

21ST CENTURY SHOW # 42

SHOW OPEN AND MUSIC (16.00’')

Coming up on 21st Century... (2.00’')

[HAITI]

Painting for survival (SOT: “I want to go back to our culture – to show how it is’”) ... **Haitian art lives on. (11.03’')**

[TUNISIA]

In Tunisia, fishing villages are on the brink of collapse ... (SOT: “The big boats came and they took every fish with them.’”) ... **But local fishermen have some innovative solutions. (13.97’')**

ANCHOR INTRO #1 (27.00’')

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

[HAITI INTRO]

Haiti’s exuberant, brightly-coloured paintings have brought the island international fame. But did the devastating earthquake in January end all that, burying the artistic spirit along with the masterpieces? Will Haitian art and culture climb out of the rubble? We travel there to find out.

SCRIPT – SEGMENT # 1 (12’03’’)

Haitian Art: “Buried but not Dead”

VIDEO

AUDIO

PRINCE LUC PAINTING

PRINCE LUC: (In French)

“It doesn’t come into my head to do something that I see, or something realistic. Most of all, I prefer impressionistic, surreal, a bit naive ...” (08.89’’)

PRINCE LUC ARTWORK
PRINCE LUC WALKING IN
JACMEL

NARRATION:

Since he was 10, Prince Luc has known he was born to paint. Now, at 33, he’s one of Haiti’s up-coming artists, living and working in Jacmel. This French-colonial city by the Caribbean dates back to the 17th century. Long-favoured by Haitian artists, the city’s carnival has always been a highlight, when its legendary artworks take to the streets. (27.27’’)

CARNIVAL

(NAT SOUND: MUSIC CARNIVAL)

JACMEL SILENT CARNIVAL

NARRATION:

But in this year’s carnival, all that changed. Prayers for the dead filled the air, rather than dance music. (11.53’’)

(NAT SOUND: "SILENT CARNIVAL")

SCENES OF DEVASTATION,
EARTHQUAKE AFTERMATH

NARRATION:

The massive earthquake one month earlier left Haiti and its people in tatters. It also left unseen devastation to the spirit of Haiti's artists. (11.00")

ARTWORK

Haitian art and culture has always been seen as a symbol of hope – the joyful, vibrant paintings that fetch thousands of dollars in the US and Europe were the country's greatest source of foreign currency. But, for many Haitian artists, the earthquake changed their lives beyond all recognition. (20.58")

PRINCE LUC BATHES SAMARA

Prince Luc, single parent to 2-year-old Samara, was one of them. On the day of the earthquake, he had been working in his studio at Jacmel's Art Centre, once a thriving hub of local artists. He left early and went home. And just after he arrived, it happened. (20.90")

PRINCE LUC WALKS IN
JACMEL'S ART CENTER

PRINCE LUC: (In French)

PRINCE LUC ON CAMERA

"You could hear a noise, but you didn't know where this noise was coming from."
(3.30")

PRINCE LUC WITH SAMARA

NARRATION:

He grabbed Samara and ran, as their house collapsed around them. (4.57")

PRINCE LUC ON CAMERA	<p><u>PRINCE LUC:</u> (In French)</p> <p>“Everybody, instead of staying standing up, threw themselves on the ground. But we didn’t know if the ground was going to open up ... if we were going to fall inside. We didn’t know anything ...” (10.35”)</p>
<p>PRINCE LUC’S HOUSE IN RUIN</p> <p>PRINCE LUC IN HIS STUDIO</p>	<p><u>NARRATION:</u></p> <p>In those 35 catastrophic seconds, most of the house Prince Luc had spent years building, fell before his eyes. Beneath the rubble of his studio, he also lost almost all his paintings. But he considers himself one of the lucky ones. (19.59”)</p>
SCENES OF DEVASTATION	<p>With an estimated 300,000 people killed across Haiti in those fateful moments, and millions left homeless in one of the largest humanitarian disasters the world has ever seen, Prince Luc and Samara were indeed</p>
PRINCE LUC AND SAMARA	<p>lucky. (18.60”)</p>
<p>ZOOM OUT ON HAITI’S BUILDINGS</p> <p>ARTWORK</p> <p>RUINS</p>	<p>But while their lives were saved, the future of Haitian art lies in the balance. Much of Haiti’s precious art work – symbols of Haitian culture and the people’s identity – were lost in those seconds when the earth heaved. (16.77”)</p>
PATRICK VILAIRE ON CAMERA	<p><u>PATRICK VILAIRE:</u> (In French)</p> <p>“This museum houses all the artistic legacy of the grand period of Haitian painting.”</p>

(4.87”)

PATRICK VILAIRE AND AXELLE
LIAUTAUD INSIDE THE MUSEUM

NARRATION:

Patrick Vilaire, himself a well-known sculptor, together with art dealer, Axelle Liautaud, sift through the wreckage of the Musée College du Saint Pierre. It once housed one of the most important collections of Haitian art in the country.

(17.20”)

PATRICK VILAIRE ON CAMERA

PATRICK VILAIRE: (In French)

“This collection here is where you find all the works of the Masters of Haitian painting, the great artistic movement that was born in 1945”. (08.33”)

MUSEUM IN RUIN

“I came here today, after the earthquake, to try and save the collection, because it’s in danger!” (5.01”)

PATRICK VILAIRE IN MUSEUM

PATRICK VILAIRE: (In French)

“It’s a painting by a Haitian artist who lives in France” (2.25”)

MUSEUM IN RUIN

NARRATION:

It’s not only the danger from thieves who have already helped themselves to some of the pieces, but also the damage to the building itself leaves the masterpieces open to the rains. (10.92”)

BUILDING AND MURALS IN RUIN

But for many of Haiti’s artworks, it is

already too late. As well as priceless pieces lost in the rubble, many of the culturally-important buildings *themselves* are now reduced to piles of debris taking unique murals with them. (19.00”)

These buildings, almost 80% of which are irreparably damaged, are another important part of Haiti’s cultural patrimony. (7.96”)

TEELUCK BHUWANEE ON
CAMERA

TEELUCK BHUWANEE: (In English)
“Economically, culture can save this country because it has an enormous amount of talent in all ways.” (06.89”)

TEELUCK BHUWANEE INSIDE
THE CHURCH IN RUIN

NARRATION:
Teeluck Bhuwanee, Haiti’s Representative of UNESCO, the UN’s cultural agency. (5.22”)

TEELUCK BHUWANEE ON
CAMERA

TEELUCK BHUWANEE: (In English)
“If this country can rebuild itself it’s going to do it on its culture and it’s going to do it on its artisans.” (5.97”)

CHURCHES IN RUIN

NARRATION:
Some of the oldest and most culturally significant buildings are the churches and seminaries, most of which are now in ruins. (8.65”)

TEELUCK BHUWANEE ON

TEELUCK BHUWANEE: (In English)
“Churches are very important.”

CAMERA	“They have a very strong symbolic and cultural value for the people.”
CHURCH IN RUIN	“This is where people meet and get together and sing and that is the basic identity of the country.” (14.57”)
	<u>NARRATION:</u>
PRINCE LUC PAINTING IN THE RUINS	And for many artists, as well as losing their works, their studios and their cultural artefacts, the earthquake struck hardest at their very identity. (10.41”)
	<u>PRINCE LUC:</u> (In French)
PRINCE LUC ON CAMERA	“After the earthquake, I didn’t really know who I was anymore. I am now praying to my ‘genie.’” (3.02”)
	<u>NARRATION:</u>
PRINCE LUC PAINTING	His “genie”, or his artistic muse, is sometimes a Christian saint and sometimes a spirit from voodoo ceremonies. Like many Haitians, his identity is deeply influenced by both. (13.92”)
SCENES OF VOODOO CEREMONY	
	<u>PRINCE LUC:</u> (In French)
PRINCE LUC AND SCENES OF VOODOO CEREMONY	“Our culture, our strength – it’s rather a kind of battle, it’s a sharing. I want to go back to our culture – to show it how it is. Sometimes my work is on this voodoo theme.” (16.38”)
	<i>(NAT SOUND: VOODOO DRUMMING/CEREMONY)</i>

NACIUS JOSEPH IN PORT-AU -
PRINCE

NARRATION:

In Port-au-Prince, artist Nacius Joseph's life and *his* work are intrinsically influenced by the other side of Haitian culture –

NACIUS JOSEPH CHANTING

Christianity. He thanks divine intervention for having survived the earthquake. (15.60")

*(NAT SOUND: NACIUS CHANTING IN
CHURCH SERVICE)*

NACIUS JOSEPH ON CAMERA
HAITIANS CHANTING
NACIUS JOSEPH ON CAMERA
AND CHANTING

NACIUS JOSEPH: (In Creole)

"I was in church attending a service. We felt the movement of the earth.

Jesus – everybody called "Jesus". This was the only name, the only sound. (17.49")

NACIUS JOSEPH IN STREETS

"By a miracle, God did not let the church fall on us and we came out safely. This is something we can't explain. It was marvellous." (9.29")

NACIUS JOSEPH WALKS TO
THE CAMP

NARRATION:

But despite the survival of his entire family, since the earthquake, seventy-one-year-old Nacius has almost lost his spirit to continue working. Considered one of the country's foremost wood sculptors, his intricate pieces in cedar and oak grace art galleries and private collections around the world. (23.35")

NACIUS JOSEPH SCULPTURES

NACIUS JOSEPH SCULPTING

A running theme throughout his work is angels. (2.73”)

AXELLE LIAUTAUD AND NACIUS JOSEPH IN THE GALLERY

At this gallery in the up-market district of Petionville, which remained relatively unscathed in the earthquake, gallery owner and patron of the arts, Axelle Liautaud, encourage him to go back to work. (14.76”)

(NAT SOUND: AXELLE WITH NACIUS)

SCULPTURES
NACIUS JOSEPH IN CAMP

NARRATION:

But although this gallery survived, the market for artworks didn't, leaving Nacius without an income. Since the earthquake destroyed his home, he and his family have been living in squalid conditions in a makeshift camp. (16.37”)

NACIUS JOSEPH ON CAMERA

NACIUS JOSEPH: (In Creole)

“My house is cracked. We can't sleep in it. That's why we are behind here.” (7.74”)

NACIUS JOSEPH AND HIS WIFE AMONG OTHER HAITIANS IN THE CAMP

NARRATION:

Nacius, his wife and two of his five children, now live alongside an estimated 1,500 others in this camp alone, in a similar plight. (9.64”)

SCENES OF CAMP
JOSEPH NACIUS ON CAMERA

NACIUS JOSEPH: (In Creole)

“There is nothing, no food, completely bare. “We are still alive but we have no means.” (11.40”)

PRINCE LUC AT THE ART
CREATION FOUNDATION

NARRATION:

Meanwhile, Prince Luc, the painter, believes that creativity is an important part of the country's healing process. (7.19")

Several days a week, he volunteers at the Art Creation Foundation for Children, in Jacmel, which provides both a refuge and a diversion for poor children traumatized by the earthquake. (16.00")

As well as learning a useful skill for the future, they also now have an outlet to express what they went through. (7.28")

PRINCE LUC AT THE ART
CREATION FOUNDATION

PRINCE LUC: (In French)

"We should demonstrate what we have experienced, and that's why they're working on the walls – with their impressions, their feelings, with their fear..." (8.04")

"When you go inside the building, you see that they're beginning to be inspired..." (16.15")

PRINCE LUC
PRINCE LUC'S ARTWORK

NARRATION:

Prince Luc too is struggling to comprehend the catastrophe through his art and is finding a new style. (10.00")

PRINCE LUC WITH HIS
ARTWORKS

PRINCE LUC: (In French)

"Before, I preferred the colours that spoke of Life, that have more elements, that are

SAMARA DRAWING

more joyful, because I love gaiety. But there's too much death, too much havoc, too many things have happened in front of me. I have gone back more deeply into that darkness. There is a tiny bit of colour that remains – because I think that if there is Life, there is hope.” (27.24”)

ANCHOR INTRO #2 (27.19”)

[TUNISIA INTRO]

The Oceans play an essential role in sustaining life, but marine resources are increasingly being depleted. That's what's happened in a small fishing village in Tunisia, where over fishing has destroyed people's livelihoods. We take you there to see how local fishermen are bringing back the fish and safeguarding an activity that has been passed through generations.

SCRIPT – SEGMENT #2 (11’05”)

Tunisia: Saving a Sea, Saving a Culture

VIDEO

AUDIO

FISHING BOATS IN WATER

INTRO OF HASSEN

MAN ON SMALL BOAT

NARRATION:

It's been this way almost every morning for forty years. Hassen Ben Mansour leaves his house before dawn and drives to the harbour. (13.51”)

Hassen's brother, Fathi, waits in their small

boat. With the practiced ease of decades of experience, they set off quickly to fishing. (11.00”)

PALM TREES IN WATER
(CHARFIA)

They always arrive at the same spot, an area marked by lines of palm tree leaves. Called Charfia, it’s a centuries-old fishing practice. (10.14”)

HASSEN ON CAMERA

HASSEN: (In Arabic)

“Charfia is a traditional way of fishing, and it’s the best way because it doesn’t harm the sea.” (4.99”)

PALM TREES UNDER WATER

NARRATION:

But beneath the water’s quiet surface there is another story. The Charfia fishermen of Tunisia’s Kerkennah Islands are struggling with declining catches and income, as change threatens the survival of fishermen, a way of life as well as the sea itself. (19.23”)

FISH IN WIRE BASKET
HASSEN ON CAMERA

HASSEN: (In Arabic)

“Charfia is going to vanish. There is not enough fish to allow us to make a living.” (3.83”)

MAP (ZOOM) SHOWING
TUNISIA, GULF OF GABES AND
KERKENNAH ISLANDS

NARRATION:

Part of North Africa, Tunisia’s coastline runs more than 1,300 kilometres along the Mediterranean Sea. Here, the Kerkennah archipelago sits barely an hour’s ferry ride

from the mainland in the Gulf of Gabes.

Population: 12,000. (17.57")

UNDERWATER SEA GRASS BEDS

The shallow waters surrounding the islands are home to vast beds of sea grass. The dense vegetation supplies food, oxygen and vital nurseries for a myriad of marine species. (13.13")

NARRATION:

MAN WALKING IN WATERS

It's a fertile fishing ground that has sustained Kerkennah's islanders for centuries. Fishermen, relying on nature's resources, as well as their own knowledge of tides and currents, have developed an intricate system for catching fish. (16.61")

GRAPHICS CHARFIA

From high above, the charfia look like arrows in the open sea. Walls of palm leaves, placed perpendicular to the currents, block the path of fish. Looking for an exit, the fish follow the palms that channel them into a first "capture room". (16.82")

NARRATION:

UNDERWATER FISH SWIMMING ALONG PALM LEAVES

Their only escape is a second "capture room", and doors that lead to large baskets called "houses". (5.73")

HASSEN HAULING UP BASKET

Although Charfia is a sustainable way of harvesting marine life, Hassen's baskets are not as full as they used to be. Fish are

getting scarce and smaller. (11.39”)

HASSEN: (In Arabic)

HASSEN AT CHARFIA

“In 1986, I used to bring from the charfia 150 to 200 kilos, even 300 kilos per day. But today we got only two and a half to three kilos.” (13.07”)

NARRATION:

PAN OF SOFT WATER WAVES

Marine pollution is a key factor in the fisheries decline. Decades of rapid industrialization and unchecked development around the port city of Sfax led to vast amounts of untreated water being dumped into the sea, damaging much of the habitat in the Gulf of Gabes. (19.07”)

COASTLINE

MOTORIZED BOATS ON WATER

But the most destructive factor has been the increase in the number of motorized fishing boats using destructive fishing practices, like bottom trawling. (7.01”)

NARRATION:

UNDERWATER SHOTS WITH NETS

Heavy chains rake up the sea bottom, scraping away all vegetation, nets scooping up everything in their path. Once destroyed, it will take at least fifteen years or more for the sea grass to regenerate. (13.01”)

HASSEN: (In Arabic)

CAMERA UNDERWATER

“The big boats came, and they took every

fish with them. Everyone is acting violently towards the sea.” (7.47”)

NARRATION:

SILHOUETTE OF MAN ON BOAT IN VAST WATERS And making matters worse, an already depleted sea is getting warmer. (5.11”)

HASSEN: (In Arabic)

HASSEN AND BROTHER ON BOAT “When the water gets hot, the fish move away and go to deeper waters.” (3.33”)

HAMADI : (In French)

HAMADI ON CAMERA “According to the measurement of the Institute of Science and Technology of the Sea, the temperature of sea water in the Gulf of Gabes, including Kerkennah, has risen one degree.” (8.45”)

NARRATION:

HAMADI ON COMPUTER Hamadi Trabelsi, a meteorologist for the Global Environment Facility’s Small Grants Programme, says not only have the waters gotten warmer in the last thirty years, but the sea level is also rising with disastrous results. (14.17”)

HAMADI : (In French)

HAMADI TALKING ON CAMERA “In Kerkennah, you will see palm trees and other trees dying because of sea water intrusion.” (4.67”)

NARRATION:

NAJIB POINTING AT Najib Mallek, President of the

SOMETHING IN WATER	Environmental Commission of the local Lion's Club. (5.42")
PAN OF BEACH	<u>NAJIB</u> : (In French) "A few years ago, the sea was there. There were three beautiful palm trees here. Now they are dead because of the rising sea and erosion." (7.71")
NAJIB ON CAMERA	
CU OF OLDER WOMAN	<u>NARRATION</u> : Island agriculture is also dying. The weather has been getting hotter, rainfall less predictable. The land, like the sea, is losing its capacity to provide. (14.23")
FISHERMAN CARRYING WOOD BOX	Longer and more frequent droughts together with declining fisheries have forced many islanders to abandon their homes and migrate to the mainland in search of a better life. (12.43")
INSIDE HASSEN'S HOUSE WITH FATHER	Those who remain, like Hassen's family, face an increasingly grim future. Hassen told his father that they made only 25 dollars for the day. (11.53")
FATHER ON CAMERA	<u>FATHER</u> : (In Arabic) "The sea is not what it used to be. Should my sons go begging for money? Or should they get a big boat and go trawling to feed the family?" (11.27")

BIRDS FLYING ALONG THE SHORE	<p><u>NARRATION:</u></p> <p>What’s at stake here is not just the livelihoods of the charfia fishermen, but also the survival of one of the world’s richest sea grass meadows. (9.63”)</p>
ARIAL VIEW OF COASTLINE USING GOOGLE EARTH	<p>Limiting marine pollution is the first crucial step. Since the 1990s, the government of Tunisia has increased investments in new waste water treatment plants to control urban and industrial waste discharges into the open sea. (19.00”)</p>
INTRO OF HABIB WALKING	<p>Habib Ben Moussa, Director at the National Agency for Coastal Management, part of the Ministry of Environment. (6.47”)</p>
HABIB ON CAMERA	<p><u>HABIB</u>: (In French)</p> <p>“We monitor and we analyze marine water in about seven hundred stations; we conduct thousands of analyses every year.</p>
MAN ON COMPUTER	<p>We took all the measures to make sure that not even a drop of untreated water arrives in the Mediterranean Sea.” (14.00”)</p>
HABIB ON CAMERA	<p>“And right now, we are working to put into place a management plan to protect marine and coastal areas. Specifically there is one in the Kerkennah.” (8.57”)</p>
DROPPING CEMENT WITH SPADE	<p><u>NARRATION:</u></p> <p>One project supports this experiment created by fishermen in Ouled Ezzeddine</p>

village. They are making cement blocks. Once placed in the sea, the blocks become obstacles to bottom trawling. (14.95”)

ABDELKADER AND MAN
WALKING BY CEMENT BLOCKS

Adbelkader Baouendi is the national coordinator of Global Environment Facility’s Small Grants Programme. (6.83”)

ABDELKADER ON CAMERA

ABDELKADER: (In French)
“...so any fishermen who fish with tools which don’t protect the environment and natural resources will lose their nets. Their nets will remain caught in these blocks.” (9.49”)

FISHERMEN DROPPING
CEMENT BLOCKS IN WATER

NARRATION:
Local fishermen have dropped over a thousand of these cement blocks and plan to place thousands more. Designed with holes, they also provide a home for young marine life. (12.63”)

UNDERWATER PLANTS

In 2009, Tunisia passed a new regulation limiting fishing in the marine protected areas. Called a period of biological rest, these seasonal closures allow young fish to reach maturity so that they can reproduce. (15.33”)

BOATS ON WATER

Fishermen in the Gulf of Gabes were asked to stop fishing in July. In return, they received government compensation for their financial losses. The closure was later

extended through September and will continue in subsequent years. (16.17”)

HASSEN ON CAMERA

HASSEN: (In Arabic)

“We were happy when it was extended to three months. The sea will get some rest. We need to preserve and take care of the fish eggs. (7.50”)

FISHERMEN BOATS MOORED
IN HARBOUR

NARRATION:

While important, these local efforts alone are not enough to bring the fish back. (5.24”)

HASSEN ON CAMERA

HASSEN: (In Arabic)

“The climate has changed, and the winds too.” (3.79”)

WIND IN PALM TREE

NARRATION:

What’s missing, he says, is a wind called shlouk that came every October. (4.88”)

MONTAGE FISHING BOAT,
DEGRADED SEA GRASS BEDS,
EROSION

HASSEN: (In Arabic)

“Shlouk is the one that rejuvenates the sea and brings fish from far away. Now the shlouk is weak and doesn’t get here... (8.13”)

NARRATION:

Erratic weather, declining fishery, degraded habitats, marine erosion – it all adds up to a perfect storm of consequences for the fishermen of Kerkennah. (11.90”)

FISHERMEN WITH BOATS ON
WATER

For the charfia fishermen, inaction would mean the complete collapse of their fishery. But Hassen is hopeful that the efforts against pollution and over-fishing will restore the marine habitats and bring back the fish. (13.97")

HASSEN WITH BROTHER ON
THEIR MOTORIZED BOAT

HASSEN: (In Arabic)

"We have to protect the region, piece by piece. I don't say it will succeed in six months or one year, but God willing, it will succeed in two years. I will sacrifice and give everything for it. I will not give it up." (15.20")

[SHOW CLOSE] (7.01")

That's all for this edition of 21st CENTURY. I'm Daljit Dhaliwal. We'll see you next time. Until then, goodbye.

CREDITS #42 (46.30”):

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HAITIAN ART: BURIED BUT NOT DEAD

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