

In this case, the ceremony is to bless those older than forty-five – they’re to become Maasai elders, or Ilkisaruni – the most revered members of the community. (13.63")

LIARKA ON CAMERA

Liarka Sumat Piroris is set to become an elder. (4.27")

LIARKA SUMAT PIJORIS: (In Maasai)

LIARKA ON CAMERA

It means a great deal to be an elder. We’re to provide guidance, resolve conflicts in the community. We want to make great decisions. (11.97")

NARRATION:

Maasai ready to become Ilkisaruni come from different clans and move into huts, assembled in a circle for unity. They are counselled by senior elders, and await their final blessing, which comes in the ceremony’s closing days – sixty days after the rite of passage began. (24.41")

JOHN AND ANN MEETING LIARKA

John and Ann are there to capture these final rituals. (3.69")
ANN ON CAMERA

ANN: (In English)
“It is a privilege. It’s an honor because they don’t happen just every other day, the happen once in maybe several years” (6.76”)

JOHN AND ANN WALKING WITH LIARKA

JOHN: (In English)
“We are now going to see the next process where each and every member of this village has to prepare” (7.21”)

NARRATION:
On the blessing day, the men’s heads are painted a decorative red. They are adorned with colourful beads. (8.52”)

LIARKA SUMAT PIRORIS: (In Maasai)
“We’ve waited many years for this moment. I’m dressed up with beads my wife made. I’m feeling very good, looking very sharp. My family will be so happy to see me like this. My wife, she will also be dressing up like me. We are feeling very overwhelmed by this.” (23.45”)

LIARKA ON CAMERA

NARRATION:
Warriors then bring a cow for slaughter – to provide food for the ceremony ….and to offer blood to drink. (7.73”)

COW BEING BROUGHT FOR SLAUGHTER

…And then it’s time (1.33”)

11
Hundreds of visiting Maasai from all over converge in the hillsides…to celebrate and to witness the rituals. (9.44")

The visitors enter the ceremonial grounds. Once inside the circle, they perform songs and dances. Young …and old. Women …and warriors. (18.99")

And at the end of the ceremonies, come the blessings by the senior elders …to initiate the next generation. (10.84")

Traditional prayers are recited, again…and again. The chanting becomes almost hypnotic. (15.75")

"It’s my hope that people maintain their heritage. Being a Maasai means a lot to me. The hope for the future is we have a community that is well understood." (14.29")

"The project has empowered the Maasai to seize control over the recording of their own histories, their own stories. The program turns indigenous into intellectual property owners. It makes them stakeholders and they can benefit." (17.11")

NARRATION:
Benefit if anyone seeks to profit from their songs, their remedies, or their images, making their past part of their economic future … and fulfilling John and Ann’s dreams for this project. (13.77")

ANN: (In English)

“If my grandpa knew that I was doing this, that I was happy doing this, he would be proud.” (7.00”)

NARRATION:

For John, being a keeper of the culture is a gift he has been given he says. (6.23”)

JOHN: (In English)

“I feel that it’s a very, very big privilege for me. I will tell all the indigenous people across the world to empower the community themselves, to determine their destiny.” (11.69”)

---------------------------------------------------------------------------------

[ANCHOR INTRO #2 (17.00”)]

The Southeast Asian nation of Cambodia survived a regime that killed teachers and banned education. More than 30 years later some passionate educators are trying to ensure that Cambodia's children learn about their history and culture.
SCRIPT – SEGMENT #2 (7’48")

Cambodia: Bringing Schools and Culture Back to Life

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>(NAT SOT: CHILDREN RECITING IN CLASS)</td>
<td>NARRATION:</td>
</tr>
<tr>
<td>CHILDREN IN CLASSROOM</td>
<td>In Cambodia, just a generation ago,</td>
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<tr>
<td></td>
<td>teachers and students could have been killed for reading books…</td>
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<tr>
<td></td>
<td>learning English…(6.33”)</td>
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<tr>
<td>CHILDREN DANCING</td>
<td>(NAT SOT TEACHER: “Sit down”)</td>
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<tr>
<td></td>
<td>even performing traditional dances. (2.00”)</td>
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<tr>
<td>TEACHER IN CLASSROOM WITH STUDENTS</td>
<td>Today students are allowed to learn. But</td>
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<td></td>
<td>their nation’s violent past reverberates even still, creating</td>
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<td></td>
<td>obstacles for all Cambodians who love culture and value education.</td>
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<td></td>
<td>(12.13”)</td>
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<tr>
<td>B&amp;W WHILTE STILLS OF KHMER ROUGE ERA</td>
<td>In 1975, the communist Khmer Rouge, led by Pol Pot, seized power.</td>
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<tr>
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<td>They forced millions of Cambodians into farm labor.</td>
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<td>They saw city people, professionals, performing artists, and teachers</td>
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<td></td>
<td>as their enemies. They turned some schools into prisons and torture</td>
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<td></td>
<td>centers. (20.45”)</td>
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<tr>
<td>LONG MOVING SAND IN YARD</td>
<td>Lypo Long was 7 years old then, the child</td>
</tr>
</tbody>
</table>
of an educated family. (5.15")

**LYPO LONG:** (In English)

**LONG ON CAMERA**

“In 1977, I remember my father was killed by a Khmer rouge soldier.” “They shoot and they take a knife, very sad at this time - when I remember about my father dead, I always cry.” (17.17”)

**NARRATION:**

**B&W STILLS OF SOLDIERS**

Khmer Rouge soldiers burned books and destroyed schools. They hunted down those who spoke French, those who wore glasses – anyone with a hint of education – including Long’s older brothers. (14.12”)

**LYPO LONG:** (In English)

**LONG ON CAMERA**

“He was the engineer and one went to the university, so that they kill them … and my family think that maybe in the future they’ll kill all our family, because two brothers already. So we escaped.” (11.33”)

**NARRATION:**

**BOAT ON WATER AT DUSK**

Long’s family crowded onto a rickety boat in the middle of the night. The boat sank … they barely made it to shore. (7.05”)

**B&W DRAWINGS**

Other educated people survived the Khmer Rouge regime by pretending to be farmers, like Bunrouen Nath, (BUN-roon NATH) now Cambodia’s Deputy Minister of Education. (10.29”)
NATH BUNROUEN, DEPUTY MINISTER OF EDUCATION: (In English)

BUNROUEN ON CAMERA

“During the Khmer Rouge, everyone, not only me...You cannot tell them I was teacher. I never would tell them I was teacher, no. I'm the worker.” (4'00")

B&W B-ROLL- SKULLS

“Because 75 to 80 percent of our teacher was killed during the Khmer Rouge regime.” (18.81")

NARRATION:

B&W B-ROLL

In January, 1979, the Khmer Rouge authority collapsed. Cambodia had to start over, rebuilding an entire education system. (9.97")

NATH BUNROUEN, DEPUTY MINISTER OF EDUCATION: (In English)

BUNROUEN ON CAMERA

“Zero school. Zero teacher. Zero student....We just rebuilt the country from zero... ...At the beginning we started from only ten people in the ministry. Close your eyes and imagine We started from ten people in the ministry!” (17.33")

NARRATION:

B&W STILLS

But how to begin? They put out a desperate call for volunteer teachers...any volunteers. (4.13")

BUNROUEN: (In English)

BUNROUEN ON CAMERA

“No need bachelor degree, no need grade
twelve, no need grade ten or grade nine. If you want to become teacher, please!”
(8.75")

NARRATION:
Volunteers were given as little as two weeks’ training.
They focused on the primary level.
Students gathered in abandoned buildings, even under trees. (9.92”)

B&W B-ROLL
Ongoing conflict and poverty plagued these efforts, and as a result, many children, like Lypo Long, had no school to attend. (8.81”)

LONG WITH COW
But, determined to learn, Lypo Long traded food for English and French lessons. (5.73”)

PEOPLE PRAYING
After a peace agreement in 1991, and with international help, Cambodia was able to expand the school system, and extend it through to University. (9.45”)

CITY BUILDINGS

LONG’S DAUGHTER PARKING
Today, most Cambodian children, like Lypo Long’s daughter, Buthom, attend primary school. (5.78”)

LONG’S DAUGHTER WALKING
LYPO LONG: (In English)
“Never absent, never late. She’s always first class, every year. So I’m very proud of her.” (8.16”)

HER BIKE
**BUTHOM WITH FRIENDS**
Buthom Long hopes to move on to secondary school but only 1 in 4 Cambodian children makes it to this level. (7.57”)

**WALKING INTO SCHOOL BLDG**

**TEACHER IN BUTHOM’S CLASS**
There are still not enough teachers, especially in areas like Stung Treng province, where Long’s family works a small farm in an undeveloped region on the Mekong River, near the Laotian Border. (11.56”)

**PEOPLE WORKING IN FIELD**
This is one of the poorest parts of Cambodia, which in turn is one of the least-developed countries in the world. (6.57”)

**CHILDREN WALKING IN FIELD TO SCHOOL**
In some rural areas, there are 95 students for every primary school teacher, forcing students to attend classes in shifts of 4 hours each day. (10.51”)

**3 YEAR OLD CHILDREN SITTING ON MAT IN CLASS**
And many of Cambodia’s teachers are not well-trained. In remote areas, almost half of primary school teachers have only a primary education themselves. (10.47”)

**CHILDREN IN FRONT OF SCHOOL ENTRANCE**
What’s more, although education is free by law, teachers often charge fees to supplement their poverty-level wages, making it impossible for many poor children to attend school. (13.92”)

---

18
LONG TEACHING CHILDREN IN SHACK

Something Lypo Long is unwilling to accept. And so he teaches poor children for free – his way to honor his murdered father and brothers. (12.51")

LYPO LONG: (In English)

LONG ON CAMERA

“I try to work to help the children but I don’t have any support, I don’t know how to find the money to help my daughter continue to high school or to the other schools.”

(14’33”)

BUTHOM: (In Khmer)

BUTHOM ON CAMERA

“When I grow up, I want to be like my grandfather. Because he was a smart man and could solve every problem. “(5.89")

NARRATION:

BUTHOM RIDING HER BIKE

Buthom Long wants to become a lawyer. But fewer than 3 in one hundred Cambodian students go to university. The odds are worse for Buthom and her friends, because they’re female, from the countryside, and poor. (14.99")

NARRATION:

MARCH OF CELEBRATION-
PEOPLE CARRYING FLOWERS

Despite the hardships of poverty, local parents are eager to pass on their wealth of cultural knowledge, which they had to keep secret during the Khmer Rouge attacks.

(9.32”)

CHILDREN PLAYING MUSICAL INSTRUMENTS

Parents who never learned reading and writing can help teach music and dance.
“Culture is part of our heart… (2.63”) It is the most important, I think, because when we provide an education at school, every student should know our culture.” (7.12”)

NARRATION:
Long is proud that his daughter is learning a thousand-year-old dance that was almost lost forever in the Khmer Rouge reign. (6.67”)

Long and others like him are reviving culture and education to give the younger generation a life that is richer in many ways. (8.60”) 

NATH BUNROUEN: (In English) “We want to develop the country with education. Because we think that more education, less poverty.” (7.50”)

[SHOW CLOSE 1] (6.78”)

From Cambodia, next month we travel to West Africa for an inside look at a burgeoning new industry

[BURKINA FASO TEASE]
Telling their own stories on film… (Sound Up: "If the Africans do not see themselves on the screens, they are going to disappear in their
own minds and eyes.") ….In Burkina Faso, making movies is more than just making money...(18.85”)

[SHOW CLOSE 2]
Sharing the world's stories for 21st Century. I'm Daljit Dhaliwal. Work for you next time, until then, goodbye.

CREDITS #50 (30.00”):

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Department of Public Information

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