

Creating a Roadmap for the Future of Music at the Smithsonian

A summary of the main discussion points generated at a two-day conference organized by the Smithsonian Music group, a pan-Institutional committee, with the support of Grand Challenges Consortia Level One funding

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Produced by the Office of Policy and Analysis (OP&A)



Smithsonian Institution

Contents

Acknowledgements	3
Introduction	4
Background.....	4
Conference Participants	5
Report Structure and Other Conference Records	7
Key Takeaway	8
Smithsonian Music: Locus of Leadership and an Integrated Approach	8
Conference Proceedings	10
Remarks from SI Leadership.....	10
TOPIC ONE: Taking Stock	12
Thought Leaders’ Impressions of Smithsonian Music.....	12
Music at the Smithsonian Video.....	13
Staff Presentations	13
Staff Performances	14
Taking Stock Recap	16
TOPIC TWO: Assessing Opportunities	16
The Power of Music	16
Conservation and Digitization of the Collections.....	17
Technology.....	18
Audiences and Publics	18
Music Literacy	19
Music First	20
Emerging Themes and Programmatic Directions.....	20
Music AND.....	21
Quest Scenario	21
Bring Music out on the Front Porch	22
Convenor.....	22
SI as Both Expert and “Humble Inquirer”	22
Partnerships.....	23
Real Estate.....	23
What’s Old is New.....	24

Programmatic Activities	24
Collections and holdings.....	24
Research and publications	24
Exhibitions	25
Programs and activities.....	25
Education and interpretation	25
People and expertise.....	26
TOPICS THREE AND FOUR: Setting Priorities and Drawing a Roadmap	26
Vision for Music at the Smithsonian	26
Roadmap.....	27
I. Access – Interconnected System.....	28
II. Programmatic Coordination	29
III. Annual Flagship Music Activities.....	31
IV. Year-Round Advancement – SI Music Value + Reputation.....	33
Appendix A: Conference Agenda.....	34
Appendix B: Thought Leaders’ Biographies	36
Appendix C: Richard Kurin’s Remarks	42
Appendix D: Strengths, Weakness, Opportunities, and Threats.....	44
Appendix E: Music at the Smithsonian, Highlights	47
Appendix F: Music Holdings Listed By Museum	49
Appendix G: Curricula Vitae of Principal and Co-Investigators, Grand Challenges Consortia Level One Grant for “Creating a Roadmap for Music at the Smithsonian”	55

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The Smithsonian Music Conference Planning Committee

Richard J. Burgess
John Edward Hasse
Cynthia Adams Hoover
Kenneth Kimery
Michael Pahn

Introduction

Background

Over the past two years, a pan-Institutional group of Smithsonian staff who work with music collections, exhibitions, research, publications, education, and live programming has met on an ad hoc basis to galvanize ideas and discussions about the potential of a more unified identity for music at the Smithsonian. This assembly herein referred to as the Smithsonian Music group, wishes to amplify collections access and care, and increase pan-Institutional programming and opportunities for audience participation.

The Smithsonian Music group received a Level One grant from two Grand Challenges Consortia – Understanding the American Experience and World Cultures – to convene a two-day conference with high-level Thought Leaders from the wider music community, Smithsonian senior managers, and SI staff who work with music-related collections and programs.

On June 12 and 13, 2012, the two-day conference, “Creating a Roadmap for the Future of Music at the Smithsonian,” was held at the Hall of Musical Instruments, National Museum of American History (NMAH). Members of the Smithsonian Music group asked the Office of Policy and Analysis (OP&A) to assist with recording the proceedings and prepare a report summarizing the main points raised during the conference’s thematic sessions: Taking Stock, Assessing Opportunities, Setting Priorities, and Drawing the Roadmap. (See Appendix A: Conference Agenda). Jonathan Katz from the National Assembly of State Arts Agencies moderated the conference. Leaders from the Smithsonian provided opening and closing remarks and contributed to the discussions.

All conference participants should be thanked for their contributions to the fruitful discussions. The members of the Smithsonian Music group, especially the core planning committee, deserve applause for their dedication and teamwork, which has raised awareness of the need for integration and collaboration around music at the Smithsonian. The conversations the conference generated are a tremendous indication of the interest and need for more shared vision, coordination, and collaboration around bringing the Smithsonian’s vast musical resources, as one conferee put it, out of the Smithsonian’s attic and onto its front porch.

Conference Participants



A group photo of the attendees at the close of the conference

External Thought Leaders

- Marty Ashby, Executive Producer, MCG Jazz
- Sandra Gibson, independent consultant, Board Member, National Center for Creative Aging, and National Advisory Board for Smithsonian Folkways Recordings
- Anya Grundmann, Director and Executive Producer, NPR Music
- Jonathan Katz, Executive Director, National Assembly of State Arts Agencies (NASAA) (conference moderator)
- Joe Lamond, President and CEO, National Association of Music Merchants (NAMM)
- Anthony (Tony) Seeger, Professor and ethnomusicologist, UCLA

Smithsonian Leadership

- Claudine Brown, Assistant Secretary for Education and Access (ASEA)
- Michelle Delaney, Director, Consortium for Understanding the American Experience
- Richard Kurin, Under Secretary for History, Art, and Culture (unable to attend, but sent remarks – see Appendix C)
- Robert Leopold, Director, Consortium for World Cultures
- Marc Pachter, Interim Director, National Museum of American History (NMAH)
- Daniel Sheehy, Director, Center for Folklife and Cultural Heritage (CFCH), and a Smithsonian Music group contributor

Conference Planning Committee – Smithsonian Music Group

- Richard Burgess, CFCH

- John Hasse, NMAH
- Cynthia Adams Hoover, NMAH
- Kenneth Kimery, NMAH
- Michael Pahn, NMAI

Smithsonian Staff on the Smithsonian Music Level One Grant Proposal and Other Invited Conference Participants

- Brigitte Blachere, TSA
- Amy Bartow-Melia, NMAH
- Heather Darnell, intern CFCH
- Jo Ann Gillula, SAAM
- Margery Gordon, NMNH
- Adrienne Kaeppler, NMNH
- Ruth Li, intern NMAH
- Deborah Macanic, SITES
- Joanna Pecore, FSG
- Jeff Place, CFCH
- Wendy Wick Reaves, NPG
- Dwandalyn Reece, NMAAHC
- Nicole Shivers, NMAfA
- Kenneth Slowik, NMAH
- Atesh Sonneborn, CFCH
- Michael Wilpers, FSG
- JohnYahner, OPA
- James Zimmerman, NMAH
- Interns, NMAH and CFCH

Office of Policy and Analysis

- Claire Eckert
- Kathleen Ernst

Report Structure and Other Conference Records

This report is structured to provide readers with a summation of prominent topics, ideas, action points, and opportunities that conference participants generated or identified during the moderated discussion sessions. OP&A anticipates that this document will be a valuable resource for the Smithsonian Music planning committee and other stakeholders as they continue to envision the future of music at the Smithsonian. Please note, in order to streamline the presentation of major points and thematic deliberations, OP&A has consolidated similar ideas and recurring themes often out of sequence with the actual conference proceedings. For perpetuity, the conference proceedings and performances were audio recorded and captured in moving and still photography. As well, during the conference, John Hasse and OP&A staff members took detailed notes, both electronically and on newsprint, which were circulated among the Smithsonian Music planning committee members and posted on the group's Sharepoint site.



OP&A's Kathy Ernst recorded the discussions on newsprint during the conference

Key Takeaway

Smithsonian Music: Locus of Leadership and an Integrated Approach

The Smithsonian’s musical holdings are rich, extensive, and diverse, but they are diffuse. There is great potential to enhance the accessibility, visibility, and impact of the Smithsonian’s collections and efforts with a “locus of leadership” and more integration.

The public and Smithsonian staff would be empowered by a “locus of leadership” in the form of:

1. A Portal. SI’s impressive holdings and offerings would be retrievable and accessible to staff, researchers, and the public-at-large. It would be a pan-Institutional organizing effort under the umbrella of Smithsonian Music and exist as a virtual portal – music.si.edu – with special programming, a central calendar, database access to extensive holdings, educational resources, blogs, audiovisual recordings, podcasts, etc.
2. Creation of knowledge. Catalyze interaction and knowledge creation among staff, and local, national, and global communities of presenters, visitors, teachers, and music enthusiasts, perhaps becoming a SI Music Center, as a locus for organizational activities and research.

Realizing a “locus of leadership” – Smithsonian Music – is a collaborative effort that would not infringe on the individual units’ expertise and autonomy; this effort would empower units and staff to realize new opportunities to expand the impact of the Smithsonian’s music collections, programs, scholarship, and expertise. A portal would emphasize increasing knowledge and access, as well reaching and serving new audiences.

Some participants were wary of creating or naming it a “Center”; it was mentioned that centers have been the least successful at the SI. Instead, some participants said the “Locus” needs to provide overlapping mechanisms that keep people talking and engaged. Another participant pointed to the success of the Latino Center as evidence that a center at the Smithsonian can succeed.

Next Steps

The Smithsonian Music planning committee intends to grab hold of the momentum and good ideas produced during the conference to propose Smithsonian Music as a viable, exciting enterprise to be funded by the Consortia and others, internal and external to the

Smithsonian. Most agreed that Smithsonian Music was just waiting to be launched as a new, innovative Smithsonian brand, and once it was branded, it would be unstoppable.

The Smithsonian Music group will:

- Formalize the organizing group (set a mission, leadership, roles and responsibilities) and brand Smithsonian Music;
- Seek and secure funding for development and implementation, and to hire a Project Manager; and
- Set a course: assess a baseline, set goals, and devise strategic actions to get to the desired outcomes.



Deborah Macanic, Joanna Pecore, and Sandra Gibson (left to right)

Conference Proceedings

Remarks from SI Leadership



John Hasse, Jonathan Katz, and Claudine Brown

Smithsonian leaders were invited to give welcoming remarks, share insights, and participate in the conversations. Below are short summaries of their thoughtful and encouraging addresses.

Claudine Brown, ASEA, supports the initiative; she challenged the committee to listen to the public and explore innovative ways of presenting music and providing access that transcend brick and

mortar structures and traditional museum thinking. Arguing that music has a pervasive and powerful capacity to affect people of all backgrounds, Brown hopes that music can be an entry point for old and new audiences to engage with the Smithsonian.

Daniel Sheehy, Director, CFCH, and member of the Smithsonian Music group, likened the planning leading up to the conference to a “movement” – after every meeting he sees a heightened sense of excitement and potential. That is because music has “passion equity” – it moves people. Even though the Smithsonian is perhaps the world’s largest museum of music, it is not “top of the mind” in that respect with the public. There is a need to look “inside the box” to identify what is holding SI back from achieving a holistic, integrated music program, for example, cultural obstacles inherent in bureaucracies and pigeonholing of music within organizational structures. He identified a need to take advantage of the power that is “lurking” within the Institution and in relationships with outside partners. As well, SI needs to find out what people want and work with them to create knowledge.

Marc Pachter, Interim Director, NMAH, positioned SI as uniquely able to enhance access to collections and promote understanding of American and world musical traditions and creativity. However, he recognized that the Smithsonian is not the only one in the business and currently SI is not well-known as an important music resource or institution. Pachter recommends that the Smithsonian Music planning committee make its initiative irresistible to funders and to the SI Castle, which has resources to support the project. He also noted that some units do not collect music, but have something to say about it. For example, the National Portrait Gallery collects images that are sources of knowledge on the evolution and history of music in the United States and abroad. He encouraged the

Group to pursue partnerships. Looking at NMAH, Pachter stated that the name of the museum leaves the impression that it is only interested in the American perspective, but in fact it is about the world and music is a world subject. He referenced the appointment of a Music Ambassador for SI. This person is promised to have a dazzling personality and the ability to interact with the public and attract a younger generation.

Richard Kurin, Undersecretary for History, Art, and Culture, was unable to attend in person. Robert Leopold, Director, Consortium for World Cultures, read Kurin's written remarks. (See Appendix C for the full letter.)

Kurin reinforced the Smithsonian's dedication to music through quotes by Ralph Rinzler, who saw SI as a "Museum of Sound," and Dillon Ripley, Smithsonian Secretary from 1964 to 1984, who talked about "taking instruments out of their cases and making them sing." Kurin emphasized that the Smithsonian has great musical assets and has developed and disseminated marvelous programs and products. Nevertheless, there is the sense the Smithsonian can do more, with stronger focus and impact. Kurin stated that history, art, and science have soundtracks, which can be meaningfully incorporated into public exhibitions in the museums and online. As well, there are opportunities for partnering with other organizations.

Kurin proposed the following challenge (excerpt from his letter):

This group needs to come up with the big vision—not just do a bit more better, but to really aim high. Where is the \$50-\$100 million project? If there were a building on the Mall to host a music museum, what would it look like? If we created the digital Smithsonian music museum, what would it look like? If we hired 20-30 new curators of music at the Smithsonian, what would they do? If the Secretary of Education came to the Smithsonian and said, "Let's make music part of the White House's big educational push"—what would it be? And if the National Science Foundation added music research to its funding agenda—what research would that support?

Participants found Kurin's instruction to aim high inspiring and answered his challenge throughout the conference, especially when constructing a vision and a roadmap for music at the Smithsonian.

TOPIC ONE: Taking Stock

An overview of the current situation of music at the Smithsonian first took into account what “music at the Smithsonian” meant to the external Thought Leaders. Then, a new video was screened that presented musical highlights from the different Smithsonian museums and units, and Smithsonian staff shared their experience with Smithsonian music from curatorial, research, collections, and programming perspectives.

Thought Leaders’ Impressions of Smithsonian Music



Michael Pahn and Anya Grundmann

The conference planning committee chose the Thought Leaders purposefully for their wide-ranging experiences within public, non-profit, and for-profit sectors, as well as their opinions as Smithsonian outsiders. As one staff member put it, the Thought Leaders “can provide us with a reality check.” The Thought Leaders were asked to describe their impressions of the Smithsonian’s music collections and programs. Aspects of Smithsonian music that stood out for them included:

- Folkways Recordings, which is “revered” and seen as more ubiquitous than other assets
- The instrument collection of classical objects at NMAH and the Piano 300 exhibition
- Smithsonian people and expertise (for example Hasse and Hoover)
- Smithsonian Jazz, which has brand recognition

The Thought Leaders commented on the totality of the collections (lots of everything) and the fact that the Smithsonian name lends its musical resources validation and legitimacy. However, they related a public perception that the collections are inaccessible – people have only a vague idea of what is here, contextual material is not well known, and the Smithsonian is not viewed as a national resource as far as music goes. Despite its global brand recognition, the Institution is not in the “top ten” as a music destination – people tend to think of the Smithsonian more as a place to put things, i.e., donate instruments, than as a place to become involved with music. Some Thought Leaders observed that the Smithsonian is not a presence at major national and

international music conferences or events, for example South by Southwest, though others defended Smithsonian staff as active attendees at scholarly music conferences.

The Thought Leaders made several intriguing points about the assumptions we might have about what comes under the “music” mantle; for example, Tony Seeger asked if Smithsonian music includes the sounds at the National Zoo and the Air and Space Museum, as the topic of music is vast and all encompassing. Another questioned any separation of music and dance as artificial.

Music at the Smithsonian Video

A new video created by the Smithsonian Music planning committee and overseen by Michael Pahn displayed a collage of music-related collections, research, performance, and other offerings at the different Smithsonian museums and units that were striking in their rarity, breadth, and diversity.

Staff Presentations

Four staff members from different units presented briefly on the various facets and importance of music at the Smithsonian.

1. Dwandalyn Reece, Curator of Music and Performing Arts, National Museum of African American History and Culture (NMAAHC)

Reece discussed the social and cultural context that influences the creation and reception of music. She highlighted the powerful role race in the United States has played in the evolution of music here and abroad. She discussed how some music roots could be traced back to Africa, the hybridization of musical forms to create new music genres, and music in the contexts of agency and identity, mass media, and global systems.



Dwandalyn Reece

2. Adrienne Kaepler, Curator of Oceanic Ethnology, Department of Anthropology, National Museum of Natural History (NMNH)

Kaepler provided an overview of the musical resources for research at NMNH. She discussed how for some, research is primarily exhibition and program driven, but at NMNH group and individual interests can drive research. Kaepler demonstrated the interconnection of dance, music, and poetry in Lakalaka, a Tongan performing art with UNESCO intangible heritage designation. Kaepler noted that access to the

approximately 5,000 musical instruments, which are stored at the Museum Support Center (MSC), is limited because not all of the objects are photographed; therefore, they are difficult to search.

3. Jeff Place, Archivist, Center for Folklife and Cultural Heritage (CFCH)

Place regularly gives tours of the archives to people, many of whom are stunned by how extensive SI's collections are. He has also worked with an intern to create a survey of the music collections, which is a difficult and enormous enterprise; for example, even within a single unit, there is decentralization where divisions within the unit have collections. Money is always limited. He and others often spend time raising money and applying for grants. He feels that SI can provide context; and he wonders how SI can do that as technology is changing and the way that people consume music and information is changing. There is opportunity and need to use new platforms – CDs are now fading. Interestingly, SI collects collectors (what someone else has already amassed and then gives to the SI). CFCH collects more than just music and it is always adding to its catalogues. Folkways can print obscure music with liner notes—they are like mini exhibits.

4. Michael Wilpers, Public Programs Coordinator, Freer and Sackler Galleries (FSG)

Wilpers described the FSG concert program and how it is different from other performing arts venues. He emphasized that because the concerts are free and there is no pressure to sell seats, the program is more flexible, open to risk taking, and experimentation. Performances are recorded and podcast.

Staff Performances

During the conference, staff performed musical demonstrations that highlighted the richness and diversity of SI's instrument collections and research.

1. Kenneth Slowik, NMAH – classical music performance on Stradivari cello
2. Richard Burgess, CFCH, and Ken Kimery, NMAH – drum performance
3. Joanna Pecore, FSG – Cambodian music performance



Kenneth Slowik holds up a Stradivari cello from the NMAH collection



Ken Kimery (left) and Richard Burgess (right) play the snare drums with flyswatter “brushes”



Richard Burgess explains the evolution of the drum brush



Joanna Pecore plays the *roneat aik*, Cambodian treble xylophone

Taking Stock Recap

Jonathan Katz summarized the current situation: Smithsonian music holdings are rich, extensive and diverse, but they are diffuse. The public and staff would be more empowered with greater integration and a “locus of leadership” encompassing:

1. A Portal where everything would be retrievable and accessible – an organizing effort.
2. Creation of knowledge through research involving the interaction of staff with local, national, and global communities. Might be a Center?

Katz emphasized the need to maintain units’ expertise and autonomy while at the same time empowering everyone through the effort.

TOPIC TWO: Assessing Opportunities

Lengthy and lively discussions were sparked by the initial presentations made by Smithsonian leadership, the Thought Leaders and Smithsonian participants, and by questions posed by the conference moderator. In addition to this report summary, OP&A organized key points into a SWOT rubric of Strengths, Weaknesses, Opportunities, and Threats (See Appendix D). Below, the discussions are presented by topic areas.

The Power of Music

In one way or another, everyone attending the conference spoke about the tremendous power of music, as Sheehy stated earlier, it’s “passion equity.” Music has a great hold on us because it is part of the human story; it is our heritage. Pachter stated that Smithsonian music can provide empathy – our culture is all about agency and it needs more empathy.



Tony Seeger

Music should be leveraged as a universal entry point for visitors, whether on the Mall or online; as one person said, “Music can grab you and then take you deeper—it is a door to move through.” Musical performances tend to make visitors feel more welcome in museums that can otherwise be intimidating with esoteric or seemingly elitist exhibitions. Music in a museum provides an unexpected encounter, delight, and atmosphere. It makes an exhibition experience three-dimensional and visceral, and lends to creating social experiences among visitors (shown to be a main reason for visiting).

The Smithsonian needs to tap into what is already happening – just look at all the young and old people alike listening to *their* music with ear buds. Recognize that music changes people’s lives – if they see it at the Smithsonian will they go home and create music themselves?

Access to music holdings, programming, and exhibitions could spur creativity among users and audiences. Tony Seeger noted that today’s students want to take things, and combine and rearrange them to make new things and to express themselves. SI could feed in to this practice of appropriation and innovation among youth and music makers.

Conservation and Digitization of the Collections

There is a strong need to invest in digitizing SI’s music collections. One benefit of digitizing the collection and creating a portal of access is that people within and outside the Institution would be able to see links, crossovers, and opportunities that are otherwise masked by the collections’ lack of searchability and findability by geographical, topical, and type tags. As well, many items in the music collections lack photo documentation.

In most units, audio digitization is grant funded and handled case-by-case; furthermore, there is not enough time and manpower to digitize and systematize the collections. One participant lamented that this is very different from art museums where the preservation of artworks is



Marty Ashby

a top priority. Some participants believed it was reaching a crisis point, with materials deteriorating faster than they are being conserved. It was noted that the Library of Congress is digitizing at a pace that far exceeds the SI.

Marty Ashby recommended creatively using budgets to ensure that conservation and digitization is built into programmatic activities as well. For example, when there is an exhibition, digitize the collections related to the exhibition with the exhibition budget and use it as marketing material.

Technology

What is going to be relevant as technology evolves? Will exhibitions become more or less important? These were some of the questions raised during the discussions. One participant declared that Digital is here—we must embrace and love it. The Borders bookstore chain failed because they did not embrace online sales, which the now thriving Amazon did. The participants seemed to concur that “SI must do it or someone else is going to.”

Audiences and Publics

There was agreement that SI currently serves many audiences through its diverse offerings, including exhibitions, festivals, concerts, recordings, publications, online resources, education programs and activities, and much more. There was also agreement that SI can enrich its offerings, improve its reach, and better serve diverse audiences through a more unified, concerted approach. Participants were also ardent in stating that whatever Smithsonian Music becomes, it must “always remember the public” and make room for meaningful engagement among SI, its collections, and the public through exhibitions, programs, education, research, and publications.

Participants talked about some audiences that SI serves really well – could these serve as a model for other audiences? One such audience is classical music lovers, professionals, scholars, students, and instrument makers. The Smithsonian’s decision to restore musical instruments in the 1960s and embark on period performance practice has had a tremendous impact – now even Juilliard has gone into period performance practice. Also impactful were important meetings of makers that were convened in the 1970s.

As noted above, the question of what publics the Smithsonian serves (or could serve) through music produced a wide-ranging response, ranging from “everyone” to “Alzheimer’s patients.” Herewith is the in-between list:

- Mall visitors; “the people that are in the American History museum right now” – young people, school groups, families, tourists
- Future visitors – “unborn taxpayers” – the value of SI’s efforts might not be obvious right now, but will be later (e.g. recording oral histories)
- Virtual; social networkers (bloggers, tweeters, Facebookers, etc.)
- International audiences
- Other music museums focus on genres, e.g., rock music, but SI has it all!
- Music industry
- Musicians, performers, and artists – a springboard for programs in their own market
- Performing art presenters – other venues to use SI resources and present to their publics (e.g., Affiliates)
- Educational school system, educators, and students (a priority group)
- Researchers and scholars
- Interns and fellows (creating future scholars, activists, and cultural producers)
- Connoisseurs and amateurs – engage people at all levels
- General interest, the curious, and life-long learners
- The “not curious” – enormous untapped audiences that don't know about music that relates to what they care about, their interests and needs. SI has the opportunity to help those who do not know what questions to ask.
- Professional communities, e.g., creativity and aging
- Strategic partners
- Funders
- Press

Music Literacy

Several participants mentioned that there is a case to be made for the importance and advancement of music literacy – some people learn best through music. It was mentioned that music education in the schools is suffering – how can the Institution contribute to educational goals through the use of its music resources? As an advocate for music literacy, what policy role does the Smithsonian have?

One person suggested that the Smithsonian, in partnership with scholarly colleagues, educators, and musicians, could develop the analytic tools and frameworks for the understanding of music and provide people with a richer way of listening and connecting to music. Another noted that music and dance are multi-lingual.

Other ideas for action included developing and circulating evidence and talking points that anyone could use for advocating the value of music and the arts; collaborating with

others to try to improve national music literacy; and tying music literacy to raising test scores and more generally to the national education enterprise.

Music First

It was also put forth by participants that music is a legitimate, academic discipline in its own right, on par with science and other disciplinary pursuits. It is not simply an add-on, but an important topic of inquiry, source of knowledge, and realm of human experience and meaning making.

Emerging Themes and Programmatic Directions

During the conference, participants threw out numerous ideas and thematic concepts for a variety of programs and initiatives, large and small. Participants also suggested a variety of collaborations and partnerships, research topics, ways to innovate with new media platforms, and options to increase audience engagement, learning, and dialogue between the museum and the public.



John Hasse, Jonathan Katz, and Marc Pachter (left to right)

Most participants agreed that presenting both existing and new music offerings under a “Smithsonian Music” banner—a brand that is just waiting to be launched—would best serve the public and the Institution. Many felt that once Smithsonian Music is branded, it will be popular and unstoppable.

Compelling, pioneering, and exciting programming would also bring people to the portal to mine and explore the collection. One participant acknowledged that when people, especially younger people, look for information they use Google, YouTube, and

Wikipedia. Great, up-to-date programming would be an incentive to visit SI's site. The portal could be the door, and content – the “something” on the other side of the door – is the programming.

The following are some of the important overarching themes, unifying frameworks, and analogies that emerged from the discussion:

Music AND

A concept proposed by Marc Pachter – “Music AND” – caught the imagination of the group and popped up throughout the two days as an appealing framework under which to organize and offer the Smithsonian's music holdings and programs. Pachter suggested that SI could generate a signature interdisciplinary program series that brings music in conversation with many facets of Smithsonian research and is neatly titled “Music AND” (e.g. Music AND biology; Music AND imagery; Music AND anthropology; Music AND health; Music AND learning theory). Music AND is something that SI is uniquely able to tackle; moreover, music is one of the only subject/disciplinary areas that relates to all four of the Grand Challenges. The framework allows the Smithsonian to talk about sensitive topics in a neutral, unthreatening way. Examples given were Music AND religion, and in this election year, Music AND politics.

Supportive comments for this strategy included the fact that it aligns with the Strategic Plan, which is all about creating connections, and highlights nodes of inquiry that already exist. While the Smithsonian is “accidental” in that museums were formed opportunistically, all of the disciplinary and subject matter differences add up to a great strength. One conferee, while in agreement on the framing concept, suggested that we need to shift the culture from music AND to music FIRST and establish its legitimacy on par with science and other disciplines, as noted above.

Quest Scenario

Anya Grundmann related her experience with the formation of NPR Music. At the time music was fragmented across stations. They knew that if the public radio system's archives and expertise were brought together it would be special – it was a brand waiting to happen. What they found out was that people were not interested in the archives per se but in the “sense of purpose” of creating a place for music discovery online. In other words, they needed the programming arm on top to make it resonate with people. She suggested that people are attracted to the quest; the journey. The most popular parts of NPR are where people can be part of the story.

One person suggested creating a “stumble-upon” channel for music where all archives are inter-connected – a space for the discovery of music that will stimulate curiosity. The

user could click and experience different musical types, play, sing, make music, even learn how to make different instruments and play them. Sheehy described Folkways' promotion along these lines as "The best music you've never heard." An intern offered that kids love scavenger hunts and these work well with iPhones. SI should be known as an instigator of musical experiences, exploration, and creativity. One caveat noted is that portals are continual work and need dedicated staff to update and monitor them, otherwise they quickly die.

Bring Music out on the Front Porch

Robert Leopold said that we should bring what we have out and pique people's natural curiosity – be the Nation's Front Porch, not the Nation's Attic. Others responded to this and agreed that SI should capture the folksiness of the "front porch" analogy and be accessible to people on the ground.

A related theme that was an undercurrent throughout the two days was capitalizing on what is "uniquely SI" – exciting exploration of the context and connections of the music; for example, in addition to music of a particular culture, the Smithsonian has material on the food and dance of that culture. A uniquely SI experience would be hearing Tommy Jarrell's fiddle, seeing pictures of him playing it, and seeing the fiddle at NMAH that he played those pieces on.

Convenor

Conferees mentioned that a strength of the Smithsonian, owing to its multi-disciplinary makeup as well as its stature, is its capacity to convene experts and the public around major issues of the day. Specific music-critical questions that are part of a global discussion are performers' rights and intellectual property rights.

Relatedly, because of its neutrality, the Smithsonian can work with all "genre" museums, for example the Grammy Museum and the Rock and Roll Hall of Fame, as well as helping them to work together, and in doing so broaden a collective reach internationally.

SI as Both Expert and "Humble Inquirer"

The Smithsonian tends to become locked in "top down" thinking. Conferees emphasized that the Institution is both a source of



Sandra Gibson

expertise and a “humble inquirer” – it should look to communities and non-specialists as a resource. SI can learn from what the public creates; it is the people’s museum. An ideal model is the Smithsonian as instigator and generator in consort with what Sandra Gibson described as “a highly participatory music nation.”

Partnerships

References to potential partners were peppered throughout the conversation. Some mentioned include:

- SI Enterprises/Smithsonian Channel (new SE president has expressed a strong desire to resonate with the SI brand and its mission)
- John Hopkins University or National Center for Creativity and Aging for a look at Music and the Brain/Neuroscience; Alzheimer’s
- Library of Congress on a film about music and audio conservation
- The National Council of Traditional Arts
- National Association of Music Merchants (NAMM)
- National Association for Music Education (MENC)
- State arts agencies
- NPR; other radio stations
- Storytellers

Real Estate

In talking about a Center, several discussants envisioned a physical building, or at least a dedicated space, perhaps in the renovated Arts and Industries Building, that could be used for music exhibitions and classrooms for music learning. Another participant mentioned that the Corcoran Gallery building might be put up for sale, which could be a possible home for a Smithsonian Music Museum. One person said that new museums are opening up and Smithsonian Music can be a leader and do programs now. Such a Center would be conducive to:

- Learning about music from around the world and encouraging cross-pollination
- Teaching opportunities where, for example, local musicians could connect to interested students and teachers could come for training
- Residencies for different groups of people, e.g. performers, teachers, and students – they are expensive, but worthwhile

An intern offered that we should not call it a museum – that conjures glass cases. Others added that what is important is to think broadly about music and encourage people to think about and value music in new ways.

What's Old is New

Many suggested that connecting to key projects and initiatives that already exist is a good way to gain traction. For example, SI currently has five major programs with iTunes University (where users can download free courses), which could be an excellent platform for the Music AND theme. There is great opportunity to create new offerings using old stuff – what is already connected to holidays, events, and audio tours? Smithsonian Music can easily align with the SI branding campaign in terms of hooking and engaging people in unexpected ways.

Another common observation was that music should not be an add-on – it should be considered strategically, right at the beginning. What are key projects in which to infuse music as they are being developed?

In keeping with the idea of “discovering music when you’re doing something else,” a suggestion was to “musicalize” exhibitions throughout the museum with headsets and soundscaping. However, it was noted that this might not work in some of the big, loud museums like NMNH and NMAH – music should be an inspiration, not an irritation. Another threat is push back from curators who advocate for the purity of the object and its silent contemplation.

Programmatic Activities

Below are more specific programmatic ideas generated during several of the discussions, in particular the discussion about “what the future would look like” and brainstorming ideas for annual flagship activities:

Collections and holdings

- There are new musical instruments being invented. Collect and promote the musical culture of today (and tomorrow)
- Support current music making, which will be the musical heritage of tomorrow
- What does collecting mean? Since SI cannot house everything physically, it must change the way it collects. Music and dance do not need physical objects to tell stories (not tied to a place).
- Crowdsourcing collecting

Research and publications

- “Citizen Science” could be a model for something similar with musical heritage, culture, and the increase of understanding, creation, and appreciation
- Ask non-specialists to weigh in; find cross-points with music

Exhibitions

- Tool Kit for non-SI presenters and venues. Package materials and resources to help presenters at their or alternative venues. Can be online, web-based.
- More displays of SI's musical assets at the museums (virtually and physically)
- Resources for exhibit designers, e.g. American Civil War era music for a Civil War exhibition
- Through music we have the opportunity to re-think the exhibition. Think fun, like NPR's Tiny Desk Concerts, which capture the imagination and create connections. There are a lot of great ideas that do not cost a lot of money to do.

Programs and activities

- Musical theater. James Zimmerman, Senior Public Programs Producer, NMAH, and past director of the SI Jazz Masterworks Orchestra, spoke with Quincy Jones about the prospect of commissioning a suite about the panorama of American music from past to present, so that visitors could get a view of American music on a timeline. Could use SI collections. Could be performed live at the Smithsonian and recorded for distribution on video and podcast.
- NAMM does trade shows. SI could do a variation of a virtual trade show. (Ray Kurzweil says that by 2030 we'll spend a lot of our time in virtual reality)
- SI virtual orchestra
- Rotating master artists
- Musical instrument "Petting Zoo"
- Summer Camps with music experiences
- Surprise and delight visitors with performances and programs in non-traditional settings, e.g. Pop-up concerts at the Hirshhorn
- Spaces for buskers (ref. to UCLA Music Center positioning musicians around campus)
- Smithsonian Awards for recordings, scholarly publications, etc. (aspire to level of the Kennedy Center and Mark Twain awards.)
- Expand cultural festivals beyond one-time events. Where can we put the knowledge and energy afterwards?
- Curator of Performing Arts

Education and interpretation

- Free teaching materials created and curated by the Smithsonian (teachers value materials with SI name; moreover they are under-resourced)
- Send teaching lessons out to Affiliates

- World Music Pedogogy education program, Pre-K-12. (Our future is with the students.)
- Key is Children – develop passion at an early age. Outreach programs to bring children to the museum.
- NMNH educational center. Frogs singing. Music of frogs.

People and expertise

- Talk to the public. What do they find interesting about the Smithsonian?
- Visitors want curated material – they want and expect experts at the Smithsonian, so elevate the discourse through excellence and superior programming
- The museum can still be the “sacred grove”. One of SI’s goals is to help people look at and experience art and music, instead of just reacting to what SI thinks the public wants.

TOPICS THREE AND FOUR: Setting Priorities and Drawing a Roadmap

Vision for Music at the Smithsonian

Jonathan Katz led the participants through a visioning exercise. They were asked to describe what observable relationships, behaviors, or activities they would like to see resulting from the initiative and what actions, metrics, or qualities would indicate success.

Joe Lamond proffered a Vision Statement during the discussion:

Music is an essential part of the human story. The Smithsonian is the lead organization in connecting music, instruments, people, and ideas.

The responses generated during the visioning exercise have, for the most part, been combined with the above sections on themes and programmatic activities. Below are participants’ ideas of what “success would look like” – some are attainable milestones while others are fodder for developing a set of desired outcome measures.

- Smithsonian Music group receives a Level Two consortia grant
- Raised awareness – publicize the assets: music



Joe Lamond

- resources, collections, and performances
- Easy access to the vast music resources through the website [portal] – currently there is not a unified calendar of musical performances
 - music.si.edu is the starting point for visitors to link to other resources
 - SI is cited as a resource in ethnomusicology syllabi – the SI music website appears in all courses
 - SI music is in the Top 10 List, it is the Go to Place, it is Top of the Mind
 - People will say: “This is the best virtual museum in the world! We don’t need to travel to DC and stand outside in line.”
 - Some percentage of presenters is in direct partnership with SI, i.e. “co-branded”
 - Affiliates create programs co-branded with SI
 - Music AND is used as an educational tool to explore the universality of music as used in the humanities and sciences. Music AND math ... stretch the boundaries ... reach the untouched
 - Strong presence on Pandora and Spotify and other online music distribution and sharing sites (need more promotions, wider distribution and appeal)
 - Expand SI-based streaming radio station (NMAfA) to whole Institution
 - Options to expand ideas, i.e., links to social media to dialogue for an ever expanding loop of ideas

Roadmap

The second afternoon of the conference was dedicated to “drawing a roadmap” for realizing the fuller potential of music at the Smithsonian. Formatted as a group brainstorm, the roadmap will require greater refinement and clarification as the planning committee members proceed forward with the initiative. The roadmap below represents broad stroke thinking by the conference participants and is divided into four priority areas, which were identified by Katz:

- I. Access – Interconnected System (portal, searchable resource/database);
- II. Programmatic Coordination (locus, meetings, forum, center, SI-wide conversation);
- III. Annual Flagship Music Activities (the initiatives, the big programs, what SI would be known for); and
- IV. Year-Round Advancement – Smithsonian Music’s Value + Reputation (advancement, long-term growth, growing the reputation, getting things “out of the attic and onto the porch”)

One participant noted that the more quickly the Smithsonian Music group formalizes and initiates its activities, the more attention it will garner within the Institution and in the eyes of colleagues, prospective funders, and the public.

I. Access – Interconnected System

12 Months	2-3 Years	5-10 Years
<p><u>Cataloguing</u></p> <ul style="list-style-type: none"> • Improve current cataloguing process and records. E.g. staff add music tag words to catalogued items • Prioritize cataloguing and collections management activities and accomplish it incrementally (too large to do all at once) • Argue that music assets are a priority to catalogue/digitize • Improve collections management process <p><u>Access to the Collections/Resources</u></p> <ul style="list-style-type: none"> • Photograph musical instruments in collections (at NMNH only 749 of 5,000 instruments are photographed) • Improve process of lending material to Affiliate museums • Create Music.si.edu • Post the list of SI’s music holdings (currently incomplete) • Link to SIRIS • Links to relevant resources • Calendar of Music at SI • Guest bloggers keep content fresh <p><u>Prioritize</u></p> <p>Collaborate with other pan-SI initiatives to provide timely, and purpose-driven access</p>	<p><u>Access to Collections/Resources</u></p> <ul style="list-style-type: none"> • Cross-collections searches are possible • Cataloguing efforts are coordinated across departments and units <p><u>Measures</u></p> <p>Set bench marks for access</p>	<p><u>Access to Collections/Resources</u></p> <ul style="list-style-type: none"> • Public has access to SI music holdings through a unified online catalogue • Music.si.edu is robust with resources and virtual exhibits <p><u>Measures</u></p> <p>Reach bench marks and set new ones</p>

II. Programmatic Coordination

12 Months	2-3 Years	5-10 Years
<p><u>Formalize the Smithsonian Music group</u></p> <ul style="list-style-type: none"> Formalize its leadership, staffing, function, and resources (currently an ad hoc planning committee) Membership drawn from across SI with a mix of professional expertise (curators, programmers, administrators, collections care staff, etc.), disciplinary expertise (humanities and sciences), and demographics (gender, age, cultural backgrounds, etc.) Staff appointed to participate, not only self-selected Staffed by a dedicated Project Manager Operate from a non-museum specific office space Has the ability to generate collaborations, advance policy, etc. Gain leadership buy in Clarify how resources will be shared, how do all members/units share risks, resources, and benefits? <p><u>Define Mission</u></p> <ul style="list-style-type: none"> Define the purpose and mission (Is it a discussion center or an operational center? Service organization vs. something new?) Balance between collection research and care and the performance/programming efforts <p><u>Communication</u></p> <ul style="list-style-type: none"> Expand the use of SI Music’s Sharepoint/Wiki site for internal communication, collaboration, and sharing Forum to talk about current research <p><u>Raise Funds for Action and Sustainability</u></p> <ul style="list-style-type: none"> Explore funding opportunities 	<p><u>Research</u></p> <p>Audience/market/partner research</p> <p><u>Partnerships</u></p> <p>Develop strategic partnerships with radio broadcasters, etc.</p> <p><u>Awareness</u></p> <p>Resource for educators (K-12, university, lifelong learners)</p> <p><u>Increase Influence</u></p> <ul style="list-style-type: none"> SI Music Committee has real authority and is responsible for creating connections and maintaining a virtual space Hire a “Music Guru”/Curator of Music Programming for pan-SI research and programming Establish SI Music Center 	<p><u>Awareness</u></p> <ul style="list-style-type: none"> Smithsonian is known for its music collections Smithsonian Music Website is a top resources for scholars, students, and the public <p><u>Institutionalization</u></p> <p>The SI Music Center is endowed, to go on in perpetuity</p>

<ul style="list-style-type: none"> • Level Two grant, other pools of money, NEH “Hidden Collections” grants • Meet with the heads of money pools to devise an integrated approach (e.g. simultaneously improve access to collections, program website, invite public participation, and initiate activities) • Secure funding for cataloguing • Endowment, for a major annual music program • Smithsonian Music added as a priority to the Capital Campaign <p><u>Keep and Build Momentum</u> Distribute Conference Summary report by OP&A</p> <p><u>Planning and Evaluation</u></p> <ul style="list-style-type: none"> • Develop a logic model • Project manager sequences the work and convenes the right people at the right time • Establish a baseline (where we are right now), Set targets (where we want to be. E.g. Attendance (increase)? Revenue goal? Customer satisfaction?), Set strategies to get there 		
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III. Annual Flagship Music Activities

12 Months	2-3 Years	5-10 Years
<p><u>Establish a Major Program</u> E.g. Annual Music Week; Smithsonian Music Awards; Smithsonian Music Day; commissions/residencies; Musical Weekend (Scholarly symposium, web publication, family activities, etc. with a theme like “Drums and drumming”)</p> <p><u>Music Literacy</u> Educational Resources for teachers/students/education system (Teachers are under-resourced & want SI products)</p> <p><u>Package and Brand what Already Exists</u></p> <ul style="list-style-type: none"> • Conduct “digital archeology” of the music related materials that exist at the Smithsonian and package past scholarship, publications, recordings, programs, lesson plans, etc., in new and original ways • Brand existing activities & efforts. SI has a tremendous array of music content, programs, and resources, providing a foundation for future activities. • Connect scholarship and past programs, to current and upcoming research and activities (tie a ribbon around music related activities that SI has done and is doing to make them more than the sum of the parts) • Tie SI Music in with programs that already exist and expand on them. E.g. Heritage month at NMNH • Create a Statement (why does the Smithsonian need to do this? SAY IT to sell it) • Visually make a statement that things are connected • Brand sooner than later <p>Examples of existing programs:</p> <ul style="list-style-type: none"> ○ SITES – Music exhibit ○ Jazz Appreciation Month (JAM) 	<p><u>Pilot 1-2 Big Programs</u> E.g. a grass roots education program, or Smithsonian Music Day</p> <p><u>Exhibitions, physical & online</u></p> <ul style="list-style-type: none"> • A dedicated exhibition space or a program of temporary exhibitions in the different units • Online/virtual exhibitions on SI Music website or a new Museum 21 <p><u>Program Enrichment</u> Programs continue to expand and develop promoting more cohesion among the music offerings at the Smithsonian. E.g. <i>365 Days of Music at the Smithsonian</i>—a year of diverse programs (concerts and more) that celebrate creativity and musical heritage</p> <p><u>Public Participation</u></p> <ul style="list-style-type: none"> • Incentivize people to create – e.g. residencies and commissioning programs for students, composers, young people, and other interest groups. Program rehearsals in the units, adopt a Smithsonian Artist Research Fellowship (SARF) format. • Hands-on spaces for interaction, participation, and creation, e.g. recording studios, learning center. <p><u>Collection</u> SI identifies and collects current musical culture and invests in future musicians</p>	<p><u>Institutionalize 1-2 Big Programs</u> E.g. A Decade of Music</p> <p><u>Exhibitions, physical space</u> E.g. An exhibition a year that opens on Smithsonian Music Day</p> <p><u>Awards</u> Prestigious awards for recordings, publications, and musical achievement (Aspire to level of Kennedy Center’s Mark Twain Prize)</p> <p><u>Inspired Public</u> People are inspired to make music; create a new generation of musicians</p>

<ul style="list-style-type: none"> ○ Folkways Recordings ○ Concerts at FSG, SAAM, etc. <p><u>Create Buzz</u></p> <ul style="list-style-type: none"> ● Leverage Social media (e.g. Twitter / FB to create Flash Mob music events) ● Host Pop-up concerts ● Connect to pivotal events at SI and generate excitement (e.g. NMAAHC – planning activities leading up to the building opening) ● Launch a program around a significant date or holiday, e.g. UNESCO World Day for Audiovisual Heritage ● Fun, lightweight initiatives (things that will get attention, without huge price tag) <p><u>Public Participation</u></p> <ul style="list-style-type: none"> ● Encourage the public to help shape Music programs and participate in the interpretation and enlivenment of SI collections ● Ask people what they are interested in (via survey monkey, social media and other forums) <p><u>Catalyze and Empower</u></p> <p>Involve others—“It is not just what we can do, but what we can inspire in others”</p>		
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IV. Year-Round Advancement – SI Music Value + Reputation

12 Months	2-3 Years	5-10 Years
<p><u>Awareness</u></p> <ul style="list-style-type: none"> • Make music a gateway to programming across SI. More music programs = more resources for and attention to cataloguing. • Highlight recent music related acquisitions on the SI website <p><u>Marketing and Media</u></p> <ul style="list-style-type: none"> • Publicize SI’s assets • Radio stations • SI material on other institutions’ websites • Smithsonian Music on Tumbler, Facebook, use other social media sources and blog • Wikipedians in Residence at the Smithsonian can populate music records on Wikipedia that draw attention to SI’s collections and wealth of expertise • Inform news and media broadcasters about the exciting music programming at SI in the hopes that they will share it with their audiences <p><u>Brand and Reputation</u></p> <ul style="list-style-type: none"> • Create “Smithsonian Music” • Create a buzz – start using Taglines on correspondence/emails. (E.g. Smithsonian Jazz. Tagline: Born in America, Enjoyed World Wide) • Get organized <p><u>Advocacy</u></p> <ul style="list-style-type: none"> • Collect, generate, and disseminate information on how music is meaningful and valuable in our daily lives • Folkways advocates for performers rights, this could be expanded upon • Advocate for music literacy 	<p><u>Continuation of Efforts</u></p> <p>The activities of the first 12-24 months gain traction, and the Smithsonian Music continues to advance its mission and enhance its reputation.</p>	<p><u>Awareness & Brand Power</u></p> <ul style="list-style-type: none"> • Smithsonian Music brand is recognized and respected. A signature Smithsonian Music program becomes akin to the Folklife Festival. • Smithsonian Music programs and exhibitions are prestigious and anticipated by the public <p><u>Ubiquity</u></p> <p>Wikipedia is ubiquitous. Could SI Music be ubiquitous too?</p>

Appendix A: Conference Agenda



Creating a Roadmap for the Future of Music at the Smithsonian

June 12-13, 2012

Hall of Musical Instruments
National Museum of American History

Tuesday, June 12

Morning session: Taking Stock

- 9:30 Welcome to the Smithsonian by Claudine Brown
9:35 Musical performance by Kenneth Slowik, curator/director, Smithsonian Chamber Music
9:40 Self-introductions of thought-leaders and SI staff
10:00 Thought leaders answer the question: What is your impression and the impression of your community of the Smithsonian's current role and standing in the world of music?
10:25 Break
10:40 Short video overview of music at the Smithsonian
10:55 Daniel Sheehy (Director, CFCH) on music and the Grand Challenges, and the process to date
11:05 Potential themes
11:20 Curatorial staff: Dwan Reece, Curator, African American History & Culture
11:30 Research staff: Adrienne Kaeppler, Curator, Natural History
11:40 Collections staff: Jeff Place, Archivist, Folklife
11:50 Programming staff: Michael Wilpers, Public Programs Coordinator, Freer-Sackler Gallery
12:00 Adjourn for lunch

Afternoon session: Assessing Opportunities

- 1:00 Welcome to the American History Museum: Marc Pachter
1:05 Performance: Richard Burgess and Ken Kimery
1:10 Discussion by thought-leaders and staff
- What publics does the SI serve through music?
 - In music, what does the public need or want that it's not currently getting in adequate measure, quality, or accessibility?

- How will digital technology affect the role of the SI in music?
- What kinds of musical research is the SI best-positioned to undertake?
- What opportunities through music is the SI missing?

2:10 Break

2:50 Considering the previous discussion, what themes are emerging about future directions for music at the Smithsonian?

3:20 In the following areas, which ideas seem the most important to focus upon as we draw a roadmap for the future of music at the Smithsonian?

- Collections and holdings
- Research and Publications
- Exhibitions
- Programs and activities
- Education and interpretation
- People and expertise

4:00 Open discussion

4:30 Adjourn

Wednesday, June 13

Morning session: Setting Priorities

9:30 Welcome by Richard Kurin, Undersecretary for History and Art

9:35 Musical performance: Cambodian music by Joanna Pecore

9:45 Create a vision

10:40 Break

10:55 Selecting 3 to 5 priorities. What end-products/results should we aim for?

12:00 Adjourn for lunch

Afternoon session: Drawing the Roadmap

1:00 Thanks from Michelle Delaney and Rob Leopold, Consortia directors

1:05 Setting 2-, 5-, and 10-year goals

1:55 Break

2:10 Continue drawing roadmap

2:45 Summary and next steps

3:00 Adjourn

Appendix B: Thought Leaders' Biographies



Anya Grundmann has guided the launch and growth of NPR Music as a premiere award-winning destination for music discovery and innovative multiplatform journalism, in close partnership with 13 public radio stations and major NPR news programs.

Every month more than two and a half million people visit NPR Music online and on mobile devices and millions more hear music coverage on NPR's flagship radio programs. Popular features include All Songs Considered, First Listens, major festival coverage, live concerts and blogs covering classical, jazz, indie rock, latin alternative and music news.

Before the launch of NPR Music, Grundmann was Executive Producer of the NPR Music Unit, producing the national classical programs Performance Today, Symphony Cast and World of Opera.

She began her career at NPR as Associate Editor and then Supervising Editor of Performance Today, winning a coveted Peabody Award. As a Special Projects producer for NPR, she produced the series Creators at Carnegie, a multi-genre concert series from Carnegie Hall, featuring musicians from Brian Wilson, to Audra McDonald, Richard Goode and Youssou N'Dour.

In 2002-2003, Grundmann was a Fellow in the National Arts Journalism Program at Columbia University. For seven years, she co-Directed the NEA Institute for Classical Music and Opera writers, a professional development program for mid-career arts journalists.

She serves on the board of Dumbarton Concerts in Washington, D.C. and the board of the Children's Chorus of Maryland.



In 1998, Joe Lamond became the Director of Market Development for NAMM, the International Music Products Association, a not-for-profit organization that represents the interests of more than 9,000 Member retailers, manufacturers, wholesalers and distributors of musical products throughout the world. During this time, he launched and managed a number of innovative programs, including *Sesame Street Music Works*, a joint initiative with Sesame Workshop focusing on music making for

preschoolers; the development of the “Einstein Advocacy Kit,” an informational toolkit that brings groundbreaking music/brain research to communities working to save their local music programs; the expansion of the Weekend Warriors program (an idea developed in part by Lamond while working in retail), which brings baby boomers back to active music making; and Smithsonian Piano 300, celebrating the 300th anniversary of the piano with a two-year Smithsonian exhibit and two PBS specials.

President and CEO of NAMM since 2001, Lamond spends an average of 160 days a year on the road, meeting with Members to learn firsthand about the challenges and opportunities they face. Under his leadership, the association’s resources have grown significantly, enabling NAMM to spend more on market development programs than at any time in the association’s history. NAMM’s profile on Capitol Hill is also at an all-time high, with their government relations efforts helping to ensure that the No Child Left Behind Act included the arts as a core subject. In addition, the association created SupportMusic.com and the Coalition for Music Education, uniting more than 80 international organizations to work on behalf of music education. During Lamond’s tenure, NAMM worked closely with key industry partners to introduce the concept of Recreational Music Making, generating a growing category of people who make music as a hobby, so the whole industry can have long-term, sustainable growth; reached millions of people through the association’s participation in the Tournament of Roses Parade over the past three years; sponsored numerous benefits for music education, including a tribute concert featuring the legendary Sir Elton John; and completely revamped NAMM University’s educational curriculum, resulting in an 80 percent increase in attendance in its first year. NAMM also expanded its international role, and hosted two Global Economic Summits, including its first Summit outside of the United States.

Lamond is on the boards of numerous music advocacy organizations, including the Museum of Making Music, the American Music Conference, the Music Achievement Council and the California Music Project. He also sits on the board of the San Diego chapter of YPO, the Young Presidents Organization, a premiere global network of business leaders under the age of 50.



Anthony Seeger is the author of *Why Suyá Sing: A Musical Anthropology of an Amazonian People*, Cambridge University Press, 1987 and co-editor of *Early Field Recordings: A Catalogue of the Cylinder Collections at the Indiana University Archives of Traditional Music* (Indiana University Press, 1987). His numerous published articles have focused on issues of land and human rights for Brazilian Indians, issues of archiving and

intellectual property, and ethnomusicological theory and method. Recent articles appear in *The United States and Canada: The Garland Encyclopedia of World Music, Vol 3*; *The New Grove Dictionary of Music and Musicians, Second Edition, Vol 1*; and *Folk Heritage Collections in Crisis, Washington DC: Council on Library and Information Resources*. Seeger served as Director of Smithsonian Folkways Recordings at the Smithsonian Institute from 1988 to 2000. He served as Director of the Archives of Traditional Music at Indiana University and as a professor in the Department of Anthropology from 1982 to 1988. He was a researcher and professor in the Department of Anthropology at the Museu Nacional in Rio de Janeiro from 1975 to 1982. Seeger was Executive Producer of all recordings issued on the Smithsonian Folkways label between 1988 and 2000, a total of about 250 recordings. He also wrote five half-hour shows on American Folk Music that were broadcast on the BBC in 1998.



Marty Ashby is the Executive Producer of MCG Jazz, a program of the Manchester Craftsmen's Guild (MCG). MCG is a multi-disciplined center for arts and learning that complements traditional humanities education with studio-based art and performance programs that serve as a catalyst to academic achievement.

Over the past 23 years at MCG, Marty has produced 2,000 concerts and 40 recordings on the MCG Jazz label, including four GRAMMY® Award winners. A new series of educational DVDs produced from the MCG archive launched last year. The mission of MCG Jazz is to preserve, present, and promote Jazz. In addition to MCG, Ashby has been an artistic advisor and producer for jazz concerts and festivals around the country for over 28 years and has been a strong advocate for developing a broad-based initiative to expand the audience for jazz and increase new public/private partnerships for the music. As a guitarist, Marty has performed and recorded with Slide Hampton, Claudio Roditi, Nancy Wilson, Paquito D’Rivera, Herbie Mann, Phil Woods, The Dizzy Gillespie™ All-Star Big Band and others. He is currently finishing an educational book/CD entitled: Barney Kessel’s Art of Guitar Trio.

In 2012, Marty was appointed a Goldman Sachs Fellow at NMAH, where he is consulting with the staff on the future of music at the museum.



Sandra L. Gibson was born into a life of music. Her parents insisted their children each play two instruments – one learned in celebration of culture at home, the other learned in Ohio’s public school system. Not only did Gibson go on to earn a degree in music education and instrumental music performance from Wittenberg University School of Music and a master’s degree in historical musicology from Northwestern University, she has taught music and continues to play the piano and sing. Gibson’s arts and culture training, teaching and practice over three decades have given her a unique understanding of partnership, creativity and collaboration. Gibson’s professional experience began with her tenure as program representative for UCLA Extension’s Department of the Arts, where she oversaw 180-200 performing and integrated arts seminars and events annually and coordinated professional certificate programs in recording arts and sciences, film scoring and recording engineering. Gibson later joined the senior management team as head of West Coast operations at American Film Institute, where she also served as director for the Independent Filmmaker Program, an NEA re-granting program that established her as a leader and major fundraiser in the field. Gibson’s work as the executive director of the Public Corporation for the Arts, the Long Beach Arts Council in California, developed her gifts for working with diverse cultural communities, individual artists and patrons of arts and culture. Eventually, she was appointed chair of board of directors for the California Assembly of Local Arts Agencies, a statewide consortium of local arts councils, and as an officer of the National Association of Local Arts Agencies, where she again distinguished herself as a national arts advocate and visionary cultural leader. Gibson served on the steering committee that formed Americans for the Arts in 1995 and was recruited for the position of executive vice president and COO at the newly formed organization in 1998. During that same time, she served on the steering committee for the Arts Education Partnership and as a board member of the Manchester Bidwell Corporation’s Denali Initiative to advance social entrepreneurship in the nonprofit sector. In 2000, she was appointed president and CEO of the Association of Performing Arts Presenters, the leading service and advocacy organization for the presenting industry worldwide. In 2011 Gibson became an independent consultant and serves as a Consulting Advisor to the DeVos Institute for Arts Leadership at the John F. Kennedy Center for the Performing Arts and as a consultant to the Smithsonian Institution as well as a board member of the National Center for Creative Aging, the Sphinx Organization and as Chair of the National Advisory Board for Smithsonian Folkways Records. Gibson believes the arts are critical to personal, community and national well being, as well as one of the precious natural resources in an advanced democracy and in fostering global cultural exchanges.



Jonathan Katz, PhD. As chief executive officer of the National Assembly of State Arts Agencies (NASAA), Dr. Katz represents the government arts agencies of the states and six jurisdictions. For more than 20 years, he has served as one of the nation's primary spokespersons on behalf of public support for the arts and cultural activities. The state arts agencies created NASAA as their primary vehicle for arts policy development, advocacy, leadership development, research, information and communication. During FY 2012, state arts agencies will manage in excess of \$300 million including the

Congressionally mandated 40% of the grant budget of the National Endowment for the Arts. Katz consults globally on cultural policy, leadership development, strategic planning and effective advocacy. A former member of the U.S. Commission on UNESCO, he has advised the International Federation of Arts Councils and Cultural Agencies (<http://www.IFACCA.org>) on its corporate development and facilitated its CEO Seminar for heads of national arts and cultural agencies at World Summits in England, South Africa and Australia. Most recently, he has advised the governments of Korea and Canada, led a session on problem-solving for Grantmakers in the Arts in Chicago, and keynoted the Arts and Education Symposium of the Education Policy Leadership Center (Pennsylvania) on *Learning and the Arts: What do we Know & What should we Do?* He is a founder of the Arts Education Partnership, the nation's coalition of more than 100 organizations for the advancement of learning in the arts, and of the Cultural Advocacy Group, which is the forum through which the national cultural service organizations of the United States develop their united federal agenda. He has also conducted planning and professional development sessions for two weeks with cultural agencies in five cities in Mexico for the United States government. Katz was awarded tenure as a full professor of public policy and administration at the University of Illinois at Springfield, where he directed the masters degree program in arts administration from 1978 to 1985 and established the Sangamon Institute in Arts Administration. During his sabbatical year, he directed The Children's Museum in Denver. That institution is well known in the world of nonprofit management for its successful earned income activities. Prior to that, Katz was executive director of the Kansas Arts Commission, one of the first state arts agencies to focus its resources on the development of a local arts agency network. For NASAA, Katz has co-authored NASAA's *Strategic Planning Toolkit*, written its Report to the Task Force on Cultural Pluralism, edited *Presenting, Touring and the State Arts Agencies*, and co-written *Facing Controversy: Arts Issues and Crisis Communications*. He has taught communication, literature and creative writing at universities in Indiana, Ohio and Kansas. His doctoral dissertation proposed a national agenda for literary activities in the United States based on an analysis of factors affecting literary participation.

Appendix C: Richard Kurin's Remarks

Welcoming Statement
Richard Kurin
Under Secretary for History, Art, and Culture
Smithsonian Institution

Welcome to this second day of our gathering on music at the Smithsonian. I am truly sorry I cannot be with you—I've caught a terrible cold and stayed away from infecting my fellow colleagues yesterday and today. That is probably a wise decision.

But there are things worth being infectious about, and music at the Smithsonian is one of them. The Smithsonian has vast holdings and programs, knowledge and venues that make it a music powerhouse. My mentor, Ralph Rinzler, musician, impresario, founder of the Folklife Festival, and assistant secretary, decades ago imagined the Smithsonian as a “museum of sound.” Indeed, it was his boss, Dillon Ripley, who in 1967 famously said—“take the instruments out of their cases and let them sing.”

Alan Lomax totally bought-in to that notion. He'd come here every summer in the early digital age and demonstrate his global music jukebox—jerry-rigged computers and speakers to show how the Smithsonian could offer to visitors, casual users, teachers, students, and researchers a panoply of American and world musical traditions made understandable with his cantometric analytics.

Well, we are a few versions of the web, and iTunes, and iPods, and apps beyond that. The technology has soared. And with it a tremendous access to music and the ability of just about anybody any where to perform and power up their own digital record label, their own MTV programming, their own musical talk show, competition or archive.

I think we are mainly agreed that the Smithsonian has great musical assets and has developed and disseminated marvelous programs and products. But, there is the sense we can do more, better, with stronger focus and impact.

I for one believe we can do more across disciplines and units of the Smithsonian to combine and integrate our knowledge and resources to have a greater public impact. History and art and even science have a soundtrack, and that needs to be better incorporated into our public exhibitions in the museums and on the web. And though we have some really signal collaborations, we have a long way to go in better partnering with all sorts of other organizations.

Right now, our overall educational reach is quite diffuse. That music education is suffering in the schools doesn't portend well, but we need to figure out how best we can contribute to all sorts of educational goals through the use of our resources.

And just like our colleagues involved in various "citizen science" and crowd sourcing initiatives, there's no doubt in my mind that we can improve upon our ability to both document and stimulate the musical creativity of people on this planet.

My own hobby horse is that I think we at the Smithsonian, and in partnership with our scholarly colleagues, educators and musicians, can do a much better job in developing the analytic tools and frameworks for the understanding of music. Frankly, we've fallen behind on this. There's a lot of upside to such an effort—both in terms of providing people a richer way of listening and connecting to music, as well as exploring a wide range of cross-disciplinary topics from music and evolution, to music and health and music and cognitive development, learning theory and so on.

So, here's my challenge. This group needs to come up with the big vision—not just do a bit more better, but to really aim high. Where is the \$50-\$100 million project? If there were a building on the Mall to host a music museum, what would it look like? If we created the digital Smithsonian music museum, what would it look like? If we hired 20-30 new curators of music at the Smithsonian, what would they do? If the Secretary of Education came to the Smithsonian and said, "Let's make music part of the White House's big educational push"—what would it be? And if the National Science Foundation added music research to its funding agenda—what research would that support?

Again, I am sorry I cannot be with you today to hear your deliberations, but I look forward to getting the results of this gathering. And I want to say as clearly and strongly as I can, that I am dedicated to helping you make music more at the Smithsonian and beyond. Give me the great ideas, and I will do everything I can to get you the funds to put them into play.

Appendix D: Strengths, Weakness, Opportunities, and Threats

The initial presentations made by the Thought Leaders and Smithsonian participants sparked lengthy and lively discussions, which are captured and synthesized below under a SWOT rubric (Strengths, Weaknesses, Opportunities, and Threats).

Strengths

- The Smithsonian music holdings are vast, rich and diverse – “World’s largest museum of music”
 - Other music museums focus on genres, e.g., rock, but SI has it all
- SI music reaches an audience in the tens of millions (through CFCH, music offerings & exhibits, etc)
- Assets are physical, digital/virtual, and human
- Music has “passion equity”— music appeals to everyone and moves people
- Music means something to everyone and is part of the human story
- Ability to convene people around ideas and topics – “connect the dots”
- SI is both source of expertise and “humble inquirer” (research and exploration)
- Interdisciplinarity and breadth of Smithsonian and the existence of musical objects and assets that cut across the humanities and sciences
- SI’s collections, exhibitions, and broad disciplinary expertise sets it apart from other organizations and music collectors
- Many disciplines – different disciplinary perspective on music
- Music can help us understand our past and present, and to think about the future.
- SI has assets for youths (not watered down music)
- SI develops people, interns have gone on to important positions
- Neutrality—SI may be one of the only museums that could work with all the music museums
- SI is not commercial – it is able to take risks that companies like Apple won’t

Weaknesses

- SI is not recognized as an important music resource/institution
- Collections are dispersed
 - There are divisions within the units, and each division has collections – even within a single museum, there is decentralization
- Collections are not exhibited

- One presenter estimated that there are only two musical instruments on exhibit in NMNH (African Voices Hall), despite its vast collection (one of the challenges is that the temporary exhibitions funding was reduced)
- All major collectors have a dedicated space for music exhibitions; therefore, to be a full participant, SI needs a place to exhibit music
- People and expertise are dispersed
- People do not know how extensive and comprehensiveness SI's music collections are
- Staff and units have different levels of investment and ability to dedicate time, and resources towards their music collection and programming
 - At NMAH the number of curators overseeing the music collection has declined drastically
- Digitizing the collection is slow and overwhelming
- No audio conservationists on staff
- SI bureaucracy
- Intellectual property laws hinder appropriation and experimentation

Opportunities

- The Music Initiative fits within Secretary Clough's mandate to promote research and access under the banners of the Four Grand Challenges (SI Strategic Plan)
- There is funding and impetus to collaborate more across units
- To create an "uber-effort" Smithsonian must collaborate, internally and externally
- There is power 'lurking' within the SI, if it can be taken advantage of
- Provide the public and the music communities with materials to inspire music making and scholarship
 - Students want to take things, combine them, and make something new
 - Dissemination of materials has both conceptual and structural concerns
- SI can provide context to evolution of musical culture – technology is changing and the way that people consume music and information is changing
- Digitize the collections and improve access
- Music is an entry point for people of all ages and backgrounds and could help stimulate interest in a host of other topics and disciplines
- SI Enterprises has a new president who has expressed a strong desire to resonate with the SI brand and its mission
- Some units do not collect music, but have something to say about it, e.g. National Portrait Gallery – images are sources of knowledge
- "The best music you've never heard" – provide visitors with new experiences
- SI has incredibly valuable "stuff" that needs to be brought together

- Music is sought by donators (seen as lively, unique, and colorful)
- Improve Music Literacy
 - A service to everyone
 - Learning to listen is an important, transferable skill

Threats

- The instruments, contextual materials, records, and audiovisual recordings are fragile and are deteriorating
- Digital age: it has come and most of SI does not know how to deal with it
- Intellectual Property Rights, does the SI have the rights to put everything online?
- People have incredible choices now
 - How do they make choices? A Smithsonian Music portal is a resource, but what is the end? SO much of it is about things that are not in the archives. There are a very few navigating resources, guides. “Programming on top of it makes them sing”
- Rapidly changing technology
 - One participant worried that interest in the real object and live performances are declining as a result of music being made on computers, and experiences being readily available online, on hand-held devices and other electronic formats (Note: other presenters felt that this presented an opportunity for SI to explore new media formats, additionally that the hunger for live, first-person experiences has not diminished, SI could exploit the desire for non-digital experiences)

Appendix E: Music at the Smithsonian, Highlights

A document circulated at the conference. Compiled by Heather Darnell, intern.

Music at the Smithsonian

The Smithsonian Institution has a rich, extensive, and diverse collection of musical resources represented by over 20 Smithsonian units. Some of its highlights include...

...one of the largest musical instrument collections in the world.

Combined, the National Museum of American History, National Museum of Natural History, National Museum of the American Indian, National Museum of African Art, Anacostia Community Museum, and Freer-Sackler Galleries contain over 15,000 musical instruments from cultures across the world. Important items include a quartet of Stradivarius stringed instruments (NMAH), Dizzy Gillespie's trumpet (NMAH), 36 highly decorated musical instruments from Africa (NMAfA), instruments in the forms of human figurines carefully sculpted by American Indians (NMAI), and a set of Chinese bronze bells from the 12th century B.C. (FSG).

...a vast number of audio/visual recordings of and relating to music.

The Ralph Rinzler Folklife Archives and Collections contain thousands of recordings that represent a wide range of ethnic groups through its preservation of Folkways and several other record labels and recordings of the annual Folklife Festival. Similarly, the National Anthropological Archives has extensive recordings produced by ethnomusicologist Frances Densmore among the Alibamu, Chippewa, Menominee, Omaha, Seminole, Winnebago, and Zuni people (NMNH). The National Museum of American History, Human Studies Film Archive, and National Museum of the American Indian also hold thousands of musical and music-related recordings of American and world cultures.

...expansive manuscript and photograph collections.

The Smithsonian documents a wide range of musical genres and cultures. Examples of important collections include the Woody Guthrie Collection (CFCH), the Duke Ellington Collection (NMAH), a collection of 1,200 pieces of aviation sheet music (NASM), love letters from composer Aaron Copland to Prentiss Taylor at the Archives of American Art, and the Eliot and the Elisofon Photographic Archives, which have substantial photographic holdings pertaining to the subject of African music (NMAfA).

...important paintings and artifacts.

The National Portrait Gallery, American Art Museum, National Postal Museum, Cooper-Hewitt Museum, Hirshhorn Museum, and Freer-Sackler Gallery all contain artwork that depict musical instruments and musicians, including paintings, prints, posters, sculptures, and stamps, among other types of media. Several museums contain important artifacts, such as Irving Berlin's uniform from "This is the Army," (NMAH), very early acoustic

playback devices (NMAH), and Brazilian and Latino costumes (Anacostia Community Museum).

...performances, festivals, and an award-winning record label.

The Smithsonian is home to two world-class ensembles, an eminent folk festival, and an award-winning record label. The Chamber Music Society and the Smithsonian Jazz Masterworks Orchestra both work to present and perpetuate music important to our culture and society. The annual Folklife Festival focuses on different countries and ethnic groups each year to present various traditions and music to the public. Smithsonian Folkways is a non-profit record label that brings recordings from Ralph Rinzler Folklife Archive to public light.

...and so much more!

The Smithsonian units are heavily involved in research and publications, exhibitions, programs, education, and public outreach that contribute to music, its preservation, and its presentation. The Smithsonian is also continuously developing. The new National Museum of African American History and Culture will feature extensive collections and exhibitions on music and performing arts.

Appendix F: Music Holdings Listed By Museum

An incomplete list of the SI music holdings, compiled by Ruith Li, intern, from sources collected by Jeff Place

SI Museum/Center	Division/Department	Major areas of collection holdings
National Museum of American History http://americanhistory.si.edu/collections/	<i>Culture and the Arts</i>	<ul style="list-style-type: none"> • ~80,000 sound recordings, early jazz, roots, blues, country, rock and roll and r&b • Smithsonian Musical Instrument Collection (6000 instruments including a priceless collection of keyboards and a quartet of decorated Stradivarius stringed instruments) • artifacts of musical interest from popular culture
	<i>The Archives Center</i>	<ul style="list-style-type: none"> • American Music Collections: Duke Ellington and Sam DeVincent sheet music collections • Archival documents on big band jazz, gospel and African American sacred music, and folk music • Business histories: commercial manufacture and sale of pianos and other musical instruments • Smithsonian Jazz Oral History Project
	<i>Medicine and Science</i>	<ul style="list-style-type: none"> • Objects: magnetic recording and playback devices, optical devices and electronic instruments (a Rhythmicon), microphones, studio equipment
	<i>Work and Industry</i>	<ul style="list-style-type: none"> • Objects: very early acoustic playback devices, record players, commercially made machines, non-electric, and coin operated juke boxes
	<i>Home and Community Life</i>	<ul style="list-style-type: none"> • American Indian music project “Heartbeat: Voices of First Nations Women”
	<i>Lemelson Center</i>	<ul style="list-style-type: none"> • Electric guitar video documentation in the Archives • Analogue Music Synthesizer Oral History Project • Recordings from the November 2009 symposium Hot Spots of Invention

		<p>featuring synthetic drumhead inventor Remo Belli and drum-making activities for visitors</p> <ul style="list-style-type: none"> • Websites, books, and DVDs on electric guitars • National Inventors' Month Family Festival
	<i>Exhibitions</i>	<ul style="list-style-type: none"> • Azucar! The Life and Music of Celia Cruz • From Frying Pan to Flying V: The Rise of the Electric Guitar • Piano 300: Celebrating Three Centuries of People and Pianos • HistoryWired: A few of our favorite things • "American Music" in Treasures of American History • Music Machines
	<i>Performance Programs</i>	<ul style="list-style-type: none"> • Smithsonian Masterworks Jazz Orchestra • Jazz Appreciation Month • Smithsonian Jazz Café • Smithsonian Chamber Music Society • American Musical Theater • Music from the Hearts of America • Sounds of America
National Museum of Natural History	<i>Department of Anthropology</i>	<ul style="list-style-type: none"> • ~5000 musical instruments from around the planet
	<i>National Anthropological Archives</i>	<ul style="list-style-type: none"> • ~3,700 original sound recordings ranging from wax cylinders to born-digital MP3 field recordings • ~1,300 recordings of storytellers and performers from thirty-five American Indian tribes • Extensive recordings and musical transcriptions produced by ethnomusicologist Frances Densmore
	<i>Human Studies Film Archive</i>	<ul style="list-style-type: none"> • ~4,500 hours of moving images and 200,000 still images some of which is ethnographic documentation of world music [and dance] • Visual resources in a wide range of documentary, travelogue, ethnographic, and amateur film genres • John Cohen's ethnomusicology films of North America, 1963-1988

<p>National Museum of the American Indian http://www.nmai.si.edu/subpage</p>		<ul style="list-style-type: none"> • ~6172 objects that can be considered musical (horns, rattles, drums, fiddles) • ~48 scanned images of people playing musical instruments including drums, fiddles, flutes, harps, etc. • ~20 wax cylinders (18 Edison cylinders and 2 Grand Auditorium), and just a handful of other archival recordings • A number of contemporary recordings of people performing music at NMAI, third-party films
<p>American Art Museum/Renwick Gallery http://americanart.si.edu/collections/</p>		<ul style="list-style-type: none"> • ~500 works of art in the permanent collection that depict or are related to music • Paintings, photographs, and folk art sculptures • 1960's San Francisco rock music posters <p>Public Programs:</p> <ul style="list-style-type: none"> • DC Jazz Festival: Loide • Steinway Series: American Century Music • Cineconcert: Hesperus and The General • Luce Unplugged with Deleted Scenes
<p>Anacostia Community Museum http://anacostia.si.edu/</p>		<ul style="list-style-type: none"> • ~50 original recordings of stories and songs from Africa, Brazil, and the United States • a musical instrument collection, sheet music, recordings, and photographs of Brazilian musicians • costumes (Brazilian, Latino), drums (Haitian, Afro-Ecuadoran), and other musical instruments (cello, trumpet, conductor's baton)
<p>Archives of American Art http://www.aaa.si.edu/collections</p>		<ul style="list-style-type: none"> • Many artists documented are musicians; the collections include letters, diaries, and works of art, including love letters from composer Aaron Copland to Prentiss Taylor
<p>Center for Folklife and Cultural Heritage http://www.folklife.si.edu/center/mission.aspx</p>		<ul style="list-style-type: none"> • Produces the Smithsonian Folklife Festival, Smithsonian Folkways Recordings, exhibitions, documentary films and videos, symposia, publications, and educational materials
	<p><i>Ralph Rinzler Folklife</i></p>	<ul style="list-style-type: none"> • Moses and Frances Asch Collection:

	<i>Archives and Collections</i>	<p>manuscripts and audio recordings pertaining to Folkways and several other record labels that have been acquired by the Center</p> <ul style="list-style-type: none"> • Manuscripts, photographs, and audio/visual recordings of projects and exhibitions by the Center for Folklife and Cultural Heritage, most notably the Smithsonian Folklife Festival • Woody Guthrie Papers
	<i>Smithsonian Folklife Festival</i>	<ul style="list-style-type: none"> • An international exposition of living cultural heritage annually produced outdoors on the National Mall
	<i>Smithsonian Folkways Recordings</i>	<ul style="list-style-type: none"> • The nonprofit record label of the Smithsonian Institution dedicated to the documentation, preservation, and dissemination of sound • Audio recordings and educational materials seek to strengthen people's engagement with their own cultural heritage
Cooper-Hewitt Museum http://www.cooperhewitt.org/collections/		<ul style="list-style-type: none"> • Collections include stage designs for opera, an Oliver Smith set design for Oklahoma, and costume designs. • CD covers, record covers, and music posters
Freer & Sackler Galleries http://www.asia.si.edu/collections/default.htm		<ul style="list-style-type: none"> • Artwork depicting musical instruments and musicians from China, Japan, India, and Iran • 1,000 music-related images and 20 years of concert recordings
Hirshhorn Museum and Sculpture Gallery http://hirshhorn.si.edu/art/list.asp?key=30		<ul style="list-style-type: none"> • Art related to musical themes by John Baldessari, Stanton Macdonald-Wright, Daniel Vladimir Baranoff-Rossiné, Janet Cardiff, Thomas Wilfred, and Stephan von Huene
Latino Center http://latino.si.edu/collections/		<ul style="list-style-type: none"> • Virtual exhibit on salsa music, musical performances, online exhibits of Celia Cruz
National Air and Space Museum http://www.nasm.si.edu/collections/		<ul style="list-style-type: none"> • An extensive collection of aviation sheet music displayed on the Wright Brothers gallery; sheet music on space themes
	<i>The Bella C. Landauer Aviation Sheet Music</i>	<ul style="list-style-type: none"> • ~1,200 pieces, from the first balloon flights to the early jet age, on aviation

	<i>Collection</i>	sheet music
National Museum of African American History and Culture http://nmaahc.si.edu/section/collections		<ul style="list-style-type: none"> • Still in its infancy: a few musical instruments, clothing, sound recordings, sheet music, manuscripts, and recording equipment • Items connected to artists such as James Brown, Michael Jackson, Louis Armstrong, Bo Diddley and Paul Robeson
National Museum of African Art http://www.nmafa.si.edu/collections/index.html http://africa.si.edu/collections/advanpg.asp		<ul style="list-style-type: none"> • collects decorated musical instruments from throughout the African continent representing modern to contemporary art • The Eliot Elisofon Photographic Archives (EEPA) of African music, musicians and musical performances • Images of traditional and modern music, dance, and ceremonies, including performances by traditional musicians • Historic postcards of musicians and musical instruments from every region of Africa • Performances by modern and jazz musicians in Africa and the U.S.
National Portrait Gallery http://npgportraits.si.edu		<ul style="list-style-type: none"> • ~1000 pieces that relate to music: prints, posters, pen and ink, oil painting and other forms of visual art • An impressive collection of portraits of jazz, classical and popular musicians and composers, and many well-known artists and photographers • The museum is currently at work on an exhibit entitled “American Cool,” which will have a strong music component
National Postal Museum http://postalmuseum.si.edu/collection		<ul style="list-style-type: none"> • collections of music and musicians on stamps worldwide, including John Lennon’s childhood stamp album and violinist Jascha Heifetz’s music stamp collection
Resident Associates http://residentassociates.org/ticketing/index.aspx		<ul style="list-style-type: none"> • The Smithsonian Resident Associate Programs (RAP) presents about 1,000 programs and concerts each year, many of which are musical. RAP presents a number of concerts every month

<p>SITES (Smithsonian Institution Traveling Exhibition Service) http://www.sites.si.edu/</p>		<ul style="list-style-type: none"> • Many of the traveling exhibits created by SITES emphasize music and musicians, including the Duke Ellington exhibit, the American Roots Music exhibit, the Hatch Print concert poster exhibit, and the Elvis Presley exhibit
<p>Smithsonian Affiliates http://www.affiliations.si.edu/</p>		<ul style="list-style-type: none"> • Many Smithsonian affiliated museums include strong musical content, including the American Jazz Museum, Memphis Rock 'N' Soul Museum, Institute of Texan Cultures, and Raices Latin Music Museum

Appendix G: Curricula Vitae of Principal and Co-Investigators, Grand Challenges Consortia Level One Grant for “Creating a Roadmap for Music at the Smithsonian”

Richard James Burgess
Curriculum Vitae
(revised February 4, 2012)

Address Smithsonian Folkways Recordings, 202 633 6452, burgess@si.edu

Position: Director Marketing and Sales Smithsonian Folkways Recordings
Director Resource Development, Center for Folklife and Cultural Heritage

Subdisciplines: Music, ethnomusicology, musicology, record production, jazz, blues, electronic music, music industry, intellectual property

Education: Ph.D, Cardiff School of Creative and Cultural Industries, University of Glamorgan,
Jazz Performance and Composition, Berklee College of Music, 1972
Orchestral Percussion, Guildhall School of Music and Drama, 1975
Smithsonian Institution, Senior Leadership Development Program
George Washington University, DC, USA, Project management certificate by ESI
Alan Dawson, Boston, USA, Drum set
Peter Ind, London, UK, Jazz theory and improvisation
Tony Oxley, London, UK, Drum set, percussion, theory and improvisation
Kurt Hans Goedicke, London, UK (*LSO*), Timpani
James Blades, London, UK (*LSO*), Timpani and orchestral percussion
David Arnold, London, UK (*Royal Philharmonic Orchestra*), Orchestral percussion

Professional Employment Experience

2001-present: Director Marketing and Sales Smithsonian Folkways Recordings
Director Resource Development, Center for Folklife and Cultural Heritage
1996-2001: CEO and Chairman: Fowl Records Inc (USA), independent record label
CEO and Chairman: Creative Booking International Inc (USA), artist booking agency
CEO and Chairman: Burgess World Co (USA), major label artist management
1979-1998: CEO and Chairman: Longrally Ltd (London)
Independent music producer: US, UK and European major labels
Commercial studio owner and operator: (London)
1986-1990: President: Burgess Worldco Inc (Los Angeles, CA, NYC, NY and London, UK),
management company for music producers, audio engineers and recording artists
Independent music producer: US, UK and European major labels
1990-1996: CEO and Chairman: Longrally Ltd (London)
Independent music producer: US, UK and European major labels Studio owner and operator:
1986-1990: President: Burgess Worldco Inc (Los Angeles, CA, NYC, NY and London, UK),
management company for music producers, audio engineers and recording artists
Independent music producer: US, UK and European major labels
1971-1984: Major label recording artist
1971-1979: Major label studio musician (drums and percussion)

Publications

Books

- 1981 Rock Hardware: The Instruments, Equipment and Technology of Rock, ed. Tony Bacon, pub. Blandford Press. Wrote chapter on drums and electronic drums
- 1996 The Art of Record Production, 1st Edition for Omnibus Press/Music Sales
- 2000 The Art of Music Production, 2nd Edition for Omnibus Press/Music Sales
- 2002 The Art of Music Production, 3rd Edition for Omnibus Press/Music Sales
- 2012 The Art of Music Production, 4th Edition for Oxford University Press (pending)

Recordings

More than 100 major label albums as a producer, musician, manager and/or artist

Articles

Many published articles in diverse media ranging from commercial magazines and music press to peer reviewed journals.

Radio

1983/1984, BBC World Service, Let There Be Drums. Thirteen part BBC world service radio series featuring thirteen seminal rock drummers, curated, programmed and wrote script

Television

1984, Trans Atlantic Films/ Channel 4, 4 American Composers by Peter Greenaway, Interviewed Philip Glass on camera regarding his work in the context of the history and development of 20th Century Music.

Many appearances on television as a musician and artist (performing and being interviewed) including the BBC's Top of the Pops from London, The Old Grey Whistle Test, Tomorrow's World, ITV's New Faces, Don Cornelius's Soul Train and other UK, US and European shows.

Awards: Music Week UK *Top Producer award*; British Arts Council-*Young Musician*; Vitavox *Live Sound Award*; Park Lane Group, Greater London Arts Association-*Young Jazz Musician*, 24 hit singles, 14 hit albums, 1 quadruple, 1 double and several single Platinum albums, 6 Gold albums, 2 Gold singles, Multiple *Ampex Golden Reel awards*, NARM *Best Magazine Ad (Trade)* 2006, ADDY one gold and two silver advertising awards

Professional Affiliations: MENSA, Society of Authors, Recording Academy (Board of Governors, DC, national steering committee member Producer and Engineer Wing), Music Managers Forum (executive board member), Musician's Union (UK), PPL (Phonographic Performance Ltd)., MCPS-PRS (Mechanical Copyright Protection Society-Performing Right Society), Music Producer's Guild (UK), Society for Ethnomusicology, Association for the Study of the Art of Record Production (executive committee member), co-editor-in-chief, Journal on the Art of Record Production (London College of Music) Washington Area Music Association.

Miscellany: Frequent speaker, panelist, moderator, facilitator, debater and guest lecturer on the topics of music, the music business, record production, marketing, intellectual property (related to music) and the impact of technology on the music industry, and has taught drums privately and via drum clinics.

John Edward Hasse
Summary Curriculum Vitae
13 February 2012

ADDRESS

MRC 616, PO Box 37012, Washington, DC 20013-7012; (202) 633-4060, hasse@si.edu.

POSITION

Curator of American Music, National Museum of American History, Smithsonian Institution.

EDUCATION

Certificate in Business Administration, The Wharton School, Univ. of Penn., Philadelphia, 1981.

Ph.D. in Ethnomusicology and Folklore, Indiana University, Bloomington, 1981.

M.A. in Ethnomusicology and Folklore, Indiana University, 1975.

B.A. Cum Laude, Carleton College, Northfield, Minnesota, 1971.

Private study of jazz piano with Sir Roland Hanna and Jaki Byard, New York City, 1968.

EXPERIENCE

1984- Curator of American Music, National Museum of American History, Smithsonian Institution, Washington, DC.

1983-84 Director, Sounds of Indiana Project, Cincinnati, OH.

1982-83 Brand Assistant, Advertising Department, Procter & Gamble, Cincinnati, OH.

1977-81 Coordinator, Indianapolis Ragtime Project, Indiana University, Bloomington.

1976- Lecturer on American music, in US and 20 other countries.

1971-72 Campaign Manager, Minnesota McGovern for President campaign, Minneapolis.

1964- Performer of American jazz, blues, ragtime, and pop piano music, in US and abroad.

SELECTED PUBLICATIONS

Books

Discover Jazz (with Tad Lathrop). Upper Saddle River, NJ: Pearson Higher Education, 2012.

Jazz: The Smithsonian Anthology (co-author/co-producer). 200-page book with six CDs.

Washington, DC: Smithsonian Folkways Recordings, 2011.

Jazz: The First Century (editor). Forewords by Tony Bennett and Quincy Jones. New York: Wm. Morrow, 2001.

Beyond Category: The Life and Genius of Duke Ellington. Foreword by Wynton Marsalis. New York: Simon & Schuster, 1993; London: Macmillan, 1994. Reprint ed.: NY: Da Capo, 1995.

Ragtime: Its History, Composers, and Music (editor). New York: Schirmer Books, 1985.

Recording Boxed Sets

Beyond Category: The Musical Genius of Duke Ellington (producer-author). Two CDs with 28-page booklet. Washington: Smithsonian Collection of Recordings, 1994.

The Classic Hoagy Carmichael (producer and author). Three CDs with 64-page booklet.

Washington: Smithsonian Collection of Recordings, 1988.

Indiana Ragtime: A Documentary Album (co-producer/co-author). Two discs with 28-page booklet. Indianapolis: Indiana Historical Society, 1981.

Book Chapters

- “The Scions of Swing: How the Turkish Ambassador’s Sons Jazzed Washington,” in *The Everett House: The Residence of the Turkish Ambassador in Washington*, ed. Mensur Akgun and Sylvia Tiryaki. Istanbul: Istanbul Kültür University Press, forthcoming September 2012.
- “A New Reason for Living’: Duke Ellington in France,” in *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts*, ed. Luca Cerchiari, Laurent Cugny, and Franz Kerschbaumer. Boston: University Press of New England, forthcoming July 2012.
- “David Baker and the Smithsonian,” in *David Baker: A Legacy in Music*, ed. Monika Herzig. Bloomington: Indiana University Press, 2011.
- “Impresario Frank Schiffman,” “Heyday of the Big Band,” and “Great Jazz and Pop Singers,” in *Nothing But the Real Thing: How the Apollo Theater Shaped American Entertainment*, ed. Richard Carlin and Kinshasha Holman Conwill. Washington, DC: Smithsonian Books, 2010.

Documentary Film

- Gospel in Gary* (producer-director). Indiana University: Folklore Institute, 1980. 25 mins.

Articles

- Articles in *Nottingham French Studies*, *Annual Review of Jazz Studies*, *Journal of Jazz Studies*, *College Music Society Symposium*, *Jazz Educators Journal*, *Folklore Forum*, *Indiana Folklore*, *Down Beat*, *The Washington Post*, *The Wall Street Journal*, *The New York Times* website, etc., and eight encyclopedias

SELECTED EXHIBITIONS (CURATOR)

- Jazz Composers: Duke Ellington and Billy Strayhorn*, Documents Gallery, NMAH, 2009.
- Ray Charles: “The Genius,”* NMAH, 2005-2006.
- Ella Fitzgerald: First Lady of Song* (co-curator), NMAH, 1998-2008.
- Beyond Category: The Musical Genius of Duke Ellington*, NMAH/SITES, 10 cities, 1993-1999.
- Beyond Category: The Musical Genius of Duke Ellington* panel exhibition, SITES/American Library Association, three copies circulated to 45 cities, 1994-1999.
- A History of the Piano, As Seen through Smithsonian Collections* (co-curator), NMAH, 1986.

SELECTED HONORS

- Doctor of Humane Letters (Hon.), Walsh University, North Canton, OH, 2001.
- Distinguished Alumni Award, Carleton College, Northfield, MN, 1996.
- ASCAP-Deems Taylor Award, for excellence in writing about music, for *Ragtime: Its History, Composers, and Music*, 1986.
- ASCAP-Deems Taylor Award, for *Indiana Ragtime: A Documentary Album*, 1982.
- Two Grammy Award nominations, 1989, Best Historical Album and Best Album Notes, for *The Classic Hoagy Carmichael*.

PROFESSIONAL MEMBERSHIPS

- Association for Recorded Sound Collections, College Music Society, Jazz Education Network, National Academy of Recording Arts and Sciences, Society for American Music, Society for Ethnomusicology (Life Member).

CYNTHIA ADAMS HOOVER

National Museum of American History, Smithsonian Institution hooverc@si.edu

AREAS OF STUDY

Music and musical instruments in American life (and around the world); Social, Cultural, and Technological History of the Piano; Study of Material Culture (objects in their cultural contexts).

EDUCATION

Wellesley College, B.A. 1957 Honors in Music, Phi Beta Kappa
Harvard University, M.A.T. in music 1958 Phi Lambda Delta
Brandeis University, M.F.A in music history, 1961

PROFESSIONAL EXPERIENCE

Curatorial Staff, Smithsonian Institution, 1961-2004, Curator of Musical Instruments
Curator Emeritus, 2004-present
Curatorial Consultant for Musical Instrument Museum (MIM) in Phoenix 2006-2010
Teaching Assistant, Department of Music, Wellesley College 1958-1960
Director of Student and Social Activities, Harvard Summer School, Summer 1960

HONORS AND PROFESSIONAL ACTIVITIES

John Simon Guggenheim Fellow 1985-1986; Benno Forman Fellowship, Winterthur Museum 1988; Visiting Fellow, Yale University, 1985-1986; Stereo Review Record of the Year: 1972 Stephen Foster-collaborator, 1975 19th-Century American Ballroom Music.

Smithsonian Forum on Material Culture Award for Distinguished Achievement 2008 (founder of Forum, Chair 1988-1994); Smithsonian Robert A. Brooks Award for Excellence in Administration 1996; Smithsonian Research Foundation Grant 1974-1976, SI Collections-Based Research Grant, 1997-2003 (documenting SI Piano collection)

New Harvard Dictionary of Music, Editorial Board 1981-1986; *New Harvard Dictionary of Musicians*, Editorial Board 1987-1996; *New Grove Dictionary of American Music* area adviser, contributor; New World Records Editorial Board 1975-1978; Consultant to Stephen Foster Memorial Hall and Library (1984) and to musical instrument collections at Yale (1976) and Metropolitan Museum (1977); Reader of NEH proposals, member of 1984 and 1989 NEH Research Awards Panels; Consultant for Getty Foundation Art and Architecture Thesaurus "Sound Devices" 1992

SELECTED EXHIBITIONS

PIANO 300: Celebrating Three Centuries of People and Pianos Smithsonian International Gallery 2000-2001 (A major exhibition on the social, cultural, and technological history of the piano featuring 26 pianos [23 from Smithsonian collections], manuscripts, and illustrations showing the piano's history).

The Singing Master's Assistant NMHT Smithsonian Institution 1977. Collaborated with Richard Crawford and Neely Bruce on presenting the music and prose of William Billings. Organized a small exhibition of Singing Schools in America;

1876: A Centennial Exhibition Arts & Industries Building, Smithsonian 1976-1995 (Organized the musical sections of the re-creation of the 1876 Centennial in Philadelphia)
Music Machines, NMHT Smithsonian Institution 1971-1975 (a major exhibition showing the impact of science, technology, and invention on the performance, reproduction, and dissemination of music in America).

Music Making--American Style NMHT Smithsonian Institution 1966 (an exhibition showing a general survey of music in America, including bands, jazz, minstrel shows, education, and instrument building)

SELECTED PUBLICATIONS

The William Steinway Diary, 1861-1896 Co-editor-in chief (Phase one launched in 2010, Phase Two-annotations in progress) (<http://americanhistory.si.edu/steinwaydiary>);
PIANO 300: Celebrating Three Hundred Years of People and Pianos. With Edwin M. Good and Patrick Rucker. Washington, D.C.: National Museum of American History and NAMM, 2001, 80 pp.; **"Designing, Making, and Selling Pianos,"** (with Edwin M. Good), James Parakilas, ed., *Piano Roles: Three Hundred Years of Life with the Piano*, New Haven: Yale University Press, 1999, pp 31-75. **"Music and Theatre in the Lives of Eighteenth Century Americans"** in *Of Consuming Interests. The Style of Life in the Eighteenth Century*, Edited by Cary Carson, Ronald Hoffman, and Peter J. Albert. Charlottesville and London: The University Press of Virginia, 1994, pp.307-353; **"The Great Piano War of the 1870s,"** in *A Celebration of American Music: Words and Music In Honor of H. Wiley Hitchcock*. Ann Arbor: University of Michigan, 1990, pp. 132-153; **"Secular Music in Public Places,"** in *Music in Colonial Massachusetts, 1630-1820* (Volume II: *Music in Homes and Churches*). Boston: The Colonial Society of Massachusetts (distributed by the University Press of Virginia), 1985 pp. 715-867; **"The Steinways and Their Pianos in the 19th Century,"** *Journal of the American Musical Instruments Society* 7 (1981) 47-89; **"The Phonograph and Museums,"** in *The Phonograph and Our Musical Life: Proceedings of a Centennial Conference, 7-10 December 1977*. Edited by H. Wiley Hitchcock. Brooklyn: Institute for Studies in American Music, 1980, 77-97; **"A Trumpet Battle at Niblo's Pleasure Garden,"** *Musical Quarterly* 60:3 (July 1969) 384-395; **"The Slide Trumpet of the 19th Century,"** *Brass Quarterly* 6:4 (Fall 1964) 159-178.

PROFESSIONAL MUSIC ORGANIZATIONS

American Musicological Society: Board of Directors 1976-1978, 1988-1990; Publications Committee 1976-1985, Bicentennial Comm. Chair 1973-1976 [Served as publisher and coordinator for *The Complete Works of William Billings*, 1975-1990], Committee on the Publication of American Music [COPAM] 1981-1990; **Society for American Music** (formerly the Sonneck Society) Founding member, Vice-President 1975-1977; Board of Directors 1988-1990; **American Musical Instrument Society** Founding member, Vice-President 1977-1981, Board of Governors 1972-1990, 1995-2001, AMIS Publications Prize Committee 1987-1990 (Chair 1990), Program Committee 1996, Program Chair and Local Arrangements Co-chair, 1997 **CIMCIM** International Committee of Musical Instrument Museums and Collections Of ICOM, International Council of Museums of UNESCO) President 1989-1995 Board of Directors 1983-1989 (Advisory Council of ICOM 1989-1995, AAM-ICOM Committee 1989-1995)

CURRICULUM VITAE - ADRIENNE L. KAEPLER

Education

University of Wisconsin - Milwaukee (Major, English Literature)

Wisconsin Conservatory of Music (Major, Voice)

University of Hawai'i, BA, MA, Ph.D. in Anthropology

Sigma Xi - (Honorary Society - Science); Phi Beta Kappa (Honorary Society - Liberal Arts)

Employment

Curator of Oceanic Ethnology, National Museum of Natural History, Smithsonian Institution,
July 1980 - present

Chair, Department of Anthropology, National Museum of Natural History, Smithsonian
Institution, March 1985 - May 1988

Visiting Professor, School of Art and Aesthetics, Jawaharlal Nehru University, New
Delhi, India, February 2009.

Visiting Professor, Graduate Seminar, Department of Music/Ethnomusicology,
University of Maryland, College Park.

Visiting Professor, Department of Art History, UCLA - Winter Term 1990

Visiting Professor, Johns Hopkins University, Fall Semester 1989

Part-time Lecturer, Department of Social Anthropology, The Queen's University, Belfast,
Northern Ireland, 1982 - 1987

Honors and Awards

2010 Smithsonian Secretary's Distinguished Lecture Award

2003 Frigate Bird Award. Given by the Pacific Arts Association for outstanding achievements
in promoting and studying the arts of Oceania.

1997 "Silver Jubilee Anniversary Medal" given by the King Tupou IV of Tonga for
"Contributions to Tongan Culture"

1990 Laura Boulton Lecturer. An endowed lecture presented at the University of Indiana,
Bloomington, March 1990.

"Una Lecturer in the Humanities." An endowed lectureship at the University of
California, Berkeley, 1986. Four lectures entitled: "Aesthetics: Evaluative Ways of
Thinking."

Selected Publications

1993 *Poetry in Motion: Studies of Tongan Dance*. Nuku'alofa, Tonga: Vava'u Press.
i-xiv, 149 pp.

1993 Poetics and Politics of Tongan Laments and Eulogies. *American Ethnologist*, Vol. 20
(3):474-501.

1996 The Look of Music, the Sound of Dance, Music as a Visual Art. *Visual Anthropology*,
Vol. 8, pp. 133-153.

1997 From the Temple to the Festival Stage: Pacific Festivals as Modern Rituals. *New Dance
from Old Cultures*. Canberra: Australian Dance Council, pp. 15-20.

1998 Editor (with Jacob Love) *Australia and the Pacific Islands. Volume 9 of Garland
Encyclopedia of World Music*. New York: Garland Publishing Company.

1998 Airplanes and Saxophones: Post-War images in the Visual and Performing Arts. *Echoes
of Pacific War*. Canberra: Target Oceania, pp. 38-63.

1999 The Mystique of Fieldwork. In *Dance in the Field: Theory, Methods and Issues in Dance*

- Ethnography*, edited by Theresa J. Buckland. London: Macmillan, pp. 13-25.
- 2000 Ethnochoreology, the study of Non-Western Dance. *Grove Dictionary of Music and Musicians*.
- 2001 Accordions in Tahiti--An Enigma. *Traditionalism and Modernity: Essays in Honor of Barbara B. Smith*. Sydney: Oceania Monograph 52, pp. 45-66.
- 2002 Dance and the Concept of Style. *2001 Yearbook for Traditional Music*. Vol. 33: 49-63.
- 2002 The Tahitian FAte of 1937 Revisited in 1979. In *Music Archiving in the World. Papers Presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogram-Archiv*. Museen Berlin, Verlag für Wissenschaft und Bildung.
- 2002 Reflections on a Tongan Noseflute. In *Music in Kunstkamera*, St. Petersburg, Russia. Pp. 194-201.
- 2002 Pacific Festivals of Art: Venues for Rituals of Identity. *Pacific Arts*. Number 25, Special issue on Pacific Festivals of Art, edited by Karen Stevenson, pp. 5-19.
- 2003 An Introduction to Aesthetics. *Yearbook for Traditional Music*, Vol. 35:153-162
- 2004 "Queen Salote's Poetry as Works of Art, History, Politics, and Culture," pp. 26-65; In *The Songs and Poems of Queen Salote*. Nuku'alofa, Tonga: Vava'u Press.
- 2005 Dance, Dancing and Discourse. In *Global & Local: Dance in Performance*. Kuala Lumpur: Cultural Centre University of Malaya, pp. 293-302.
- 2006 Dances and Dancing in Tonga. Anthropological and Historical Discourses. In *Dancing from Past to Present. Nation, Culture, Identities*. Madison: Univ. of Wisconsin Press, pp. 25-51.
- 2007 Ballet, Hula, and "Cats": Dance as a Discourse on Globalization. In *Dialogues in Dance Discourse: Creating Dance in Asia Pacific*. Kuala Lumpur: University of Malaya, pp. 1-14
- 2007 Method and Theory in Analyzing Dance Structure, With an Analysis of Tongan Dance. In *Dance Structures: Perspectives on the Analysis of Human Movement*. Edited by Adrienne L. Kaeppler and Elsie I. Dunin. Budapest: University of Szeged.
- 2007 Containers of Divinity. *Journal of the Polynesian Society*, Vol. 116 (2): 97-130.
- 2008 *The Pacific Arts of Polynesia and Micronesia*, 210 pp. Oxford University Press.
- 2008 Dance. *The International Encyclopedia of Communication* (ed. Donsbach). Volume III, pp.1165-1166. Oxford, UK and Malden, MA: Wiley-Blackwell.
- 2008 One plus One Equals Three [Or More]: Dance Diversity as Intercultural Dialogues in the Pacific Islands. *Dance. Transcending Borders*, New Delhi: Tulika Books.
- 2009 *Lakalaka and Mak Yong: A Story of Two Masterpieces*. 25th Symposium of the ICTM Study Group on Ethnochoreology. Kuala Lumpur: University of Malaya. Pp. 1-7.
- 2010 "The Beholder's Share": Viewing Music and Dance in a Globalized World. *Ethnomusicology*, Vol. 54 (2):185-201.
- 2010 Interpreting Ritual as Performance and Theory. *Oceania*, Vol. 80 (3): 263-271.
- 2011 The Hands and Arms tell the Story: Movement Through Time in Eighteenth-Century Dance Depictions from Polynesia. In *Imaging Dance. Visual Representations of Dancers and Dancing*. Hildesheim, Germany: Georg Olms Verlag. Pp. 87-102 and plates 5.1- 5.3. p. 180.
- 2011 Tau'a`alo: Paddling Songs as Cultural Metaphor. In *Austronesian Soundscapes, Performing Arts in Oceania and Southeast Asia*. Edited by Birgit Abels. Amsterdam: University of Amsterdam Press. Pp. 223-240.

Kennith R. Kimery
Curriculum Vitae

Smithsonian Institution
National Museum of American History
Office of Education and Public Programs
MRC 603, P.O. Box 37012
Washington, DC 20012-7012
202-633-3587 (o) 202-357-3328 (f)
kimeryk@si.edu

Position

Executive Producer, Smithsonian Jazz Masterworks Orchestra
Director, Jazz Oral History Program

Education

San Diego State University - 1983
San Diego School of Performing Music - 1985
Private lessons with Dr. Anthony Brown, Charles McPherson, David Garibaldi and Peter Erskine

Experience

2005 - Executive Producer, Smithsonian Jazz Masterworks Orchestra
2001 - Director, Jazz Oral History Program
1997 - Program Coordinator, Smithsonian Jazz Masterworks Editions
1997-2005 Associate Producer, Smithsonian Jazz Masterworks Orchestra
1994-1997 Assistant Producer, Smithsonian Jazz Masterworks Orchestra
1993-1994 Acting Producer, Smithsonian Jazz Masterworks Orchestra
1980 - Performing Artist

Selected Performances

2011 U.S. Department of State tour to Moscow, Kazan and Samara, Russia
2010 Congressional Black Caucus Foundation Conference, Washington, DC
2008 U.S. Department of State tour to Cairo and Alexandria, Egypt
International Association for Jazz Education Conference, Toronto, Canada
2005 Ravinia Festival, Highland Park, Chicago, IL
2001 Tri-C Jazz Festival featuring Rosemary Clooney, Severance Hall, Cleveland, OH
2000 Kennedy Center Concert Hall, Washington, DC
1999 Monterey Jazz Festival, Monterey, CA
39th Festival International de Jazz, Juan Les Pins, France
Barbican Theatre, City of London, Greater London

North Sea Jazz Festival, Rotterdam, Netherlands
1997 Sarasota Jazz Festival, Sarasota, FL
1996 "Cultural Olympiad" Atlanta Symphony Hall, Atlanta, GA

Selected Publications, Recording and Radio

Essential Jazz Editions – New Orleans Jazz, 1918-1927

Louis Armstrong, 1926-1929

Music of the 1930's, Part I

Music of the 1930's, Part II

Music of the 1940's, Part I

Music of the 1940's Part II

Smithsonian Jazz Masterworks Orchestra – "*Big Band Treasures Live*," "*Tribute to a Generation*," "*Live at MCG*"

Smithsonian Jazz on PRI from 1994-2000

Selected Honors and Awards

Congressional Record – House of Representative honoring Smithsonian Jazz Masterworks Orchestra's 20 years of service (2010)

National Cultural Center, Cairo Opera House – Honoring the Smithsonian Jazz Masterworks Orchestra (2008)

International Association for Jazz Education – Award for Outstanding Service to Jazz Education (2001)

The Atlanta Committee for the Olympic Games – In appreciation for Smithsonian Jazz Masterworks Orchestra's participation

Selected Affiliations

Fifth Stream Music – Board Member

Blues Alley Jazz Society – Former Board Member

International Association for Jazz Education – Former Eastern Regional Coordinator

MICHAEL PAHN
CURRICULUM VITAE

CONTACT INFORMATION

National Museum of the American Indian, Cultural Resources Center
4220 Silver Hill Road, Suitland MD, 20746
pahnm@si.edu
301-238-1391

POSITION

Media Archivist, National Museum of the American Indian Archives Center

EDUCATION

MLS, University of Maryland College of Information Studies, 2001
B.A., Anthropology, University of Pittsburgh, 1995

PROFESSIONAL EXPERIENCE

2003 - Media Archivist, National Museum of the American Indian, Smithsonian Institution, Washington, DC
2001-2003 Save Our Sounds Project Librarian, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, DC
1999-2001 Graduate Assistant, ERIC Clearinghouse on Assessment and Evaluation, University of Maryland, College Park, MD
1996-1999 Librarian, The Nature Conservancy, Arlington, VA

GRANTS

2011 Smithsonian Institution Collections Care and Preservation Fund: preservation of twenty-three Museum of the American Indian/Heye Foundation silent films
2011 Save America's Treasures: preservation of five Museum of the American Indian/Heye Foundation silent films
2010 National Film Preservation Foundation: preservation of silent film *Land of the Zuñi and Community Work*

PROFESSIONAL AFFILIATIONS

Society of American Archivists
Mid-Atlantic Regional Archives Conference
Association of Moving Image Archivists

MUSICAL EXPERIENCE

1996 - Performing and recording bassist, guitarist, and banjo player

Joanna Pecore
Senior Education Specialist
Freer | Sackler Galleries, Smithsonian Institution
pecorjo@si.edu 202/633-0465

Education

Ph.D.-University of Maryland, College Park, MD – 2004 Music (Ethnomusicology)

Dissertation: “Sounding the Spirit of Cambodia: The Living Tradition of Khmer Music and Dance-drama in a Washington, DC Community”

M.A.-University of Hawaii at Manoa, Honolulu, HI - 1994 - Asian Studies

Master's Thesis: “Traditional Music in Japan's Schools: Reconstructing Cultural Identity”

Inter-University Center for Japanese Language Studies

Yokohama, JAPAN 1993

B.A.-Lafayette College, Easton, PA - 1988 - Government and Law

Professional Experience (Summary)

Smithsonian Institution, Freer & Sackler Galleries, Washington, DC

June 2007-present*Senior Education Specialist

*Develop, plan, implement, evaluate, and report on interdisciplinary public educational programs that engage the public and increase understanding of and appreciation for the museum's Asian and American collections and temporary exhibitions through interactive and creative opportunities.

*Co-manage the museum's Artizens (in-gallery conversational interpretive) program, supervising twenty-three volunteers.

Smithsonian Institution, Freer & Sackler Galleries, Washington, DC

June 2004-May 2007 *Education Specialist (See above)

Smithsonian Institution, Freer & Sackler Galleries, Washington, DC

January 2001-June 2004 *Educator and Liaison for Special Exhibitions

*Developed, planned, implemented, evaluated, and reported on educational programs that engaged the public the museum's temporary special exhibitions.

University of Maryland, College Park, MD - 2000 - 2001

*Planned and taught discussion sections for introductory course, Musics of the World.

Clarice Smith Performing Arts Center, College Park, MD - June 1999 – May 2000

*Designed and coordinated activities that brought Center resources into the public schools and community.

University of Maryland, College Park, MD - Summer 1998 and Summer 2000

*Taught Summer Session version of introductory course, The Impact of Music on Life.

University of Maryland, College Park, MD - 1996 - 1999

*Planned and taught discussion sections for introductory course, The Impact of Music on Life.

The Asia Society, New York, NY - 1994 - 1996

*Managed development of Internet educational resource center ("AskAsia").

*Introduced the study of Asia in local schools, community centers, and at national conferences.

Japan Exchange and Teaching (JET) Program, Iwate, JAPAN - 1988-90

*Selected by the Japanese Ministry of Education to teach English language and American culture in Japanese high schools.

Publications

- 2005 "Traditional Musical and Performing Arts of Japan: An Introduction and Resource Guide." *The Arts of Japan: A Teacher's Guide*. Smithsonian Institution, Freer Gallery of Art.
- 2004 "Homrong: Classical Music from Cambodia" (compact disc) Celestial Harmonies/ Virginia Foundation for the Humanities. (In collaboration with the Cambodian American Heritage, Inc. with support from the Virginia Foundation for the Humanities and Public Policy).
- 2003 "World Music in Education: Reflections on the Past, Visions for the Future" *Folklore Forum*. 34: 1/2.
- 2001 "Review: *The Art of Koto, Volume One*" Celestial Harmonies. Compact disc #13186-2. *Yearbook for Traditional Music*. The International Council for Traditional Music. (Vol. 33)
- 2000 "Bridging Contexts, Transforming Music: The Case of Elementary School Teacher Chihara Yoshio" *Ethnomusicology*. 44: 1 (Winter).
- "Content, Context, and Musical Interactions: A Cambodian Music and Dance-Drama Exchange" *Maryland Music Educators Journal* (April-May).
- 1999 "Telling the Story With Music: *The Internationale* at Tiananmen Square" *Education About Asia*. Association for Asian Studies. (Spring).
- 1997 "New Perspectives Through Traditional Music: The Experience in One Japanese High School" *Update: Application of Research in Music Education*. Music Educators National Conference. 16: 1 (Fall-Winter).
- "Review: *In My Heart I am a Dancer* by Chamroeun Yin" *Cultural Arts Resources for Teachers and Students (CARTS)*. Center for FolkArts in Education / National Task Force for Folk Arts in Education. (Spring).

JEFFREY PLACE

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Education

Masters of Library Science, University of Maryland, 1987
B.A., Kenyon College, Gambier, Ohio, 1978

Employment History

- 1988- Smithsonian Institution, Center for Folklife Programs and Cultural Studies, Washington, D.C.- Archivist.
- 1987-1988 Library of Congress, Archive of Folk Culture, American Folklife Center, Washington, D.C. - Project Coordinator for the publication, *American Folk Music and Folklore Recordings: A Selected List*.
- 1986-1987 Archive of Folk Culture, Intern.
- 1981-1987 Olsson's Books and Records, Washington, D.C. - One of the retail buyers for a five-store chain.
- 1979-1981 Discount Records and Books, Washington, D.C. - Store manager until store was bought out by Olsson's.

Selected Publications: Books and Articles

The New Grove Dictionary of American Music, various entries, forthcoming 2012.

Woody at 100 (working title: audio recording and book). Woody Guthrie. Smithsonian Folkways Recordings 40204 (co-producer and author of booklet), forthcoming 2012.

Encyclopedia of Recorded Sound, chapter on "Traditional Music Recordings in North America," Garland Publications, 1993; second edition, 2004.

The Best of Broadside (5-disc boxed set with 160-page book), various artists. Smithsonian Folkways 40130, 2000. Co-producer and author of most of the book. Grammy nominations for Best Album Notes and Best Historical Release. Indie nominations; Best Historical Release. Indie winner: Best Liner Notes, Best Packaging.

Hard Traveling, chapter on Woody Guthrie. Published by the Rock and Roll Hall of Fame and Wesleyan University Press, 1998.

American Folk Music and Folklore Recordings 1986: A Selected List, Library of Congress, 1987 (editor).

Publishers in North America of Books and Monographs with Folklore, Ethnomusicology, and Folk Music Series or Catalogs (with Joseph C. Hickerson), Library of Congress, 1987.

Selected Publications: Audio Recordings

Classic Appalachian Blues from Smithsonian Folkways. Smithsonian Folkways 40198, 2010. Co-

producer and author of liner notes. Award: Independent Music Awards, Best Compilation Album.

The Asch Recordings, Woody Guthrie. Smithsonian Folkways 40112, 1999. Co-producer and author of liner notes. Indie nominations: Best Album Notes, Best Historical.

The Harry Smith Connection: A Live Tribute to the Anthology of American Folk Music. Various artists. Smithsonian Folkways 40085, 1998. Co-producer and author of liner notes. Award: Indie award, Best Americana Release.

The Anthology of American Folk Music. Smithsonian Folkways 40090, 1997. New edition of the 1952 six-volume set. Co-producer, author of liner notes. Awards: Grammy for Best Historical Release; Grammy for Best Album Notes; Indie winner for Best Liner Notes; Indie winner for Best Historical Release.

Long Ways to Travel (The Unreleased Woody Guthrie Sessions). Smithsonian Folkways 40046, 1994. Co-producer, author of liner notes. Award: American Folklore Society McCallum Prize.

Roots of Rhythm and Blues: A Tribute to the Robert Johnson Era. Columbia 48584, 1992. Production assistant. Grammy Award nominee, Best Traditional Blues Recording.

The Doc Watson Family. Smithsonian Folkways 40012, 1990. Co-producer, author of liner notes. Awards: National Association of Independent Record Distributors Indie Award, nominee, Country Record of the Year.

Folkways: The Original Vision. Smithsonian Folkways 40001, 1989. Co-producer. Awards: National Association of Independent Record Distributors Indie Award; Honorable Mention, Historical Release, 1989.

Selected Presentations

Various panel presentations to the Archiving Section of the American Folklore Society on automating folklife archives.

Various presentations to the Association for Recorded Sound Collections.

Presentation to the Society of American Archivists on archive presentation strategies and holdings, 1998.

Moderator and panelist for *Hard Travelin'*, a symposium on Woody Guthrie at the Rock and Roll Hall of Fame, Cleveland, September 1996.

Curatorial Work

Curator, *The Birth of Country Music* exhibit, Smithsonian Folklife Festival, 2003.

Advisor, The Ralph Stanley Museum, Clintwood, VA, 2003.

Professional Affiliations

American Folklore Society

Association for Recorded Sound Collections

National Association of Independent Record Distributors/Association for Independent Music

National Academy of Recording Arts and Sciences

CURRICULUM VITAE

Wendy Wick Reaves
13 Oxford Street
Chevy Chase, Md.
20815
301-951-6168

National Portrait Gallery
750 9th Street, N.W.
PO Box 37012 MRC 973
Washington, D.C. 20013-7012
202-633-8324 e-mail: reavesw@si.edu

EDUCATION

University of Delaware, M.A., Winterthur Program in Early American Culture
University of Pennsylvania, B.A. English and Art History double major

PROFESSIONAL EXPERIENCE

1985-Present Curator of Prints and Drawings, National Portrait Gallery, Smithsonian Institution
1976-1984 Curator of Prints, National Portrait Gallery, Smithsonian Institution
1974-1976 Assistant Curator of Prints, National Portrait Gallery, Smithsonian Institution
1972-1974 Docent, Winterthur Museum
1971 Summer intern, American Museum in Britain, Bath, England

SELECTED HONORS, ACTIVITIES, FELLOWSHIPS

2010 Received Terra Foundation Grant for the exhibition "A Will of their Own: Judith Sargent Murray and Women of Accomplishment in the Early Republic"
2009 Organized Smithsonian Material Culture Forum on "Collecting Popular Culture"
2005-present Elected member of ArtTable
2003-2006 Served on the board of the Print Council of America; elected member since 1976
2003 Organized the first annual Edgar P. Richardson Symposium on Portraiture on the topic "Self-Portraiture: the Autobiographical Impulse in American Art"
2002-3 Received three grants from the Smithsonian Women's Committee for conservation of the Bowman-Kahn self-portrait collection and a rehousing project for our rare books.
2002 Received Getty publication grant for *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*
2002 *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery* nominated for the Charles Rufus Morey award and the George Witternborn Memorial award, both for distinguished scholarship in art history
1999 Received Getty cataloguing grant for exhibition "Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery"
1995, 1996 Received Smithsonian Special Exhibition Fund interim grant, two year grant
1994-1997 Advisory Board, National Foundation for Caricature and Cartoon Art
1991 Received two year Smithsonian Scholarly Studies grant
1990-1999 Received 4 Smithsonian Research Opportunities Grants
1979-present Appointed member, Council, American Museum in Britain, Bath, England
1976 Received Fred Harris Daniels fellowship from American Antiquarian Society

SELECTED EXHIBITIONS

2009 "Reflections/Refractions: Self-Portraiture in the Twentieth Century"
2008 "Ballyhoo! Posters as Portraiture"
2006-2008 (co-curated series) "Americans Now," "Portraiture Now: Feature Photography," "Portraiture Now: Framing Memory," and "Portraiture Now"
2002 "Eye Contact: Modern American Portrait Drawings" (traveling exhibition)
1983-present 30+ "Recent Acquisitions" exhibitions

- 1999 “Edward Sorel: Unauthorized Portraits”
 1998 “Celebrity Caricature in America”
 1991 “Collecting Portrait Prints: Washington Print Club Biennial”
 1990 “Oliphant's Presidents: Twenty-five Years of Caricature”
 1986 “A Decade of Print Collecting: The Highlights”
 1985 “Private Lives of Public Figures: The Nineteenth-Century Family Print”
 1983 (co-curated) “Portraits on a Page of History: the Career of James Barton Longacre”
 1982 “Heroes, Martyrs, and Villains: Printed Portraits of the Civil War”
 1982 “American Icon: the Eighteenth-century Image of George Washington (touring exhibition)”
 1981 “Charles Wilson Peale as Printmaker: The Challenge of Mezzotint Portraiture”
 1981 “Portrait Prints: the 20th Century Approach”
 1979 “Translations: Lithographs after Daguerreotypes”

SELECTED PUBLICATIONS

BOOKS

- Editor and co-author *Reflections/Refractions: Self-Portraiture in the Twentieth Century*. Washington, DC: National Portrait Gallery and the Smithsonian Institution Scholarly Press, 2009
 Author *Ballyhoo! Posters as Portraiture*. Washington, D.C.: National Portrait Gallery; distributed by the University of Washington Press, 2008
 Editor and co-author *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*. Washington, D.C.: National Portrait Gallery; distributed by the University of Washington Press, 2002
 Author *Celebrity Caricature in America*. New Haven: Yale University Press, 1998.
 Author *Oliphant's Presidents: Twenty-five Years of Caricature by Pat Oliphant*. New York: Andrews and McMeel, 1990 .
 Author *George Washington, An American Icon: The Eighteenth-century Graphic Portraits*. Charlottesville, Va.: University Press of Virginia, 1982.
 Editor and co-author *American Portrait Prints: Proceedings of the Tenth Annual American Print Conference* Charlottesville, Va.: University Press of Virginia for the National Portrait Gallery, 1984.

ARTICLES

- Author “From Plate to Paper: Printed Portraiture in the Daguerreian Age” in *Printed on Paper: The Techniques, History and Conservation of Printed Media* Jane Colbourne and Reba Fishman Snyder, eds. (Newcastle upon Tyne, UK: Northumbria University, 2009):105-11.
 Co-author “Translations from the Plate: the Marketplace of Public Portraiture,” *Young America: the Daguerreotypes of Southworth and Hawes* (New York: International Center for Photography, 2005): 89-103.
 Author “Miguel Covarrubias and the Vogue for Things Mexican,” Kurt Heinzelman, Ed. *The Covarrubias Circle* (Austin, Texas: University of Texas Press, 2004): 63-81.
 Author “Prints as History,” *Imprint* (Autumn 2003), 2-16.
 Author “Forever Fashionable, a commentary on Al Hirschfeld,” *Newsday* (January 26, 2003)
 Author “Commentary: The Art in Humor, the Humor in Art,” *American Art* (Summer, 2001):2-9
 Author “David Edwin.” *American National Biography* 7(1999), pp.342-43.
 Author “The Prints at Mount Vernon.” *Antiques* (February, 1989), pp. 502-511.
 Author “Cornelius Tiebout.” *The Dictionary of Art* 30, (1996), pp. 853-54.
 Author “His Excellency Genl Washington: Charles Willson Peale's Long-Lost Mezzotint Rediscovered,” *The American Art Journal* 24, no. 1 & 2 (1992) [issued Jan, 1994]:44-59.
 Author “Thomas Nast and the President.” *The American Art Journal* 19 (Summer, 1987)1:60-71.

DWANDALYN R. REECE

National Museum of African American History and Culture

Email: reece@si.edu Tel: 202-633-9512

EDUCATION

Ph.D., Performance Studies, New York University, New York, NY, 2000

Certificate in Museum Practice, University of Michigan, Ann Arbor, MI, 1989

M.A., American Culture, University of Michigan, Ann Arbor, MI, 1988

B.A., American Studies and Music, Scripps College, Claremont, CA 1985

PROFESSIONAL EXPERIENCE

Curator of Music and Performing Arts,

National Museum of African American History and Culture 2009 to Present

Senior Program Officer, National Endowment for the Humanities 2000-2009

Assistant Director, Louis Armstrong House and Archives, Queens College, Flushing, NY 1999

Guest Curator, Historical Society of the Town of Greenwich, Greenwich, CT 1998-2000

Freelance Researcher, Abe Burrows and Frank Loesser Estates, NY 1997-2000

Guest Curator, The Historical Society of Princeton, Princeton, NJ 1994-1996

Chief Curator, The Brooklyn Historical Society, Brooklyn, NY 1992-1995

Curatorial Associate, New Jersey State Museum, Trenton, NJ 1990-1992

Curator/Registrar, Motown Historical Museum, Detroit, MI 1990

Project Assistant, Henry Ford Museum, Dearborn, MI 1989

Intern, Smithsonian Institution, National Museum of American History 1989

Intern, Smithsonian Institution, National Portrait Gallery 1988

SELECTED HONORS, ACTIVITIES, PRESENTATIONS AND EXHIBITIONS

Honors

NEH Independent Study Research and Development Award to Revise and Edit the Book, "The Mother of Us All: A Biography of Ethel Waters," 2006 to 2008

Cynthia Jean Cohen Bull Memorial Award for Academic Excellence, Tisch School of the Arts, New York University, 2000

Smithsonian Institution Award for Museum Leadership, Five-Day Seminar Sponsored by the Office of Museum Programs, 1994

Activities

Judge, Junior Performance Competition, National History Day Competition, University of Maryland (2008)

Judge, Senior Individual Documentary Competition, National History Day Competition, University of Maryland (June 2007)

Judge, Junior Individual Documentary Competition and Senior Group Performance Competition, National History Day Competition, University of Maryland (June 2007)

Panelist/Reviewer, "Advancement Support Grants, Arts, and Humanities Council of Montgomery County," Bethesda, MD (March 2003)

Juror, "Arts Commentary: Critical Issues in the Arts Fellowship Program," Pennsylvania Humanities Council and the Pennsylvania Council on the Arts (2000)

Panelist/Reviewer, "New York State Council for the Arts Museums Program," (1996, 1997, 1998)

Panelist/Reviewer, "Division of Public Programs," National Endowment for the Humanities (1993)

Continued...

Papers and Presentations

Presenter, *Rhythm and Blues: Tell it Like it Is*, Smithsonian Folklife Festival, 2011

Panelist, paper presented at the International Association for the Study of Popular Music, 2010

Panelist, "Vocal Self- Identification and the "Color" of Sound: The Case of Ethel Waters," paper presented at the Sonneck Society of American Music's Annual Conference, Denver, CO, 2009

Moderator and Discussant, "Historical Commemorations: Heritage, Identity and Public Memory," National Humanities Conference, Federation of State Humanities Councils, Williamsburg, VA, 2007

Moderator, "Self-Assessment and State Humanities Councils: Common Issues, Ongoing Challenges, Potential Opportunities," Federation of State Humanities Council Annual Conference, Washington, D.C. (2004).

Moderator, "Reflecting and Anticipating: The Role of the Public Humanities in a Post-September 11th World," Federation of State Humanities Councils Annual Conference, Minneapolis, MN (2002).

Moderator, "Putting Theory into Practice: State Humanities Councils and the Scholarly Community," American Studies Association Annual Meeting, Washington, D.C. (2001).

Moderator, "Proving Our Worth: Program Evaluation in the Humanities," Federation of State Humanities Council Annual Conference, Indianapolis, IN (2001).

Panelist, "Ethel Waters: The Mother of Us All," Paper Presented at the National Association for Ethnic Studies' Annual Conference on the Theme, "Portrayals of Race and Ethnicity," Orlando, Florida (1999).

Panelist, "Women's History in Artifact and Document: Recognition, Interpretation, Preservation," Paper Presented at the New Jersey Historical Commission Annual Conference (1994)

Panelist, "Where Audience Studies, Historical Research and Content Meet and Shape Exhibit Design," Paper Presented at the American Association of Museums Annual Meeting, Seattle, WA (1994).

Panelist, "Documenting Cultural Diversity in Music: Three American Music Museum Collections," Paper Presented at American Association of State and Local History Annual Meeting, Washington, D.C. (1990).

Selected Publications and Exhibitions

"Butterfly McQueen," *The African American National Biography*, Oxford University Press (2008).

"Ethel Waters," *The Encyclopedia of the Harlem Renaissance*, Routledge-Taylor & Francis (2004).

"Louise Beavers," *The Encyclopedia of the Harlem Renaissance*, Routledge-Taylor & Francis (2004).

"Clarence Brooks," *The Encyclopedia of the Harlem Renaissance*, Routledge-Taylor & Francis (2004).

"Completing the Historical Record: Princeton's First Exhibition on the African-American Community," *The Journal of the Historical Society of Princeton*, No. 14, (1997).

"A Community Remembers – African American Life in Princeton," Historical Society of Princeton (March to September 1996).

"Crown Heights: Perceptions and Realities," The Brooklyn Historical Society (1994).

"Marvin Gaye: Soulful Moods," Motown Historical Museum (1990).

Daniel Sheehy

Dr. Daniel Sheehy is the Director of the Smithsonian Center for Folklife and Cultural Heritage Curator and Director of Smithsonian Folkways Recordings, the nonprofit record label of the Smithsonian Institution, and its educational website offering information and downloads of traditional music from around the world. In addition, he is the co-curator of the project *Nuestra Música: Music in Latino Culture*, a ten-year effort to document, preserve, and disseminate a wide range of Latino musical expression via the Smithsonian Folklife Festival, the *Tradiciones/Traditions* recording series, and the virtual exhibition *Música del Pueblo*.

Before to joining the Smithsonian in 2000, he served as Director of the Folk & Traditional Arts division at the National Endowment for the Arts (1992-2000) and as staff ethnomusicologist and Assistant Director (1978-1992). At the NEA, he supervised programs providing \$4 million annually in support of projects across the United States and its territories and directed the annual National Heritage Fellowships program, the federal government's highest award in the folk and traditional arts. In 1997, the American Folklore Society honored him with the Benjamin A. Botkin prize, recognizing major impact on the field of public folklore and on public understanding of folklore, followed in 2010 by the AFS Américo Paredes award recognizing a career of excellence in integrating scholarship and engagement with the people and communities one studies, or in teaching and encouraging scholars and practitioners to work in their own cultures or communities.

A native of Bakersfield, California, Sheehy attended the University of California at Los Angeles, earning a B.A. in Music Education and M.A. and Ph.D. degrees in ethnomusicology. His principal research focus has been regional music of greater Mexico. Supported by a Fulbright-Hays research grant in Veracruz, Mexico, (1977-78), he wrote his doctoral dissertation, *The Son Jarocho: History, Style, and Repertory of a Changing Mexican Musical Tradition* (1979) under the guidance of eminent Latin American musicologist, Dr. Robert Stevenson. He has also carried out field research on other music traditions of Central America, the Caribbean, and South America. In 1973-74, he was a grantee of the Convenio Universidad de Chile-Universidad de California, documenting music of various regions of Chile. He researched Mexican American musical traditions in California (1974-76) and Latino music in greater Washington, D.C. (1987) on behalf of the Smithsonian Folklife Festival.

Most of Sheehy's publications focus on topics of Mexican and other Latin American music, and on approaches to the public programming of traditional music. He served as co-editor, with Dr. Dale Olsen, of the 1100-page *South America, Mexico, Central America, and the Caribbean* volume of the *Garland Encyclopedia of World Music* (1998), and as sub-editor for Latino music of *The United States and Canada* volume (2001). At the NEA, he conceived and commissioned *The Changing Faces of Tradition: A Report on the Folk and Traditional Arts in the United States* (1996). His monograph

Mariachi Music in America: Experiencing Music, Expressing Culture, a college textbook as part of the Oxford University Press *Global Music Series*, was published in 2006. He has produced many recordings of Latino music from Mexico, Puerto Rico, the Dominican Republic, Chile, Colombia, Paraguay, Venezuela, El Salvador, Uruguay, Guatemala, and the United States, earning two GRAMMY awards, four GRAMMY nominations, and several Independent Music awards and nominations as producer and/or notes writer.

Sheehy co-produced the National Council for the Traditional Arts *Raíces Musicales* tour (1982, 1989, 1990), taking *mexicano* musicians to many regions of the United States. He has served as First Vice President of the Society for Ethnomusicology, as a member of the Executive Board of the American Folklore Society, and as a board member of the Alliance for California Traditional Arts, the National Council for the Traditional Arts, the Association for Cultural Equity, and the Community Advisory Council of the Washington, D.C. National Public Radio affiliate, WAMU. Also an active professional musician for more than 40 years, in 1978 he founded Mariachi Los Amigos, the Washington, D.C. area's longest existing mariachi ensemble.

CURRICULUM VITAE

KENNETH SLOWIK

EDUCATION

DOCTOR OF MUSICAL ARTS 1999
The Peabody Institute of Johns Hopkins University Baltimore, Maryland
Dissertation: "Willem Mengelberg, Mahler, and Early 20th-Century Orchestral Performance Practices"

PERFORMER'S CERTIFICATE 1981
Mozarteum Salzburg, Austria
Emphasis on historical performance practices of the 17th and 18th centuries

MASTER OF MUSIC, *summa cum laude* 1977
Chicago Musical College of Roosevelt University Chicago, Illinois
Thesis on historical cello methods of the 18th and early 19th centuries

BACHELOR OF MUSIC, *summa cum laude* 1976
Chicago Musical College of Roosevelt University Chicago, Illinois
Thesis on French cello performance practice in the 18th century

ADDITIONAL STUDIES in historical musicology and organology at the University of Chicago, 1973-79, and the *Universitäts Wien* (University of Vienna) and the *Hochschule für Musik und darstellende Kunst* (Vienna Conservatory), 1980-81(as a Fulbright Scholar)

UNIVERSITY-LEVEL TEACHING

1976-PRESENT

ADJUNCT FACULTY MEMBER, *School of Music* 1979-PRESENT
University of Maryland College Park, MD

ARTISTIC DIRECTOR, *Oberlin Baroque Performance Institute* 1993-PRESENT
Oberlin College Conservatory of Music Oberlin, OH

ARTIST FACULTY MEMBER 1995-PRESENT
Domaine Forget International Academy and Festival Sainte-Irénée, Quebec

ADJUNCT FACULTY MEMBER, *Music Department* 1984-86
George Mason University Fairfax, VA

INSTRUCTOR, *School of Music* 1978-79
University of Illinois at Chicago Circle Chicago, IL

SMITHSONIAN EMPLOYMENT SUMMARY

1976-PRESENT

RECIPIENT OF THE SMITHSONIAN SECRETARY'S DISTINGUISHED RESEARCH LECTURE AWARD 2011

CURATOR & ARTISTIC DIRECTOR, *Smithsonian Chamber Music Society* 1984-present
National Museum of American History

ASSISTANT DIRECTOR, *Smithsonian Chamber Players* 1981-83
Smithsonian Divisions of Musical Instruments (NMHT) & Performing Arts Washington, DC

FOUNDING MEMBER, *Smithsonian Chamber Players* 1976-1981
Division of Musical Instruments, NMHT Washington, DC

RELATED EXPERIENCE IN THE FIELD

1973-PRESENT

SOLO, CHAMBER AND ORCHESTRAL ENGAGEMENTS ONGOING

Engagements as soloist and/or conductor with a growing number of professional symphony orchestras (including the National Symphony Orchestra, the Cleveland Orchestra, the Baltimore Symphony, the Vancouver Symphony, the Elgin [Illinois] Symphony, the Lincoln [Nebraska] Symphony, the Pleven [Bulgaria] Philharmonic, the Cadiz [Spain] Chamber Orchestra, the Walbrzych [Poland] Philharmonia, etc.). Concerts at major performing arts venues, colleges, and universities and for arts-presenting organizations in 38 states and 14 foreign countries.

CONDUCTOR, *Santa Fe Pro Musica Chamber Orchestra* 1999-2004
Lensic Performing Arts Center Santa Fe, NM

PUBLICATIONS

ONGOING

In addition to dozens of recordings as a studio musician in the 1970s, KS's discography comprises over seventy recordings (on a variety of labels including EMI, BMG, SONY, Virgin Veritas, harmonia mundi, Musica Omnia, Dorian, Nonesuch, Atma, Koch, Smithsonian, Friends of Music, etc.) featuring him as conductor, cellist, gambist, and keyboard or baryton player for music ranging from the Baroque (Marais, Corelli, Bach) through the Classical (Haydn, Boccherini, Beethoven, Schubert) and Romantic (Mendelssohn, Gade, Spohr) to the early twentieth century (Schönberg, Mahler, Richard Strauss). Of these, many have won prestigious international awards, including France's *Diapason d'Or* and *Choc*, the "British Music Retailers' Award for Excellence," Italy's *Premio Internazionale del Disco Antonio Vivaldi*, two GRAMMY® nominations, and numerous "Record of the Month" and "Record of the Year" prizes.

Print publications include liner notes for most of these recordings (as well as for numerous others), various Journal contributions, monographs, etc.

LECTURES AND MASTERCLASSES

ONGOING

Scores of pre-concert lectures at the Smithsonian and elsewhere. Participation in conferences at museums in Lisbon, Paris, Vienna, London, etc. Masterclasses at conservatories in San Francisco, Québec, Vancouver, London, Cleveland, etc.

Michael Wilpers
Manager of Public Programs
Freer and Sackler Galleries
Smithsonian Institution
MRC 707, PO Box 37012
Washington, DC 20013-7012

EDUCATION

Certificate in Natural History Field Studies, Audubon Naturalist Society of the Central Atlantic States, 2010

M.M, Ethnomusicology, University of Maryland College Park, 1989

B.S., Molecular Biology, University of Wisconsin Madison, 1977

Performance studies in jazz and Ugandan *amadinda* xylophone ensemble (University of Wisconsin Madison, 1973-77); Javanese and Balinese gamelan Embassy of Indonesia and University of Wisconsin Madison, 1977-85); Ghanaian percussion and dance (Oboade Institute of African Culture, Washington, DC, 1982-86); Japanese *koto* (Washington Toho Koto Society, 1986-87); and voice (Thomas Circle Singers, Washington, DC, 1986-95)

EXPERIENCE

- 1995- Manager, Public Programs, Freer and Sackler Galleries, Smithsonian Institution, Washington, DC
- Curates the Bill and Mary Meyer Concert Series of chamber music with a focus on Asian composers and Asian influence on Western music; concerts are heard nationally on American Public Media's *Performance Today* and WETA-FM's *Front Row Washington*
 - Curates annual series of Asian music concerts covering classical, religious, folk, and contemporary genres
 - Produces on-going podcast series featuring live concert recordings, photos, notes, translations, and slide-shows of related artwork from the galleries' collections.
- 1988-95 Director, World Music and Marketing, the Concert Society at Maryland, University of Maryland College Park
- 1986 Production Assistant, William Kapell Piano Festival and Competition, University of Maryland College Park.
- 1985-86 Research Assistant, *The Nature of Music* Series, National Public Radio
- 1983-86 Graduate Assistant, Department of Music, University of Maryland College Park; Producer, *The Festival of India: Classical Music*
- 1982 Intern, Archive of Folk Culture, Library of Congress

ACADEMIC PAPERS PRESENTED

- The Naqqarakhana Ensemble in the Middle East and Asia, Material Culture Forum, Smithsonian, 2011
- Ambient Sound-scapes in Recent Asian Cinema, Mid Atlantic Chapter, Society for Ethnomusicology, 1998
- Euro-American Audience Expectations in Non-Western Music and Ritual (Society for Ethnomusicology and International Society for the Study of Popular Music, 1997)
- Business Ethics and the Marketing of World Music (Society for Ethnomusicology and American Folklore Society, 1994)
- Enactment of Belief: Rhythms in Ga and Akan Possession Rituals (Mid Atlantic Chapter, Society for Ethnomusicology, 1989)

SELECTED MUSIC SERIES PRODUCED

- Festival of India: Classical Music, University of Maryland College Park, 1985 (30 artists from India)
- Music in the Islamic World, Concert Society at Maryland, 1993-94 (musicians from Mauritania, Morocco, Turkey, Lebanon, Egypt, and Pakistan)
- The Columbus Quincentenary in Music, Concert Society at Maryland, 1992-94 (eight concerts and seminars with Iroquois, Mohawk, Plains, Southwest, Native Alaskan, Canadian, and Andean Indian artists and scholars)
- Asian Music Podcasts, 32 live concert recordings, notes, photos, and slide-shows of related artwork from the Freer and Sackler collections, 2007-present

HONORS & SERVICE

- Invited panelist, The Globalization of Western Classical Music, Dutch Chamber Music Meeting, Amsterdam, 2009
- American Society of Composers, Authors and Publishers/Chamber Music America Award for Adventurous Programming of Contemporary Music, 2007-2008
- Panelist and Planning Committee, Chamber Music America annual conference, 2006
- President, Mid-Atlantic Chapter, Society for Ethnomusicology, 1996-99
- Panelist, Multi-discipline Arts, Maryland State Arts Council, 1991-94
- National Endowment for the Arts Apprenticeship Grant, for study of Ga (Ghanaian) drumming with the Oboade Institute of African Culture, Washington, DC, 1985-86

PROFESSIONAL MEMBERSHIPS

- Society for Asian Music
- Society for Ethnomusicology
- Chamber Music America