

A photograph of two young women standing in a lush, mossy forest. They are wearing traditional Maori clothing, including black dresses, tan shawls with fringes, and white headbands with braids. They are standing on a large, moss-covered log. The background is filled with dense green foliage and trees.

RECOVERING
VOICES

✦ Smithsonian

Mother Tongue Film Festival

I Ka Wā Ma Mua,
I Ka Wā Ma Hope

*Through the Past
Is the Future*

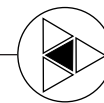
2022 Report

Smithsonian Mother Tongue Film Festival

I Ka Wā Ma Mua,
I Ka Wā Ma Hope

*Through the Past
Is the Future*

2022 Report





A Lua Nunca Morre/The Moon Never Dies

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Directors' Remarks

I Ka Wā Ma Mua, I Ka Wā Ma Hope *Through the Past Is the Future*

This year's Smithsonian Mother Tongue Film Festival was defined by new challenges and opportunities. Faced with the complexities of the ongoing pandemic, the festival remained virtual, presenting thirty-two films over sixteen days on our own dedicated streaming platform, which allowed us to provide a more seamless experience for our online audiences. We leaned into a theme that took its inspiration from the mother language of 'Ōlelo Hawai'i: "I Ka Wā Ma Mua, I Ka Wā Ma Hope." The theme, "Through the Past Is the Future," arose from the series of beautiful and powerful films collectively curated by the festival team. The thirty-two films that we showcased explored the importance of traditions and offered viewers an opportunity to immerse themselves in multiple ways of being.

We are grateful to the filmmakers who allowed us to show their work and who participated in the festival's roundtables, and to our many partners and collaborators who joined us on this journey once again. We also acknowledge the many losses suffered over the past year, including Aymara director Oscar Catacora (Wiñaypacha) and our colleague, anthropologist Adrienne Lois Kaeppler, curator of oceanic ethnology at the Smithsonian's National Museum of Natural History, whose contributions have had lasting impact and whose groundbreaking approaches continue to shine light on the path ahead.

We look forward to the opportunity to return as an in-person, live event that serves as a gathering place for filmmakers, producers, language activists, scholars, and general audiences. Meanwhile, we continue to find ways to bring you meaningful content online, while expanding our international reach.



Joshua A. Bell



Amalia I. Córdova

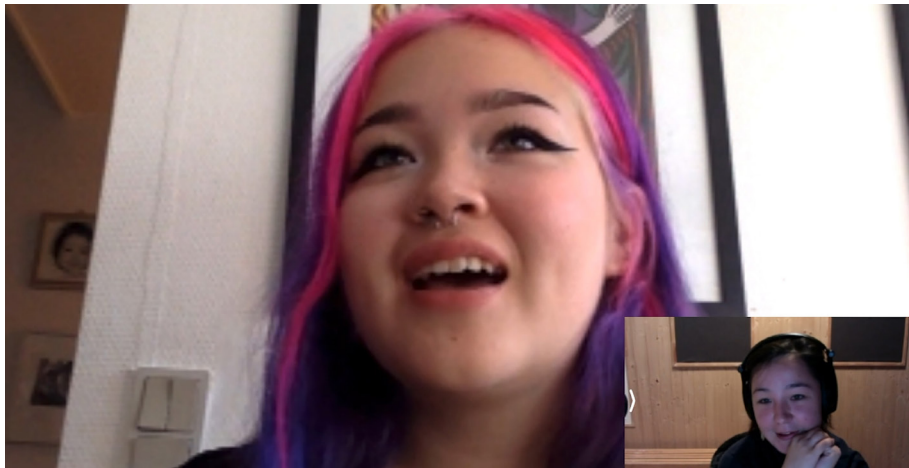


Year in Review

The 'Ōlelo Hawai'i proverb *i ka wā ma mua, i ka wā ma hope* (through the past is the future) evokes an awareness that our ancestors provide us with a foundation for the futures we create. Our understandings of the past are as dynamic as our own living cultures.

The 2022 Smithsonian Mother Tongue Film Festival reflected on the legacies of our ancestors, whether manifested in the words we speak, songs we sing, land and sea we continue to use, documents we read, or the audiovisual recordings we watch. While acknowledging the burdens of the past, we focus on its gifts and its lessons to help us to build more equitable futures.

The festival is a joint effort across the Smithsonian Institution, organized by Recovering Voices—a collaboration between the National Museum of Natural History (NMNH), Center for Folklife and Cultural Heritage (CFCH), National Museum of the American Indian (NMAI), and Asian Pacific American Center (APAC). Through the Mother Tongue Film Festival, we seek to amplify and celebrate the use of Indigenous and minoritized languages, and to showcase the work of language revitalization through film and beyond.



Inuktitut Languages in the 21st Century

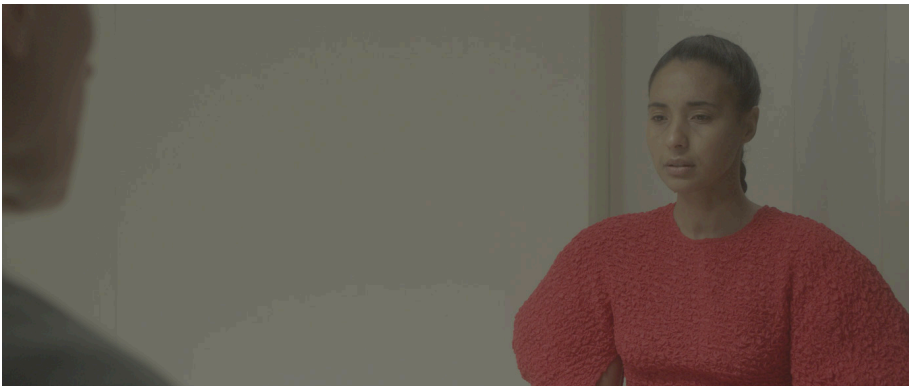
Celebrating the United Nations International Decade of Indigenous Languages (2022–2032), this year's festival ran for sixteen days, opening on February 17 and closing on March 4. In a similar fashion to the 2021 event, this year's festival took place entirely online, in response to the COVID-19 pandemic. As this was our second virtual festival, we were able to draw upon the lessons of our last festival and implement a dedicated streaming platform to continue to share the spirit of language revitalization through a digital stage.

The festival continued its digital on-demand format by treating its audience to four online live roundtables and one pre-recorded panel discussion; among them was our opening ceremony, which featured remarks from Meroë Park, deputy secretary and chief operating officer, Smithsonian Institution; Gwyneira Isaac, director of Recovering Voices and curator of North American Indigenous culture, NMNH; and our very own Kālewa Correa, curator of Hawai'i and the Pacific at APAC. All festival programs were free of charge.

We thank you for joining us for another year of Mother Tongue. Your support contributes to our continued success and the quality of the festival.

Years in Perspective

Year	2020	2021	2022
Duration	3 days	100 days	16 days
Attendance	1,520	6,137 views	1,754 views
Participants	12	22	20
Languages	28	39	43
Regions	22	26	17
Films	21	45	35
Type	In-Person	Virtual	Virtual



Mayfly

Schedule

February 18, 6:30 pm

Opening Night

U.S. Premiere of *Bootlegger* and World Premiere of *Ixim Ulew*, co-presented with the Québec Government Office in Washington

February 21, 3:30 pm

Representation in Film

Director Q+A with Conrad Lihilihi and Hinaleimoana Wong-Kalu

February 23, 11:30 am

Archival Legacies of the Yanomamö Series

Co-presented with Documentary Educational Resources and the National Anthropological Archives

Part 1: Preservation and Digital Restoration

Part 2: Return

February 25, 11 am

Education Roundtable: Ways of Learning and Reclamation

February 28, 12 pm

I Had a Dream

Director Q+A with Burcu Esenç and Umut Egitimci, co-presented with the National Museum of Asian Art

March 3, 1 pm

Women Directors Roundtable

March 4, 4 pm

Closing Night

Sneak preview of *The Healer Stones of Kapaemahu*

————— Additional Screenings —————

March 10, 6:30 pm

Helena of Sarayaku

Online **sneak preview** of *Helena of Sarayaku*, and live Q+A with director Eriberto Gualinga, co-presented with Columbia University School of the Arts

March 18, 12 pm

World Premiere: Helena of Sarayaku

Screening and conversation with the director and Helena Gualinga, co-presented with the Environmental Film Festival in the Nation's Capital

March 18, 12 pm

Sooyii

Screening and film talkback, co-presented with the 2022 Institute on Collaborative Language Research at the University of Montana



Bootlegger

Film Program

Opening Night

Following opening remarks from Smithsonian organizers, our first screening presented the U.S. premiere of Caroline Monnet's debut dramatic feature *Bootlegger* alongside the world premiere of *Ixim Ulew*, the latest music video from Maya hip-hop artist Tz'utu Kan.

Bootlegger
dir. Caroline Monnet (Anishinaabe)
Canada, 2022
English, French, Anishinaabemowin
81 min.

Ixim Ulew – featuring Tz'utu Kan
dir. Daniel García and Tz'utu Kan
(Tz'utujil Maya)
Guatemala, 2021
Tz'utujil Maya
3 min.



Book of the Sea

Remaking the World

Individuals and communities make their realities by molding the world and its materials with their hands, bodies, and words. In this bundle of films, we foregrounded the ways communities engage one another through making drums, cloth, books, and tipi, and how in doing so, they challenge both outsiders and themselves to see the world differently.

Junior
dir. AJ Wilhelm
Haiti, 2021
Haitian Creole
11 min.

Mātānāg, a Encantada
dir. Shawara Maxakali (Maxakali),
Charles Bicalho
Brazil, 2019
Maxakali
14 min.

The Cloth of the Mother Goddess
dir. Arun Wolf
India, 2015
Gujarati
23 min.

Celebrating Our Beauty
dir. Alexis Anoruk Sallee (Inupiaq)
United States, 2021
English
1 min.

The Making of Creation
dir. Arun Wolf
India, 2015
Hindi, English
13 min.

Book of the Sea
dir. Aleksei Vakhrushev (Yupik)
Russia, 2018
Russian, Inuit (Siberian Yupik),
Chukchi
85 min.

Ritmos Ancestrales
dir. Maria Lino
Peru, 2012
Spanish, Shipibo
29 min.



Representation in Film

The Irish poet Oscar Wilde once said, “Imitation is the sincerest form of flattery that mediocrity can pay to greatness.” While that may serve as a general compliment for some, in the world of film, representation is everything. The accompanying panel brought together marginalized filmmakers to discuss the implications of misrepresentation in film. We explored what it means to have their cultures properly represented and the challenges that they have faced in the entertainment industry in order to practice their craft.

The Mainland

dir. Conrad Lihilihi (Kanaka Maoli)
Hawai’i, 2020
English, Hawaiian Pidgin
20 min.

The Healer Stones of Kapaemahu

dir. Hinaleimoana Wong-Kalu (Kanaka Maoli), Dean Hamer
Hawai’i, 2022
‘Ōlelo Kanaka Nihau
56 min.

Ways of Learning & Reclamation

Language is the strongest connection we have to how our ancestors understood and interacted with the world and each other. Language reclamation goes beyond language learning and daily use to reclaiming these relationships. The films presented here highlighted different ways of learning, through legacy documentation, situating language in the home, youth-centered approaches, and creating new modes of expression. Through this learning comes spiritual reconnecting to the land and ancestors, and strengthening of community, new and old.

Living Language: Menominee Language Revitalization
dir. Finn Ryan
United States, 2013
Menominee, English
5 min.

Documentary on Revitalization of Torwali Language
dir. Muhammad Daud Khan
Pakistan, 2021
Torwali, Urdu, English
5 min.

Inuktitut Dialects in the 21st Century
dir. Ulivia Uviluk (Inuk)
in collaboration with Wapikoni
Canada, 2019
Inuktitut, English
9 min.

Rematriation: Marion Delaronde—Language Preservation with Puppets
dir. Katsitsionni Fox (Mohawk)
Canada, 2021
English, Mohawk
8 min.

HELI, SET ʔTE SKÁL ŁTE
dir. Renée Sampson (WSÁNEĆ)
in collaboration with Wapikoni
Canada, 2017
WSÁNEĆ
5 min.

Chasing Voices
dir. Daniel Golding (Quechan)
United States, 2021
English
57 min.



Music of the Mother Tongue

Music has long been a way in which communities express themselves and celebrate mother tongues. Collectively these music videos illustrated how communities challenge stereotypes about what is and is not traditional, and how they find new ways to express themselves through creative use of language, imagery, and range of musical genres.

Ixim Ulew – featuring Tz’utu Kan
dir. Daniel García and Tz’utu Kan
(Tz’utuñil Maya)
Guatemala, 2021
Tz’utuñil Maya
3 min.

Le Ila – Jay Shootah
dir. Don Lafoga, aka DonnieBeatz
Productions
Samoa, 2020
Samoan
4 min.

Humedal – featuring Lesvia Essesarte
(Ikoots)
dir. Nitzia Ruiz Zapatero in
collaboration with Ojo de Agua
Comunicación
Mexico, 2020
Ombeayiüts, Spanish
3 min.

Hêwaka Waktû – featuring Arandu Arakuua
dir. Caio Cortonesi
Brazil, 2015
Akwê Xerente
5 min.

*Mashkawi-Manidoo Bimaadiziwin/
Spirit to Soar*
dir. Michelle Derosier (Anishinaabe)
and Tanya Talaga (Ojibwe)
Canada, 2021
Anishinaabemowin
46 min.

Good Voice Woman
dir. Kyle Bell (Thlopthlocco Creek
Tribal Town)
United States, 2021
English
1 min.

Chuj Boys of Summer
dir. Max Walker-Silverman
United States, 2020
Chuj, English, Spanish
16 min.

Survivance

The word survivance is a combination of “survival” and “resistance.” For Indigenous communities, the term emphasizes moving beyond narratives of tragedy and lack of agency. Whether through immigration, illness, suicide, or the many unknowns that life brings, this program explored survivance in a variety of ways. The unknowns make us who we are and mold us into stronger versions of ourselves. The mere act of existing is both a political statement and a reminder that the original cultures and peoples are still here and thriving amid dominant narratives and agendas.

Nuxalk Radio
dir. Banchi Hanuse (Nuxalk)
Canada, 2020
English
3 min.

First Time Home
dir. Esmirna Librado (Triqui),
Noemi Librado Sanchez (Triqui),
Esmeralda Ventura (Triqui) and
Heriberto Ventura (Triqui)
United States, 2021
Spanish, Triqui, English
30 min.

Tiam/The Return
dir. Eriberto Gualinga (Sarayaku
Kichwa)
Ecuador, 2021
Kichwa and Spanish
17 min.

Centering Women's Voices

Each year, Mother Tongue celebrates storytelling by and about women. From revealing documentaries, colorful animations, and moving narrative stories, this collection of shorts from North America showcases incredible stories of hope, resilience, and strength.

Muu Palaa: La Abuela Mar

dir. Luzbeidy Monterrosa Antencio
(Wayuu) and Olowaili Green Santacruz
(Gunadule)
Colombia, 2021
Wayuu, Guna (Kuna)
12 min.

A Lua Nunca Morre/ The Moon Never Dies

dir. Mariona Lloreta
Brazil, 2018
Portuguese
13 min.

Mother Tongue

dir. Eris Qian
United States, 2020
Mandarin, English
10 min.

Humedal – featuring Lesvia

Essesarte (Ikoots)
dir. Nitzia Ruiz Zapatero in
collaboration with Ojo de Agua
Comunicación
Mexico, 2020
Ombeayüts, Spanish
3 min.

Chi' Kaan/Snake's Mouth

dir. Adriana Otero Puerto
Mexico, 2020
Maya, Mayan Sign Language
16 min.

Indian Save The

dir. Keanu Jones (Diné)
United States, 2019
Diné (Navajo), English
3 min.

Mayfly

dir. Rahe-wanitanama Alexa Wynter
(Yukayeke Yamaye Guani)
United States, 2021
Taíno dialect of Island Arawak
Wahiyani, English
9 min.



Chi' Kaan/Snake's Mouth



I Had a Dream

Introduced by Tom Vick, curator of film, National Museum of Asian Art, and followed by a discussion with filmmaker Burcu Esenç, producer Umut Egitimci, and Mary Linn, CFCH curator of language and cultural vitality, whose conversation delved into the reconnections that occurred during the filming of the documentary on the life of Tevfik Esenç, and the history of the Ubykh language.

I Had a Dream

dir. Burcu Esenç and Cantekin Cantez

Turkey, 2021

Ubykh, Turkish

62 Min.



Closing Night

Our closing event offered a sneak preview of director Hinaleimoana Wong-Kalu's latest feature film, *The Healer Stones of Kapaemahu*. This was her third screening at the Mother Tongue Film Festival, following the feature documentary *Leitis in Waiting* in 2019 and the animated short *Kapaemahu* in 2021.

The Healer Stones of Kapaemahu

dir. Hinaleimoana Wong-Kalu (Kanaka Maoli), Dean Hamer

Hawai'i, 2022

'Ōlelo Kanaka Niihau

56 min.

Additional Screenings

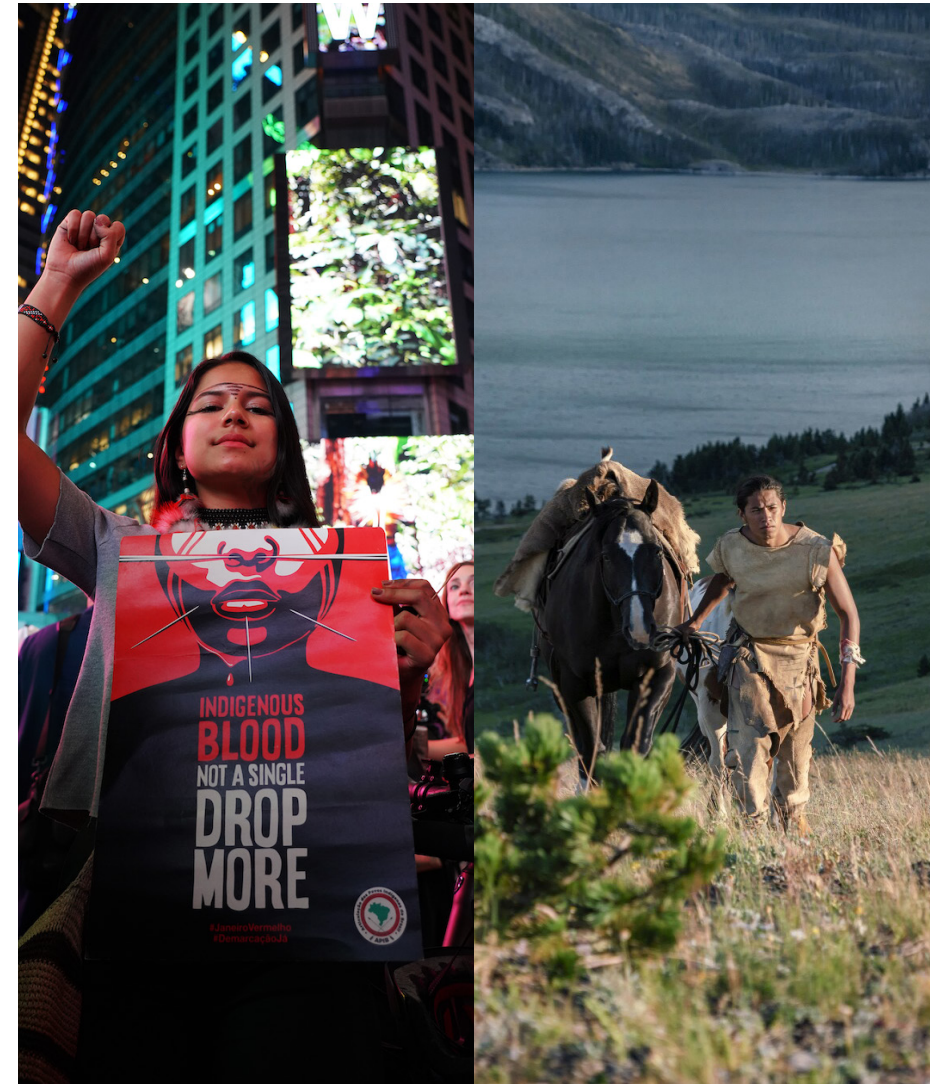
Each year, Mother Tongue co-presents films with sister institutions.

In March, we were pleased to collaborate with Columbia University School of the Arts to present an online screening of *Helena Sarayaku Manta* over five days, and a live conversation with director Eriberto Gualinga on March 10. The discussion was introduced by Ron Gregg, senior lecturer of film and media studies at Columbia University, and moderated by festival co-director, Amalia Córdova.

Our collaboration with Eriberto Gualinga culminated in the official world premiere of *Helena of Sarayaku* at the Thirtieth Anniversary Environmental Film Festival in the Nation's Capital (DCEFF), where the film sold out. A recorded Q&A with the director and the main subject of the film, Helena Gualinga, also moderated by Amalia Córdova, was released on March 18, 2022. The DCEFF screening of *Helena Sarayaku Manta* received promotional support from Amazon Watch.

In June, we collaborated with the 2022 Institute for Collaborative Language Research (CoLang) at the University of Montana and Chief Dull Knife College to bring *Sooyii* to the University of Montana in Missoula. *Sooyii* was filmed on the Blackfoot reservation in Montana and is entirely in the Pikuni (Blackfoot) language. The free, public screening was a unique opportunity to show the film in its originating community and talk with its members and Indigenous language practitioners at CoLang about representation and language reclamation in the dramatic feature.

Following the screening, Hali Dardar, the language vitality program coordinator for CFCH, held a Q&A session with lead actor Stormee Kipp and language coach and Father actor Jesse Asinai'poyi DesRosie. The discussion covered cultural representation, community participation, language use in the film and the community, and how to incorporate Indigenous languages in feature films. The audience encompassed 140 language activists and researchers from across the world in addition to local college students, Missoula residents, and citizens from the local Tribal Nations.



Helena Sarayaku Manta/
Helena of Sarayaku
dir. Eriberto Gualinga
(Sarayaku Kichwa)
Ecuador, 2021
Kichwa, English and Spanish
70 min.

Sooyii
dir. Krisztian Kery
United States, 2021
Blackfoot, English
85 min.

Online Programming

The 2022 Mother Tongue Film Festival opened on February 17 with a bang, showcasing two premieres, beginning with the world premiere of the music video *Ixim Ulew* by Maya hip-hop pioneer Tz'utu Kan. Rapping in his own language of Tz'utujil Maya, Tz'utu expressed his peoples' deep gratitude for corn, honoring it as a deity of cultural continuation and sustainability.

Following *Ixim Ulew*, viewers were treated to the U.S. premiere of the feature fiction film *Bootlegger*, directed by Caroline Monnet. Shot in the Anishinaabemowin language, *Bootlegger* tells the tale of a student who returns to her childhood reserve in Northern Quebec and encounters the reserve's struggle with alcohol. In a story involving a debate about the legal sale of alcohol, the film depicts two women in radically opposed positions, who divide the community as they determine the best path to independence for the reserve.

This year, in consultation with the filmmakers, we made many films available throughout the whole festival, allowing participants to view the films at their own leisure. Packaged within seven programs, from opening to closing night, Mother Tongue showcased thirty-five films in sixteen days. Each day of the festival, we promoted our unique programs, which included five roundtable discussions throughout the festival.

In celebration of International Mother Language Day, February 21, we released an insightful Director's Panel, led by curator Kālewa Correa (Kānaka Maoli). Entitled *Representation in Film*, the program brought together marginalized filmmakers to discuss the implications of misrepresentation in film. We explored what it means to have cultures properly represented and the challenges that the filmmakers have faced in the entertainment industry in the practice of their craft. Conrad Lihilihi, the director of *Mainland*, and Hinaleimoana Wong-Kalu, director of *The Healer Stones of Kapaemahu* participated in the discussion, which is now available on our dedicated Mother Tongue YouTube channel. All our panels provided ASL interpretation.

On February 23, we had the privilege of working in conjunction with Documentary Educational Resources (DER) and the National Anthropological Archives (NAA). Festival co-director Joshua Bell brought us a two-part archival panel discussion, *Archival Legacies of the Yanomamö Series: Preservation and Digital Restoration* (part 1) and *Return* (part 2), moderated by Alice Apley (DER). Through thoughtful discussion and reflection, these sessions considered the complicated legacies of the *Yanomamö Film Series* (1969–1976), a groundbreaking ethnographic media project that expanded the boundaries of documentary and which is archived at the Human Studies Film Archive in the NAA. The first part of the roundtable, *Preservation and Digital Restoration*, focused on the technical and aesthetic issues underlying the processes of preservation and digital restoration, with Frank Aveni (DER), Elias Mendoza Vivas (DER), Nic Brynolfson (DER), and Pam Wintle (NAA). The second part of the panel, *Return*, explored the value of the films for the Yanomamö and anthropologists interested in more equitable collaborations, with Javier Carrera Rubio (University of Maryland, College Park and Research Associate, NMNH), Hortensia Caballero (Instituto Venezolano de Investigaciones Científicas), and David Good (University of Guelph and The Good Project).

Week one of the festival ended on a powerful note, wrapping up with an illuminating educational roundtable, *Ways of Learning and Reclamation*, brought to us by curator Mary Linn. The roundtable outlined some of the ways in which revitalizing language serves to reconnect speakers to their community's customs and ways of being. Viewers were reminded that the strengthening of language serves to strengthen identity. Through this learning comes spiritual reconnecting to the land and ancestors, and strengthening of community, new and old. Carly Tex, director of the Advocates for Indigenous California Languages Survival (AICLS), moderated the live discussion on approaches to language learning and reclamation in North America with Ron Corn Jr., featured in *Living Language: Menominee Language Revitalization*, and Quirina Geary, a Tamien and Mutsun cultural practitioner who is learning her language through the Breath of Life approach featured in the film *Chasing Voices*.

The start of week two kicked off on Monday, February 28, with a roundtable discussion introduced by Tom Vick, curator of film at the National Museum of Asian Art. The discussion was an intimate look at the film *I*

Had a Dream in conversation with the director Burcu Eşenç, producer Umut Egitimci, and curator Mary Linn. Included in the discussion were the processes of film creation, the life of the film's protagonist, Tevfik Eşenç, and the wider history of the Ubykh language.

As we entered March, the Mother Tongue Film Festival celebrated Women's History Month with our *Centering Women's Voices* roundtable, which premiered on March 3. It is now customary for the festival to present a roundtable discussion featuring women directors to honor the role of women in language transmission. This year, we brought together women directors from communities in Canada, United States, and Mexico to discuss the power of language in their films, expanding on the courage that is required in portraying difficult realities for a more balanced future. Our roundtable participants were Caroline Monnet (*Bootlegger*), Tanya Talaga (*Spirit to Soar*), Adriana Otero (*Snake's Mouth*), and Eris Qian (*Mother Tongue*).

The festival closed with a sneak preview of the documentary feature, *The Healer Stones of Kapaemahu*. Through the eyes of a Native Hawaiian director, Hinalaimoana Wong-Kalu, *The Healer Stones of Kapaemahu* tells the story of 'Okina's colonization and post-colonial suppression. Using rare archival materials, new historical findings, and vivid animation, the story of 'Okina's past comes into being through the lens of its people. This is the first feature documentary to be presented in 'Ōlelo Kanaka Niihau, the only form of the Hawaiian language unbroken by foreign contact.

In June, we collaborated with the 2022 Institute for Collaborative Language Research (CoLang) to bring *Sooyii* to the University of Montana in Missoula.

Most of the films were available to world audiences throughout the whole festival, except for a few that were geo-blocked by distributor or director restrictions. Films that are freely available to the public online (open-access) will continue to be linked on our website, allowing our audiences to continue to engage with Mother Tongue after the festival. All roundtable sessions and director Q&A discussions are posted and close-captioned for free viewing at Mother Tongue Media, the Festival's YouTube page.

Reaching Our Audiences

This year, as the pandemic continued to impact our daily lives, we decided to host the festival virtually for a second year. With a year of digital festival experience under our belts, we were pleased to host the festival on a dedicated, secure streaming platform. Thanks to an easy-to-use, single sign-in format, we were able to offer a safe and efficient festival streaming experience for our audiences.

With the use of the Eventive platform, we were able to track our virtual festival attendance in a more precise manner than in 2021. We were able to offer individual registration per festival program and per event, while also tracking registration versus attendance; that is, while someone may register for a film program, they may not watch the program during their allotted viewing window and therefore do not count as an actual attendee.

Across the sixteen-day festival, we reached 1,754 viewers from thirty-one countries. We garnered 2,409 registrations across twelve film programs with an ultimate attendance of 1,754 tickets used. This translates to a 73 percent attendance rate at the festival, with some programs having a closer registration-to-attendance attendance rate; the highest attendance rate being 91 percent for our *Helena of Sarayaku* screening in partnership with Columbia University. Notably, for our opening and closing night films, which received significant promotional attendance in the press and on social media, there was often higher registration than attendance, likely due to a higher degree of exposure to audiences outside the rhythm of registering for and viewing films throughout the duration of the festival. Ultimately, our film program with the highest attendance was *Remaking the World*, with 218 attendees and an attendance rate of 78 percent.

While our virtual events such as roundtables did not require registration and were broadcast simultaneously to Facebook and YouTube, our platform also allowed us to track interest in these events, as well as to collect attendee emails for future outreach around the festival. Because Eventive registrants were directed to view the virtual events on YouTube, our ultimate attendance numbers are amalgamated

from Facebook and YouTube, rather than tracked by Eventive. Across the festival, we had a total of 1,645 attendees watch our online and prerecorded events. This year, our best-attended event was the *Archival Legacies of the Yanomamö Series* with 622 attendees. Co-presented with Documentary Educational Resources and the National Anthropological Archives, there was significant interest from anthropological and archival academic organizations, resulting in the widespread promotion and attendance of the event.

Given that we scaled the festival down to two weeks, our attendance numbers were about two-thirds smaller than in 2021, when we extended the festival across three months. While there are several ways to analyze a decrease in attendance, we ultimately attribute this to an overall shorter festival (less time to garner a wide audience and to view films), diminished disposition towards virtual events in the second year of a pandemic, and the return to regular workplaces and work schedules. The change in attendance may also be attributed to increased accuracy in tracking attendance through a single streaming platform, as described above. Ultimately, we are incredibly proud of the festival and feel that despite being in the second year of a brutal pandemic, we uplifted the importance of languages for a wide array of online attendees.



Virtual panel discussion *Archival Legacies of the Yanomamö Series Part 2: Return*

Social Media Presence

In contrast to the 2021 festival's 100-day program, the two-week length of the 2022 festival intensified social media posting to a period of late January through early March. Returning to a more abbreviated format, the festival still saw significant attention, particularly surrounding events like Intentional Mother Language Day, National Anthropology Day, and Women's History Month. Hosted on the Recovering Voices social media accounts, in this timeframe Mother Tongue's Twitter presence featured 59 tweets, 51 mentions, 65 new followers, 18,232 profile visits, and 55,000 impressions.

On Facebook, our presence featured 40 posts, 113 new page likes, 855 page visits, and a total post reach of 23,566. The enthusiasm for MotherTongue-related content on the Recovering Voices social media platform has continued from the 2021 festival, illustrated by consistently healthy engagement numbers spanning the festival's duration.

In addition to the growth on Facebook and Twitter, our Mother Tongue Media YouTube channel continued to be a great resource for the festival. Across the first three months of 2022, our audience expanded by 42 subscribers and gained 1,600 views on our video content. While also expanding our YouTube audience, our newsletter, created in 2021 alongside our YouTube account, significantly expanded, thanks to embedded registration in Eventive. As it stands, our newsletter has 1,387 subscribers, which will continue to help consolidate communications between the Mother Tongue team, participants, audience members, and the general public.

Our continued social media growth also mirrors the press attention garnered through the festival (see Appendix 6). In addition to event announcements from D.C. area news organizations including the *Washington Post*, *Washingtonian*, *DCist*, *WAMU*, and *Hill Rag*, our coverage also expanded to include national and international press coverage. Notably, *USA Today* interviewed festival directors Joshua Bell and Amalia Córdova for the article "Can Movies Help Save the World's Dying Languages? New Wave of Indigenous Films Share Untold Stories."



Mashkawi-Manidoo Bimaadiziwin/Spirit to Soar

Partners and Sponsors

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.

Embodying the spirit of One Smithsonian, the festival includes additional Smithsonian partners: Freer Gallery of Art and Arthur M. Sackler Gallery—the Smithsonian’s National Museum of Asian Art. The 2022 program also received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, and the Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center.

Additional support was provided by Columbia University School of the Arts, Documentary Educational Resources, Embassy of Canada to the United States, Québec Government Office in Washington, Georgetown University Department of Anthropology, Elizabeth and Whitney MacMillan Endowment, Wick and Bonnie Moorman, Environmental Film Festival in the Nation’s Capital, and Ferring Pharmaceuticals.



Chuj Boys of Summer

We Thank Our Partners and Sponsors



Staff

Curatorial and Organizing Team

Joshua A. Bell

Festival Director

Curator of Globalization, Department of Anthropology, NMNH

Amalia I. Córdova

Festival Director

Supervisory Museum Curator, World Cultures, CFCH

Cynthia Benitez

Festival Curator

Program Manager, NMAI

Kālewa Correa

Festival Curator

Curator of Hawai'i and the Pacific, APAC

Mary S. Linn

Festival Curator

Curator of Language and Cultural Vitality, CFCH

Claudia Foronda

Festival Project Manager, CFCH

Cecelia Halle

Communications Manager and Graphic Designer, CFCH

Laura Sharp

Program Assistant, Recovering Voices, NMNH

Maddie Van Oostenburg

Research Assistant, CFCH

Production Team

Elisa Hough

Web Developer and Editor, CFCH

Sarah Roffman

Event Production Manager, CFCH

Alexander Taggart

Accessibility Support, CFCH

Charlie Weber

Video Editor, CFCH

Abigail Hendrix

Video Editor, CFCH

Interns

Paloma Catalan

Festival Intern, CFCH

José Gonzalez

Festival Intern, NMNH



A Mother Tongue team reunion at the 2022 Smithsonian Folklife Festival
L-R: Mary Linn, Kālewa Correa, Maddie Van Oostenburg, Amalia Córdova, Claudia Foronda

Appendices

Appendix 1: Languages and Regions

42 Languages

1. Abkhazian	14. Inuktitut	28. Russian
2. Akwē Xerente	15. Island Arawak	29. Samoan
3. Anishinaabemowin	Wahiyān	30. SENCOTEN
4. Brazilian Portuguese	16. Kichwa	31. Shipibo
5. Chuj	17. Mandarin	32. Spanish
6. Chukchi	18. Maxakali	33. Torwali
7. English	19. Mayan	34. Triqui
8. French	20. Menominee	35. Turkish
9. Gujarati	21. Mohawk	36. Tz'utujil Maya
10. Guna (Kuna)	22. Navajo	37. Ubykh
11. Haitian Creole	23. Norwegian	38. Urdu
12. Hindi	24. Nuxalkmc	39. Wayuu
13. Inuit (Siberian Yupik)	25. Ōlelo Kanaka Niihau	40. WSA NEC
	26. Ombeayiüts	41. Yanomamö
	27. Portuguese	42. Yucatec Mayan Sign Language

17 Regions

1. Brazil	7. Haiti	13. Peru
2. Caucasia	8. Hawai'i	14. Russia
3. Canada	9. India	15. Samoa
4. Ecuador	10. Mexico	16. Turkey
5. France	11. Norway	17. United States
6. Guatemala	12. Pakistan	

Appendix 2: Press Coverage

Articles Produced by the Mother Tongue Film Festival

"Language Builds Legacies: Historical Picks from the Mother Tongue Film Festival," *Folklife Magazine*, February 7, 2022.

"Legacy through the Filmmaker's Lens: Insights from Mother Tongue Directors," *Folklife Magazine*, March 3, 2022

"Connecting to the Past and Present through Film: Insights from Mother Tongue Directors," *Folklife Magazine*, March 18, 2022.

Complete Press Coverage

"What's on Washington," *Hill Rag*, January 31, 2022.

"Discover How Animals Show Their Love and Other Natural History Programs This February," *Smithsonian Magazine*, January 31, 2022.

"Seeking a Future through the Past (and the Status Quo)," *Rising Voices Newsletter*, February 10, 2022.

"'Bootlegger' sélectionné au Mother Tongue Film Festival," *CTVM*, February 10, 2022.

"Bootlegger sélectionné au Mother Tongue Film Festival du Smithsonian (Washington D.C.)," *L'initiative*, February 10, 2022.

"Smithsonian Presents the Mother Tongue Film Festival, 'Through the Past Is the Future,'" *City Life*, February 10, 2022.

"Smithsonian Presents the Mother Tongue Film Festival, 'Through the Past Is the Future,'" *Red Lake Nation*, February 14, 2022.

"The Best Things to Do in the DC Area, 2/14-2/20," *Washingtonian*, February 14, 2022.

"10 Virtual and IRL Things To Do Around D.C. This Week," *DCist*, February 14, 2022.

"Indigenous Film + Online," *Indian Country Today*, February 16, 2022.

"Film Festival Highlights Cultural, Linguistic Diversity," *Erie News Now*, February 16, 2022.

"Film Festival Highlights Cultural, Linguistic Diversity," *WENY*, February 16, 2022.

"The Best Things to Do in the D.C. Area the Week of Feb. 17-23," *Washington Post*, February 17, 2022.

"Smithsonian's Mother Tongue Virtual Film Festival Celebrates 7th Year," *Native News Online*, February 17, 2022.

"Know Your City," *730 DC Newsletter*, February 17, 2022.

"Get Out There: Virtual and IRL Film Events around D.C.," *WAMU*, February 17, 2022.

"Can Movies Help Save the World's Dying Languages? New Wave of Indigenous Films Share Untold Stories," *USA Today*, February 20, 2022.

"USD's International Club Hosts International Mother Language Day," *Volante*, February 20, 2022.

"Mother Tongue Film Festival." *ABC 7NewsDC*, February 21, 2022.

"Explore How Fire Shaped Human Evolution and More Natural History Programs This March," *Smithsonian Magazine*, February 27, 2022.

The Making of Creation



Mātānāg, a *Encantada*



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