



P.O.V.

Season

19

Discussion Guide

The Tailenders

A Film by Adele Horne



www.pbs.org/pov



Letter from the Filmmaker

LOS ANGELES, MAY 2006

Dear Colleague,

I became aware of the recordings and unusual audio players that Global Recordings Network produces because I grew up in an evangelical Christian family. One day in the mid-1970s we received a package in the mail from a missionary friend. It contained a record player made out of a piece of cardboard folded into a triangle. A small phonograph needle protruded from one edge of the cardboard. The 78-rpm record that came with it had a hole drilled near the center so that you could stick a pencil in and turn it by hand. The record played the story of Noah on one side and a message about "Christ Our Savior" on the other. The simplicity of this device, which worked without speakers or electric power, made a lasting impression on me. Twenty years later I decided to learn more about the organization that made it.

I became completely fascinated by the story of how Global Recordings Network makes and distributes recordings of Bible stories in indigenous languages. A missionary named Joy Ridderhof founded the organization in 1939 in Los Angeles, a few miles away from famous radio evangelists Aimee Semple MacPherson and Charles Fuller. Like them, Ridderhof believed in the power of media and entertainment to spread the gospel message. She remembered how crowds had gathered around gramophones in the Honduran villages where she had worked as a missionary, and decided that rather than compete with this burgeoning medium, she would use it to preach.

What interested me most about this story was the encounter between missionaries from a globally dominant culture and indigenous people in remote locations who are experiencing a variety of threats to their local resources. It struck me that the audio recordings were the point of contact, the thing that constituted and mediated the encounter between the missionaries and indigenous people. I knew early on in making the film that I wanted to explore the nature of this encounter and that I wanted to do so by looking very closely at the recordings and players as material objects. I wanted to show how the recordings were physically made and edited. This led me into an exploration of the physical properties of sound. I visited the UCLA physics department, where I filmed a ripple tank and a chladni plate, two devices that appear in the film and show how sound waves work.

I learned that sound actually moves matter; it physically touches us. You can see this in the chladni plate; sound waves cause the grains of salt to vibrate and dance. I learned that sound is transmitted through space in something like a game of telephone. When you speak, your larynx vibrates, which displaces air molecules and sets them vibrating. One air molecule pushes the next all the way to the ear of the listener, where the vibration is passed through the bones of the ear, to nerves and then to the brain. This struck me as very similar



Adele Horne, Director of "The Tailenders."

Photo Colleen Hennessey



Letter from the Filmmaker

to the process of translation that the missionaries use to make recordings. The missionary might speak a line of a script in English, then a local person translates it into, say, Hindi, and then a speaker of a smaller indigenous language translates the Hindi into their own language. Another game of telephone!

As words are made physical through sound and transmitted through space, their meaning changes, just as meaning changes through translation. This seemed to be a useful way to think about the recordings. It isn't simply a one-way communication from the missionaries to the indigenous people. Sociologist Fernando Ortiz introduced the term "transculturation" in the 1940s to talk about the active role played by the colonized in interpreting, selecting, modifying and making use of the cultural objects imposed upon them by colonizers. In examining the work of the Global Recordings Network, it's important to consider how the media devices and the religion itself are used and changed by the indigenous communities in surprising ways. I wanted the film to raise the question, "What do the recordings mean to the people who receive them?" The answer is complex and varies from place to place. Ultimately, the film is about the power of media and the power of people as consumers of media to make their own meanings of it.

The film is a hybrid between essay filmmaking and a more observational, direct-cinema style. I really love both of these forms. I like how essay filmmaking can create a complex web of ideas, and I love the experience of creating scenes that are observations from life. Making the film often placed me in contexts where I wouldn't otherwise find myself. I spent a week traveling and living with the missionaries on a bus in Mexico. Although I grew up in an evangelical family, I hadn't been that immersed in an evangelical community for many years. I felt privileged to be invited into a world of experiences quite different from my own.

I also spent two weeks traveling by boat to remote communities in the Solomon Islands with a group of Australian missionaries. At the end of that trip I realized that I hadn't spent any money for two weeks; there was nothing to buy in these villages, where people lived by subsistence farming and fishing. It was an incredibly beautiful place, and I was quite devastated to think that I might be seeing it at the moment before a cataclysmic change due to irresponsible logging practices.

A challenge in making this kind of film is how to position oneself as a filmmaker. When I traveled with the missionaries, I often felt that local people categorized me as one of them, even though I explained that I was not a missionary, but rather an outsider filming them. It helped to go back later and have conversations without the missionaries present, as I did in Mexico.

It was also important to me that the missionaries understood that I was an outsider looking in. When you travel with a group, sharing food and lodging, a certain camaraderie is developed. This was great, and allowed for getting to know people on a personal level, but I also tried to be clear about our differences. When the group of Australian missionaries presented my sound recordist and me with red t-shirts with the mission's logo, we decided it wasn't appropriate to wear them because it might create confusion about our status.

I feel incredibly lucky to have made this film. It fascinated me for the four years it took to make it. My hope is that people come away from watching it with a lot of questions. I've found that interesting discussions usually follow screenings of the film. It's important at this time in history to think deeply about encounters between people of different cultures and religions and to understand these encounters in all their complexity.

Adele Horne

Filmmaker, *The Tailenders*



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Introduction

Filmed in the Solomon Islands, Mexico, India and the United States, ***The Tailenders***, documents the work of Global Recordings Network (GRN) an organization dedicated to producing and distributing audio recordings of Bible stories in every language on earth. The feature-length (60 min.) film takes its title from a GRN mission project targeted to communities that are the last in the world to be reached by global evangelism.

With an archive including over 5,500 languages to date, Global Recordings Network is an important source for historical preservation. In an ironic twist, its own missionary work seeks to change, not preserve, the cultures of the people it seeks out. The film explores this tension as it ponders the power of language, technology and the connections between missionary activity and global capitalism. It also raises questions about how meaning changes as it crosses languages and cultures.

As it focuses on how technology and messages introduced by the missionaries play a role in larger socioeconomic transformations, ***The Tailenders*** asks viewers to think deeply about the impact of evangelism on indigenous communities facing crises caused by global economic forces. As an outreach tool, this documentary will provide an inviting springboard for discussions about the pursuit of social justice and the often complex — and sometimes ambiguous — definitions of acceptance, resistance, benefit, harm and salvation.



George Bower demonstrating one of the many hand-wind audio players that Global Recordings Network has developed over the years.

Photo Shana Hagan



Potential Partners

The Tailenders is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and P.O.V. films relating to Christianity, human rights, poverty or globalization including *Thirst*, *The Smith Family* or *Discovering Domingo*.
- Groups focused on any of the issues listed to the right
- Legislators
- Indigenous communities
- High school students
- Faith-based organizations and institutions
- Academic departments or student groups at colleges, universities, community colleges and high schools
- Community organizations with a mission to promote education and learning, such as P.O.V.'s national partner Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library

Key Issues

The Tailenders is an excellent tool for outreach and will be of special interest to people interested in the topics below:

- Anthropology
- Audio recording
- Biocultural diversity
- Global capitalism
- Christianity
- Cultural heritage
- Democracy
- Ethnology
- Evangelism
- Historical preservation
- Human rights
- Industrialization / globalization
- Linguistics / language preservation
- Mass media / media literacy
- Migrant workers
- Missionaries
- Native studies
- Political science
- Poverty
- Religion
- Social justice
- Technology

Event Ideas

Use a screening of **The Tailenders** to:

- Help prepare volunteers or missionaries who are planning to spend time in poor, indigenous communities.
- Pull together a panel of clergy from various religions to speak about their views on missionaries and how mission work does or does not fit into their vision of how to eliminate poverty, achieve social justice, preserve human rights or enhance human dignity.
- Create a showcase that features all the languages spoken in your community. Invite community members who are bi- or multilingual and ask them to discuss how language differences affect perceptions of culture.



Using this Guide

This guide is designed to help you use *The Tailenders* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempting to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary film as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, or create space for reflection. Using the questions below as a planning checklist will help you create a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partners. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it easier to structure the event, target publicity and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the set-up of the room help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issues on the table. For those who are new to the issues, just engaging in public discussion serves as an action step.



Using this Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. But by their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged and respected, making it more likely that they will be willing to share their ideas openly and honestly. Here's how:

Preparing Yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on evangelical Christianity, missionaries or the global politics of poverty to lead an event, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the "Background Information" section below, you may want to take a look at the suggested Web sites and books in the "Resources" section on p. 18.

Be clear about your role. You may find yourself taking on several roles for an event, including host, organizer or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping to move the discussion along without imposing his or her views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue, or have they dealt with it before? Factors like geography, age, race, religion and socioeconomic class can all have an impact on comfort levels, speaking styles and prior knowledge. Take care not to assume that all members of a particular group share the same point of view. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Who Should Facilitate?

You may or may not be the best person to facilitate, especially if you have multiple responsibilities for your event. If you are particularly invested in a topic, it might also be wise to ask someone more neutral to guide the dialogue.

If you need to find someone else to facilitate, some university professors, human resource professionals, clergy and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice (NCCJ) and the National Association for Community Mediation (NAFCM) may be able to provide or help you locate skilled facilitators. Be sure that your facilitator receives a copy of this guide well in advance of your event.



Using this Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event to introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include prohibiting yelling and the use of slurs as well as asking people to speak in the first person ("I think....") rather than generalizing for others ("Everyone knows that...").

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand one another and expand their thinking by sharing viewpoints and listening actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing a discussion from dissolving into a repetitive, rhetorical, political or religious debate.

Encourage active listening. Ask the group to think of the event as being about listening as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal "active listening," where participants listen without interrupting the speaker, then re-phrase what was said to make sure they have heard correctly.

Remind participants that everyone sees through the lens of his or her own experience. Who we are influences how we interpret what we see. Everyone in the group may have a different view about the content and meaning of the film they have just seen, and each of them may be accurate. It can help people to understand one another's perspectives if people identify the evidence on which they base their opinions as well as sharing their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to "vent," perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies, or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.



Background Information

Global Recordings Network

In 1939, Joy Ridderhoff founded Gospel Recordings Network (GRN), now known as Global Recordings Network, in Los Angeles. She remembered how crowds had gathered around gramophones in the Honduran villages where she had worked as a missionary. Ridderhoff saw the power of the medium and decided to embrace it rather than compete with it. Today, GRN distributes their recordings in indigenous languages along with manual tape players in regions with limited access to electricity and media.

GRN continues to be guided by Revelation 14:6, which commands believers to preach to “every nation, tribe, tongue and people.” Their “Tailenders” project is designed to reach people from the smallest and most isolated language groups. They estimate that in India alone there are 1,500 such groups, each with fewer than 50,000 speakers.

To advance their goal of global outreach, GRN’s use of reinvented audio technology, such as the cardboard record player, guarantees that less industrialized populations have the opportunity to listen to native speakers retell biblical stories. GRN employs engineers and technicians who specifically brainstorm innovations for the field, all for the purpose of spreading the gospel. Interestingly, these engineers fabricate modern devices that are used to promulgate the longstanding tradition of evangelism.

The Solomon Islands

The Solomon Islands is a group of islands in the South Pacific Ocean, with a combined area slightly smaller than the state of Maryland. A little over half a million people inhabit the islands, and 95 percent practice Christianity. Though the official language is English, it is only spoken by one to two percent of the population. The remainder speak one of 120 indigenous languages.



*An archival photo from Global Recordings Network’s collection.
A selection of Global Recording Network’s hand-wind record and tape players.*
Photo Global Recordings Network

Missionaries first arrived in the Solomon Islands in the mid-1800s, but were not originally welcomed by locals, who had been forced into working on sugar plantations in Queensland and Fiji. By 1900, in response to the brutality of the labor trade, the British had established a protectorate over the entire Solomon Islands, allowing missionaries to settle down and



Church in Solomon Islands
Photo Adele Horne



Background Information

convert most of the locals to Christianity. With the outbreak of World War II, most planters and traders were evacuated to Australia, and most cultivation on the islands ceased. From May 1942, when the Battle of the Coral Sea was fought, until December 1943, the Solomons were almost constantly a scene of combat. Following the end of World War II, the British colonial government returned. A native movement known as the Marching Rule defied government authority. There was much disorder until some of the leaders were jailed in late 1948. Throughout the 1950s, other indigenous dissident groups appeared and disappeared without gaining strength. In 1976, the Solomons became self-governing, and independence followed in 1978. Today much of the population depends on agriculture, farming and fishing for subsistence, but the islands are rich in undeveloped mineral resources such as lead, zinc, nickel and gold.

[Source: <http://www.state.gov/r/pa/ei/bgn/2799.htm>, CIA World Factbook]

Mexico

Mexico is a country three times the size of Texas, with approximately 108 million inhabitants, making it the most populous Spanish-speaking country in the world. 60 percent of the population is mestizo (Amerindian and Spanish), 30 percent are Amerindian, and nine percent are white. 89 percent of the population is nominally Roman Catholic. Though Spanish is the official language, there are 62 indigenous languages.

Mexico relies heavily on the United States to purchase its exports. Despite Mexico's trillion-dollar economy, income distribution is still very uneven, and its infrastructure has not been completely modernized. Oaxaca is a Mexican state located in the southern region. It contains more people who speak an indigenous language than any of the other 31 states. Oaxaca's principal economic activities focus on providing services to a large region in south central Mexico and to a dynamic tourist industry.

[Source: www.state.gov/r/pa/ei/bgn/35749.htm, CIA World Factbook, <http://www.elbalero.gob.mx/kids/about/html/indigenous/home.html>, http://www.humboldt.edu/~wlc/stu_abr/oaxaca/oaxaca.html]



Assam, India

Photo Global Recordings Network

India

India lies between Burma and Pakistan in Southern Asia and is slightly more than one-third larger than the United States. Of the 1.1 billion people living in India, 72 percent are Indo-Aryan, 25 percent are Dravidian, and three percent are Mongoloid or other. The majority of Indians — 80.5 percent — are Hindu, 13.4 percent are Muslim, 2.3 percent are Christian, and 1.9 percent are Sikh. Hindi is the national language and primary tongue of 30 percent of the people, English is considered the "associate" language, and there are also 14 other official languages. There are a total of 415 living languages in India, not including dialects.

India's economic growth stems largely from the service industry, with the United States as its largest trading and investment partner. Dodballapur is a village situated northwest of Bangalore, and its primary activity is the manufacturing of silk clothes. Though the village, located on a 120-mile tributary, once thrived, Dodballapur has suffered as industrialization has polluted most of the water.

[Source: US State Dept, CIA Factbook, www.ethnologue.com, http://www.tehelka.com/story_main11.asp?filename=Cr031915Dead_shores.asp]



Background Information

Selected People Featured in *The Tailenders*

SOLOMON ISLANDS:



Chief Jeremiah Kema



Alex Shaw – Missionary



Sybil Shaw – Missionary

OAXACA, MEXICO:



Mario Gracida – Volunteer Translator



Philip Young – Missionary

DODABALLAPUR, INDIA:



Local residents





General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- If you could ask anyone in the film a single question, who would you ask and what would you ask them?
- Did anything in this film surprise you? If so, what? Why was it surprising?
- What insights, inspiration or new knowledge did you gain from this film?
- If a friend asked you what this film was about, what would you tell them?



Church in Santa Maria, California.

Photo Adele Horne



Discussion Prompts

The Impact of Missionaries

- When missionary Alex Shaw arrived in the Solomon Islands, the people were in the midst of a successful resistance against attempts by loggers to cut trees at twice the sustainable rate and keep only five percent of their profits in the local community. Shaw says that his message might be especially important to the people who oppose the loggers because there is a “need here for people to somehow assimilate commercial activities, which are inevitably going to come, and to cope with that.” Which group benefits most from Shaw’s way of thinking and why? Are industrialization and modernization inevitable?
- Though the missionaries usually give tapes away, in the Solomon Islands they charge for them in the belief that people will place greater value on objects for which they have paid. What do you think about the use of this strategy in poor communities?
- One missionary in training says to a villager, “I know you are Hindu, but Christ will give us peace. Your house is in disrepair. But if you have peace, it doesn’t matter.” Do you agree? How might one alter the message to introduce Christianity and protest the sources of poverty at the same time?
- One missionary tells the story of a translator who changed the story of the prodigal son into a story about a prodigal pig. Do you think that this translator was aiding evangelicalism by participating in the recording, or resisting it by changing the story? In the film, where do you see examples of acceptance and resistance? In the context of interactions between wealthy Westerners and poor, indigenous populations, what do acceptance and resistance look like?
- Mario Gracida sees evangelical Christianity as a way out of poverty. He notes, for example, that when people stop celebrating traditional saints festivals (which defy evangelical doctrine), they begin to save enough to purchase material goods that improve their lives. Daniel Hernández Reyes



Missionaries in the Solomon Islands.

Photo Adele Horne

disagrees, noting that his town lacks basic infrastructure such as water, electricity and sanitation, but “people who go to the evangelical church don’t participate in community organizing,” and “we must all struggle together.” Given what you’ve seen in ***The Tailenders***, who do you think is correct and why?

- The film observes that as sound waves encounter each other they are mutually altered, “amplifying the other’s crests and troughs at some points, and canceling them at others.” In what ways do the peoples who encounter one another in ***The Tailenders*** mirror the behavior of sound waves?
- Mario Gracida closes the film, stating, “People who have converted to evangelism are not welcome in their villages.” Why do some people see evangelism as a betrayal of their heritage, while others see it as an opportunity to improve their lives? In your view, in what ways is the work of the missionaries beneficial to the people they proselytize, and in what ways is it detrimental? How does it add to or diminish human dignity?



Discussion Prompts

Using Technology

- According to the film, “American Protestantism...is a fusion of belief in the power of God and the power of machines. American evangelicals pioneered marketing and mass communication. They sought to deliver to glory the maximum number of souls possible, using the most effective mass-media technologies available.” Looking around your own community, which religious entities use media technologies today? In your view, who is using the technologies most effectively?
- The technologies employed by Global Recordings Network are designed to encourage repetition. Why might that be important or effective? What messages do you hear repeated most often in your daily routine? What is the impact of those messages? How many of the messages come via media technologies?
- According to the film, “Gospel Recordings [Network’s] cassette players have no record button. A two-way medium is



Tape recorder.
Photo Adele Horne



Tapes.
Photo Adele Horne

converted into a one-way medium.” What does this suggest about the relationship between the missionaries and the people they proselytize? How does this relationship compare to other situations with one-way communications like advertising, paintings, music downloads, etc.? How does it compare to the relationships forged by current interactive (i.e., two-way) media such as Internet chatting or networking sites?

The Importance of Language

- The filmmaker says, “Every word spoken reverberates throughout time. The pulsation of air set in motion by a spoken word sends ever-expanding ripples in all directions, like a pebble thrown into still water.” Share examples of words you have heard that have had a ripple effect or that have reverberated over time. What made them powerful?



Discussion Prompts



Woman and children looking at tapes.

Photo Adele Horne

- Global Recordings Network didn't set out to create an archive of endangered and unusual languages, but now recognizes that it houses a valuable resource. Why might it be important to preserve languages? What is the relationship between language, culture and knowledge?
- **The Tailenders** notes that Global Recordings Network's tapes have been popular with migrant workers who "are far from the sounds of home and may not have heard the sound of their own language for months." Why might hearing one's native language far from home be a powerful experience? Why might hearing a recording of one's language for the first time be a powerful experience?

- In his attempt to help record a story in Mixteco, Mario Gracida notes that the language has no words for "sin" or "punish." Imagine the kind of community or culture that would develop a language without such words. Describe what you imagine. What would the world lose if such languages disappeared?



Taking Action



An archival photo from GRN's collection. Location: India.

Photo Global Recordings Network

- Compare the work of the missionaries you see in the film with that of secular organizations focused on preserving biocultural diversity (such as UNESCO or Terralingua). Discuss how the goals and impact of the organizations differ. Find a way to support an organization that you believe most improves the lives of peoples living in isolation or poverty.
- Study teachings from the Bible or other religious texts that relate to social justice and the elimination of poverty.

Create a plan of action based on what you learn to address social justice issues in your own community.

- Research languages that are endangered in the U.S. (e.g., some tribal languages spoken by Native Americans). Investigate ways that you might support initiatives to preserve those languages.



Resources

WEBSITES

The film

P.O.V.'s *The Tailenders* Web site

www.pbs.org/pov/tailenders

The companion Web site to *The Tailenders* offers exclusive streaming video clips from the film, a podcast version of the filmmaker interview and a wealth of additional resources, including a Q&A with filmmaker Adele Horne, ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special features:

EXCLUSIVE VIDEO

Lost Languages

Dr. Rosemary Beam de Azcona studies Mixteco languages in Mexico. She talked with filmmaker Adele Horne about how languages become endangered and what language loss might mean to a culture. She also spoke about her own observations regarding why people convert to Protestantism.

Dr. Peter Ladefoged, a linguist and phonetician who died in January 2006 at the age of 80, was one of the world's foremost experts on endangered and disappearing languages. *The Tailenders* filmmaker Adele Horne interviewed Ladefoged in 2005. The following is the transcript of their conversation and streaming video of a visit he paid to the GRN headquarters in Temecula, California.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **The Tailenders**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html

INTERVIEW

“Because they feel compelled to get out the word, evangelicals have usually been pretty keen to utilize any form of technology that they believe will help them in their task,” says Larry Eskridge, the associate director of the Institute for the Study of American Evangelicals. Eskridge talks about the intersections between evangelicalism, missionaries, media and popular culture.



Resources

GLOBAL RECORDINGS NETWORK

<http://globalrecordings.net/>

Includes descriptions of the recording techniques used, the “tailenders” project, lists of languages and more.

RUTGERS UNIVERSITY’S CENTER FOR WOMEN’S GLOBAL LEADERSHIP

www.cwgl.rutgers.edu/globalcenter/useful.html

For comparison purposes, viewers may want to examine the work of secular human rights organizations. One of the most comprehensive lists of links to such organizations can be found here.

Language and Cultural Preservation

LINGUISTIC FIELDWORK PREPARATION

www.chass.utoronto.ca/lingfieldwork

The Linguistic Society of America’s Committee on Endangered Languages and their Preservation provides resources to academics looking at language preservation, including a field guide outlining appropriate ethics and procedures for people studying or helping people who speak languages at risk of extinction.

TERRALINGUA

www.terralingua.org

Provides information on the principles of the emerging field of biocultural diversity, which looks at the intersections between preservation of environment and preservation of culture.

ETHNOLOGUE

www.ethnologue.com

A project of SIL (a faith-based organization that studies, documents, and assists in developing the world’s lesser-known languages), Ethnologue is an encyclopedic reference work cataloging the world’s 6,912 known living languages.

FOUNDATION FOR ENDANGERED LANGUAGES

www.ogmios.org/links.htm

The Web site of the Foundation for Endangered Languages provides a helpful list of links to organizations working on language-preservation issues.

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO)

<http://unesco.org/most/ln2pol.htm>

UNESCO provides an excellent collection of documents exploring legal rights and government policies from around the globe on issues related to language.



How to Buy the Film

To order *The Tailenders*, call 888-367-9154,
go to www.newday.com/sales or email orders@newday.com.



Produced by American Documentary, Inc. and entering its 19th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, *P.O.V.'s Borders*. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V. is available online at www.pbs.org/pov.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

Front cover photo:

An archival photo from GRN's collection.

Photo Global Recordings Network

Corner photo:

The Cardtalk player, a cardboard record player designed by Global Recordings Network.

Photo Karin Johansson

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

P.O.V. is a project of American Documentary, Inc. Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Ford Foundation, PBS and public television viewers. Funding for P.O.V.'s Community Engagement activities and the Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET/Los Angeles, WGBH/Boston and WNET/New York. Cara Mertes is executive director of American Documentary | P.O.V.

American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, on-line and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.



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