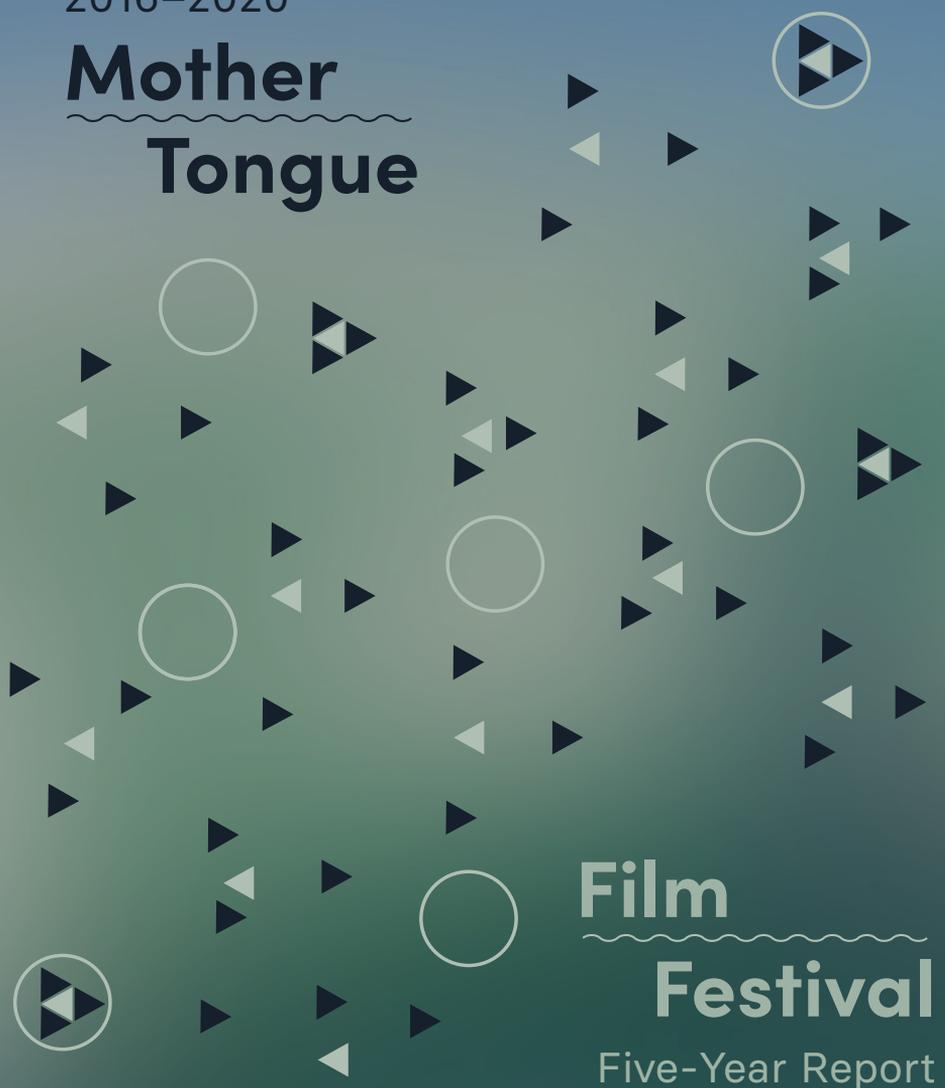


2016–2020

# Mother Tongue



# Film Festival

Five-Year Report

RECOVERING  
VOICES

✦ Smithsonian



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View of the audience at the *Last Whispers* screening, Terrace Theater, Kennedy Center.

Photo courtesy of Lena Herzog

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## Introduction Mother Tongue

The Mother Tongue Film Festival is a collaborative venture at the Smithsonian and a public program of Recovering Voices, a pan-institutional program that partners with communities around the world to revitalize and sustain endangered languages and knowledge. The Recovering Voices partners are the National Museum of Natural History, the National Museum of the American Indian, and the Center for Folklife and Cultural Heritage. Through interdisciplinary research, community collaboration, and public outreach, we strive to develop effective responses to language and knowledge loss.

In 2015, NMNH curator and anthropologist Dr. Joshua Bell conceived of the Mother Tongue Film Festival as a way to highlight the work of language revitalization around the world through the most powerful medium now widely available to communities: the moving image. The first festival opened on February 21, 2016, which is the United Nations' International Mother Language Day, and the festival continues to be presented around this date. Partnerships within and outside the Smithsonian have been

core to the Festival's success; over time, our partnerships have grown, involving more Smithsonian units and various consular and academic partners. When launched, it was the only festival of its kind, and it has since formed part of a small group of local and international festivals dedicated to films in Indigenous languages.

Over its five editions, the festival has grown, embracing a wide range of audiovisual genres and experiences, drawing audiences to enjoy screenings often at capacity at various venues around Washington, DC. We have screened at venues as far-reaching as the John F. Kennedy Center for the Performing Arts and as community-focused as the Mexican Cultural Institute. We have garnered support to welcome 74 filmmakers, producers, actors, and cultural leaders from 43 communities and nations, to present their films live and dialogue with diverse audiences. We have screened works with no dialogue, music videos in Indigenous languages, and works in the mother tongue of ASL. We have hosted behind-the-scenes tours of Smithsonian collections for our participants and offered local youth the

chance to meet with guest artists and directors in informal sessions. We have opened the festival with drum and song and presented live cultural performances as part of our festival events.

We developed a dedicated, bilingual (English and Spanish) website for the festival in 2019, where we stream several works in full after the festival. And, given the changing reality of our world, we are exploring how to present the festival in a hybrid live/online model, or completely virtually, in years to come.

## Our Mission

Honoring the United Nations' International Mother Language Day on February 21, the Mother Tongue Film Festival celebrates language and cultural diversity by showcasing films and filmmakers from around the world. Through digital storytelling, the festival amplifies the work of diverse practitioners who explore the power of language to connect the past, present, and future.

## By the Numbers

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168

FILMS

142

LANGUAGES

55

REGIONS

16

VENUES

10,758

ATTENDEES

58

PARTICIPANTS

29

PARTNERS

5

GRANTS

Want to learn more?  
See the appendices on page 63.

An audience member at the *Last Whispers*  
screening, Terrace Theater, Kennedy Center.

Photo courtesy of Lena Herzog

# 2016

Year 1: The Beginning

- 19 languages
- 8 regions
- 31 films

*Burning Sun*, dir. Elle Márjá Eira



## 2016 February 21–27

The first Mother Tongue Film Festival launched on International Mother Language Day, February 21, to celebrate mother tongues of communities around the world. The week-long festival showcased both short and feature-length films representing nineteen languages and eight regions, presented by various directors. The festival presented seven screening programs in five venues around Washington, DC: the National Museum of Natural History (NMNH), the National Museum of American Indian (NMAI), the National Museum of the American History (NMAH), Landmark's Atlantic Plumbing Cinema, and BloomBars, a community arts center. In addition to presenting varied film programming, each venue catered to different audiences, with several evening programs at capacity. The curatorial team consisted of Joshua Bell (NMNH), Melissa Bisagni (Media Initiatives, NMAI), Judith Andrews (Collections Program Assistant, NMNH), and Dr. Mary Linn (Curator of Language and Cultural Vitality, CFCH).

The festival opened on a Sunday at NMNH's Baird Auditorium with a

screening of five short films followed by a 2016 version of *Star Wars: Episode IV – A New Hope* (1977; George Lucas) dubbed into Diné bizaad (Navajo) with English subtitles. The team behind the translation and dubbing, Manuelito and Jennifer Wheeler (Diné), were joined by filmmakers Zoe Leigh Hopkins (Heiltsuk/Mohawk) and Steven Paul Judd (Kiowa/Choctaw) to discuss the making of Indigenous language films. The second program featured five short films followed by the premiere of the documentary *Breath of Life: Revitalization of North America's Native Languages* (2015), which showcases the work and research by Native American community scholars involved in the National Breath of Life Archival Institute for Indigenous Language, hosted at the Smithsonian. Following the screening, National Breath of Life co-director and Curator of Linguistics Dr. Gabriela Pérez Báez (NMNH) and National Breath of Life Steering Committee member and Mary Linn discussed issues of language revitalization with director Gaston Lacombe.

Presented in partnership with the

2016 Smithsonian Folklife Festival's *Basque: Innovation by Culture* program, Monday night's screening of the documentary *Loreak* (2014; Jon Garaño and Jose Mari Goenaga) showcased the Euskara language. The DC Basque Club introduced the film in both Euskara and English at Landmark's Atlantic Plumbing Cinema. The Tuesday evening program of nine dramatic shorts was co-hosted by BloomBars, a DC artist and non-profit incubator, performance space, and gallery. On Thursday, the festival featured films with an Arctic focus at NMAI's Rasmuson Theater, with commentary by staff from NMNH's Arctic Studies Center. On Friday night, NMAI hosted the DC premiere of the action-packed Māori drama *The Dead Lands* (2014; Toa Fraser). This program was presented with support from the Embassy of New Zealand, and we were pleased to have Tim Groser, Ambassador of New Zealand, offer introductory remarks. An in-depth discussion with one of the film's producers, Tainui Stephens (Te Rarawa), followed the screening, and audiences were treated to outtakes from the film. The festival closed on Satur-

day with the screening of four films about music at the Wallace H. Coulter Performance Plaza in the NMAH.



↑ Melissa Bisagni speaks with Manuelito and Jennifer Wheeler, who translated and dubbed *Star Wars: Episode IV A New Hope* into Navajo.

## 2016 At a Glance

Attendance:  
~600

### Sunday, February 21

#### Opening

12 pm—Baird Auditorium, NMNH

*Shhh!*

*Neil Discovers the Moon*

both dir. Steven Paul Judd

*Star Wars Trash Compactor*

dir. Zoe Leigh Hopkins

*Star Wars: Episode IV A New Hope*

dir. George Lucas; in Navajo

3 pm—Baird Auditorium, NMNH

*Shhh!*

dir. Steven Paul Judd

*Clouds of Autumn*

dir. Trevor Mack

*Shimásání*

dir. Blackhorse Lowe

*Living Language: Menominee*

*Language Revitalization;*

*Language Apprentice*

both dir. Finn Ryan

*Breath of Life*

dir. Gaston Lacombe

### Monday, February 22

#### Basque Program

7 pm—Atlantic Plumbing Cinema

*Shhh!*

dir. Steven Paul Judd

*Sikumi/On the Ice*

dir. Andrew Okpeaha Maclean

*Loreak*

dir. Jon Garaño and Jose Mari Goenaga

### Tuesday, February 23

#### Narrative Shorts

7 pm—BloomBars

*Shhh!*

dir. Steven Paul Judd

*Spelling Bee*

dir. Zoe Leigh Hopkins

*Little India*

dir. Mahesh Pailoor

*Search for the World's Best Indian Taco*

dir. Steven Paul Judd

*Huyhuy (trade)*

dir. Sky Hopinka

*Neil Discovers the Moon*

dir. Steven Paul Judd

*Goldilocks and the Bears*

dir. Zoe Leigh Hopkins

*The Longest Sun*

dir. Patrick Smith

*Wapawekka*

dir. Danis Goulet

### Thursday, February 25

#### Arctic Focus

2 pm—Rasmuson Theater, NMAI

*Shhh!*

dir. Steven Paul Judd

*7 Sámi Stories*

International Sami Film Institute, Sámi Film Lab; dir. Elle Sofe Henriksen, Marja Bal Nango, Per Josef Idivuoma, Elle Marja Eira, Ann Holmgren, Silja Somby, Egil and Peterse

### Friday, February 26

#### Dinner and a Movie

5:30 pm—Rasmuson Theater, NMAI

*Shhh!*

dir. Steven Paul Judd

*Stones*

dir. Ty Sanga

*The Dead Lands*

dir. Toa Fraser

### Saturday, February 27

#### Music Program

12 pm—Coulter Performance Plaza, NMAH

*Shhh!*

dir. Steven Paul Judd

*Byron Nicholai of I Sing, You Dance*

dir. Tara Young

*The Ways: Prayers in a Song: Learning Language Through Hip-Hop*

dir. Finn Ryan

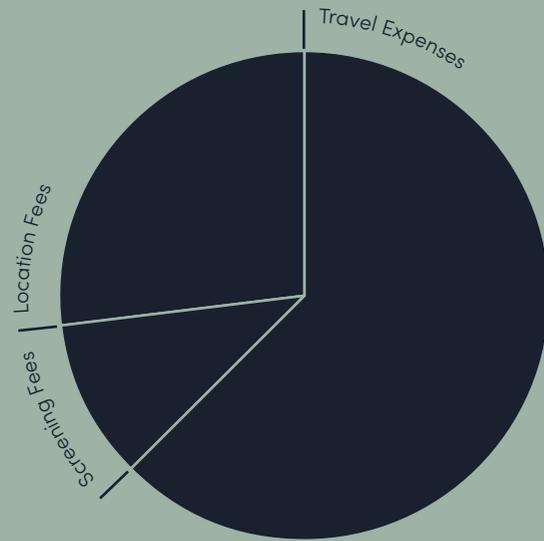
*One Voice... Our journey begins with song*

dir. Lisette Marie Flanary

# 2016 Budget Snapshot

## Budget Snapshot

Screening Fees	\$1,241
Location Fees	\$3,167
Travel Expenses	\$7,370
<b>Total Budget</b>	<b>\$11,778</b>



## Sponsors & Partners

The festival was carried out thanks to the combined efforts of the Mother Tongue Film Festival committee members. Financial support was provided by the collaborating Smithsonian units NMNH, CFCH, and NMAI as well as funds from the Smithsonian Folklife Festival’s Basque program. Additional support was provided by the Embassy of New Zealand, the Elizabeth and Whitney MacMillan Endowment, Landmark’s Atlantic Plumbing Theater, and BloomBars.



*Shimásáni*  
dir. Blackhorse Lowe

# 2017

Year 2: Growing Awareness

- 31 languages
- 12 regions
- 32 films

*Before the Streets*, dir. Chloé Leriche



2017

February 21–25

A major goal of our second festival was to strengthen awareness of Mother Tongue across the Smithsonian Institution. Over the course of five days, more than 750 people gathered in various venues in Washington, DC, to watch 32 films in 31 languages from across six continents. Thanks to Smithsonian partnerships, internal pool awards, and external support, we were able to bring sixteen filmmakers and community cultural leaders from around the world to engage with audiences through discussions and panels, each showcasing a unique mother tongue. We were pleased to garner the support of the Smithsonian Latino Initiative Pool, administered by the Smithsonian Latino Center. The curatorial team consisted of Joshua Bell, Melissa Bisagni, Dr. Amalia Córdova (Latinx Digital Curator, CFCH), and Mary Linn.

The 2017 festival opened on Tuesday, February 21, at the Hirshhorn Museum and Sculpture Garden, with a welcome and song from local Piscataway tribal member Sebi Medina-Tayac, followed by introductory remarks by Acting Provost and Under

Secretary for Museums and Research at the Smithsonian Richard Kurin. Joshua Bell introduced the program, which began with the shorts *Wiñoy Tañi Kewvn/Volvió Mi Lengua* (2014; Gonzalo Luanko, Leonardo Ramirez, and Anthony Rauld) and *Four Faces of the Moon* (2016; Amanda Strong), followed by the visually powerful and poetic documentary *Mele Murals* (2016). A post-screening Q&A featured *Mele Murals* director Tadashi Nakamura and the star of the film, renowned graffiti artist John “Prime” Hina, moderated by Michael Mason, Director of CFCH.

Prior to the screening, and in partnership with the Hirshhorn, the festival organized an invitational session with the ARTLAB+ digital art studio for teens. Local youth from the DC metro region met with Nakamura and “Prime” to hear about film production techniques, career options, and how the artists found their voices.

The Wednesday evening screening was held at Landmark’s Atlantic Plumbing Cinema. This program showcased two Canadian films,

*Grandfather Drum* (2015; Michelle Derosier), an animated short in English and Anishinaabe, and the dramatic feature *Avant les Rues/Before the Streets* (2016; Chloé Leriche), about the troubles faced by an Atikamekw youth. This film was cast almost entirely with non-professional Atikamekw actors performing in their own language and in their own village. Janice Ottawa, an Atikamekw language teacher from Quebec featured in the film, participated in a Q&A session. Our third day presented the “Next Gen” shorts program at NMAI, bringing together eight geographically and linguistically diverse shorts targeted to a younger audience. A notable film from this program was *A Kid Under the Tree* (2014; Detsaje) about a Tibetan boy who creates an outdoor classroom, teaching rocks as his imaginary students after having to abandon school to take on family herding duties.

The Thursday evening program hosted at a new partnering venue, NYU Washington, DC, focused on the power of music, with a specific emphasis on global hip-hop. The powerful doc-

umentary *Sonita* (2015; Rokhsareh Ghaemmaghami), about an undocumented Afghan immigrant living in the outskirts of Tehran and fighting to live as an artist, singer, and musician, was screened alongside music videos “Wall Building Song” (2016; Delek Norbu) and “Hablando” (2016; Viajeros del Tiempo). The Q&A featured panelists Mazi Mutafa, executive director of the local hip-hop nonprofit Words Beats & Life, and William Youmans, assistant professor at the School of Media and Public Affairs at George Washington University. Our film festival program coordinator, Torell Taylor, facilitated an engaging discussion about hip-hop, identity, and film.

The festival garnered support to bring five directors who convened on our first Filmmaker Roundtable. On Friday, the festival screened an extended shorts program at NMAI, followed by a panel of filmmakers and language experts. This impressive panel included four groundbreaking filmmakers and cultural leaders, facilitated by curator Mary Linn and translated by Amalia Córdova. Panelists included Mexican director Ga-

briela Badillo, creator of the 68 Voces/68 Voices project; Akosua Adoma Owusu, Ghanaian American director of the experimental short *Kwaku Ananse*; Alexandra Lazarowich (Cree), award-winning director of *Cree Code Talker*; Kayla Briet (Prairie Band Potawatomi/Neshnabe/Chinese/Dutch-Indonesian), director of *Smoke that Travels*; and traditional arts performer Gary Wiskigeamatyuk (Anishnaabe/Neshnabe/Prairie Band Potawatomi), featured in *Smoke that Travels*. A major takeaway from this panel was the fact that many films about language revitalization were spearheaded by women directors.

The Friday evening program hosted by the Mexican Cultural Institute of Washington, DC, showcased the dramatic feature *El Sueño del Mara'akame* (2016; Federico Cecchetti), a Wixárika (Huichol) and Spanish-language story of a young Wixáritari musician whose dream is to play with his rock band in Mexico City. Preceding the feature were four animated shorts in the Seri, Mayo, Náhuatl, and Wixárika (Huichol) languages produced as part of the 68 Voces/68 Voices project. Masha Kosturina, producer of *El Sueño del Mara'akame*, participated in a Q&A

moderated by Gabriela Pérez Báez. Both directors' travel was supported by the Embassy of Mexico in Washington, DC, and the Mexican Cultural Institute.

On Saturday, NMAI screened the award-winning feature film from the Venezuelan Amazon, *Dauna: Gone with the River* (2015; Mario Crespo) in in Warao and Spanish. Isabel Lorenz, the film's co-producer and screenwriter, introduced the film and participated in a post-screening discussion with Amalia Córdova. That evening we closed with the documentary *Poi E: The Story of Our Song* (2016; Te Arepa Kahi), which was introduced by the Ambassador of New Zealand, Tim Groser. The film explores how a 1984 number-one hit song by the group Patea Māori Club set the stage for the revitalization of the Māori language. Tracy Maihi, Raiha Howard, and Lara Andrew, members of the Māori cultural group Tihei Mauri Ora, offered a song before the film, and participated in a discussion with Joshua Bell.



↑ Right to Left: Mary Linn and Amalia Córdova with directors Gabriela Badillo, Akosua Adoma Owusu, Alexandra Lazarowich, Kayla Briet, and Gary Wiskigeamatyuk at the shorts program filmmaker panel. Photo by Laura Sharp



↑ Tracy Maihi, Raiha Howard, and Lara Andrew, members of the Māori cultural group Tihei Mauri Ora, discuss the film *Poi E* following its screening. They graciously opened the screening and closed it with song. Photo by Katherine Fogden

## 2017 At a Glance

Attendance:  
~750

### Tuesday, February 21

#### Opening

4 pm—Lerner Room, HMSG  
Hirshhorn ARTLAB+ Program

7 pm—Ring Auditorium, HMSG

*Four Faces of the Moon*

dir. Amanda Strong

*Wiñoy Tañi Kewvn/Volvió Mi Lengua*

dir. Gonzalo Luanko, Leonardo Ramirez,  
and Anthony Rauld

*Mele Murals*

dir. Tadashi Nakamura

### Wednesday, February 22

#### Archival Screening

2:30 pm—Q?rius Theater, NMNH

*To Live with Herds*

dir. David MacDougall

7 pm—Atlantic Plumbing Cinema

*Grandfather Drum*

dir. Michelle Derosier

*Avant les rues/Before the Streets*

dir. Chloé Leriche

### Thursday, February 23

#### Next Gen Shorts Program

11 am—Rasmuson Theater, NMAI

*Kid Under A Tree*

dir. Detsaje

*Vowels and Consonants*

dir. Tsering

*Miwok Pride*

dir. Melissa Leal

*Chubby Bunny*

dir. Te Ao Kawharu

### Thursday, February 23 cont'd

#### Next Gen Shorts Program

11 am—Rasmuson Theater, NMAI

*Respondan a Esta Videocarta  
de Chicahuaxtla*

dir. Guillermo Monteforte

*Hawai`i Aloha*

dir. Ruben Carillo

*Story At Priest Point*

dir. Longhouse Media

*Soeur Oyo*

dir. Monique Mbeka Phoba

7 pm—Abramson Family Auditorium,  
NYU DC

“Wall Building Song”

dir. Delek Norbu

“Hablando”

dir. Viajeros del Tiempo

*Sonita*

dir. Rokhsareh Ghaem Maghami

### Friday, February 24

#### Shorts Program and Panel

2 pm—Rasmuson Theater, NMAI

*Hant quij iti cötpacta ipatjc hac/*

*About the origin of the Earth*

dir. Gabriela Badillo/68 Voices

*First Contact*

dir. Steven Paul Judd and Ryan RedCorn

*Cree Code Talkers*

dir. Alexandra Lazarowich

*Smoke That Travels*

dir. Kayla Briët

*Cuando, Muere auna Lengua/*

*When a language dies*

dir. Gabriela Badillo/68 Voices

*Bihttoš*

dir. Elle-Máijá Tailfeathers

*Jáaji Approx.*

dir. Sky Hopinka

### Friday, February 24 cont'd

#### Shorts Program and Panel

2 pm—Rasmuson Theater, NMAI

*Osage Speaker*

dir. Ryan Redcorn

*Kwaku Ananse*

dir. Akosua Adoma Owusu

*Juka Tájjita Ániat Yew Maachiako/*

*About the origin of fire*

dir. Gabriela Badillo/68 Voices

*Nulla Nulla*

dir. Dylan River

*El primer amanecer/*

*About the first sunrise*

dir. Gabriela Badillo/68 Voices

7 pm—Mexican Cultural Institute

*68 Voces/68 Voices Shorts*

dir. Gabriela Badillo/68 Voices

*El sueño del Mara'akame/*

*Mara'akame's Dream*

dir. Federico Cecchetti

### Saturday, February 24

#### Next Gen Shorts Program

12 pm—Q?rius Theater, NMNH

Repeat Program

2 pm—Rasmuson Theater, NMAI

*Dauna: Gone with the River*

dir. Mario Crespo

7pm—Rasmuson Theater, NMAI

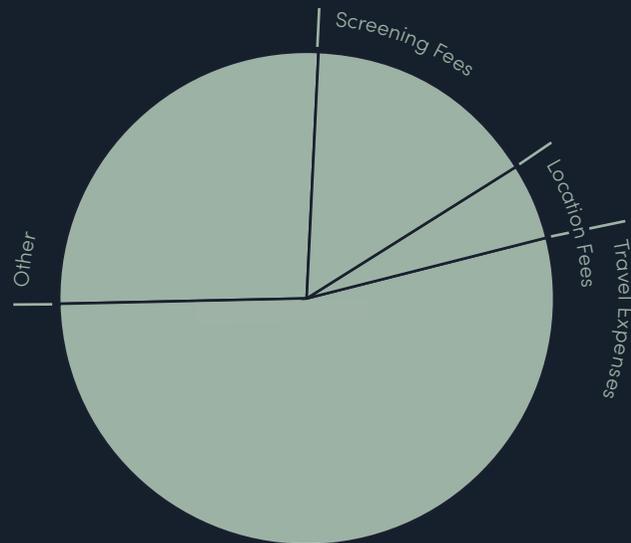
*Poi E: The Story of Our Song*

dir. Tearepa Kahi

# 2017 Budget Snapshot

## Budget Snapshot

Screening Fees	\$3,719
Location Fees	\$1,200
Travel Expenses	\$12,777
Other	\$6,250
<b>Total Budget</b>	<b>\$23,946</b>



## Sponsors & Partners

The festival was carried out thanks to the combined efforts of the Mother Tongue Film Festival committee members and staff of Recovering Voices. Financial support was provided by the collaborating Smithsonian units NMNH, CFCH, and NMAI. This program received federal support from the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center. External supporters included NYU Washington, DC; the Embassy of Mexico; the Elizabeth and Whitney MacMillan Endowment; the Mexican Cultural Institute; and the Mexican Agency for International Development Cooperation.



*Kwaku Ananse*  
dir. Akosua Adoma Owusu

# 2018

## Year 3: Opening the Call

- 29 languages
- 14 regions
- 28 films

*Waru*, dir. Briar Grace-Smith, Casey Kaa,  
Ainsley Gardiner, Katie Wolfe, Renae Maihi,  
Chelsea Cohen, Paula Jones, Awanui Simich-Pene



## 2018 February 21-24

The 2018 Mother Tongue Film Festival attracted over 600 people to engage with 28 films in 29 Indigenous or endangered languages. Recovering Voices brought awareness to the importance of mother languages by holding screenings in three locations across the Smithsonian and hosting several filmmakers at each screening. For the first time, the festival made an open call for films and reviewed ninety-five films submitted from around the world. We also welcomed the addition of Dr. Kālewa Correa, Curator of Hawai'i and the Pacific at the Smithsonian Asian Pacific American Center, to the Mother Tongue selection team.

Opening night was held at NMAI on Wednesday, February 21. Guests were welcomed with a reception and music by the local drum circle Uptown Boyz. Opening remarks were offered by David Penney, Associate Director of Museum Scholarship at NMAI; Recovering Voices director Gwyneira Issac (NMNH); and Joshua Bell. The festival opened with two powerful films and a discussion with directors and participants. Gabriela Pérez Báez, facilitated a conversation with

the director of the documentary *Ka Duu*, Yolanda Cruz (Chatina), and the film's subject, master weaver Porfirio Gutiérrez (Zapotec), along with Karen Lynn Weinberg, director of the award-winning documentary *Niugaa Yugaa/Keep Talking*, which explores the experiences of participants in a Kodiak language nest. Sadie Cole, an eighteen-year-old Kodiak Alutiiq language nest participant, and Alisha Drabek, executive vice president of Afognak Native Corporation, also participated in the discussion. We are grateful to the Arctic Studies Center for their support of this screening.

Thursday began with a series of films from Kayapo communities in Brazil, followed by a conversation with filmmakers in conversation with scholars Richard Pace and Laura Zanotti in NMNH's Q?rius Theater. The day concluded at NMNH with a screening of the award-winning documentary *Out of State* (2017) directed by Ciara Lacy (Native Hawaiian). The film follows the journey of two Native Hawaiians shipped thousands of miles away and incarcerated in the Arizona desert. Over time, they are introduced to their

Indigenous traditions from a fellow inmate serving a life sentence. *Out of State* was preceded by several short films including *The Wolf Dance with Ted Mayac, Sr.*, *Aroha Bridge: Radical Bro* by Jessica Hansell, and *Shaagua/The Wind*, part of the 68 Voices project. Kālewa Correa moderated the discussion that followed.

Friday included the programs Truth to Power, which presented seven short films, an inspiring Women Directors Roundtable in NMAI's Rasmuson Theater, and an evening program called This, For You. Along with providing our audience with an insightful conversation on the role of women in mother-tongue film, the roundtable highlighted the augmented role that technology played at this edition of the festival, as the discussion was webcast and later uploaded for streaming. On two occasions, directors connected via video conference to discuss their films with the audience after their screenings. *Out of State* producer Beau Bassett joined remotely on Thursday night from Hawai'i, and Paula Whetu Jones (Te Aitanga a Mahaki, Whakatōhea,

Ngāti Porou), one of the eight women directors involved in *Waru* (2017; Briar Grace-Smith, Ainsley Gardiner, Renae Maihi, Casey Kaa, Awanui Simich-Pene, Chelsea Cohen, Katie Wolfe, and Paula Jones), spoke to the Friday night audience from Aotearoa/New Zealand. The use of these technologies allowed filmmakers and audiences who could not travel to Washington, DC, to connect with the festival.

The festival concluded on Saturday with the programs Speaking the Land and In the Periphery, which screened in the Meyer Auditorium of the Freer Gallery of Art. The first program featured the animation *Sicigorousawa un Cironnop/The Fox of Shichigorousawa* (2014; Tūne Sugihara) and the documentary *Sailing a Sinking Sea* (2015; Olivia Wyatt). Each film was centered on the varied relationships between Native peoples and their territories. The festival closed with the experimental feature *Zerzura* (2017) written, produced, and filmed entirely in Niger, followed by a Q&A with director Christopher Kirkley and moderated by festival advisor and film-

maker Mariano Bartolomeo. In partnership with the Environmental Film Festival in the Nation's Capital, five Mother Tongue Film Festival shorts that dealt squarely with environmental issues screened at NMAI on two weekends, to standing-room-only audiences. The program presented on Saturday, March 17, began with a short film from Panama called *Identidad* (2017; Iván Jarpio), followed by the animation *We Prayed in Water* (2012; Joseph Erb), the Navajo-produced and directed documentary *Shash Jaa'/Bears Ears* (2016; Angelo Baca), and the documentary *Then, Now, and Forever: Zuni in the Grand Canyon* (2017; Daniel Byers). The screenings were followed by a discussion with directors Angelo Baca (Diné/Hopi), Daniel Byers, and special guest Octavius Seowtewa (Zuni), moderated by Melissa Bisagni. On Saturday, March 24, we presented the feature documentary *Los Ojos del Camino/The Eyes of the Journey* (2017), followed by a Q&A with director Rodrigo Otero Heraud and producer Maja Tillmann Salas via Skype from Peru and facilitated by Amalia Córdova. This visual poem explores

the fate of the Earth and her children through the journey of a *paq'o* (healer), Hipólito Peralta Ccama, through different parts of the Peruvian sierra, and narrated entirely in the Quechua language. These two programs added five Indigenous languages to the Mother Tongue Film Festival's count and further broadened the reach of awareness of mother languages to new audiences.

## About the Environmental Film Festival

The Environmental Film Festival in the Nation's Capital (DCEFF) is the world's premier showcase of environmentally themed films since 1993.

### Mission

To advance understanding and stewardship of the environment through the power of film.



↑ Right to left: Curator Mary Linn speaks with directors Karonhiarokwas Roxann Whitebean, Chaska Rojas-Bottger, Mimi d'Autremont, and Shelby Bean from Gallaudet. Photo by Katherine Fogden



↑ Left to right: Angelo Baca, Octavius Seowtewa, and Daniel Byers onstage at an Environmental Film Festival Q&A at NMAI. Photo by Amalia Córdova

Wednesday, February 21

**Opening Ceremony**

5 pm—Potomac Atrium, NMAI

**Keep Talking**

7 pm—Rasmuson Theater, NMAI

*Ja b'ajlami sok ja chulchuli/*

*The Tiger and the Grasshopper*

dir. 68 Voices

*Ka Duu*

dir. Yolanda Cruz

*Niugaa, Yugaa/Keep Talking*

dir. Karen Lynn Weinberg

Thursday, February 22

**Kayapo Video Talkback**

2:30 pm—Q?rius Theater, NMNH

*Kwrykango Metoro A'Ukre/*

*Manioc Festival A'Ukre*

dir. Pat-i Kayapo

*A Festa no Meio da Amazonas/*

*The Festival in the Middle of the Amazon*

dir. Bpunu Mebêngôkre

**Reclaiming Our Time**

7 pm—Q?rius Theater, NMNH

*The Wolf Dance with Ted Mayac, Sr.*

dir. Anchorage Museum

*Aroha Bridge: Radical Bro*

dir. Jessica Hansell

*Shaagua/The Wind*

dir. 68 Voices

*Out of State*

dir. Ciara Lacy

**2018**  
At a Glance

Attendance:  
~568

Friday, February 23

**Truth to Power**

1 pm—Rasmuson Theater, NMAI

*Tarinakusun: Quechua in Seattle*

dir. Chaska Rojas-Bottger

*Karihwanoron: Precious Things*

dir. Karonhiarokwas Roxann Whitebean

*Aviliaq: Entwined*

dir. Alethea Arnaquq-Baril

*Listen*

dir. Hamy Ramezan and Rungano Nyoni

*Mother Tongue*

dir. Pamela Yates

*Tifa*

dir. Jefftha Pattikawa

*Anyone Like Me*

dir. Mimi d'Autremont

**Women Directors Roundtable**

4 pm—Rasmuson Theater, NMAI

**This, For You**

7 pm—Rasmuson Theater, NMAI

*Te binut'il ayin te k'aal sok te ue/*

*The Origin of the Sun and the Moon*

dir. 68 Voces

*Gwen 'bii Yern/It Will Be Yours*

dir. Natalie Grube

*Waru*

dir. Chelsea Cohen, Ainsley Gardiner, Casey

Kaa, Renae Maihi, Paula Jones, Katie Wolfe,

Briar Grace-Smith, and Awanui Simich-Pene

Saturday, February 24

**Speaking the Land**

3 pm—Meyer Auditorium, FGA

*Sicigorousawa un Cironnop/*

*The Fox of Shichigorosawa*

dir. Tune Sugihara

*Sailing a Sinking Sea*

dir. Olivia Wyatt

**In the Periphery**

7 pm—Meyer Auditorium, FGA

*Wire natzu/The Witch*

dir. 68 Voices

*Zerzura*

dir. Christopher Kirkley

**Presentations at the  
Environmental Film Festival**

Saturday, March 17

12 pm—Rasmuson Theater, NMAI

*Identidad*

dir. Iván Jaripio

*We Prayed in Water*

dir. Joseph Erb

*Shash Jaa'/Bears Ears*

dir. Angelo Baca

*Then, Now, and Forever: Zuni in the*

*Grand Canyon*

dir. Daniel Byers

Saturday, March 24

2 pm—Rasmuson Theater, NMAI

*Los Ojos del Camino/*

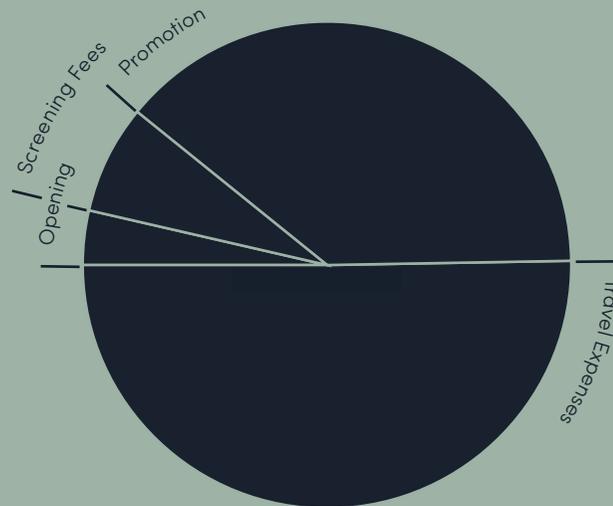
*The Eyes of the Journey*

dir. Rodrigo Otero Heraud

# 2018 Budget Snapshot

## Budget Snapshot

Screening Fees	\$1,200
Promotion	\$6,397
Travel Expenses	\$8,269
Opening Reception	\$580
<b>Total Budget</b>	<b>\$16,446</b>



## Sponsors & Partners

The festival was carried out thanks to the combined efforts of the Mother Tongue Film Festival committee members. Financial support was provided by the collaborating Smithsonian units NMNH, CFCH, and NMAI. This program also received federal support from the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, as well as the Smithsonian’s Asian Pacific American Center, Freer Gallery of Art, National Museum of African Art, and the NMNH Arctic Studies Center. Additional supporters included Indigenous Media Initiatives, the Mexican Cultural Institute, the Embassy of New Zealand, Dr. Richard Pace, Middle Tennessee State University, Dr. Laura Zanotti, Purdue University, and the Elizabeth and Whitney MacMillan Endowment.



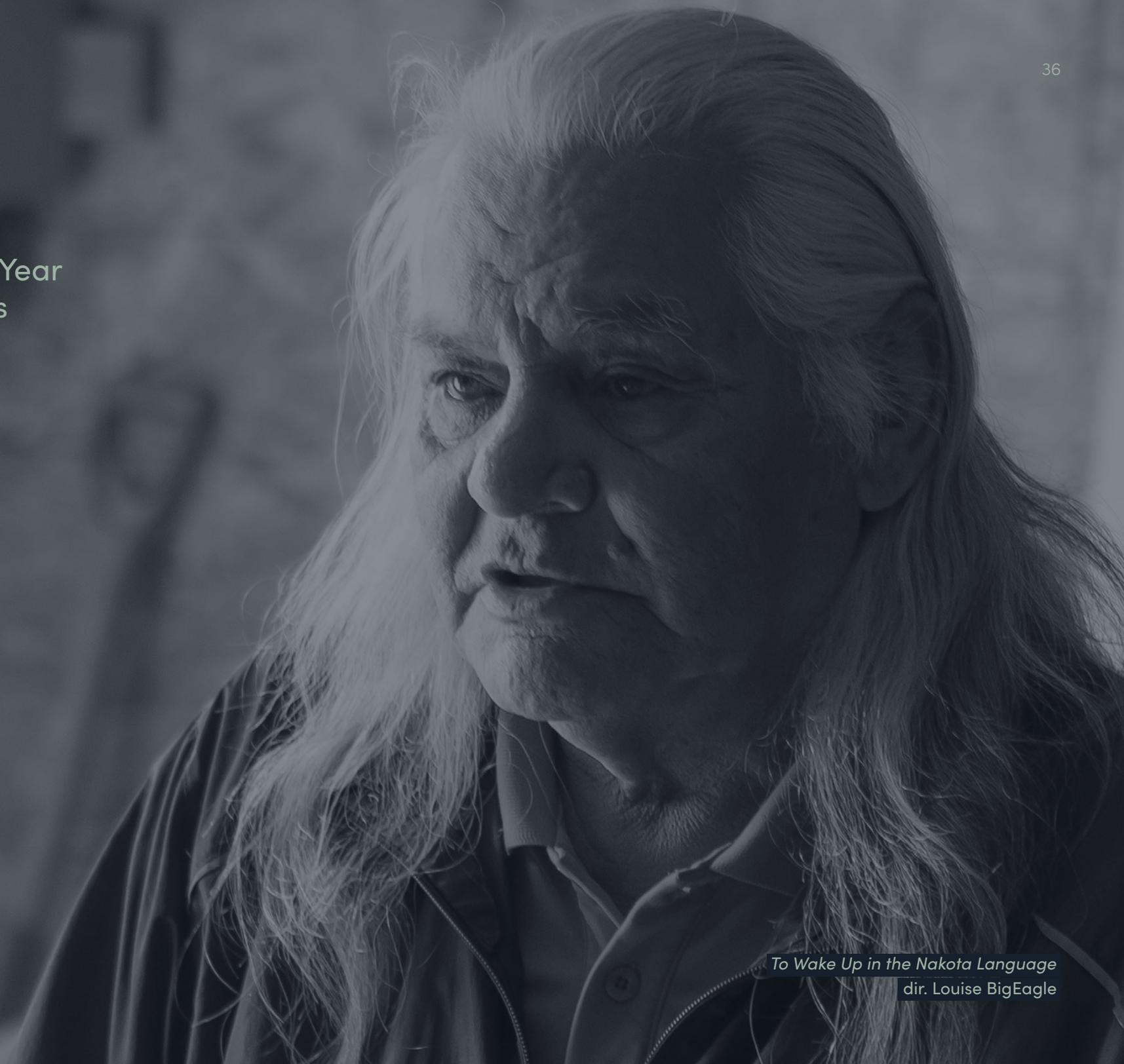
*Listen*  
dir. Hamy Ramezan and Rungano Nyoni

# 2019

Year 4: UN International Year  
of Indigenous Languages

- 66 languages
- 22 regions
- 60 films

*To Wake Up in the Nakota Language*  
dir. Louise BigEagle





## 2019 February 21–24

The 2019 Mother Tongue Film Festival proved to be a highly successful and well-attended event. The year 2019 was proclaimed by the United Nations as the International Year of Indigenous Languages, and the Mother Tongue Film Festival was proud to be an official event of this global endeavor. The festival also contributed to the first Smithsonian Year of Music, presenting numerous musical performances as part of the film festival, and presented two major stand-alone events across the year, nationally and internationally. Our fourth festival featured 60 films and audio-visual experiences from 22 regions in 66 languages, which doubled the number of languages in comparison to previous years. Through a carefully curated selection of films, and a new website developed at CFCH, the festival celebrated language revitalization around the world by exploring the relationship between language vitality and personal as well as community well being.

Dedicated outreach to international partners resulted in the doubling of support for the festival, which con-

tributed to our impact and reach, with several of our programs presented at maximum capacity. Attendance increased to 2,200, nearly quadrupling 2018's audience. We attribute this jump to our improved curatorial process, our distinctive web presence and social media campaign, as well as the festival's incorporation of cultural performance, and highly interactive discussions and Q&As with participants from diverse regions and backgrounds discussing issues of cultural relevance.

The festival opened Thursday, February 21, NMAI. The opening reception included remarks by Joshua Bell and Amalia Córdova, as well as Michael Mason and Denis Chouinard, public affairs counselor at the Canadian Embassy. The reception featured a buffet created by award-winning chef Freddie Bitsoie (Diné) of NMAI's Mitsitam Café, and a performance by the Uptown Boyz. The evening's film program, *Renewal and Hope*, included the first film to be made in the Haida language, *SGagwaay K'uuna/Edge of the Knife* (2018; Gwaai Edenshaw and Helen Haig-Brown), preceded by the animation *Tq̓q̓ Oozhrii Zhit Tsyaa Tsal Dhidii/Boy in the Moon* (2018; Sam Osborn), a traditional Athabaskan story told in the Gwich'in

language. The screening was followed by a Q&A with *Edge of the Knife* co-director Gwaai Edenshaw (Haida), Sherri Dick (Haida elder and actor), Jay Bellis (Haida artisan and member of the film's art department), and Sam Osborn, moderated by Melissa Bisagni. The Uptown Boyz closed the evening by inviting the audience on stage to participate in a traditional song.

Friday began at the Meyer Auditorium at the Freer Gallery of Art, opening with *Pasts, Presents and Futures*, a program focused on education, launching with the short films *To Wake Up the Nakota Language* (2018; Louise BigEagle) and episodes from the collaborative Zapotec learning project at Haverford University, *Dizhsa Nabani/Living Language*, followed by the feature documentary from Zambia *Colours of the Alphabet* (2016; Alastair Cole). The program was followed by a panel focused on language pedagogy called *Breaking from the Past*, moderated by Mary Linn. The second program featured the international shorts *Blackbird* (2015; Amie Batalibasi), *Imfura* (2017; Samuel Ishimwe Karemangingo), and the stop-motion animation *Biidaaban/The Dawn Comes* (2019; Amanda Strong). The shorts were followed by a roundtable

discussion moderated by Amalia Córdova with director Batalibasi (Australian-Solomon Islander), visiting filmmakers David Hernández Palmar (Wayuu) and Divino Tserewahu (Xavante) with translation and contextual support by Laura Graham of the University of Iowa.

The at-capacity evening program was held at NYU Washington DC's Abramson Family Auditorium in coordination with NYU's Stonewall 50 celebration. The theme of the program was *Reclaiming Identities*, featuring the short films *Tama Koriva* (2017; Jared Flitcroft and Jack O'Donnell) and *Voicemail* (2019; Robert Poleki), followed by the documentary *Leitis in Waiting* (2018; Dean Hamer and Joe Wilson). *Leitis in Waiting* follows a vibrant and resilient community of transgender women in Tonga known as *leitis*. The post-screening discussion was moderated by Jeanette Soon-Ludes, director of scholarships and programs at the Asian & Pacific Islander American Scholarships Fund, in dialogue with co-director Joe Wilson, as well as one of the film's protagonists, Joey "Joleen" Mataele, and story creator and producer Hinaleimoana Wong-Kalu, who both joined remotely.

Saturday featured a mix of screenings and performances across NMAI and NMNH, attracting audiences of over 1,000. The morning program, *Family Stories*, screened at NMAI's Rasmuson Theater, featured two short films from Dizhsa Nabani, followed by *The Girl Who Talks to the Moon* (2018; Rebecca Campbell), and closing with the animated feature *Maisa, the Chamoru Girl Who Saves Guåhan* (2015; Michael Q. Ceballos). The first animated film to feature the Chamorro language, the animation follows young Maisa, who must find the courage to lead the women of Guåhan (Guam) into battle and stop a powerful creature from devouring their island home. The screenings were followed by a panel featuring director Michael Q. Caballos and art director Mathew Kawika Ortiz, with Brook Lillehaugen of Haverford College and Felipe Lopez (Zapotec) of Dizhsa Nabani, and moderated by Joshua Bell. The event opened and closed with a riveting Chamoru performance from Håle' Para Agupa', a local Chamoru community organization.

The Migrations program featured *Gue' Bac/Tlacolula Market* (2018; Dizhsa Nabani), a short exploring Zapotec identity, and the dramatic

feature *In Times of Rain* (2018; Itandehui Jansen) depicting a Mixtec family caught between the rural and the urban. These films were followed by a roundtable discussion with Lillehaugen and Lopez of Dizhsa Nabani, joined by lead actor of *In Times of Rain*, Alejandra Herrera, and moderated by Amalia Córdova. This program was made possible thanks to the support of the Embassy of Mexico to the United States and the Mexican Cultural Institute of Washington, DC.

Concurrently, a pop-up performance with Bhutanese dancers and musicians Khando, Tashi Tsering, Leki, Wangchuk, Sherab Jamtsho, Yeshi Tangbi, Lhaki, Tshering Dema, Pema Yudon, and Tshering Choden took place at NMNH's Rotunda. Some 500 visitors enjoyed a performance of Zhungdra (*zhung* meaning "center, mainstream," and *dra* meaning "music") and Drametse Nga Cham (mask dance of the drums from Drametse, *nga* meaning "drum" and *cham* means "mask dance"), a sacred dance that is inscribed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The performance was followed by a Q&A in the Q?rius Theater where museum visitors were invited to meet and speak with the performers. These

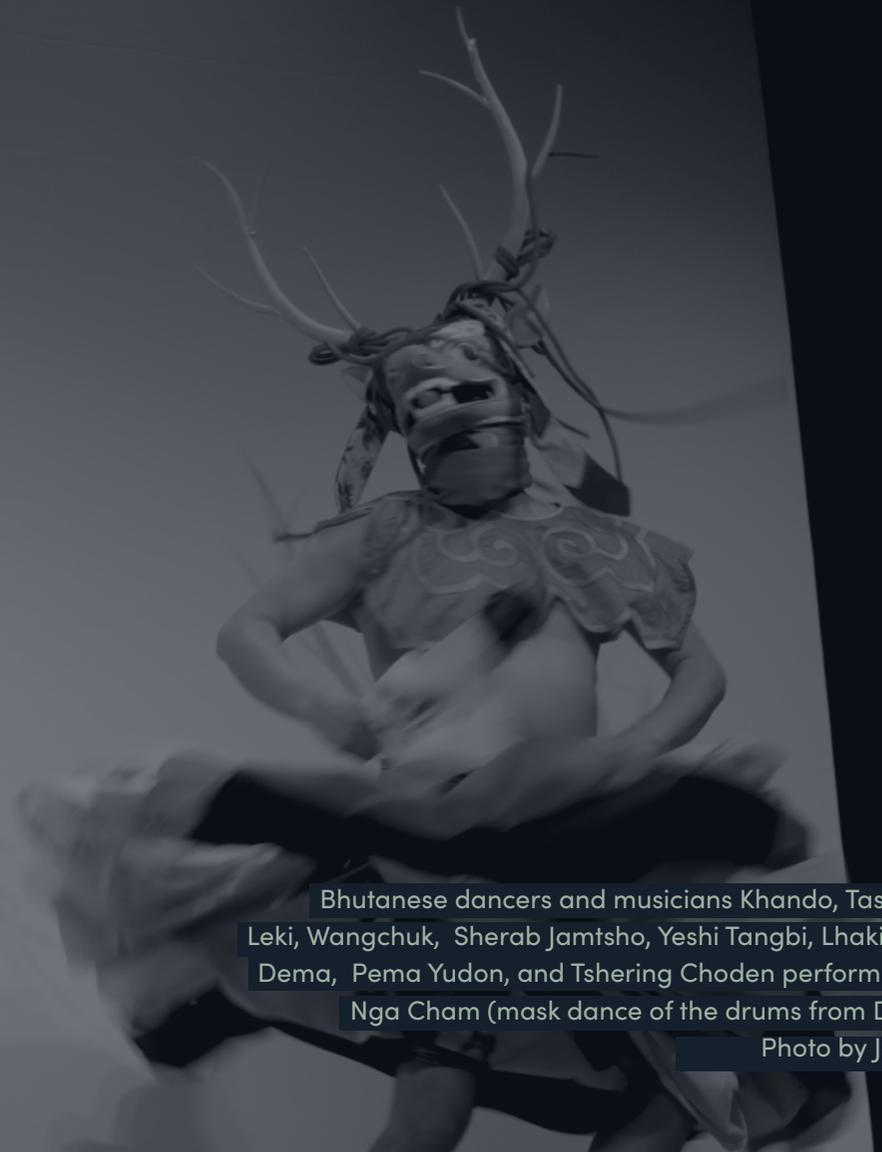
performances were made possible through funding by the Smithsonian Year of Music.

The day closed at NMNH's Baird Auditorium, featuring a second performance of Zhungdra and Drametse Nga Cham before filmmakers Dorothea Zurbó and Arun Bhattarai introduced their film *The Next Guardian* (2017). The immersive documentary follows the story of two siblings, Gyembo and Tashi, in a remote Himalayan village within the Kingdom of Bhutan, who must learn to navigate the expectations of their father and their own dreams. Following the screening, Zurbó and Bhattarai were joined on stage by Dawa Sherpa and Bruce Bunting of the Bhutan Foundation for a discussion of Bhutanese representation in a global setting, moderated by Nafisa Isa (APAC). Bhutanese performers then closed the evening with Tashi Labay, a collaborative song/dance traditionally performed at the end of an event. This dance is performed on important occasions to summon the gods of prosperity by glorifying a place, natural elements, and the ancestors.

The final day began at the Eaton House Cinema, a new festival partner, with the dramatic film *Sami*

*Blood* (2016; Amanda Kernell), which follows Elle-Marja, one of the many Indigenous Sami children removed from their parents and forced to choose between their language, culture, and history and the chance to become part of mainstream society. The film was followed by the music video "Goaskinviellja" (2018; Ernesto Calderón), a single-take music video featuring the Finnish duo Vildá performing a song by Mari Boine Persen (Sami).

The festival closed with the U.S. premiere of the multimedia experience *Last Whispers* (2019; Lena Herzog) at the Kennedy Center's Terrace Theater. *Last Whispers* is an oratorio, a virtual reality experience, and sound installation featuring forty-one languages, the greatest number of minority languages in any of our programs to date. Multimedia artist Herzog was joined by sound designers Marco Capalbo and Mark Mangini to introduce the cinematic experience, which was followed by the largest synced VR screening of a film to date. With close to 500 attendees, the venue was near capacity. The screening was followed by a discussion with Herzog, Capalbo, and Mangini, moderated by Mary Linn and Amalia Córdova.



Bhutanese dancers and musicians Khando, Tashi Tsering, Leki, Wangchuk, Sherab Jamtsho, Yeshi Tangbi, Lhaki, Tshering Dema, Pema Yudon, and Tshering Choden perform Drametse Nga Cham (mask dance of the drums from Drametse).

Photo by Joshua Bell

With funds from Asian Pacific American Initiatives Pool, Kālewa Correa led a Mother Tongue Film Festival collaboration with the Pasifika Film Fest in Salt Lake City (January 31–February 3). Fifteen films focused on the Pacific were screened to 150 people over five days at the Gateway in downtown Salt Lake City. This collaboration featured a 48 Hour Film Challenge resulting in the winning film, *Voicemail*, screening at the main festival.

From October 25–28 2019, the Mother Tongue Film Festival and Pasifika Film Festival collaborated at the Smithsonian/Auckland Museum Te Whāinga Culture Lab in Auckland, New Zealand, showcasing over twenty emerging Pacific Islander films from all corners of Oceania. This three-day intimate screening ran for ten hours a day, allowing for thirty hours of Pacific Island films to be presented to about 4,500 Culture Lab attendees.

This Pacific collaboration is a direct result of the Mother Tongue Film Festival breakout session in Salt Lake, which helped to decentralize and expand the reach of the festival to traditionally underserved communities. A complete list of the films screened at

both events follows our 2019 schedule.

In partnership with the Environmental Film Festival, the Mother Tongue Film Festival screened *A House in the Fields* (2017; Tala Hadid) at NMNH on March 17. Following the screening was a discussion moderated by Joshua Bell with Georgetown University PhD student Mohamed Lamallam and Dr. Fatima Hadjji, Adjunct Professor in International Affairs at George Washington University, both of whom are members of the diasporic Amazigh community.

The last Mother Tongue event of 2019 was in partnership with the United Nations' International Year of Indigenous Languages: Perspectives conference at Purdue University Fort Wayne. On November 1, the festival screened *Edge of the Knife* and *Boy in the Moon* at the historic Embassy Theater in downtown Fort Wayne, Indiana. The conference brought in 420 registered participants from six continents and presented over seventy-five languages. Mary Linn led a panel of language educators and storytellers from the Haida and Myaamia nations after the screening.



↑ Left to right: Erica Wortham, Ayelén Avirama, Amalia Córdova, David Hernández Palmar, Simone Giovine, Antonio Peluso, Kaitlin Harris, Emily Colón, Bepkadjoiti Kayapo, and Laura Zanotti at the 2019 opening night ceremony in the Potomac Atrium, NMAI. Photo by Katherine Fogden



↑ A Mother Tongue screening affiliated with the UN International Year of Indigenous Languages is announced on a marquee in Fort Wayne, Indiana. Photo by Mary Linn

## 2019 At a Glance

Attendance  
~2,670

### Thursday, February 21

#### Opening Ceremony

5 pm—Potomac Atrium, NMAI

#### Renewal and Hope

7 pm—Rasmuson Theater, NMAI

*Tq̄q̄ Oozhrii Zhit Tsyaa Tsal Dhidii/*

*Boy in the Moon*

dir. Sam Osborn

*SGaawaay K'uuna/Edge of the Knife*

dir. Gwaai Edenshaw, Helen Haig-Brown

### Friday, February 22

#### Pasts, Presents, and Futures

11 am—Meyer Auditorium, FSG

*My Heart Speaks Sauk*

*The Boarding School Experience*

dir. Shawnee High School Students

*To Wake Up the Nakota Language*

dir. Louise BigEagle

*Dizhsa Nabani: "Gal Rxal Lo Dich"/*

*Living Language: "Language Access"*

dir. Moisés García Guzmán and

Brook Lillehaugen

*Colours of the Alphabet*

dir. Alastair Cole

Education Panel: Breaking from the Past

#### Shorts Program and Panel

2 pm—Rasmuson Theater, NMAI

*Blackbird*

dir. Amie Batalibasi

*Imfura*

dir. Samuel Ishimwe

*Biidaaban (The Dawn Comes)*

dir. Amanda Strong

Filmmaker Roundtable: Unbroken Lines

### Friday, February 24 cont'd

#### Reclaiming Identities

7 pm—Abramson Family Auditorium,  
NYU DC

*Voicemail*

dir. Robert Poleki

*Tama*

dir. Jared Flitcroft and Jack O'Donnell

*Koriva*

dir. Euralia Paine

*Leitis in Waiting*

dir. Hinaleimoana Wong-Kalu, Dean Hamer  
and Joe Wilson

### Saturday, February 23

#### Family Stories

11 am—Rasmuson Theater, NMAI

*Dizhsa Nabani: "Gal Ria't Chuculat"*

*Living Language: "Grinding Chocolate"*

dir. Moisés García Guzmán and

Brook Lillehaugen

*The Girl Who Talks to the Moon*

dir. Neil Grahm

*Maisa: The Chamoru Girl Who*

*Saves Guåhan*

dir. Michael Q. Ceballos

#### Migrations

3 pm—Rasmuson Theater, NMAI

*Dizhsa Nabani: "Gue' Bac"*

*Living Language: "Tlacolula Market"*

dir. Moisés García Guzmán and

Brook Lillehaugen

*Tiempo de Lluvia/In Times of Rain*

dir. Itandehui Jansen

### Saturday, February 23 cont'd

#### Across Generations

6:30 pm—Baird Auditorium, NMNH

**Performance:** Bhutanese Cham

*The Next Guardian*

dir. Dorottya Zurbó and Arun Bhattarai

### Sunday, February 24

#### Reconciliation

2 pm—Eaton Cinema, Eaton Hotel

**Performance:** Bhutanese Cham

*Sameblood/Sami Blood*

dir. Amanda Kernell

*"Goaskinviellja"*

dir. Ernesto Calderón Dondero

#### Closing Night

7 pm—Terrace Theater, Kennedy Center

*Last Whispers: Oratorio for Vanishing*

*Voices, Collapsing Universes and*

*a Falling Tree*

dir. Lena Herzog

## Presentations at the Environmental Film Festival

### Saturday, March 17

12 pm—Rasmuson Theater, NMAI

*A House in the Fields*

dir. Tala Hadid



**Mother Tongue X  
Pasifika Film Festival**

January 31–February 3, 2019  
**Pasifika First Fridays**  
The Gateway, Salt Lake City

*Banabans of Rabi*  
dir. Blessen Tom and Hele Ikimotu

*Koriva*  
dir. Euralia Paine

*The Education of Grayson Toki*  
dir. Glenill Burua

*I Hinanao-ta*  
dir. Cara Flores

*I Matai*  
dir. Mighty Island

*Maisa: The Chamoru Girl Who  
Saves Guåhan*  
dir. Michael Q. Ceballos

*Mou Piri*  
dir. Multinesia

*Hae Hawai'i*  
dir. Ty Sanga

*'Aho'eitu*  
dir. Jeremiah Tauamiti

*Forgotten Dawn Children*  
dir. Joshua Iosefo and Corey Sio

*Salamasina's Daughters*  
dir. Aruna Po Ching

*My Friend Michael Jones*  
dir. Ian Leaupepe and Samson Rambo

*Too Familia*  
dir. Marie Chanel

*Panguna*  
dir. Carmen Smith

*Blackbird*  
dir. Amie Batalibasi



Attendance  
~150

*Blackbird*  
dir. Amie Batalibasi



## Mother Tongue X Pasifika Film Festival

October 25–28, 2019  
**Te Whāinga Culture Lab**  
Auckland Museum, Auckland

*Ali's Wedding*  
dir. Jeffrey Walker

*Crossing Spaces*  
dir. Lola Quan Bautista and Shirley Thompson

*Culture Strong*  
dir. L-FRESH The LION & Erin Moy

*Elders*  
dir. Tony Briggs

*For My Father's Kingdom*  
dir. Vea Mafile'o

*Garage Barbershop*  
dir. Charles Lomu

*Herbs – Songs of Freedom*  
dir. Te Arepa Kahi

*In My Blood It Runs*  
dir. Maya Newell

*Leitis in Waiting*  
dir. Hinaleimoana Wong-Kalu, Dean Hamer,  
and Joe Wilson

*Liliu*  
dir. Jeremiah Tauamiti

*Making Good Men*  
dir. Fiona Apanui-Kupenga

*Merata*  
dir. Heperi Mita

*Milky Pop Kid*  
dir. Johanna Garvin

*Mother, Child*  
dir. Tin Pang

*Our Voices*  
dir. Dima Zeidan, Fahmi Seid, and Marah  
Zeidan

*Slam*  
dir. Partho Sen-Gupta

*The Body Remembers When the  
World Broke Open*  
dir. Elle-Máijá Tailfeathers and Kathleen  
Hepburn

*The Final Quarter*  
dir. Ian Darling

*Yesterday*  
dir. Danny Boyle and Richard Curtis

*2040*  
dir. Damon Gameau



Attendance  
~4,500

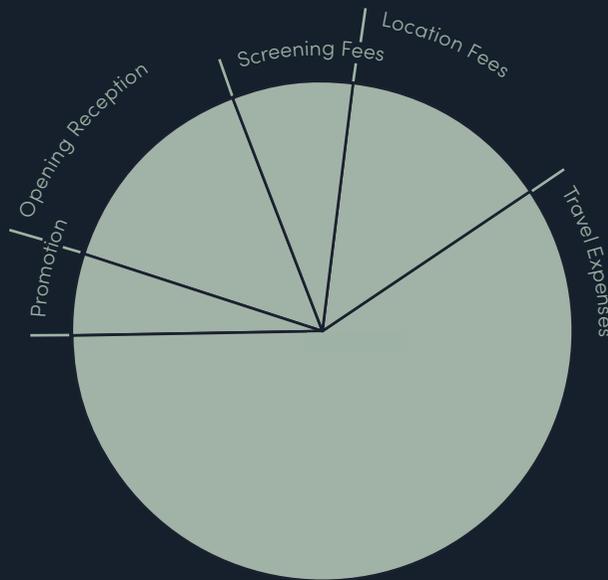
Audience members at the Te Whāinga Culture Lab sit in front of the screening space: a twenty-foot shipping container.

Photo courtesy of the Te Whāinga Culture Lab

## 2019 Budget Snapshot

### Budget Snapshot

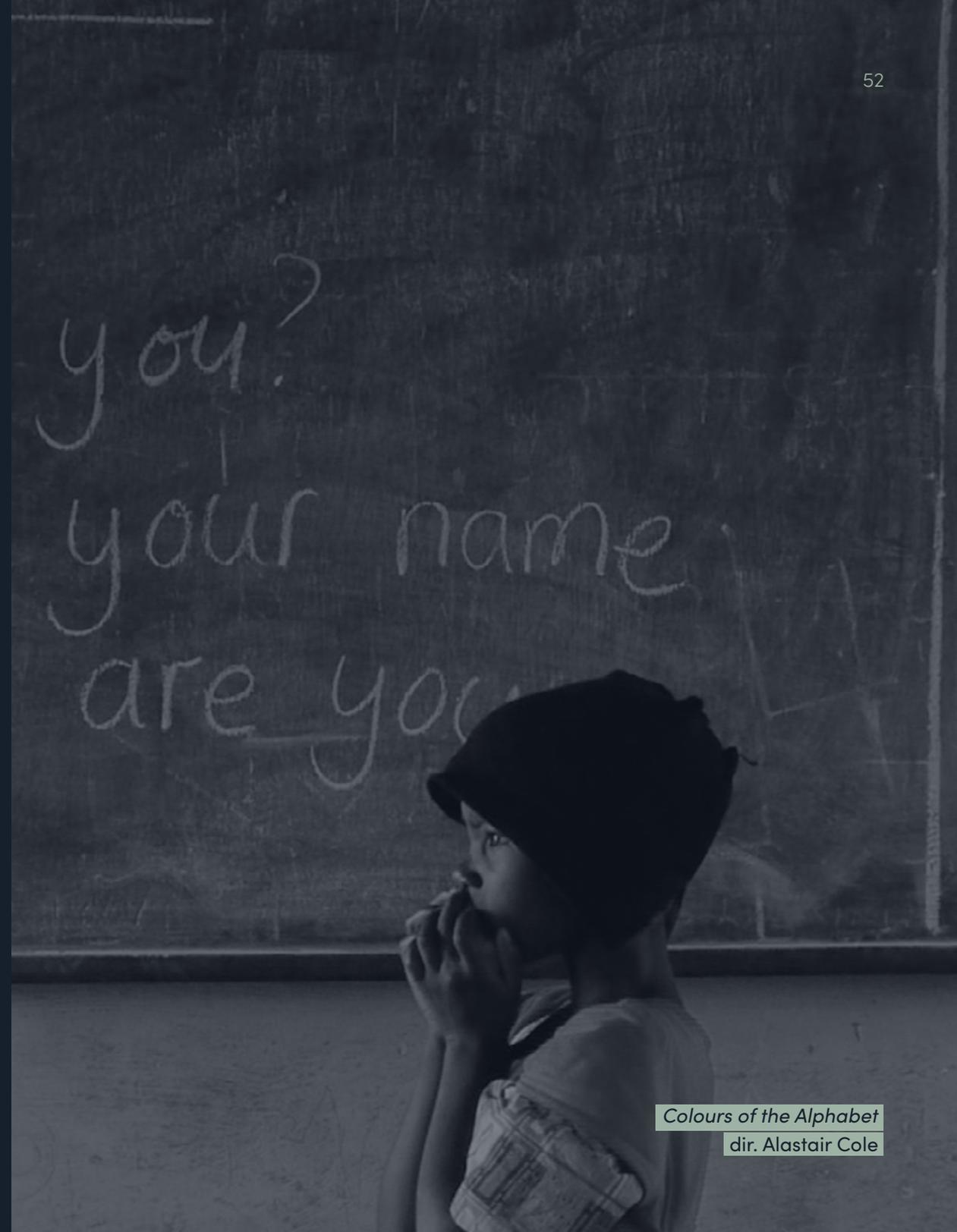
Screening Fees	\$2,400
Location Fees	\$4,086
Travel Expenses	\$17,785
Promotion	\$1,514
Opening Reception	\$4,251
<b>Total Budget</b>	<b>\$30,036</b>



### Sponsors & Partners

The festival was carried out thanks to the combined efforts of the Mother Tongue Film Festival committee members, staff, interns, and volunteers. Financial support was provided by NMAI, NMNH, and CFCH. Additional support was provided by New York University DC/Stonewall 50, the Embassy of Australia to the United States, the Embassy of Canada to the United States, the Bhutan Foundation, MoMA's Doc Fortnight, Eaton Workshop DC, the Kennedy Center for the Performing Arts, the Embassy of Mexico to the United States, the Mexican Cultural Institute, Perdue University Fort Wayne, the Georgetown University Department of Anthropology, Dr. Laura Graham (University of Iowa), and the Elizabeth and Whitney MacMillan Endowment.

This program has also received federal support from the Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center; the Latino Initiatives Pool, administered by the Smithsonian Latino Center; as well as the NMNH Arctic Studies Center; the Smithsonian Year of Music; Freer Gallery of Art & Arthur M. Sackler Gallery; and Q?rius, The Coralyn W. Whitney Science Education Center.



*Colours of the Alphabet*

dir. Alastair Cole

# 2020

## Year 5: Women in Filmmaking

- 28 languages
- 22 regions
- 21 films

*Winter's Yearning*  
dir. Sidse Torstholm Larsen  
and Strurla Pilskog



2020

February 20–23

The 2020 festival featured a diverse set of films from 22 regions of the world featuring 15 languages not previously screened. The festival also saw sustained growth as in previous years with an audience of 1,520 over four days of screenings, with added partnerships both within and beyond the Smithsonian. We were pleased to establish a new partnership with the Smithsonian American Art Museum (SAAM), expanding our One Smithsonian reach to a total of six units.

Established partnerships with the Canadian Embassy to the United States and the Anthropology Department at Georgetown University were essential to the success of the festival. The 2020 festival saw improvements in several areas. The opening night reception was organized for 200 guests, twice the size of the previous year. Thanks to increased staff support from CFCH, we developed an evaluation plan, recruiting over twenty volunteers to conduct a comprehensive survey at every screening. Based on 501 responses, we found that the core objectives of the festival were met: to raise awareness of Indigenous and

minority language in film, to establish an audience for those films in the DC metro area, and to amplify accurate representations of diverse communities.

Women writers, directors, and protagonists have always played a key role in the festival; the principal focus of 2020 was to highlight the accomplishments of women in filmmaking and the role they play in amplifying marginalized and Indigenous voices. Five of the seven feature films were either directed or co-directed by women, and a total of twenty women directors were featured. Notably, the feature film *Vai* was screened on February 21, in celebration of International Mother Language Day, in the Baird Auditorium of NMNH to an audience of nearly 400. The film portrays the lives of eight women from seven Pacific Island nations, by nine women directors. The film presents an uplifting look at the range of issues impacting women across the Pacific, allowing us to expand our theme of women's empowerment through traditional and contemporary messages, reaching an intergenerational audience.

As is now customary, the 2020 festival began on Thursday, February 20, with a reception in NMAI's Potomac Atrium and a performance by Uptown Boyz. The Associate Director of Museum Scholarship, Exhibitions, and Public Engagement at NMAI, David Penny, offered welcome remarks, followed by a land acknowledgment and words from Joshua Bell and Amalia Córdova, closing with comments by Denis Chouinard, Public Affairs Counselor of the Embassy of Canada to the United States. The reception included a tasting of wine from Nk'Mip Cellars, the first Indigenous winery in North America, generously donated by the Canadian Embassy. Thanks to ongoing mentorship initiatives, we welcomed stellar interns from near (The College of William and Mary, George Washington University, and the University of Maryland) and far (Auckland University of Technology).

The evening program began with "Pire" (2016; María Manzanares), a music video in the Mapuzungun language combining traditional instruments with contemporary influences. The feature was *Restless River* (2019;

Marie-Hélène Cousineau and Madeline Ivalu), a narrative film about a young Inuk woman who draws courage and strength from her rugged land to become a woman as independent as the river that cuts across it. Both films linked experiences of women and water, a theme prominent throughout the festival. A discussion following the screening featured Cousineau in person and producer Lucy Tulugarjuk (Inuk) participating virtually from her home in Nunavut, moderated by Melissa Bisagni. The Uptown Boyz closed the evening by inviting the audience onstage to participate in a traditional song wishing all safe travels home.

Friday began at NMNH with the program *Moving Forward, Looking Back* in the Q?rius Theater. This program focused on the lives of two distinct women in male-directed films. The program opened with the premiere of *Felicia: The Life of an Octopus Fish-erwoman* (2020; José Carlos Pons), a documentary about a Malagasy fisherwoman of Madagascar whose life is increasingly threatened by political marginalization and climate

change. It was followed by *N!ai, The Story of a !Kung Woman* (1980; John Marshall and Adrienne Miesmer), an intimate portrait that reflects the experience of Ju/'hoansi communities, which Marshall began documenting in 1950. This chronicle of the Ju/'hoansi is held in the Human Studies Film Archive and is recorded in UNESCO's Memory of the World Register. A discussion followed with director Pons, and archivists Karma Foley, Director of Library & Archives, Smithsonian Channel; and Pam Wintle, Senior Film Archivist, NMNH, who shared their intimate knowledge of Marshall's films with the public.

The program *Cinemática Indígena* was produced in partnership with the University of Edinburgh, which supported the English subtitling of four short films from Latin America: *Kiñe Rupa: Treng Kai Kai* (2018; Andrea Salazar, Lucía Pérez, and Marilén Llancaqueo), *Kat at Kat'ex/Where Are They?* (2017; Eduardo Mutzumá Say with Colectivo Cine en la Calle), *Puhi toprao/To be happy* (2018; Carol Cazares), and *Tata Jenaru Uajpa/The Son of Tata Jenaro* (2019; Raúl

Máximo Cortés). The screening was followed by the *Cinemática Indígena Roundtable on Translation & Collaboration*, moderated by Mary Linn, featuring directors Marilén Llancaqueo (Mapuche), Eduardo Mutzumá Say (Ixil), Raúl Máximo Cortés (Purépecha), and José Pons, and Charlotte Gleghorn, Latin American film scholar from the University of Edinburgh, with interpretation by Amalia Córdova.

The day culminated with the *Women Directors Panel* featuring one of the directors of *Vai*, Becs Arahanga (Kai Tahu/ Ngati Raukawa ōku Iwi, Kati Mako te Hapū), Marie-Hélène Cousineau, Sidse Tortholm Larsen (director, *Winter's Yearning*), and Naomi Mizoguchi, (director, *Ainu: Indigenous Peoples of Japan*), moderated by Amalia Córdova.

The evening program at NMNH's Baird Auditorium honored the United Nations International Mother Language Day. The theme of the program was *Sea of Islands*, featuring the film *Vai*. Created by nine Pacific women directors, this portmanteau feature film was shot in seven dif-



↑ Left to right: Raúl Máximo Cortés, Eduardo Mutzumá, Charlotte Gleghorn, Naomi Mizoguchi, Melissa Bisagni and daughter, Amalia Córdova, and Angelo Baca following the screening of *Ainu* at the Baird Auditorium, NMNH. Photo by Katherine Fogden



↑ Closing song by Uptown Boyz on opening night of *Mother Tongue* at Rasmuson Theater, NMAI. Photo by Katherine Fogden

ferent Pacific countries: Fiji, Tonga, Solomon Islands, Kuki Airani (Cook Islands), Samoa, Niue, and Aotearoa (New Zealand). In each of these nations, *vai* means water. The film represents a journey of empowerment through culture over the lifetime of one woman called Vai, played by a different Indigenous actress in each country. Guests were welcomed by NMNH Director Kirk Johnson, followed by NMNH intern Anahera Hare of the University of Auckland who introduced the film, giving a stirring welcome and opening remarks in her language (Te Reo) and in English. The screening was followed by a Q&A with director Becs Arahanga (Kai Tahu/ Ngati Raukawa ōku Iwi, Kati Mako te Hapū), moderated by Joshua Bell.

The third day of the festival took place at various venues throughout the city. The morning program held at NMNH's Baird Auditorium featured a short titled *Grá & Eagla* (2019; Caitríona Ní Chadhain), which in Gaeilge (Irish) means "love and fear." Sparking thoughtful discussion and laughter, director Áine Gallagher explores why so many Irish people feel pas-

sionate about their language but lack the confidence to speak it. This was followed by the premiere of a feature documentary, *Ainu: Indigenous Peoples of Japan* (2019; Naomi Mizoguchi), which explores Ainu life in Hokkaido through the stories of four elders. Mizoguchi sheds light on Ainu traditions, both past and present, and the efforts to keep the culture and language alive in Japan. Amalia Córdova and Recovering Voices I2F Fellow Sydney Hamamoto moderated a Q&A with Mizoguchi.

We then moved to the Nan Tucker McEvoy Auditorium at SAAM for the festival's shorts program, *Returning Home*. The documentary *The Gringo Mapuche: Carlos Catrileo* (2012; Anthony Rauld), established the theme of return by following Chris Culbertson, also known as Carlos Catrileo, as he travels to southern Chile to find his family. *Uu?uu`tah* (2019; Chad Charlie) tells a pre-contact story of a young chief led by his grandmother along the hard path of growth. Two Diné-directed films followed, *Mud/ Hasht'ishnii* (2017; Shaandiin Tome), a dark, experimental film about

struggles with addiction and family, and *Hooghan* (2019; Blackhorse Lowe) which documents a Diné family as they build a traditional dwelling. The program closed with the dramatic short *Beles* (2019; Sam Gebremiche), starring a group of children collecting fruit from the mountains, and the playful fiction *Mino Bimaadiziwin* (2017; Shane McSauby) in which a transgender Anishinaabe man meets a mysterious woman who only speaks to him in their language. The shorts program featured the Nuu-chah-nulth, Diné/Navajo, Trgrinya, and Anishinaabe languages.

Our evening program at SAAM presented the feature documentary *Winter's Yearning* (2019; Sidse Torstholm Larsen and Strurla Pilskog), a portrait of the Greenlandic town of Maniitsoq, caught in a holding pattern after an industrial project fails to materialize. Sidse Larsen participated in a Q&A with the audience, moderated by Mary Linn, discussing issues of dependency, survival, and the renewal of hope.

For the first time, Mother Tongue pre-

sented a horror film, Jeff Barnaby's *Blood Quantum* (2019), at NYU DC. To honor the film, the Quebec Government Office in Washington, DC, sponsored a pre-screening "Zombie Happy Hour" with Candian beer and snacks for guests over twenty-one. NYU PhD student and filmmaker Angelo Baca (Diné/Hopi) offered opening remarks on the colonial history of zombies and how Indigenous perspectives are making their mark on the genre. The music video "Uts taj wich/Te gusta" (2019), featuring Yucatec Maya hip-hop artist Pat Boy, opened the screening. Musician Jesús Pat Chablé, aka Pat Boy, forms part of ADN Maya, a collective of artists from the Yucatec Peninsula who all sing in Maya, carrying a message of Indigenous pride.

The U.S. premiere of *Blood Quantum* screened to a sold-out crowd. The dead come back to life outside the isolated Mi'gmaq reserve of Red Crow, except for its Indigenous inhabitants, who are strangely immune to the zombie plague. It falls to the local tribal law enforcement to protect Red Crow. Following the screening, we

connected with Barnaby (Mi'gmaq) via video conference for a discussion with Baca before taking questions from the audience.

The festival closed with a screening of *One Day in the Life of Noah Piugattuk* (2020; Zacharias Kunuk) at Georgetown University ICC Auditorium, co-presented with the GU Anthropology Department. The film is set in the Canadian Arctic and takes place over a single day in 1961. In Kapuivik, north Baffin Island, Noah Piugattuk's nomadic Inuit band lives and hunts by dog team as his ancestors did. When an agent of the Canadian government arrives, what appears as a chance encounter soon opens up the prospect of momentous change, revealing Inuit-settler relationships humorously and tragically lost in translation. Our screening was followed by a discussion with Colleen Strawhacker, the program director of the Arctic Sciences Section, Office of Polar Programs at the National Science Foundation, in conversation with Joshua Bell.

The festival continued online, streaming eleven shorts available to audiences internationally.



↑ *Vai* director Becs Arangha sits with Joshua Bell after *Sea of Islands*.  
Photo by Eduardo Mutzumá



*Vai*, dir. Becs Arangha, Amberley Jo Aumua, Matasila Freshwater, Dianna Fuemana, Mīria George, 'Ofa-Ki-Levuka Guttenbeil-Likiliki, Marina Alofagia McCartney, and Nicole Whippy

## 2020 At a Glance

Attendance:  
~1,520

Thursday, February 20

### Opening Ceremony

6 pm—Potomac Atrium, NMAI

7 pm—Rasmuson Theater, NMAI  
“Pire”

dir. María Manzanares

### *Restless River*

dir. Marie Hélène Cousineau and  
Madeline Ivalu

Friday, February 21

### Moving Forward, Looking Back

11 am—Q?rius Theater, NMNH

*Felicia: The Life of an Octopus  
Fisherwoman*

dir. José Carlos Pons

*N!ai, The Story of a !Kung Woman*

dir. John Marshall and Adrienne Miesmer

### Cinemática Indígena

1:30 pm—Q?rius Theater, NMNH

*Kiñe Rupa: Treng Treng Kai Kai*

dir. Andrea Salazar, Lucía Pérez,  
and Marilen Llancaqueo

*Puhi toprao/To Be Happy*

dir. Carol Cazares

*Kat At Kat'ex/Where Are They?*

dir. Eduardo Mutzumá Say, and  
Colectivo Cine en la Calle

*Tata Jenaru Uajpa/*

*The Son of Don Jenaru*

dir. Raúl Máximo Cortés

### Translation & Collaboration

2:30 pm—Q?rius Theater, NMNH

Filmmaker Roundtable

Friday, February 21 cont'd

### Directors Panel

4 pm—Q?rius Theater, NMNH

### Sea of Islands

7 pm—Baird Auditorium, NMNH

*Vai*

dir. Becs Arahanga, Amberley Jo Aumua,  
Matasila Freshwater, Dianna Fuemana, Mīria  
George, 'Ofa-Ki-Levuka Guttenbeil-Likili-  
ki, Marina Alofagia McCartney, and Nicole  
Whippy

Saturday, February 22

### Resurgence

12 pm—Baird Auditorium, NMNH

*Grá & Eagla*

dir. Cairtriona Ní Chadhain

*Ainu*

dir. Naomi Mizoguchi

### Returning Home

3 pm—Nan Tucker McEvoy  
Auditorium, SAAM

*The Gringo Mapuche: Carlos Catrileo*

dir. Anthony Rauld

*Uu?uu~tah*

dir. Chad Charlie

*Mud/Hashtf'ishnii*

dir. Shaandiin Tome

*Hooghan*

dir. Blackhorse Lowe

*Beles*

dir. Sam Gebremiche

*Mino Bimaadiziwin*

dir. Shane McSauby

Saturday, February 22 cont'd

### Seizing the Future

3 pm—Nan Tucker McEvoy  
Auditorium, SAAM

*Winter's Yearning*

dir. Sidse Torstholm Larsen and Strurla Pilskog

### Beyond Dispossession

8 pm—Abramson Family Auditorium,  
NYU DC

“Te gusta (uts taj wich)”

dir. ADN Maya Films with Jaime Magaña

*Blood Quantum*

dir. Jeff Barnaby

Sunday, February 23

### In Real Time

3 pm—ICC Auditorium, GU

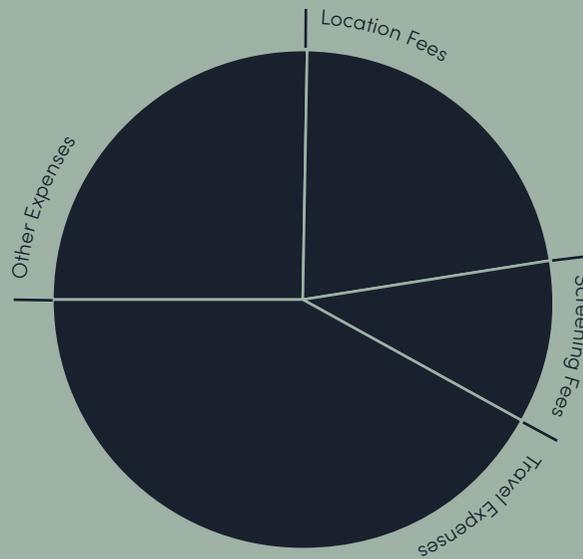
*One Day in the Life of Noah Piugattuk*

dir. Zacharias Kunuk

## 2020 Budget Summary

### Budget Snapshot

Screening Fees	\$3,653
Location Fees	\$6,397
Travel Expenses	\$14,268
Other Expenses	\$8,526
<b>Total Budget</b>	<b>\$32,844</b>



### Sponsors & Partners

Financial support was provided by NMAI, NMNH, and CFCH. This program received federal support from the Smithsonian American Art Museum and Q?rius, The Coralyn W. Whitney Science Education Center. Additional support was provided by the Embassy of Canada to the United States, the University of Edinburgh, New York University at Washington DC, the Québec Government Office in Washington DC, Eaton Workshop DC, the Georgetown University Department of Anthropology, the Elizabeth and Whitney MacMillan Endowment, and Ferring Pharmaceuticals, as well as anonymous donors.



*Mino Bimaadiziwin*  
dir. Shane McSauby



## Looking Ahead

We wish to thank the Smithsonian units, staff, interns, volunteers, and advisors who have generously contributed to making the Mother Tongue Film Festival a successful annual event. We are proud of the efforts that we've made over the past five years to advance our mission and the goals of Recovering Voices, and to play an active role in the United Nations and UNESCO International Year of Indigenous Languages.

We are committed to continuing our work in raising awareness of language diversity through our growing network of filmmakers, scholars, and partners, and to expanding audiences for these extraordinary films.

The sixth Mother Tongue Film Festival will be presented as a virtual event in 2021.

Languages and cultures are essential to the flourishing and well-being of Indigenous peoples in the United States and around the world. Looking to the United Nations International Decade of Indigenous Languages (2022–2032), Mother Tongue will continue to amplify the work of storytellers who explore the power of language to connect the past, present, and future.

From left to right: *Edge of the Knife* graphic designer Jay Bellis, actor Sherri Dick, and director Gwaii Edenshaw sit with *Boy in the Moon* director Sam Osborn post screening.

Photo by Katherine Fogden

## Appendix 1

### Regions & Languages

#### Regions Represented

1. Āotearoa (New Zealand)
2. Argentina
3. Australia
4. Belgium
5. Bhutan
6. Brazil
7. Canada
8. Chile
9. China
10. Colombia
11. Cook Islands
12. Democratic Republic of the Congo
13. Denmark
14. Eritrea
15. Fiji
16. Finland
17. Germany
18. Ghana
19. Greenland
20. Guam
21. Guatemala
22. Hungary
23. Iran
24. Ireland
25. Japan
26. Kuki Airani (Cook Islands)
27. Madagascar
28. Micronesia
29. Mexico
30. Morocco
31. Myanmar (Burma)
32. Netherlands
33. Niger
34. Niue
35. Norfolk Island
36. Norway
37. Palestine
38. Panama
39. Papua New Guinea
40. Peru
41. Republic of Namibia
42. Rwanda
43. Samoa
44. Sámpi (Sweden/Norway)
45. Solomon Islands
46. Spain
47. Switzerland
48. Thailand
49. Tibetan Plateau
50. Tonga
51. Uganda
52. United Kingdom
53. United States
54. Venezuela
55. Zambia

## Languages Represented

1. Åarjelsaemien gïele (South Sami)
2. Ahom
3. Ainu
4. American Sign Language
5. Anishinaabemowin
6. Arabic
7. Atikamekw
8. Ayoreo
9. Bathari
10. Bemba
11. Bodewadminwen (Potawatomi)
12. Burmese
13. Bwanaba
14. Central Balsas Nahuatl
15. Chamacco (Ishir Ibitoso)
16. Chamorro
17. Cherokee
18. Chilcotin
19. Chinuk Wawa
20. Choctaw
21. Cook Island Māori
22. Cree
23. Dalabon
24. Danish
25. Diné (Navajo)
26. Dinju Zhuh K'yuu (Gwich'in)
27. Duoxu
28. Dutch
29. Dzongkha
30. Embera
31. English
32. Enxlet Norte
33. Euskara (Basque)
34. Fijian
35. French
36. Gaelige (Irish)
37. Great Andamanese
38. Greenlandic
39. Haida
40. Hočak (Ho-cunk)
41. Ikaan
42. Ingrian
43. Inuktitut

## Appendix 1

## Regions & Languages

44. Iñupiaq
45. Ixcatec
46. Ixil
47. Japanese
48. Jie-Karamonjong
49. Jul'hoan
50. Kanien'kéha/Mowhawk
51. Kannada
52. Kayapó (Mebêngôkre)
53. Kikongo
54. Kinyarwanda
55. Kiowa
56. Kodiak Alutiiq
57. Kotiria (Wanano)
58. Koyukon
59. Laklānō Xokleng
60. Light Warlpiri
61. Lingala
62. Los Capomos Mayo
63. Lushootseed
64. Malagasy (Vezo Dialect)
65. Mani Manx
66. Māori
67. Mapudungun
68. Maya Ixil
69. Mayo
70. Mbya Guarani
71. Menominee
72. Mi'gmaq
73. Michif
74. Miwok
75. Mixtec
76. Mōhiks (Mohgehan)
77. Moken
78. Motu
79. N|ng
80. Náhuatl
81. Nakota
82. Niuean
83. Nivkh
84. Norf'k
85. Nuu-chah-nulth
86. Nyanja
87. Ojibwe
88. Olekha
89. 'Ōlelo Hawai'i (Hawaiian)
90. Ongota
91. Paunaka
92. Persian
93. Pite Saami
94. Purhépecha
95. Qaqet
96. Quechua
97. Roviana (Solomon Islands)
98. Sadu
99. Sami
100. Samoan
101. Sauk
102. Selk'nam (Ona)
103. Selkup
104. Seri
105. Soli
106. Solomon Islands Pijin
107. Southern Thai
108. Spanish
109. Sumtu (Sone Tu)
110. Surel
111. Swedish
112. Tamazight
113. Tamesheq
114. Te reo Māori (Māori)
115. Tehuelche
116. Tewa
117. Thai
118. Tibetan
119. Tigrinya
120. Tlahuica
121. Tojolabal (Chiapas)
122. Tok Pisin
123. Tongan
124. Triqui
125. Trung (Dulong)
126. Tseltal
127. Tuareg
128. Twi
129. Warao
130. Warlpiri
131. Wazhazhe (Osage)
132. Wixárika (Huichol)
133. !Xung (!Kung)
134. Yaneshá
135. Yanomami
136. Yauyos Quechua
137. Yoloxóchitl Mixtec
138. Yucatec Mayan
139. Yupik
140. Zapotec
141. Zoque-Ayapaneco (Tabasco)
142. Zuni

## Appendix 2

### Venues

**Auckland Museum—2019**  
The Auckland Domain Parnell,  
Auckland, New Zealand

**BloomBars—2016**  
3222 Eleventh St. NW,  
Washington, DC

**Eaton House Cinema—2019, 2020**  
1201 K St. NW,  
Washington, DC

**Embassy Theatre—2019**  
125 West Jefferson Boulevard  
Fort Wayne, IN

**The Gateway—2019**  
400 W 200 S,  
Salt Lake City, UT

**Georgetown University—2020**  
ICC Auditorium  
37th & O Street NW,  
Washington, DC

**Hirshhorn Museum and  
Sculpture Garden (HMSG)—2017**  
Ring Auditorium  
Independence Avenue & Seventh  
Street SW, Washington, DC

**John F. Kennedy Center for  
Performing Arts—2019**  
Terrace Theater  
2700 F St. NW, Washington, DC

**Landmark's Atlantic  
Plumbing Cinema—2016, 2017**  
807 V St. NW, Washington, DC

**Mexican Cultural  
Institute—2017-2019**  
2829 Sixteenth St. NW,  
Washington, DC

**National Museum of Asian Art  
(NMAA)—2018, 2019**  
Freer Gallery of Art,  
Meyer Auditorium  
1050 Independence Ave. SW,  
Washington, DC

**National Museum of American  
History (NMAH)—2016**  
Coulter Performance Plaza  
1300 Constitution Ave. NW,  
Washington, DC

**National Museum of the Ameri-  
can Indian (NMAI)—2016-2020**  
Potomac Atrium & Rasmuson Theater  
Fourth Street and Independence  
Avenue SW, Washington, DC

**National Museum of Natural His-  
tory (NMNH)—2016-2020**  
Baird Auditorium & Q?rius Theater  
Tenth Street and Constitution Avenue  
NW, Washington, DC

**New York University, Washington  
DC (NYU-DC)—2017-2020**  
Abramson Family Auditorium  
1307 L St. NW, Washington, DC

**Smithsonian American Art  
Museum (SAAM)—2020**  
Nan Tucker McEvoy Auditorium  
F and Eighth Street NW,  
Washington, DC

## Appendix 3

### Staff

#### Curatorial & Organizing Team

##### Joshua A. Bell

Co-Director and Founding Committee Member, Mother Tongue, Curator of Globalization, NMNH

##### Amalia Córdova

Co-Director, Mother Tongue, Latinx Digital Curator, CFCH

##### Mary S. Linn

Founding Committee Member, Mother Tongue, Curator of Language and Cultural Vitality, CFCH

##### Melissa Bisagni

Founding Committee Member, Mother Tongue, Media Initiatives Manager, NMAI

##### Kālewa Correa

Curator of Hawai'i and the Pacific, APAC

##### Elisa Hough

Web Developer and Editor, CFCH

##### Laura Sharp

Founding Committee Member, Mother Tongue, Program Manager, Recovering Voices, NMNH

2016

##### Judith Andrews

Founding Committee Member, Mother Tongue, Program Assistant, Recovering Voices, NMNH

2017

##### Mariano Bartolomeu

Filmmaker, Advisor

##### Torell Taylor

Program Assistant, Recovering Voices, NMNH

2018

##### Sarah Baburi

Program Assistant, Recovering Voices, NMNH

##### Haley Bryant

Festival Project Manager, Recovering Voices, NMNH

##### Emily Cain

Festival Project Manager, Recovering Voices, NMNH

##### Nafisa Isa

Curatorial Committee Member, Program Manager, APAC

2019

##### Emily Cain

Festival Project Manager, Recovering Voices, NMNH

2020

##### Ethan Karnes

Festival Project Manager, Recovering Voices, NMNH

## Appendix 3

### Staff

#### Fellows and Interns

2016

**Timothy Thurston**  
Postdoctoral Fellow, CFCH

2017

**Zene Finch**  
Mother Tongue Extern, CFCH

2018

**Vanessa Quintero**  
Latino Center Intern, CFCH

**Nat Grube**  
Mother Tongue Intern, NMNH

2019

**Cristián Castro-Brizendine**  
Mother Tongue Extern, CFCH

**Sarah Sues**  
Mother Tongue Intern, CFCH

**Mariángel Villalobos**  
Mother Tongue Intern, CFCH

**Jamey Bailey**  
Recovering Voices Intern, NMNH

2020

**Sydney Hamamoto**  
Recovering Voices I2F Fellow  
(2019-2020), NMNH and CFCH

**Cecelia Halle**  
Indigenous Media Hub Intern  
CFCH

**Anahera Hare**  
Recovering Voices Intern, NMNH

**Emily Johnson**  
Recovering Voices Intern, NMNH

**Avery Rodriguez**  
Recovering Voices Intern, NMNH

Additionally, we are grateful to our volunteers who help each year with the festival.

## Appendix 4

### Partners

#### Smithsonian Institution

National Museum of Natural History  
(2016–2020)

Center for Folklife and Cultural  
Heritage (2016–2020)

National Museum of the American  
Indian (2016–2020)

Arctic Studies Center  
(2016, 2018–2019)

Asian Pacific American Center  
(2018–2019)

Freer Gallery of Art (2018–2019)

Hirshhorn Museum and Sculpture  
Garden (2017)

Smithsonian American Art Museum  
(2020)

Smithsonian Latino Center  
(2017–2019)

Smithsonian Year of Music (2019)

#### Embassies and NGOs

Bhutan Foundation (2019)

DC Basque Club (2016)

Embassy of Canada to the United  
States (2019–2020)

Embassy of Mexico to the United  
States (2017–2019)

Embassy of New Zealand to the  
United States (2016–2018)

Indigenous Media Initiatives  
(2018–2019)

Mexican Cultural Institute  
(2017–2019)

Quebec Government Office in  
Washington DC (2020)

#### Universities

Auckland Technical University  
(2017–2020)

Georgetown University (2019–2020)

New York University–Washington DC  
(2017–2020)

Purdue University Fort Wayne (2019)

University of Edinburgh (2020)

#### Organizations

BloomBars (2016)

Eaton Workshop (2019–2020)

The Elizabeth and Whitney  
MacMillan Endowment (2016–2020)

Ferring Pharmaceuticals (2020)

John F. Kennedy Center for the  
Performing Arts (2019)

Mexican Agency for International  
Development Cooperation (2017)

MoMA DOC FORTNIGHT (2019)

## 2016

"The Mother Tongue Film Festival, Playbackthetape's latest event, and where to see the movies you missed in 2016," *Washington Post*, February 16, 2017.

## 2017

"Osage directed film about the Osage language to be shown at NMAI Film Festival," *Osage News*, January 6, 2017.

## 2018

"Environmental Film Festival, Mother Tongue Film Festival, and National Museum of the American Indian Screening," *Shash Jaa': Bears Ears – Official Film Website*, March 23, 2018.

"Smithsonian Presents Third Annual Mother Tongue Film Festival," *Web-Wire*, February 20, 2018.

## 2019

"Mother Tongue Film Festival: Leitis in Waiting," *New York University*, February 21, 2019.

"Mother Tongue Film Festival," *United*

*Nations International Year of Indigenous Languages*, February 21, 2019.

"A Great Moment For Native Cinema': Smithsonian Film Festival Celebrates Endangered Languages," *WAMU*, February 21, 2019.

"See Movies From Around The World At The Mother Tongue Film Festival," *DCist*, February 20, 2019.

"Smithsonian's Mother Tongue Film Festival 2019," *Planeta*, February 25, 2019.

"Mother Tongue Film Festival," *The Georgetownner*, February 20, 2019.

## 2020

"Indigenous Languages Showcased at Mother Tongue Film Festival," *Voice of America*, March 14, 2020.

"5 Ways to Have a Totally Free Weekend Around D.C.," *DCist*, February 21, 2020.

"Mother Tongue Film Festival," *DowntownDC*, February 20, 2020.

"Celebrate International Mother Language Day on Feb. 21," *Language Magazine*, February 20, 2020.

"Mother Tongue Film Festival: Opening Night and Screening," *Patch.com*, February 20, 2020.

"District Line Daily: Strike!" *Washington City Paper*, February 18, 2020.

"To do this Week Feb. 14-20," *Washington City Paper*, February 13, 2020.

"Things to Do in DC This Weekend (February 20-23): Native Women Artists, Overwatch, and The Mother Tongue Film Festival" *Washingtonian*, February 20, 2020.

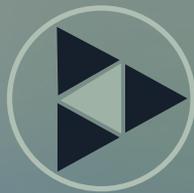
"Things to do around DC this weekend: Feb. 21-23," *WTOP*, February 20, 2020.

RECOVERING  
VOICES

✦ Smithsonian

This report was compiled by Ethan Karnes,  
designed by Cecelia Halle,  
and edited by Elisa Hough

*The Next Guardian*  
dir. Dorottya Zurbó and Arun Bhattacharai



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