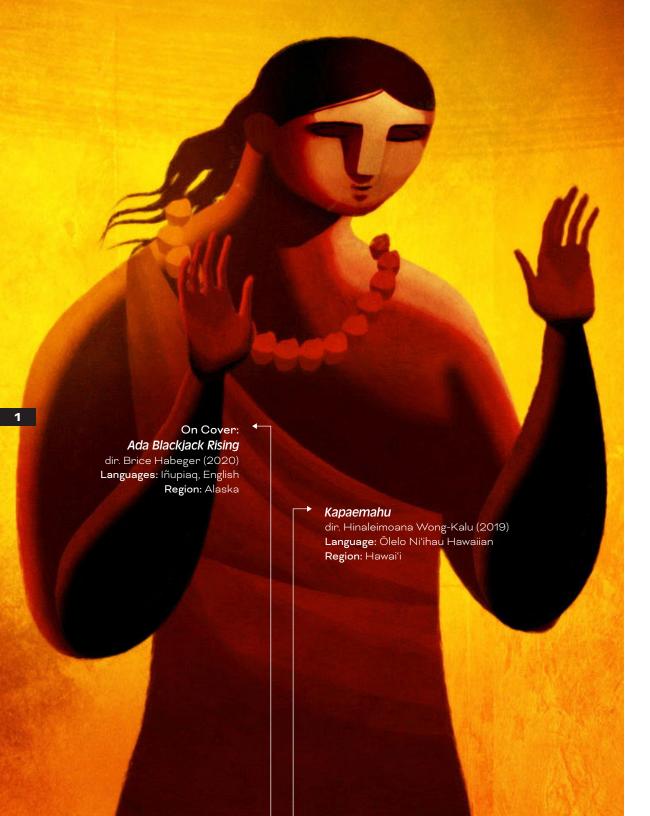


# Mother Tongue Film Festival The Healing Power of Storytelling 2021 Report





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## The Healing Power of Storytelling

#### Directors' Remarks

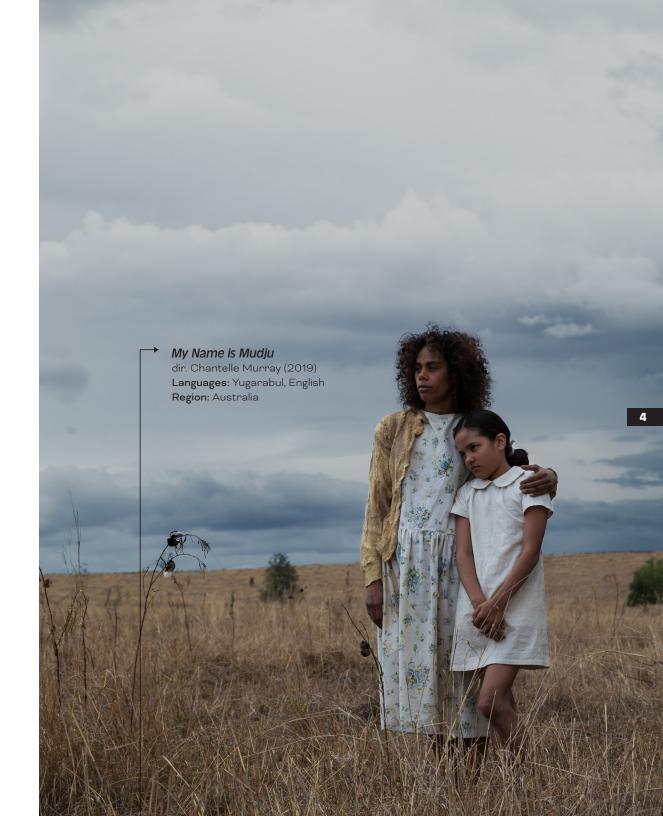
This year's Mother Tongue Film Festival was a year of firsts—working remotely as a team between Denmark, California, Hawai'i, Indiana, Maryland, Massachusetts, and Washington, D.C.; hosting a virtual festival; and enduring a pandemic with our families, friends, and colleagues. Through a range of beautiful films and dialogues with their directors across mountains, oceans, languages, and screens, the festival offered respite from a trying year. While we faced unique challenges bringing the festival online, our curatorial team, production staff, and interns are a fantastic collection of dedicated people. None of what occurred could have happened without them. We have learned an immense amount over the past year and are grateful to all the filmmakers, our partners, and colleagues who helped make this year's Mother Tongue Film Festival the success that it was.

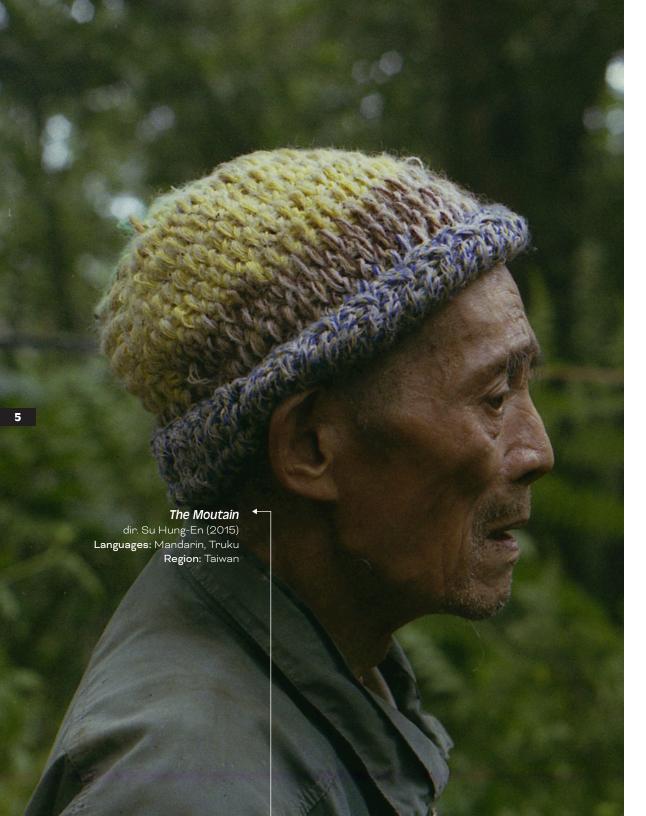
The festival covered a range of topics as vast as the geographic regions and languages represented (twenty-six and thirty-nine, respectively). As Smithsonian Secretary Lonnie Bunch remarked in our virtual opening, this year's festival "examined...language revitalization, the power of women sharing their stories, and the extensive repository of films in the Smithsonian archives." Our theme-chosen in reference to the global pandemicalludes to the power of film and digital storytelling to address and begin to repair the continued violence of settler colonialism worldwide, while also emphasizing the need to listen to Indigenous and Native stories in their varied forms. Gwyneira Isaac, Director of Recovering Voices and Curator of North American Indigenous Culture at the National Museum of Natural History, describes our mission well: "This festival celebrates peoples' rights to speak their mother tongue. By making these films, people voice their individual experiences, and, more importantly, define themselves using their own language." Mother Tongue is a celebration and a call to action that highlights the beauty within multilingual storytelling.

Joshua A. Bell

Amalia I. Córdova

AGL





## 2021

#### Year in Review

In 2021, the Mother Tongue Film Festival saw change, expansion, and opportunity in its sixth annual edition. In response to the COVID-19 pandemic, the festival pivoted to a fully online experience centered around the theme of *The Healing Power of Storytelling*.

The festival is a collaborative effort from across the Smithsonian Institution organized by the Recovering Voices initiative, a collaboration between the National Museum of Natural History (NMNH), the Center for Folklife and Cultural Heritage (CFCH), the National Museum of the American Indian (NMAI), and the Asian Pacific American Center (APAC). Celebrating cultural diversity, Mother Tongue puts language center stage to reveal the richness and healing power that exists within multilingual storytelling and expression.

Opening on International Mother Language Day, February 21, the 2021 festival expanded beyond our four-day format to a **hundred-day** event running through the end of May. Over three months, we presented **for-ty-five films** featuring **thirty-nine languages** from **twenty-six regions** of the world. In addition to the on-demand online film screenings, the festival also treated its audience to fourteen online events; among them was an opening ceremony with remarks from Smithsonian Secretary Lonnie Bunch, live and pre-recorded Q&A sessions with film directors, and engaging roundtable discussions with live audience participation.

While we missed the energy of in-person events, being virtual allowed the festival to reach new and diverse audiences. As the festival progressed, we received overwhelmingly positive feedback on the online format. It has been a year of challenges, but despite this, we have learned new ways of connecting. Moving forward, in 2022 we will be resuming in-person events while also having online offerings. This hybrid model will combine the best aspects of in-person offerings while allowing us to virtually reach communities across the country and world.

We thank you for a year of new challenges and growth and for your continued support of the Mother Tongue Film Festival.

8 pm

Conversation with the Filmmaker: Teko Haxy/Being Imperfect

March 5, 12 pm

Conversation with the Filmmaker: Kiraiñia, co-presented by the University of Maryland Center for Research and Collaboration in the Indigenous Americas

2 pm

Women Directors Panel

February 25, 6:30 pm

Documentary Filmmaker Discussion: Tote/Grandfather, co-presented by the Columbia University School of the Arts

March 1, 3 pm

Conversation with the Filmmaker: Kapaemahu

March 19, 2 pm

Archival Roundtable: Anthropologists as Storytellers, co-presented by Documentary Educational Resources

March 26, 9 am

Conversation with the Filmmaker: *The Mountain*, co-presented by the Ministry of Culture, Taiwan; Taiwan Academy and the National Museum of Asian Art

April 26, 12 pm

Conversation with the Filmmakers: The Forbidden Strings, co-presented by the National Museum of Asian Art

May 7, 12 pm

Conversation with the Filmmaker: The Land of Eb

May 21, 4 pm

Conversation with the Filmmakers: Island to Island April 2, 1 pm

Roundtable: A Discussion on Language Revitalization

April 30, 12 pm

Conversation with the Filmmaker: Haka Puai te Kainga/ Eating Up Easter

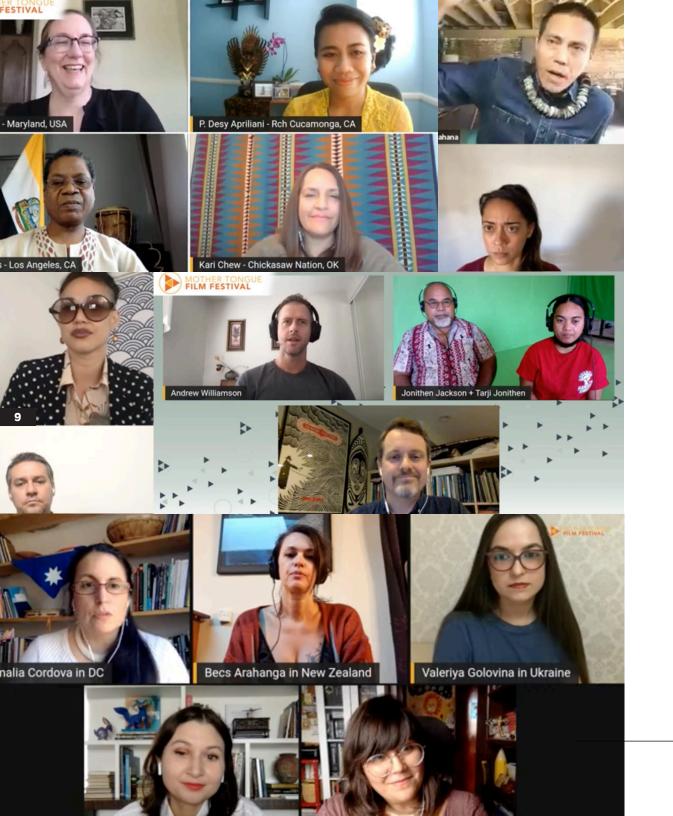
The Healing Power of Storytelling Roundtable

May 14, 5 pm

100 Days 25x the length of previous festivals!

39 Languages See a comprehensive list on page 25

26 Regions



# Transition to Online Programming

Pivoting to an entirely virtual experience, the bilingual (English/Spanish) Mother Tongue website became a virtual screening room and "festival hub" where audiences could access information, films, and events.

The decision to host directly from the Mother Tongue website allowed the festival to present each film while abiding by the streaming parameters of each filmmaker. Thanks to external partnerships, we were able to screen films that could not be hosted on the Mother Tongue website. An example of this was the Opening Night film, Waikiki, a continental premiere that we reprised in May, thanks to a partnership with the Hawai'i International Film Festival. In consultation with the filmmakers, most films were cohesively presented on the website and were accessible from two days to the entire run of the festival. We are grateful to our many partners for helping us host the festival through their various platforms.

The festival opened with ten films available on the website and a playlist, Animating the Mother Tongue, consiting of twelve animated short films and cross-posted on Folklife Magazine. The festival created a welcome video alongside a promotional reel which featured Smithsonian Secretary Lonnie Bunch and Mother Tongue co-directors Joshua Bell and Amalia Córdova, festival curators Mary Linn and Kālewa Correa (Kānaka Maoli) and Recovering Voices director Gwyneira Isaac. The festival opened with a recorded conversation between Correa and Christopher Kahunahana (Kānaka Maoli), director of Waikiki, with producer Nicole Naone (Kānaka Maoli) and actor Danielle Zalopany (Kānaka Maoli). In conjunction with these films, the festival hosted two Q&A discussions with the filmmakers. Córdova discussed the film Teko Haxy/Being Imperfect with the co-director, Sophia Pinhiero, joining from Rio de Janeiro, Brazil. Later that week, we collaborated with the Columbia University School of the Arts to present a conversation with María Sojob (Tsotzil), director of Tote/Grandfather, with Córdova and award-winning filmmaker Sebastían Díaz.

During March, the festival honored Women's History Month with powerful films and events highlighting the role of women as transmitters of distinct cultures. Fifteen new films were made available for the month, including

A collage of screenshots from a selection of Mother Tongue 2021 live-streamed events.

Hinekura, a short film directed by Becs Arahanga (Kai Tahu, Ngati Raukawa) that follows the journey of a young Māori woman. March also brought back our Women's Director Roundtable, featuring Arahanga, Valeriya Golovina (director of Mawhialeo Ote Alowha/Our Love), and co-directors of the film Teko Haxy/Being Imperfect Sophia Pinhiero and Patrícia Ferreira (Mbaya-Guarani), moderated by filmmaker and curator Cass Gardiner (Anishinaabe Algonquin), with Córdova. We thank the Smithsonian American Women's History Initiative for supporting this event and the screening of these films.

In conjunction with Documentary Educational Resources (DER), the festival presented the Archival Roundtable: Anthropologists as Storytellers, which centered on the collaborative work of anthropologists and filmmakers Lina Fruzzetti and Ákos Östör, whose films have recently been archived in the Smithsonian Human Studies Film Archives. This live session was moderated by DER director Alice Apley, involved Pam Wintle, Senior Film Archivist, and was introduced by Joshua Bell. The festival screened their six films, which are distributed by DER, for the month. The March online events concluded with a live Q&A with Su Hung-En, director of The Mountain, translated by Betty Chen, moderated by National Museum of Asian Art film curator Tom Vick, and introduced by Bell. This event was presented in conjunction with the Taiwan Academy, the Taiwan Ministry of Culture, and the Freer Gallery of Art and the Arthur M. Sackler Gallerythe Smithsonian's National Museum of Asian Art.

In April we featured six new films on the Mother Tongue website and held three special events. We opened the month's programs with the live education roundtable A Discussion on Language Revitalization, focusing on language efforts in Indigenous communities across the globe. In conversation with Ruben Reyes (Garifuna) on his film Garifuna in Peril, Kari Chew (Chickasaw) of Growing the Fire Within, and Putu Desy Apriliani, who discussed her involvement with BASAbali and the animation Luh Ayu Manik Mas, the event was introduced and moderated by Mary Linn. April's offerings also included two Q&As: a live discussion about the feature film The Forbidden Strings, with director Hasan Noori and producer Afsaneh Salari, moderated by Vick and introduced by the project manager, Anne Pedersen. This event was presented in conjunction with the Freer Gallery of Art and the Arthur M. Sackler Gallery—the Smithsonian's National Museum of Asian Art. April's third event honored Earth Day with a discussion on the environmental impacts of tourism and development on Rapa Nui (Easter Island). Kālewa Correa introduced and led the conversation with Sergio M. Rapu (Rapa Nui), director of Haka Puai te Kainga/Eating Up Easter.

The final month of the Mother Tongue Film Festival closed with six new films and three events. Celebrating Asian Pacific American Heritage Month, the festival screened films that shared Pacific cultural narratives. including The Land of Eb, Island to Island, Kapaemahu, and a second run of Waikiki. The first of the May events was a recorded Q&A with the director of The Land of Eb. Andrew Williamson, and lead actor Jonithen Jackson. with translation by Tarji Johnitan, moderated by Joshua Bell. Centering on the festival's theme, The Healing Power of Storytelling roundtable discussion followed, bringing together Christopher Auchter (Haida), director of Mountain of SGaana; Adrian Baker (Hopi), the director of Source of the Wound; Christopher Kahunahana (Kanaka Maoli), director of Waikiki; and Hinaleimoana Wong-Kalu (Kānaka Maoli), the director of Kapaemahu in conversation with Correa. The final event was a Q&A session with Jacqueline Hazen, director of Island to Island, and the lead actors in her film, Kris Kato and Keoni DeFranco (Kānaka Maoli), moderated by Bell. We are grateful to the New Zealand and Canadian embassies and the Smithsonian Asian Pacific American Initiatives Pool for supporting these events.

To mark the end of the festival, the curatorial team, staff, and interns recorded a closing message video to thank our partners, the filmmakers, funders, and viewers. All roundtables, Q&A sessions, and videos are posted and close-captioned for free viewing at the festival's YouTube page, Mother Tongue Media.

The festival's move to online programming relied on the expertise of the Smithsonian Folklife Festival's production staff, and on the CFCH cultural sustainability team's project management and communications staff, generously supported by Ferring Pharmaceuticals. With the Folklife Festival's transition to online programming in 2020, we greatly benefited from the team's knowledge and experience. We are grateful to Sabrina Motley, Elisa Hough, Sarah Roffman, Diane Nutting, Jason Morris, Alex Taggert, Anne Pedersen, Cecelia Halle, and intern Katelyn Haas, whose careful guidance and support allowed us to produce and make accessible high-quality virtual events.

This support builds on the long-term support of The Elizabeth and Whitney MacMillan Endowment, which helped create Recovering Voices at NMNH, and the ongoing federal and trust funds which support curators and other infrastructures at the Smithsonian.

### **Attendance**

Over its hundred days, the festival hosted fourteen multillingual online events across virtual platforms, ranging from public Facebook and You-Tube live streams to Zoom events requiring registration. The extended duration of the festival, paired with our transition to an entirely virtual program, allowed us to expand our audience like never before, resulting in **7.888** views of our events and **6.137** views of the films.

Our audience expanded in part thanks to the increase in festival press coverage, with mentions in the *Washington City Paper, Washingtonian, Smithsonian Magazine, WAMU*, and, for the first time, the *New York Times* (the Language Revitalization Roundtable was listed as a "thing to do" the week of March 27 in the "At Home" section). Unsurprisingly, the roundtable was our best-attended event, with 1,253 views across Facebook and YouTube.

Of the fourteen events, six were produced live with American Sign Language interpretation and real-time captioning (CART). While providing comprehensive accessibility services for our programming is still a relatively new venture for the festival, the Mother Tongue team is committed to continuing to provide these services for our audience. Though attendance for our accessibility simulcast was relatively low, the audience members in attendance highlighted the importance of providing these services, which we will continue to expand in the future.



 Screenshot of the ASL-interpreted simulcast of the event Archival Rountable: Anthropologists as Storytellers.

### Social Media Growth

While the festival's social media growth has usually intensified in February, the expanded timeline in 2021 allowed for an extended period of social media interaction. Hosted on the Recovering Voices Facebook and Twitter accounts, Mother Tongue's social media impact blossomed over our 100 days online. In this timeframe, Mother Tongue's Twitter presence featured 122 tweets, 81 mentions, 1201 new followers, 19,407 profile visits, 2 and 212,091 impressions. 3 On Facebook, our presence featured 91 posts, 352 new page likes, 3,870 post-engaged users, 4 and a total post reach of 76,934. 5 Given that the increased engagement of Mother Tongue on social media garnered such excellent numbers, it will be worthwhile to increase Mother Tongue's social media presence in the off-season to continue engaging with our audiences.

In addition to the growth on Facebook and Twitter, the festival also expanded its reach in new ways: through a YouTube account, email resource account, and newsletter. Between January and June 2021, our YouTube audience grew to 163 subscribers and garnered 5,510 views of our content. Indeed, while the YouTube account provided a new entry point for audience members and participants to experience festival programming, our email resource account and newsletter worked to consolidate communications between the Mother Tongue team, participants, audience members, and the general public.

While previous festivals have involved the production of various articles, this year the Mother Tongue team made a concerted effort to write more articles about the festival. In total, five articles were written by interns Maya Sanchez, Mariel Tabachnick, and Maddie Van Oostenburg (see appendix 4). These pieces helped to contextualize the festival, the films shown this year, and our theme. They also gave our interns room to explore the content and their own interests. These articles collectively helped promote the festival and marked a new phase in the event's development.

<sup>1</sup> A mention is a Tweet that contains another person's username anywhere in the body of the tweet

<sup>2</sup> Profile visits refers to the number of times users visited your profile page after viewing a tweet.

<sup>3</sup> Impressions refers to the number of times users are served a tweet in timeline or search results.

<sup>4</sup> Post-engaged users refers to the number of unique users who had any content from ot about your page enter their screen. This includes posts, check-ins, ads, social information from people who interact with your page. and more.

<sup>5</sup> Post reach refers to the number of users who saw specific posts from your page.



## **Evaluation**

The Mother Tongue Film Festival operates with three main outcomes, and for the first time we conducted both a participant and an audience survey (English and Spanish) to help us understand the impact of our work. The following are findings from a review of the festival program, the surveys, and communication with participants and audiences during planning and execution.

#### Festival Outcome 1: Acknowledge marginalized peoples' experiences

First and foremost, the festival works to highlight underrepresented language communities. As languages cannot detach from daily life experiences, the festival seeks to highlight some of the specific challenges and joys that language communities face, seen through "new" lenses.

Many of our 2021 selections deal with the experience of being away from one's ancestral lands, an often painful experience shared by many marginalized communities. This was explored in both *The Land of Eb*, a film about a Marshallese family living in Hawai'i after being displaced by nuclear testing from the Marshall Islands, and in *The Forbidden Strings*, where members of an Afghan rock band living in Iran risk everything to play a concert in the land of their ancestors. Empowerment is also the theme in *Luh Ayu Manik Mas* where a young Balinese girl channels powerful energies within herself to prevent an environmental catastrophe. Also addressing the environment and a looming catastrophe from excessive tourism is the documentary *Haka Puai Te Kainga/Eating Up Easter*. These are just to mention a few; there are many other themes acknowledging the experiences of marginalized communities explored in this year's Mother Tongue films.

The festival's success in acknowledging diverse or marginalized communities is also found in several comments from participants and audiences:

"In some ways, having the festival available online without a charge made it even more accessible particularly for those in local language communities who often feel like they are working in isolation. The festival raised the global efforts to say that mother tongues really do matter, for the local language communities and for everyone else as well."

18

"It's an honor to be included in the Mother Tongue Film Festival. The festival is a truly meaningful way to promote language diversity and revitalization and we love this year's theme of The Healing Power of Storytelling. We appreciate you continuing the festival digitally during the pandemic."

"With no doubt, this participation in the Mother Tongue Film Festival will make a deep and positive imprint in the Cubeo community's commitment to existence."

"I really appreciate the emphasis and clarity with which you tell people that mother tongues are valuable. I grew up with people around me shunning my language and calling it broken and disrespecting my Kreyol, so seeing a festival like this means a lot to me and learning about the beauty of other people's languages and heritage is wonderful. I can't tell you how grateful I am for this event."

## Festival Outcome 2: Strengthen interconnectivity and information flow among Indigenous media organizations, producers, and their audiences.

A challenge for the 2021 festival was creating a feeling of closeness and connection, despite not meeting in person. We take pride in bringing film-makers together in conversation, so we wanted to continue that work while knowing that a virtual context would create a different feeling of togetherness. Due to the very nature of our virtual programming, which expanded our reach beyond the physical location of Washington, D.C., and those who could travel there, participants and audience members felt that it was a vital opportunity to engage more broadly with remote communities than before.

Some comments from the participants and audiences:

"I loved that there was online content available because often as I started watching, friends or family who would really appreciate or enjoy the content came to mind and I could easily send them the link even after the live event had finished. It was so easy to share things that I had seen and enjoyed, something that would not have been possible with just in-person. A huge positive over past Mother Tongue Film Festivals!"

"I am so grateful to have had access to seeing these. I live in a small town so it is not easy to have an opportunity to see films not widely distributed."

"The films that I watched were outstanding, and it was wonderful to be able to access them from home on a flexible schedule."

"The opportunity to meet other Indigenous language activists" [a participant answering what the best thing about the festival is].

"Seguir con este festival, es una ventana para conocer el mundo, sus culturas, sus lenguas, su cosmovisión. Estos espacios de encuentro, diálogo y aprendizaje con otros hermanos del mundo, son enriquecedores." ["Continuing with this festival is a window to get to know the world, its cultures, its languages, its worldviews. These spaces for meeting, dialogue and learning with other brothers around the world are enriching."]

The transition to online programming brought many opportunities to create new spaces for rich conversations across geographic distances. Participants reported experiencing increased awareness about their work through higher website traffic, invitations to participate in other events, and inquiries about their work and how to support it, for example. The festival saw a significant increase in interest from filmmakers wishing to screen their work, resulting in thirteen films waiting to be reviewed by our curatorial team for next year. We also received an increase in inquiries about corporate sponsorship and private and foundation donations, all attesting to an increased awareness of our important work.

## Festival Outcome 3: Increase awareness and understanding of Indigenous and minoritized perspectives for majority language speakers to embrace unique voices and worldviews and create a healthy multilingual world.

Transitioning online allowed us to reach audiences in a total of 140 countries, albeit with almost seventy percent being from the United States and the majority of those based on the East Coast. With a relatively low response rate on the audience surveys, the feedback may not give an accurate or complete view of the experiences with the festival, but the vast majority of respondents reported that they learned new and/or diverse perspectives on the world's many different communities. Ninety-seven percent of the respondents also said that the experiences made them appreciate diverse perspectives and languages more.

This is also apparent in the comments about what they liked most about the festival:

"Thank you so much for all your hard work. My mind is blown by several of the gripping stories/movies and the specifics of each situation. I know I am learning a lot!"

"I love storytelling and I appreciate the fact that people in the films are telling their own stories. The festival is authentic and well put together. The films have taught me so much and I would have never learned any of these things otherwise, so I'm grateful for the knowledge I was given access to through this festival and I really hope you keep offering the virtual format as well as in person options. I am an undergraduate student and I have shared this link in almost all my courses and with so many of my professors because of how much I enjoyed this, so thank you so much. Please keep doing this."

"Having this amazing opportunity to hear first-hand accounts of the great diversity within Indigenous cultures from all parts of the globe"

"This was one of the best organized online film festivals I saw this year"

A valuable part of our evaluation efforts was to hear constructive feed-back on the curation, format, and website design points that we will carry with us as we consider our hybrid model for 2022. Some suggestions we received were:

Create an overview of a full schedule or downloadable calendar with film availability and registration information (if applicable).

Avoid registration completely.

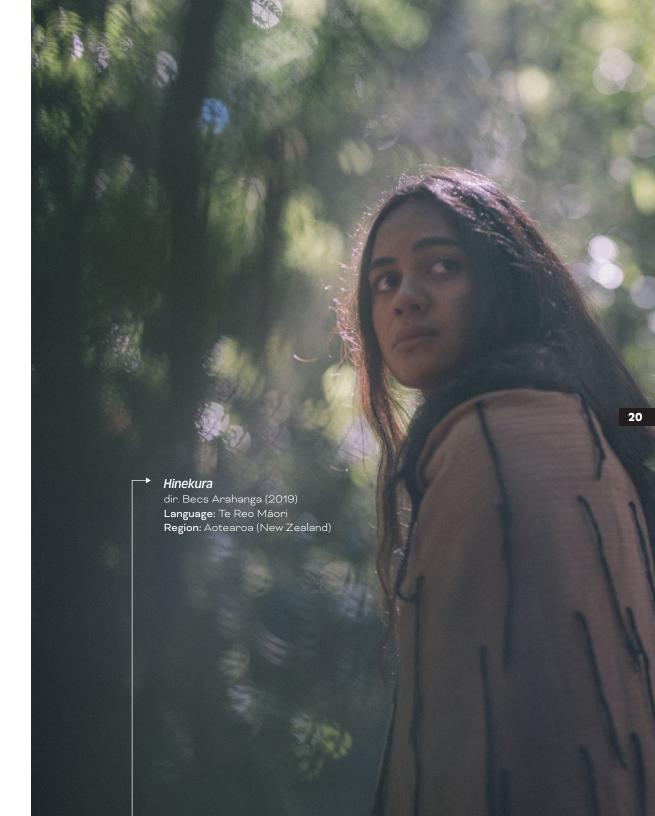
Make films available for the entirety of the festival or at least for longer—many viewers missed the films that were screened for only a few days.

Create a playlist function to enable binge-watching.

Maintain options for viewing and registering outside Facebook for anyone not using the platform.

More support for viewers with disabilities, such as larger subtitles and better captions on live events.

More films from the African continent and Southeast Asia.



### **Partners**

The Mother Tongue Film Festival is a public program of Recovering Voices, a collaboration between the Smithsonian's National Museum of Natural History, National Museum of the American Indian, Center for Folklife and Cultural Heritage, and Asian Pacific American Center.

Smithsonian









Embodying the spirit of One Smithsonian, the festival includes additional Smithsonian partners: the Freer Gallery of Art and the Arthur M. Sackler Gallery-the Smithsonian's National Museum of Asian Art. The program received federal support from the Smithsonian Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center, and the Smithsonian American Women's History Initiative.

NATIONAL MUSEUM of **ASIAN ART** 



**BECAUSE OF HER STORY** 

Smithsonian

The festival also received support from Bicentenario Perú 2021, Center for Research and Collaboration in the Indigenous Americas, Columbia University School of the Arts, Documentary Educational Resources, Embassy of Canada to the United States, Embassy of New Zealand to the United States, Ferring Pharmaceuticals, Hawai'i International Film Festival, Mexican Cultural Institute of Washington, Taiwan Academy, Taiwan Ministry of Culture, The Elizabeth and Whitney MacMillan Endowment, and Wick and Bonnie Moorman

#### WE THANK OUR PARTNERS AND SPONSORS













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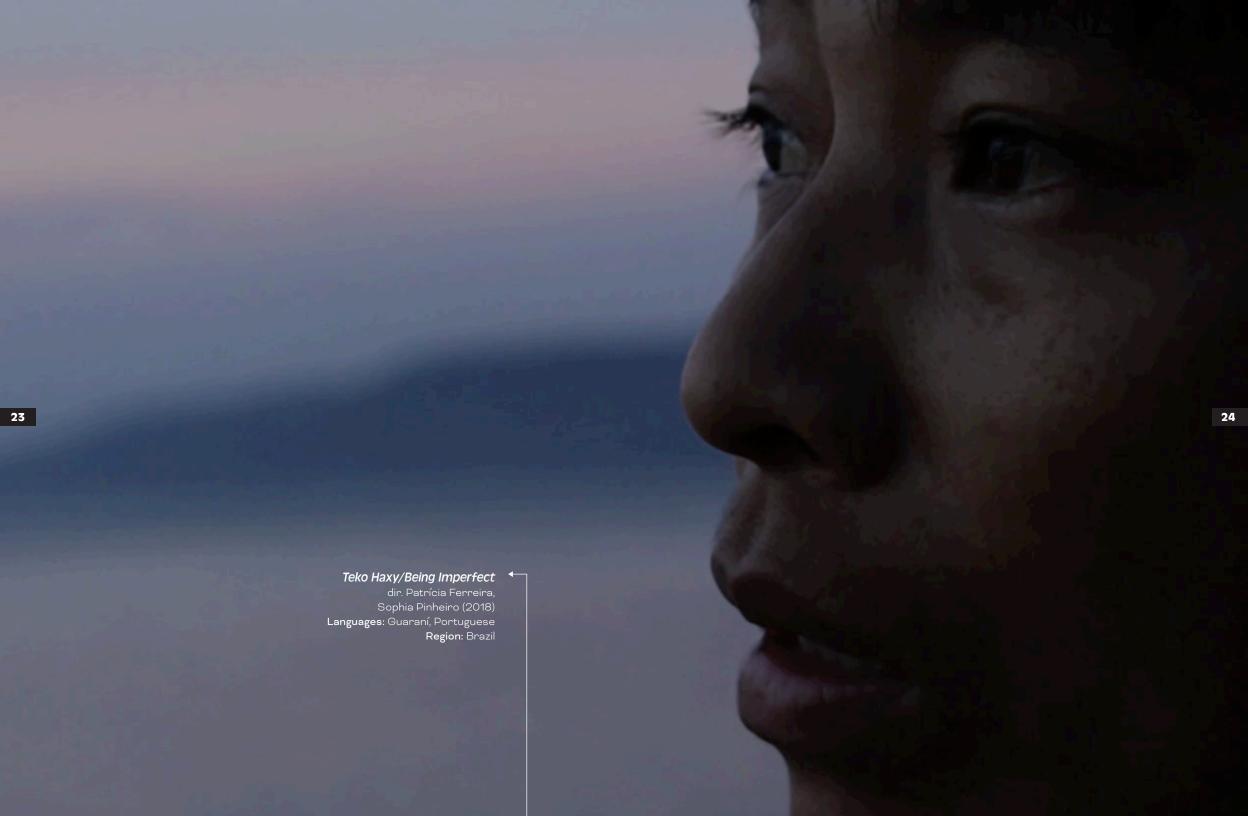












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#### Appendix 2: Staff

#### Curatorial and Organizing Team

#### Joshua A. Bell

Curator of Globalization and Acting Director of the National Anthropological Archives, Department of Anthropology, NMNH

#### Amalia I. Córdova

Latinx Curator for Digital and Emerging Media, CFCH

#### Kālewa Correa

Curator of Hawai'i and the Pacific, APAC

#### Mary S. Linn

Curator of Language and Cultural Vitality, CFCH

#### Anne Pedersen

Festival Project Manager, CFCH

#### Cecelia Halle

Communications Manager and Graphic Designer, CFCH

#### Laura Sharp

Program Assistant, Recovering Voices, NMNH

#### Maya Sanchez

Festival Intern, Recovering Voices, NMNH

#### Mariel Tabachnick

Festival Intern, Recovering Voices, NMNH

#### Maddie Van Oostenburg

Festival Intern, CFCH

#### Production Team

#### Elisa Hough

Web Developer and Editor, CFCH

#### Sarah Roffman

Event Production Manager, CFCH

#### Katelyn Haas

Production Intern, CFCH

#### Albert Tong

Video Editor, CFCH

1.	Aymara	14. Haida	27. Persian
2.	Arabic	15. Haitian Creole	28. Portuguese
3.	Arahuaco	16. Iñupiaq	29. Quechua
4.	Balinese	17. Italian	30. Rapa Nui
5.	Basque	18. Kunwinjku	31. Spanish
6.	Bengali	19. Mandarin	32. Solomon Islands Pijin
7.	Cmique litom	20. Marshallese	33. Swahili
8.	Dalabon	21. Martu Wangka	34. Te Reo Māori
9.	Diné (Navajo)	22. Mapuzungun	35. Tigrinya (Tigringa)
10.	Enawenê-Nawê	23. Me'phaa	36. Tokelauan
11.	English	24. 'Ōlelo Ni'ihau	37. Truku
12.	Garifuna	25. Hawaiian	38. Tzotzil
13.	Guaraní	26. Pamie	39. Yugarabul

#### 26 Regions

**Appendices** 

39 Languages

Appendix 1: Languages and Regions

1.	Afghanistan	9.	Ecuador	18.	Marshall Islands
2.	Aotearoa	10.	Eritrea	19.	Mexico
	(New Zealand)	11.	Haiti	20.	Peru
3.	Australia	12.	Hawai'i	21.	Rapa Nui
4.	Bolivia	13.	Honduras	22.	Solomon Islands
5.	Brazil	14.	India	23.	Taiwan
6.	Canada	15.	Indonesia	24.	Tanzania
7.	Chile	16.	Iran	25.	Tokelau
8.	Colombia	17.	Italy	26.	United States

#### 27

#### 28

#### **Appendix 3: Press Coverage**

#### Articles Produced by the Mother Tongue Film Festival

"Language Revitalization in Reflection: Six Years of the Mother Tongue Film Festival," Folklife Magazine, June 2, 2021.

"In My Grandmother's House: Lessons in Visual Anthropology and Storytelling," Folklife Magazine, May 19, 2021.

"How Storytelling Heals: A Selection of Staff Picks at the Mother Tongue Film Festival," Folklife Magazine, March 30, 2021.

"Animating the Mother Tongue: An Indigenous Language Playlist," Folklife Magazine, February 19, 2021.

"What Is a Mother Tongue Film?" Folklife Magazine, February 18, 2021.

#### **Complete Press Coverage**

"<u>Here's What's Going On in Indian Country</u>," *Native News Online*, May 15, 2021.

"The Forbidden Strings' Goes to Mother Tongue Film Festival," MEHR News Agency, May 5, 2021.

"BAKERSFIELD MATTERS: Filmmaker with Local Ties Documents Basques, Films a Love Letter to Vanishing Western Heritage," The Bakersfield Californian, April 24, 2021.

"11 Virtual and IRL Things to Do Around DC This Week," DCist, April 26, 2021.

"10 Virtual and IRL Things to Do Around DC This Weekend," DCist, April 1, 2021.

"11 Free Natural History Programs Streaming in April," Smithsonian Magazine, March 30, 2021.

"Take a Drawing Class and Celebrate Easter With the White House," The New York Times, March 27, 2021.

"Östör Celebrates 6 Films Featured at Smithsonian Festival," News @ Wesleyan, March 27, 2021.

"Alumna Documents Story of Injustice, Unionization, and Reclaiming Space in Ecuador," Middlebury Institute of International Studies, March 18, 2021.

"How Film Helps Preserve the World's Diversity," Smithsonian Magazine, March 18, 2021.

"<u>Get Out There: Film Festivals and Drive-Ins.</u>" WAMU 88.5, March 4, 2021.

"<u>9 Virtual and IRL Things to Do in DC This Weekend</u>," *DCist*, March 4, 2021.

"Around the World: Kazuo Ishiguro Reading with Inprint, the Smithsonian's Mother Tongue Film Festival, and More," Asia Society, March 2, 2021.

"Nine Free Natural History Programs Streaming in March," Smithsonian Magazine, February 25, 2021.

"Fostering Multilingualism for Inclusion," Language Magazine, February 23, 2021.

"City Lights: Stream the Smithsonian's Mother Tongue Film Festival," Washington City Paper, February 22, 2021.

"International Mother Language Day 2021," Planeta, February 22, 2021.

"<u>Pandemic Can't Stop the Mother Tongue Film Festival</u>," *Smithsonian Magazine*, February 19, 2021.

"Cook with a Chef, the Real History of Bridgerton, and a Talk with Ethan Hawke: Things to Do in DC, February 18-21," Washingtonian, February 18, 2021.

"Broaden Your Horizons From Home: The Mother Tongue Film Festival," TRT World, February 15, 2021.

