Global Lives Project
Impact Report: 2012-2013

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Summary compiled by Impact Program Design and Evaluation
Letter from the Executive Director and the Board Chair

Dear Supporters, Volunteers and Friends of Global Lives,

In 2002, the Global Lives Project was nothing more than an audacious idea—record and share 24 hours in the lives of ten people who roughly represent humanity’s diversity. It’s incredible to think of how far we’ve come since then.

In 2012 and 2013, we doubled the size of our video library, secured the support of the National Endowment for the Arts, launched our Unheard Stories curriculum and a global education program and forged critical partnerships with groups like the Smithsonian, Method, Adobe, the Stanford University School of Education, 826 Valencia and many more.

Thanks to the commitment and passion of our volunteer community and the support of these incredible partner organizations, we have made immense progress towards achieving our mission to foster a common sense of global empathy through our video library of life experience, our public exhibits and our work in classrooms around the world. As my ninth year working on the Global Lives Project comes to a close, I am honored by the privilege to collaborate with and be supported by people like you.

This year, we launched an ambitious new website at globallives.org that now serves as a central collaboration platform for our global video production program. We achieved this by working closely with Method, a leading San Francisco design firm, and with the support of the National Endowment for the Arts. The new site allows us to make our entire video library freely available to the public to stream or download.

Our initial video collection, The First Ten, is now available in its full uncompressed format for free download—all three terabytes! We have nearly completed the production phase of our second thematic collection, Lives in Transit. From Lara, a traveling clown in Spain, and Huyen, a worker on a sand barge in Vietnam, to Ruixian, a train attendant in China, Lives in Transit intimately captures the daily routines and rituals of people whose lives put them in motion in a world increasingly defined by mobility. We expect to finish post-production on the series by March of 2014.

In 2013, we also established our education program to pilot various exhibition models, develop student engagement activities, and evaluate launching a full-scale program. Global Lives’ ultimate goal in classrooms is to foster new media literacy and cultivate global citizenship and empathy among students around the world.

Looking ahead to 2014, we expect to continue our groundbreaking video production work, showcasing it publicly through exhibits at schools and museums, and investing more resources to further develop our education program.

On the heels of Lives in Transit, in early 2014 we will begin pre-production planning for a series that centers on speakers of endangered languages. We’re thrilled to begin work on this series in collaboration with the Smithsonian Consortium for World Cultures and the National Museum of Natural History—the most visited museum in the U.S. and second-most visited in the world.

None of our work would be possible without the generous support of hundreds of skilled volunteers and some of the world’s preeminent educational and cultural institutions. On behalf of Global Lives, its staff and Board of Directors, please accept our gracious thanks and best wishes for a safe and abundant new year!

Sincerely,

Laura Welcher
Chair, Board of Directors

David Evan Harris
Founder & Executive Director

Laura Welcher
Chair, Board of Directors

David Evan Harris
Founder & Executive Director
Global Lives staff and volunteers hard at work at our headquarters in San Francisco.
Left to right: Laura Welcher, Mark Moran, Fangshu Xhu, Ruhi Moran, Caitlin Rose, David Harris, Snow Zhou, Dalila Fernandes, and Sasza Lohrey.

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Ya-Hsuan Huang
Yi Han

145 9th Street
Suite 102
San Francisco, CA 94103
United States

Tel    +1 415 729 4562
Email  info@globallives.org
Web    www.globallives.org

501(c)3 Tax ID: 61-1524216
Introduction

On-screen Participant Edith Kaphuka carries water home after school. – Ngwale Village, Malawi (2007)
The 9th Street Independent Film Center, the new home of the Global Lives Project in San Francisco

Global Lives’ mission is to reshape how we, as both producers and viewers, conceive of cultures, nations and people outside of our own communities. We envision a world where all human lives have equal value and where people on opposite sides of the planet see and treat each other as though they were neighbors.

To achieve this mission, our strategy is to collaboratively build a video library of human life experience. We make this library openly available to the general public via the Internet and apply this material to create interactive educational materials for students around the world as well as engaging exhibits for the public at large that inspire cross-cultural understanding and empathy.

Our small full-time staff works with a global network of more than 1,000 volunteer filmmakers, editors and translators; plans exhibits; manages our website; and supports educators who use Global Lives’ footage to teach cultural to cultivate empathy in the classroom.
Our Impact

Global Lives’ activities span four interrelated programs: Video Production, Video Library, Education and Exhibits. Within each program we measure progress differently, and each program is designed to make a unique and complementary contribution to our overall mission. Below is a summary of activities and outcomes in each of the four programs.

Cepe, the son of on-screen participant Dadah, puts on his shoes.
Sarimukti Village, Indonesia (2008)

The home of on-screen participant, Dadah.
Sarimukti Village, Indonesia (2008)
Video Production

- **The First Ten** 24-hour collection complete and publicly available online
  - Shoots from Brazil, Malawi, Japan, China, India, Indonesia, Serbia, Lebanon, Kazakhstan and the United States

- **Lives in Transit** — eight new shoots; series 80% complete
  - Shoots from Vietnam, Nepal, Canada, Spain, China, Colombia, South Korea and Turkey

- **Endangered Languages** pre-production underway
  - Collaboration with Smithsonian Institution’s Consortium for World Cultures, Center for Folklife and Cultural Heritage and Recovering Voices initiative at the National Museum of Natural History

- 1,000 total volunteers, including filmmakers, photographers, translators, architects, designers and everyday people around the world

- 400 hours (eight terabytes) of high-definition video available for free viewing and download on GlobalLives.org, YouTube and the Internet Archive

- Produced a 24-page comprehensive production guide for producers and groups with support from a pro bono team of six Adobe employees

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A tired crew member naps while filming Dadah and her family sleeping in the family bed. Sarimukti Village, Indonesia (2008)

On-screen participant, Dadah, plants carrot seeds along the hillside. Sarimukti Village, Indonesia (2008)

On-screen participant, Kai Liu examines some beans before purchasing. Anren, China (2008)
Video Production

Our video production program is rooted in a network of hundreds of video professionals around the world who produce the original content that underlies our other three programs. In 2009, we completed our first set of ten 24-hour videos featuring a representative sample of the world population. We are now producing additional curated thematic collections, including Endangered Languages and Lives in Transit (globallives.org/livesintransit).

A typical video production project comprises preproduction research and planning, shooting, editing, translation, subtitling and publishing. Within the video production program, we define success as completing high-quality shoots with diverse on-screen participants as quickly and efficiently as possible while leveraging volunteer and in-kind resources.

Each video shoot enriches Global Lives Education and Exhibits programs by providing the core content for both the classroom environment and immersive viewing experiences. The First Ten series was used as both the main attraction at a major art show at Yerba Buena Center for the Arts as well as the primary study materials in Unheard Stories, our educational curriculum. Global Lives intends to continue this model with the upcoming Lives in Transit and Endangered Languages series.

Video Production: 2004-2013
The First Ten

- Production complete and all footage available for streaming and download on YouTube and Internet Archive

- Exhibit at Yerba Buena Center for the Arts in San Francisco drew over 20,000 visitors

From 2004 to 2009, the Global Lives Project produced a collection of 24-hour video works featuring 10 individuals who demographically represent the overall diversity of the human population. Hundreds of volunteer professionals filmed, edited and translated this project on a shoestring budget of less than $40,000. More information about this sampling is available here: http://globallives.org/firstten.

More than 600 volunteer translators have transcribed and translated our first collection of shorts into 13 languages and are 80% finished subtitling all 240 hours of footage into English and beyond.
Lives in Transit

- Planned completion: March 2014
- Eight of ten new 24-hour videos shot and in post-production
- All ten 24-hour videos, plus ten additional 2-3 minute short summaries to be fully translated and subtitled by March 2014
- All videos to be uploaded to Internet Archive, YouTube and Global Lives Project website

From bus fare collectors to train attendants, horse packers to delivery people, we faithfully capture one full day of routines and rituals in the lives of 10 individuals instrumental in moving people and goods throughout our world. Lives in Transit will bring together nearly 100 accomplished filmmakers and media artists to undertake a globally collaborative work of art that raises questions about the relationships between human connection and disconnection, similarity and difference, distance and proximity.

On-screen participants include a bus driver, a train attendant, a ship captain, a cook on a sand barge, a traveling harvester, a mobile handyman, a horse-drawn wheelbarrow driver, a pharmaceutical delivery woman and a traveling circus performer. More information is available here: http://www.globallives.org/livesintransit.

Lives in Transit is in production thanks to the generous support of the National Endowment for the Arts as well as donations from more than 400 individuals from around the world.
Endangered Languages

- Pre-production workshop to be held in early 2014 in collaboration with Smithsonian Institution

As the first step in creating our third thematic collection, a co-hosted workshop in collaboration with the Smithsonian Institution’s Consortium for World Cultures, Center for Folklife and Cultural Heritage and Recovering Voices Initiative at the National Museum of Natural History, will bring together an interdisciplinary group of anthropologists, linguists, archivists and indigenous and non-indigenous filmmakers to explore creating a set of 24-hour films focused on endangered language communities around the world.

By selecting on-screen participants who are speakers of endangered languages, the third thematic collection of 24 hour stories will provide a new resource to help document the selected languages. Further, when developed into an exhibit of simultaneous video screenings, Endangered Languages will highlight the value of cultural and linguistic diversity to a much broader public audience.

Principal Investigators:

- Joshua A. Bell, Curator of Globalization, National Museum of Natural History
- Ruth Rouvier, Program Manager Recovering Voices
- Michael Mason, Director, Center for Folklife and Cultural Heritage
- Joe Horse Capture, Museum Specialist, National Museum of the American Indian
- David Evan Harris, Executive Director, Global Lives Project
- Laura Welcher, Ph.D., Director of the Rosetta Project at The Long Now Foundation; President, Global Lives Project Board of Directors

Independent Shoots

In addition to our curated sets of thematic shoots, we are currently developing an infrastructure to support producers around the world who wish to initiate shoots and, eventually, entire series independently.

Volunteer producers submit an idea for the on-screen participant and location, and Global Lives works with the producers to complete and incorporate the shoots into our video library. These tools are currently under development in collaboration with designers at Method and with support from the National Endowment for the Arts and the Adobe Foundation. More information is available at: http://www.globallives.org/independentshoots/.

Muttu Kumar, on-screen participant in Hampi, India, leads a French tourist to take photos of historic temples at the UNESCO world heritage site. (2009)

Tsering Tashi (Director and Cinematographer) and Anh Le (Cinematographer and Assistant Videographer) set up the second camera on the bow of the barge to both ensure continuous filming and offer different perspectives. – Mekong Delta, Vietnam (2013)

On-screen participant Rael Feliciano joins a group of onlookers in the streets of São Paulo, Brazil (2006)
Production Guide

During 2012 and 2013, Global Lives Project staff and volunteers worked with a highly skilled team of seven pro-bono volunteers from Adobe who worked to create our first comprehensive 24-hour shoot production guide. The team reviewed seven years of production documents from The First Ten series, and conducted extensive interviews with volunteer filmmakers, translators and producers.

The new guide was field tested during production on the Lives in Transit series and was a key ingredient in facilitating the dramatic uptick in video production illustrated in the chart on page 10.
• 72,939 unique visitors to site from 182 countries since 2006
• 84,940 video views on YouTube since 2010
• 60,020 video downloads from Internet Archive since 2011

Developing our online video library was a major focus over 2012 and 2013, and we completed the first phase of an ambitious project to relaunch our website and transition its emphasis to a collaborative production hub and interactive video library. We measure our success based on the number of people we reach through our multiple online channels.

In 2013, we saw excellent signs of increased engagement: From Q3 2012 to Q3 2013, visitors watched 42,646 minutes of video, also driving 24,940 video views on YouTube and 60,020 video downloads from Archive.org.

The first phase of the new Global Lives website soft-launched in March 2013. By Q3 2013, we saw a 136% year-on-year increase in unique visitors (6,645 in Q3 2013 vs 2,814 during Q3 2012) from 147 countries, all of which reflects organic growth, as we have not yet undertaken a major marketing campaign. Thanks to additional grant support received in mid-2013, we will be releasing more advanced features and launching a major audience development campaign in 2014.

Since launching the website, we have used it to target our volunteer filmmaker, translator, and educator community. While doing outreach for Lives in Transit, we reached more than 1,200 filmmakers through our website alone. We then used the website to recruit filmmakers and manage the application process, and we received a strong set of proposals to produce Lives in Transit. In 2013, the new website reached nearly 4,000 educators, allowing them to sign up for free content downloads. The website has also reached over 250 volunteer translators, who are instrumental in making our work accessible to as many people around the world as possible.
• **Unheard Stories: Building Empathy through the Global Lives Project** curriculum launched in collaboration with Stanford University School of Education

• **Established partnerships with influential education organizations**, including 826 Valencia, Voice of Witness, Facing History and Ourselves, and San Francisco Film Society

• **Education Fellowship program** launched with inaugural fellow Nicole Moore, teacher at Notre Dame High School in San Jose, CA

• **Lessons from Unheard Stories: Building Empathy through the Global Lives Project** connected to the Common Core Standards in both English and history

• **362 educators reached**

• **6,717 students reached**

Global Lives is uniquely positioned to provide enriching content and lesson plans to teachers addressing globalization and cross-cultural awareness. The ultimate goal of using Global Lives footage in classrooms is to foster new media literacy and cultivate global citizenship among under-served students in primary, middle and secondary schools.

In 2012, Global Lives, aided by Inspire, Inc., a San Francisco consultancy, launched an education initiative based on an analysis of how teachers have incorporated Global Lives Project footage into their teaching over the past several years. The 2013 program’s goal was to pilot various exhibition models, develop student engagement activities and evaluate the effectiveness of each activity to inform a full-scale program.
Strategy Assessment

Working with Inspire, Inc. consulting, Global Lives conducted thorough primary and secondary research to determine how teachers currently use online video in the classroom and how Global Lives could provide the most value to educators.

Download the Unheard Stories curriculum and find more resources for educators at: http://www.globallives.org/educate.

Curriculum Development

• Unheard Stories: Building Empathy through the Global Lives Project launched in collaboration with Stanford Graduate School of Education and Professor Denise Pope

• 64-page curriculum available in print and free PDF download under Creative Commons licenses

• Launch event with Stanford and California College of the Arts in 2012 attracted more than 100 visitors

• Curriculum beta was pre-tested in 2012 and early 2013 at middle schools and high schools, feedback incorporated into current edition

• Additional curricula created for high school students, as well as for specific subject areas such as science and math

During 2012, we launched a beta version of the curriculum at Stanford in April of 2012, and we conducted our first pilot at San Francisco’s Balboa High School in 2013. We worked with the San Francisco Film Society’s Filmmakers in the Classroom program, and the results of this pilot will inform our strategy to broaden the impact of our educational outreach.

In that eight week program, twenty ninth-grade Ethnic Studies students were challenged to learn about media literacy and the filmmaking process, and they produced short films documenting life in their community using the Global Lives curriculum. The curriculum also premiered at Stanford for 80 graduate students of education. The event featured a special sneak preview of a three week intensive curriculum unit designed for seventh graders and intended to be used in conjunction with the Global Lives exhibit or website to cultivate empathy in the classroom.

Additionally, leading education nonprofit Facing History and Ourselves hosted a one day event with 22 dynamic teachers from around the San Francisco Bay Area to discuss ways Global Lives footage could best be used in the classroom. As well, David Harris, Global Lives’ Executive Director, led a professional development day for all 63 social science teachers from Palo Alto Unified School District to demonstrate how Global Lives video can be effective in the classroom.
Exhibits in Schools

Our Exhibits in Schools program is also underway, with 19 events produced since 2011. The timeline on page Y shows school exhibits and screenings in India, Finland, Singapore and the United States.

These events are held at schools, educator conferences and professional development training sessions. Through the broad reach of these events, Global Lives has made it into hundreds of classrooms around the world.

Partnerships

In early 2014, we will launch the Voice of Witness workshop series in collaboration with the 826 Valencia writing center (founded by author Dave Eggers), where Global Lives will offer free workshops based on the Unheard Stories curriculum to middle school students.

We have also benefited immensely from partnerships with Facing History and Ourselves, a nationally recognized education nonprofit (see above under curriculum), the San Francisco Film Society, and Creative Commons in our education programs.

Education Fellowship

In summer 2013, we launched our Education Fellowship program, which provides a stipend to a teacher who manages outreach and presents about Global Lives at education conferences and events around the world. Nicole Pfaff, a teacher at Notre Dame High School in San Jose, CA who has been using Global Lives in her classroom since 2011, was selected as our first fellow.

Our Education Fellow is responsible for supporting and expanding the network of educators around the world using Unheard Stories and Global Lives videos in their classrooms. This work takes place through public presentations at leading educational conferences, on online social networks and through the GlobalLives.org website educator resources section: http://www.globallives.org/educate.
Exhibits

- 15 multi-screen video installation exhibits reached nearly 30,000 people in six countries since 2008
- 20 public screenings reached over 1,100 people in ten countries since 2008

Global Lives builds immersive video installations and holds public film screenings in museums, schools and public spaces around the world. We have held 20 public video screenings and built 15 immersive video installations in 13 countries. All of these exhibits and screenings are listed in the timeline on page 22.

Video installations were the first way that Global Lives’ work was displayed for the public, and they continue to be at the core of our audience engagement strategy. At the same time, the Internet and educational settings have provided additional opportunities to reach complementary audiences that support and enhance our exhibitions program.
Pop-Up Exhibit

In 2012, we worked with the Center for Art and Public Life at the California College of the Arts (CCA), with the support of the Adobe Foundation, to produce a new pop-up Exhibit. This portable version of our exhibit fits in the back of a cargo van and uses ten projectors and an innovative set of expanding screens and armatures.

It can be displayed in spaces ranging from 1,200 to 4,000 square feet and allows us to bring our exhibit to public venues that require quick setup and takedown. We were able to reduce setup time from 16 hours with a crew of eight to seven hours with a crew of six.

Exhibit-in-a-Box

Educators around the world have requested toolkits to produce their own multi-screen Global Lives exhibits in schools, and these exhibits have been highly successful in Singapore and Finland (see Education section on page 17).

In 2014, we plan to package these “Exhibit-in-a-box” toolkits in a simple package with a hard drive containing video files and instructions for how teachers can easily assemble the audiovisual equipment needed to produce compelling classroom or school-wide exhibits.

Creative Commons #CC10

The Global Lives Project was showcased at the tenth anniversary celebration of Creative Commons with a large-scale pop-up exhibit seen by more than 300 attendees in December 2012. The exhibit was based on the work of the CCA students but adapted to a modular configuration for a square viewing environment at SPUR in downtown San Francisco.
Global Lives
2014 Impact
Objectives

The crew films on-screen participant Lara Aragon before she goes on stage to perform. Lara is a third generation circus clown who keeps her family’s tradition alive traveling across the country for nine months out of the year. Magaluf, Spain (2013)

The crew films on-screen participant, Kai Liu – Anren, China (2008)
As we develop as an organization, we are building annual objectives and strategies that will allow us to better allocate resources to priority projects as well as measure progress more clearly and consistently. Over the past two years, our Video Production program is clearly driving many of our activities, and new programs will build audiences and generate outcomes for the content that will be produced through future thematic collections.

In that vein, in 2014 we will work to:

- Prioritize our core Video Production program to create more video content to make the Global Lives collection more diverse and valuable to our target audiences
  - Finish post-production and translation on Lives in Transit (set of ten videos)
  - Build capacity for independent shoots to self-organize and find funding
    - 3-5 independent shoots
- Begin pre-production research for additional series on new themes
  - Endangered language speakers (in partnership with Smithsonian)
  - Farmers and food producers
  - Domestic workers
- Leverage Video Production content through web distribution, education and exhibits to facilitate more and deeper experiences of Global Lives.
  - Website
    - Double website unique visitors in 2014
    - Improve the quality of the visitor experience with new features for video viewing by themes and tags
    - Build tools to support coordination and funding of new shoots
  - Exhibits
    - Hold three new exhibits in museums, public spaces and schools
    - Lives in Transit exhibit world premiere
    - Launch Exhibit-in-a-Box toolkit for teachers and curators building their own exhibits
- Education
  - Get the Unheard Stories curriculum to 100,000 students
  - Recruit 1,000 teachers who share Global Lives’ values and are interested in using Global Lives in their classroom
  - Refine existing curriculum through evaluation and testing
    - Provide teachers with tools to effectively utilize Global Lives footage in the classrooms
  - Measuring impact
    - Conduct qualitative and quantitative surveys of visitors to exhibits, website, school programs
Financial Overview

The overwhelming majority of the work behind the Global Lives Project has been donated by a global network of more than 1,000 volunteer filmmakers, photographers, translators, designers, architects, programmers, and everyday people. Quantifying the value of this in-kind support to organizations like ours is notoriously difficult, but our estimates indicate that we have received upwards of US $3 million worth of in-kind labor and donations of technology equipment. Upwards of 90% of the labor that makes Global Lives possible—producing our video shoots, translating them into dozens of languages, sharing the work on the web, in exhibits, screenings and classrooms—is given to us as a gift.

Our staff consists of one full-time and three part-time employees. The role of this staff is to closely support and coordinate our volunteer efforts around the world. From our one-room office at the Ninth Street Independent Film Center in San Francisco, the staff provides the minimum central infrastructure needed to ensure that our global network of volunteers can continue to take the project to new heights and see their work reach audiences around the world.
### 2012 Expenditures by Category

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### 2012 Revenues by Category

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<td>Other</td>
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Figures in US dollars

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Everyone gathers together for a group photo after a great life-story interview and before the 24 hours of continuous filming commences. – Mekong Delta, Vietnam (2013)

Zhanna’s family poses for a group picture with the volunteer crew. – Vannovka, Kazakhstan (2009)
Global Lives is helping to redefine public media in the 21st century. It’s a new form of public media that is highly accessible as well as being informative and beautiful.

- Alyce Myatt, Director of Media Arts, National Endowment for the Arts

Global Lives is the ultimate immersive adventure, a completely unique chance to experience not just one, but ten alternate realities, in a single day. You get to really see and feel what it would be like to live another life, every ordinary and extraordinary detail of it, ten times over. The first Global Lives series blew my mind. Lives in Transit promises to be a wild ride. I can’t wait to find out where it takes us.


The Global Lives Project is a pathbreaking work of public ethnography—it brings the diversity of lived experiences into sharp relief through video, an unwieldy, but ideal medium for this type of endeavor. My colleagues and I at the Smithsonian are excited to be launching a new collaboration with Global Lives to bring a new dimension into the Global Lives collection: linguistic diversity. By working together to document the lives of endangered language speakers, we will be both contributing to the field of linguistics and providing a vivid and accessible window into the lives of communities whose very voices are at risk of fading away completely.

- Joshua A. Bell, Curator of Globalization; Director of Recovering Voices, National Museum of Natural History, Smithsonian Institution
The Global Lives Project would not be possible without the generous support of the following institutions and individual donors, who gave to the organization during 2012 and 2013, along with the thousands of volunteers who contributed to our work.

A more complete list is available at globallives.org

### Institutional Support
- National Endowment for the Arts
- Adobe Foundation
- Institute for the Future
- Smithsonian Consortium for World Cultures
- Smithsonian Center for Folklife and Cultural Heritage Method

### Partner Organizations
- Long Now Foundation
- San Francisco Film Society
- Facing History and Ourselves
- Folsom Street Foundry
- 826 Valencia
- Voice of Witness
- Stanford University Graduate School of Education

### Individual Donors

#### $960 and above
- David & Susan Burwen
- Duleesha Kulasooriya & Suellen Lee
- Heather McGough
- Jennifer and Barry Crosthwaite
- Jessamine Chin
- Jonathan Zittrain
- Jonathan Siegel
- Laura & James Welcher
- Lawrence Wilkinson
- Sarah Davis
- Sara A. Crouse
- Vijay Karunamurthy
- Anonymous

#### $480-959
- Aakash Mohpal
- Amir Chima
- Ann J. Kyrkostas
- Ann O’Brien
- Anna Hetherington
- Anne Gomez
- Ashish Sahu
- Baptiste Jacquemet
- Ben Damron
- Bill Rice
- Blake Markham
- Brian VanderZanden
- Christian Poirier
- Danielle Engelman
- Darren Woulfe
- David Weinberger
- Elizabeth Chase
- Elizabeth Peltz
- Elizabeth Wheaton
- Eric Leland
- Erica Holdt
- Eugene Eric Kim
- Gabriela Herman
- Geri Wittig
- Helen McGrath
- Jamie Aaronson
- Jason Burwen
- Jay Silver
- Jean Russell
- Jen Myronuk
- Jordan Katz
- Jorren Schauwaert
- Kate Butchart
- Kate Ettinger
- Kathleen Masterson
- Kathy Mandelstein
- Keith & Janet Jones
- Kim Q. Dau
- Laura Brandner
- Lisa Baird
- Peter Yeo
- Phuong Luong
- Rachel Areva Crampton Reinhart
- Rahul Jaswa
- Raphael Grignani
- Robyn G. Young
- Ronald Ture
- Ryan A. Buckley
- Sandra Davis
- Simon Stolzenbach
- Susan Davenport
- Susie Richardson
- Tammi R. Van Volkinburgh
- Theresa Williamson
- Tomer Altman

#### $96-239
- Aaron McMillian
- Abhiroop Basu
- Adam Planas
- Afonso Salcedo
- Alan Keefer
- Alessandro Moraes
- Alexander Geisser Austin
- Amanda E. Mahlstedt
- Andrew Pederson
- Andrew Reid
- Andrew W. Mahlstedt
- Ann M. Buszard
- Audrey Wong
- Aviva Aminova
- Barak Kassar
- Benjamin Quinto
- Betsy Fox
- Bette Kroening
- Britt Bachner
- Calvin Chin
- Carla Klassen
- Charles P. & Leah Fisher
- Chris Koehler
- Christiane Gigas
- Christopher Kawaja
- Colleen Napleton
- Daniel Chein
- Deirdre Pederson
- Donald & Marcia Wolochow
- Gaurang Khemka
- Iris Korovesi
- Jake Simon
- James Simon
- Jane Sullivan
- Janet Jones
- Jason Tester
- Jeanne Chen
- Joan Tiffany
- John Jordan
- Joshua Whitman
- Judy Phung
- Kathleen Vian
- Learie Hercules
- Marissa Mikha
- Marty Lowe
- Mary Edwards
- Mary Keber
- Maximilian Klein
- Michael Bell
- Michael Roberts
- Michael Smolens
- Mike Davis
- Oliver Bajracharya
- Paul Chu
- Paul W. Mahlstedt
- Pete Forsyth

#### $96-$239
- Aakash Mohpal
- Amir Chima
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- Ann O’Brien
- Anna Hetherington
- Anne Gomez
- Ashish Sahu
- Baptiste Jacquemet
- Ben Damron
- Bill Rice
- Blake Markham
- Brian VanderZanden
- Christian Poirier
- Danielle Engelman
- Darren Woulfe
- David Weinberger
- Elizabeth Chase
- Elizabeth Peltz
- Elizabeth Wheaton
- Eric Leland
- Erica Holdt
- Eugene Eric Kim
- Gabriela Herman
- Geri Wittig
- Helen McGrath
- Jamie Aaronson
- Jason Burwen
- Jay Silver
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- Jordan Katz
- Jorren Schauwaert
- Kate Butchart
- Kate Ettinger
- Kathleen Masterson
- Kathy Mandelstein
- Keith & Janet Jones
- Kim Q. Dau
- Laura Brandner
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- Peter Yeo
- Phuong Luong
- Rachel Areva Crampton Reinhart
- Rahul Jaswa
- Raphael Grignani
- Robyn G. Young
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