

**PART 2: THE REQUEST FORMAT**

**FORM ICH-09**

<b>Request by a Non-Governmental Organization to be Accredited to Provide Advisory Services to the Committee</b>
<b>1. Name of the organization:</b> Center for Traditional Music and Dance
<b>2. Address of the organization:</b> 32 Broadway, Suite 1314, New York, NY 10004 USA
<b>3. Country or countries in which the organization is active:</b> <input checked="" type="checkbox"/> national <input type="checkbox"/> international (please specify: ) <input type="checkbox"/> worldwide <input type="checkbox"/> Africa <input type="checkbox"/> Arab States <input type="checkbox"/> Asia & the Pacific <input type="checkbox"/> Europe & North America <input type="checkbox"/> Latin America & the Caribbean Please list the primary country(ies) where it is active: USA
<b>4. Date of its founding or approximate duration of its existence:</b> 1968
<b>5. Objectives of the organization:</b> <i>Not to exceed 350 words</i> Founded in 1968, the Center for Traditional Music and Dance, one of the US's premier traditional arts organizations, is dedicated to maintaining the vibrancy of the performing arts traditions of ethnic and immigrant communities through grass-roots community organizing, research-based educational programming and public performances.

**6. The organization's activities in the field of safeguarding intangible cultural heritage**

**6.a. Domain(s) in which the organization is active:**

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

**6.b. Primary safeguarding activities in which the organization is involved:**

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures - please specify:

Publications: audio & video recordings, written publications

**6.c. Description of the organization's activities:**

*Not to exceed 750 words*

Since its founding in 1968, CTMD has produced over 900 major presentations including concerts, festivals, tours, CD and film series, and lectures. Materials gathered by CTMD staff, folklorists, ethnomusicologists and community cultural specialists are the basis for subsequent artistic presentations and educational programming. CTMD-produced recordings, publications, and documentary films preserve and document cultural traditions and educate the public about the rich artistic heritage of New York's diverse immigrant/ethnic communities. Annually serving more than 100,000 artists, immigrant/ethnic community, and general audience members, CTMD's programs have a positive impact upon the continuous evolution of cultural traditions within a community and help to ensure that the artistic traditions, which define a community, continue to exist and have contemporary meaning for successive generations. Activities include:

- Community Cultural Initiatives – multi-year field research and presentation projects which help community and cultural activists, artists and educators within targeted immigrant/ethnic communities to preserve their cultural traditions;
- An-Sky Institute for Jewish Culture— a partnership with New York University, the JCC in Manhattan, the Workmen's Circle and the Center for Jewish History to research and revitalize the practice of traditional East European Jewish performing arts;
- Masters on Stage— ongoing partnerships with major institutions (i.e., Lincoln Center, New York Historical Society, American Museum of Natural History, the Smithsonian Institution) that are designed to introduce leading practitioners of New York's rich immigrant expressive traditions to wider audiences;
- New York World Festival – a biannual event devoted each time to a different region of the world. Celebrating New York as the most culturally diverse city in the world, the festival acknowledges the vitality of immigrant and ethnic performing arts and their contributions to the New York City landscape;
- Touring Artists – a fee-based program designed to promote community-based artists and assist these artists access mainstream performance venues and media; and
- Archives/Dissemination – over the past thirty-five years, through extensive fieldwork and research, the Center has assembled one of the largest collections of urban immigrant and ethnic music anywhere in America. The collection includes audio and video recordings, photographic documentation and related ephemera on CTMD's presentations and programs. Sound and video recordings are published through CTMD's Ethnic Heritage Recording Series and the Global Beat of the Boroughs series in partnership with Smithsonian Folkways. A monthly eNewsletter provides news, events and information about NY's traditional music and dance scene.

CTMD's programs and initiatives help build the cultural infrastructure within immigrant/ethnic communities by bolstering immigrant/ethnic artistic traditions within the community and introducing these time-honored and continually evolving traditions to larger, more diverse audiences.



**7. Its experiences cooperating with communities, groups and intangible cultural heritage practitioners:**

*Not to exceed 350 words*

Through its innovative Community Cultural Initiatives (CCI) program, CTMD has worked in partnership with artists, educators and traditional arts advocates to conduct multi-year research, documentation and presentation programs in a number of New York City-based immigrant groups, including the Albanian, Arab, Dominican, Irish, Indo-Caribbean, Central Asian, Chinese, Phillipino, Peruvian, Soviet Jewish, Ukrainian, Mexican and West African communities. While CCIs are deeply grassroots and NY-based, they produce ripples that can extend nationally and even internationally. In the 1970s, CTMD's project to document and present Jewish klezmer music helped spark a worldwide revival. In the 1980s, CTMD helped form the renowned all-women's ensemble Cherish the Ladies which inspired huge interest amongst women across North America and even Ireland in performing Irish music (previously a male-dominated activity). In the 1990s, CTMD was the first organization to introduce Indian Bhangra music to the US. And, in the last five years, CCIs have generated the first Mariachi academy on the East Coast as well as the first Peruvian music and dance school for youth in the US.

**8. Documentation of the operational capacities of the organization:**

*Please substantiate the operational capacities of the organization with appropriate documentation, as described in paragraph 94 of the Operational Directives.*

**8.a. Membership and personnel**

*Please submit supporting documents.*

**8.b. Recognized legal personality**

*Please submit supporting documents..*

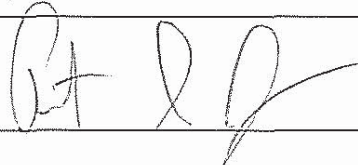
**8.c. Duration of existence and activities**

*Please submit supporting documents.*

**9. Contact person for correspondence:**

Peter I. Rushefsky, Executive Director

**10. Signature:**





**Center for Traditional Music and Dance (CTMD)  
Application for NGO Accreditation to UNESCO  
Attachments**

**8.a. Membership and Personnel** – Please find attached the organization’s staff list as well as a list of Board of Directors. CTMD has a paid membership of approximately 300 individuals as well as a 2000 others who are signed up to receive newsletters and other information.

**8.b. Recognized Legal Personality** – CTMD commenced operations under the name “Balkan Arts Center” in 1968. The organization was incorporated in New York State in on November 12, 1973. The organization subsequently changed its name to the “Ethnic Folk Arts Center,” and later was renamed the “Center for Traditional Music and Dance” in 1997. Please find attached documentation of the incorporation and name change.

**8.c. Duration of Existence and Activities.** From above, CTMD has been operational since 1968. The incorporation documentation of November 12, 1973 is enclosed.

**Center for Traditional Music and Dance  
Staff Information**

**Eileen Condon, Ph. D.**, Project Director, holds an undergraduate degree from the University of Michigan and a Ph.D. in folklore from Memorial University of Newfoundland, Canada (1999). From 2004-2007, she served as Folk Program Director for the Dutchess County Arts Council, in Poughkeepsie, New York, where she organized the annual Hudson River Arts Festival, and researched and presented a variety of programs celebrating the folk music, dance, foodways, and other traditions of Latino, Asian, African-American, and other Dutchess County communities. From 1994 to 2003 Condon designed and taught courses in folklore and religion at the university level, serving for two years in an interdisciplinary endowed chair at the University of Toledo. Her field research and writings have focused on topics related to instrumental folk musics and popular religion. She currently serves as Editor of *Voices*, the Journal of the New York State Folklore Society.

**Gabrielle Hamilton**, Project Director at the Center for Traditional Music and Dance since 1999, is a folklorist with extensive expertise in Indigenous traditions of the Americas. She has served as the Director and Senior Researcher of the Repatriation Office at Smithsonian Institution's National Museum of the American Indian (NMAI); conducted extensive research on the Native collections at Utah State University (where she received her Master's Degree in Folklore) and currently serves as a consultant for Blood Tribe of the Blackfoot Confederacy, where she is an honorary member. At the Center, Ms. Hamilton conducts research into Peruvian traditions as expressed in the New York metropolitan area where she directs *Pachamama Peruvian Arts* which develops the Peruvian traditional performing arts in partnerships with local community organizations through educational classes, workshops and presentations. She also has lived and taught on the Navajo Reservation and in American Samoa; and has conducted folklore residencies for schools, museums, arts councils and prisons. Hamilton has been published in academic and popular journals and has been presented at numerous speaking engagements.

**Jodi Hewat**, Operations and Publications Manager, has worked as a multi-media designer and technology consultant since 1992. During her tenure at the Canadian Music Center, she designed CD packaging and event materials and developed a database and website for the organization. At Ariad Custom Communications, Ms. Hewat designed print publications, developed a variable data publishing production process, and implemented an Intranet. Ms. Hewat was also part of the technology team for Ariad. More recently, as Senior Art Director and Production Manager, she oversaw the design projects and implemented and administered a production network and technology plan for the design firm Jeffrey Leder, Inc. Ms. Hewat is the Director of the Center's Technology Team overseeing the implementation of the organization's major initiative to expand and enhance its technology infrastructure. Ms. Hewat is also the designer of the Center's website ([www.ctmd.org](http://www.ctmd.org)) and the organization's publications.



**Kaisha Johnson**, Director of Artist Management, serves to introduce audiences to cultural traditions from around the globe through a diverse roster of touring artists. As director, she collaborates with major performing arts and cultural institutions to present vibrant ethnic artists and their extraordinary work. Most prior to her position at CTMD, Ms. Johnson worked and lived abroad in Argentina, developing her interest in the Latin American arts market. Formerly, Ms. Johnson held the position of Director of Programs for JazzReach Performing Arts and Education Association, Inc. During her tenure, she managed to help propel JazzReach from a small New York-based organization to a leading national non-profit with presence in scores of communities throughout the country. Currently, Ms. Johnson also serves as an arts consultant providing assistance to artists and non-profits in the form of grant writing and program development. She designs and implements integrated programs for the arts, while soliciting funding from private, government and corporate sources. With over 10 years experience in the music and performing arts industries and an active member of the Association of Performing Arts Presenters (APAP), Ms. Johnson has formerly held positions at Herbert Barrett Management and Warner Music. She holds a Bachelor's degree in music from Hampton University, a Master of Arts in music business administration from New York University and has done post-graduate work in the field of ethnomusicology at the City University of New York.

**Riley Jones-Cohen**, Controller, has extensive financial management experience. Before joining the Center for Traditional Music and Dance, Ms. Jones-Cohen was Business Manager for Haleakala (dba The Kitchen) and was the accountant for a number of other not-for-profit organizations. She currently serves as Executive Director of The Workshop Theater Company, an off-Broadway developmental theater company. Ms. Jones-Cohen has additional theatrical experience having worked on and off Broadway as a stage manager, wardrobe supervisor, set decorator and production manager.

**Tema Fishbein**, Development Director, provides fund raising counsel and develops and implements the Center's annual fund raising campaign. Prior to joining CTMD, Ms. Fishbein served as an Assistant Professor in the Arts Management Program at American University, and prior to this was Program Director for the New York Arts Recovery Fund, a program of the New York Foundation for the Arts which awarded \$5 million in grants to individual artists and arts organizations to assist their recovery from financial harm as a result of 9/11. Prior to this she served as Associate Institute Director of the Limon Dance Foundation and Education Director for the Mark Morris Dance Group. She holds a Master's of Public Affairs in Finance and Management from the Columbia University School of International and Public Affairs and a Master's in Dance/Movement Therapy from Hunter College, City University of New York. For fifteen years she maintained a private Psychotherapy and Dance/Movement Therapy practice.

**Ethel Raim**, Artistic Director, is a leading supporter of and advocate for community-based traditional arts. With funding from the Smithsonian Institution, the International Research and Exchanges Board, the New York State Council on the Arts and the National Endowment for the Arts, Ms. Raim has conducted extensive research, spanning 30 years, in the expressive folk traditions of urban American immigrant communities.



She was a researcher and program specialist for the Smithsonian Institution's Festival of American Folklife from 1969 to 1974 and, in 1976, became Co-Director, with Martin Koenig, of the Balkan Arts Center – which was renamed the Ethnic Folk Arts Center in the 1980s and later the Center for Traditional Music and Dance. She developed many of the innovative program models for which the Center is best known, including the Center's Community Cultural Initiatives – long-term projects designed to establish and nurture community-based artistic documentation and presentation in New York's immigrant communities. Under the leadership of Ms. Raim, the Center has become one of the nation's leading proponents of what the late Alan Lomax called "cultural equity," the right of every community or ethnic group to express and sustain its distinctive cultural heritage.

**Peter Rushefsky**, Executive Director, prior to joining the Center for Traditional Music and Dance in January of 2006, Mr. Rushefsky built a highly successful track record of operational and financial leadership experience in the not-for-profit health care field. He served as Executive Director of Univera Healthcare-Southern Tier and Vice President/Chief Operating Officer of Lifetime Health in Syracuse, NY. Mr. Rushefsky is a leading authority on Jewish klezmer music as well as an internationally acclaimed performer and teacher who has authored a number of published articles about traditional music and has served on the faculty of prominent Yiddish cultural programs. Through his work on a variety of community boards including Buffalo Jewish Federation and the Buffalo Junior Chamber of Congress, Mr. Rushefsky has spearheaded significant fundraising and community-building activities. A passionate advocate of traditional performing arts, Mr. Rushefsky earned his B.S. from Cornell University and holds a Master's in Health Services Administration from the University of Michigan, Ann Arbor.

**Thomas van Buren, Ph D.**, Archive Director, is an ethnomusicologist with experience in research and event publication and production on a wide range of ethnic music traditions. Since joining the Center for Traditional Music and Dance in 1994, he has coordinated the production of major public programs including the Mahrajan al-Fan at Brooklyn Museum of Art (1994-95), the Folk Parks festivals in Brooklyn, Manhattan and The Bronx (1994-96). Dr. van Buren has been Project Director for the Center's Dominican, West African and Filipino Community Cultural Initiatives, a model collaborative effort designed to establish and nurture community-based artistic documentation and presentation projects in ethnic communities throughout the New York metropolitan region, for which he curated programs and produced from community centers to Lincoln Center. He has produced four major compact disks for the Center, including three issues in the Global Beat of the Boroughs series on Smithsonian Folkways Recordings label. Currently, he is directing the Chinese Community Cultural Initiative. He earned a doctoral degree in Ethnomusicology from the University of Maryland, College Park (2001). Prior to joining the Center, he conducted research in Dominican music in Providence, RI; interviews and analysis of African music of Uganda and Gambia; and research in Afro-Cuban music in Matanzas, Cuba, Washington DC and New York. He has ten years experience teaching music and multicultural studies in New York, China, Rhode Island and Maryland. A clarinet and saxophone player, he has also directed the jazz ensemble at the University of Maryland, Baltimore (1991-94).



Center for Traditional  
Music and Dance

## CENTER FOR TRADITIONAL MUSIC AND DANCE BOARD OF DIRECTORS

**Richard Luftglass**, President of Board of Directors  
Senior Director of US Philanthropy, Pfizer, Inc.

**Linn Cary Mehta, Ph. D.**, Vice President  
Educator, Barnard College

**Susan Hinko**, Secretary  
Managing Director - North America, TriOptima

**Nicholas Balamaci**  
Head of Corporate Affairs,  
RBS America

**Isisara Bey**  
Consultant

**Nancy Groce, Ph. D.**  
Folklorist/Folklife Specialist  
U.S. Library of Congress

**Harold Hagopian**  
President and Founder  
Traditional Crossroads

**Martin Koenig**  
Founder, CTMD  
Folk Arts Specialist/Teacher

**Cher Lewis**  
Development Consultant

**Scott Lichtman**  
Nitron Advisors

**Arthur Pacheco**  
Vice Chairman,  
Guzman & Co.

**Ethel Raim**  
Co-Founder and Artistic Director  
Center for Traditional Music and Dance

**Peter Rushefsky**  
Executive Director  
Center for Traditional Music and Dance

**Kimberly Summe, Esq.**  
Managing Director,  
Lehman Brothers, Inc.



2126919824;00530

CERTIFICATE OF AMENDMENT  
OF THE CERTIFICATE OF INCORPORATION  
OF  
ETHNIC FOLK ARTS CENTER, INC.

UNDER SECTION 803 OF THE NOT-FOR PROFIT CORPORATION LAW

\*\*\*\*\*

WE, THE UNDERSIGNED, Richard Luftglass and Ethel Raim, being respectively the Chairman and Secretary of ETHNIC FOLK ARTS CENTER, INC., hereby certify:

- 1. The name of the corporation is ETHNIC FOLK ARTS CENTER, INC. The name under which the corporation was formed is BALKAN-ARTS CENTER, INC.
- 2. The certificate of incorporation of said corporation was filed by the Department of State on the 12th day of November, 1973 and the law under which it was formed is Section 402 of the Not-for Profit Corporation Law.
- 3. The corporation is a corporation as defined in subparagraph (a)(5) of section 102 of the not-for-profit corporation law.
- 4. (a) The certificate of incorporation is amended to change the name of the corporation from ETHNIC FOLK ARTS CENTER, INC. to CENTER FOR TRADITIONAL MUSIC AND DANCE, INC.

(b) To effect the foregoing, Article I. relating to the name of the corporation is hereby amended to read as follows:

CENTER FOR TRADITIONAL MUSIC AND DANCE, INC.

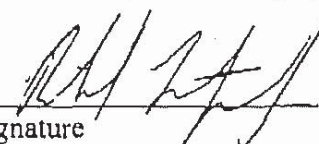
- 5. The approval of the Education Department is annexed hereto to the Certificate of Amendment.
- 6. That the amendment of the Certificate of Incorporation was authorized by a majority of the votes cast, being at least equal to the quorum, at a meeting of members by the members entitled to vote thereon.



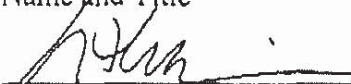
7. The Secretary of State is designated as agent of the corporation upon whom process against the corporation may be served. The post office address to which the Secretary of State shall mail a copy of any process against the corporation served upon him is 131 VARICK STREET, ROOM 907, NEW YORK, NEW YORK, 10013.

8. The type of corporation which this corporation is under section 201 of the not-for-profit corporation law is type B.

IN WITNESS WHEREOF, we have signed this certificate on the 6th day of November, 1997 and we affirm the statement contained therein as true under penalties of perjury.

  
Signature

Richard Luftglass, Chairman  
Name and Title

  
Signature

Ethel Raim, Secretary  
Name and Title

*State of New York } ss:  
Department of State }*

*I hereby certify that the annexed copy has been compared with the original document in the custody of the Secretary of State and that the same is a true copy of said original.*

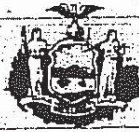
*Witness my hand and seal of the Department of State on*

**August 8, 2006**



A handwritten signature in black ink, appearing to read "D. J. ...", is written over the seal area.

*Special Deputy Secretary of State*



The University of the State of New York

4114379

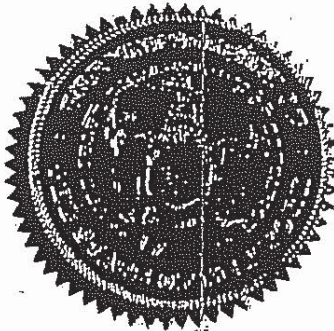
STATE OF NEW YORK:
COUNTY OF ALBANY : SS.

Pursuant to the provisions of Section 216 of the Education Law and Section 404, subdivision (d) of the Not-For-Profit Corporation Law, consent is hereby given to the filing of the annexed certificate of incorporation of BALKAN-ARTS CENTER, INC. as a not-for-profit corporation.

This consent to filing, however, shall not be construed as approval by the Board of Regents, the Commissioner of Education or the State Education Department of the purposes or objects of such corporation, nor shall it be construed as giving the officers or agents of such corporation the right to use the name of the Board of Regents, the Commissioner of Education, the University of the State of New York or the State Education Department in its publications or advertising matter.

This consent to filing is granted with the understandings and upon the conditions set forth on the reverse side of this form.

IN WITNESS WHEREOF this instrument is executed and the seal of the State Education Department is affixed this 5th day of September, 1973.



Ewald B. Nyquist
Commissioner of Education

By [Signature]
Robert D. Stone
Counsel and
Deputy Commissioner
for Legal Affairs



~~This consent to filing is granted with the understanding that nothing contained in the annexed certificate of incorporation shall be construed as authorizing the corporation to engage in the practice of law, except as provided by subdivision 5 of Section 495 of the Judiciary Law, or of any of the professions designated in Title VIII of the Education Law, or to use any title restricted by such law, or to conduct a school for any such profession, or to hold itself out to the public as offering professional services.~~

This consent to filing is granted with the further understanding that nothing contained in the certificate of incorporation shall be construed as authorizing the corporation to operate a nursery school, kindergarten, elementary school, secondary school, institution of higher education, cable television facility, educational television station pursuant to Section 236 of the Education Law, library, museum, or historical society, or to maintain an historic site.

This consent to filing shall not be deemed to be or to take the place of registration for the operation of a private business school in accordance with the provisions of Section 5002 of the Education Law, nor shall it be deemed to be, or to take the place of, a license granted by the Board of Regents pursuant to the provisions of Section 5001 of the Education Law, a license granted by the Commissioner of Motor Vehicles pursuant to the provisions of Section 394 of the Vehicle and Traffic Law, a license as an employment agency granted pursuant to Section 172 of the General Business Law, or any other license, certificate, registration, or approval required by law.

This consent to filing is granted with the understanding that nothing contained in the annexed certificate of incorporation shall be construed as authorizing the corporation to engage in the practice of law, except as provided by subdivision 5 of Section 495 of the Judiciary Law, or of any of the professions designated in Title VIII of the Education Law, or to use any title restricted by such law, or to conduct a school for any such profession, or to hold itself out to the public as offering professional services.

This consent to filing is granted with the further understanding that nothing contained in the certificate of incorporation shall be construed as authorizing the corporation to operate a nursery school, kindergarten, elementary school, secondary school, institution of higher education, cable television facility, educational television station pursuant to Section 236 of the Education Law, library, museum, or historical society, or to maintain an historic site.

This consent to filing shall not be deemed to be or to take the place of registration for the operation of a private business school in accordance with the provisions of Section 5002 of the Education Law, nor shall it be deemed to be, or to take the place of, a license granted by the Board of Regents pursuant to the provisions of Section 5001 of the Education Law, a license granted by the Commissioner of Motor Vehicles pursuant to the provisions of Section 394 of the Vehicle and Traffic Law, a license as an employment agency granted pursuant to Section 172 of the General Business Law, or any other license, certificate, registration, or approval required by law.



CERTIFICATE OF INCORPORATION

OF

BALKAN-ARTS CENTER, INC.

Under Section 402 of the Not-For-Profit Corporation Law.

WE THE UNDERSIGNED, for the purpose of forming a corporation pursuant to the Not-For-Profit Corporation Law, hereby certify:

FIRST: The name of the corporation shall be BALKAN-ARTS CENTER, INC.

SECOND: The corporation is a corporation as defined in Subparagraph (a)(5) of Section 102 of the Not-For-Profit Corporation Law.

THIRD: The corporation is organized to help insure the preservation of native folk arts in this country and in the countries of origin: to stimulate public interest in native folk arts: and to help foster participation by members of the public in such folk arts by:

Conducting research in ethnic communities wherever they may exist for the purpose of filming, photographing and recording, dances, songs and traditional forms of celebration, and by publishing and presenting the results of such research.

Presenting concerts and public performances of folk music and folk dance.

By making available to the general public information on folk arts and in methods of collecting and preserving such arts, through the presentation, of classes and public seminars.

To do any act or thing incidental to or connected with the foregoing purposes of in advancement thereof, provided that no activity of such corporation shall be for the pecuniary profit or financial gain of the corporation, its members, directors



or officers except as permitted under Article 5 of the Not-For-Profit Corporation Law.

FOURTH: In furtherance of its corporate purpose, the corporation shall have all general powers enumerated in Section 202 of the Not-For-Profit Corporation Law, together with the power to solicit grants and contributions for corporate purposes.

FIFTH: All income and earnings of the corporation shall be used exclusively for corporate purposes and no part of the net income or net earnings of the corporation shall inure to the benefit or profit of any private individual, firm, corporation or association.

In the event of dissolution, all of the remaining assets and property of the corporation shall, after necessary expenses thereof, be distributed to such organizations as shall qualify under Section 501(c)(3) of the Internal Revenue Code of 1954 as amended, subject to an order of a Justice of the Supreme Court of the State of New York.

The corporation shall distribute its income for each taxable year at such time and in such manner as not to subject it to tax under Section 4942 of the Internal Revenue Code of 1954 as amended.

The corporation shall not engage in any act of self dealing, as defined in Section 4941(d) of the Code; retain any excess business holdings as defined in Section 4941(d) of the Code; make any investments in such manner as to subject the corporation to tax under Section 4944 of the Code; or make any taxable expenditures as defined in Section 4945(d) of the Code.

No part of the activities of the corporation shall be carrying on propaganda in, or intervening in (including the publication or distribution of statements) any political campaign on behalf of any candidate for public office.

Nothing contained herein shall authorize the corporation to become a union as defined in the Labor Law of the State of New York.



~~Nothing contained herein shall authorize the corporation to undertake or carry on any of the activities specified by Section 404(b)(P) of the Not-For-Profit Corporation Law, or Executive Law 757.~~

SIXTH: The corporation shall be a Type B corporation pursuant to Section 201 of the Not-For-Profit Corporation Law.

SEVENTH: The territory in which its operations are principally conducted is the County of New York, State of New York.

EIGHTH: The City and the County in which its office is to be located is New York County, New York City.

NINTH: The post office address to which the Secretary of State shall mail a copy of any notice required by law is c/o LERNER, WALKER, LEVY & COHEN, One Sherman Square, New York, New York 10023.

TENTH: The number of directors of the corporation shall be not less than three nor more than twenty-five.

ELEVENTH: The names and post office addresses of the directors of the corporation until the first annual meeting are:

MARTIN BERTRAM KOENIG                      514 West 110th Street  
New York, New York 10025

ELLI BUCK    514 West 110th Street  
New York, New York 10025

LEONARD LERNER                                      300 Riverside Drive  
New York, New York 10025

TWELFTH: Prior to the filing of this certificate with the Department of State, all approvals and consents required by law will be annexed to this certificate.

THIRTEENTH: All the subscribers to this certificate are at least 19 years of age.

IN WITNESS WHEREOF we have subscribed and acknowledged this certificate this 10 day of October, 1973.

*Leonard Lerner*  
LEONARD LERNER  
300 Riverside Drive  
New York, New York 10025



STATE OF NEW YORK )

COUNTY OF NEW YORK )

SS.:

On this 10 day of Oct, 1973, before me personally appeared LEONARD LERNER, to me known and known to me to be the person described in and who subscribed and executed the foregoing Certificate and acknowledged to me that he executed the same.

*Robert E. Levy*

ROBERT E. LEVY  
NOTARY PUBLIC, State of New York  
No. 31-7529880  
Qualified in New York County  
Commission expires March 30, 1974

NOTARY PUBLIC



The undersigned, a Justice of the Supreme Court of  
*FIRST JUDICIAL DISTRICT,*  
the State of New York, hereby approves the within Certificate of  
Incorporation of the BALKAN-ARTS CENTER, INC. and the filing  
thereof.

Dated: *NEW YORK, N.Y.*

NOV 2 1973

*Edward J. Greenfield*  
JUSTICE OF THE SUPREME COURT

EDWARD J. GREENFIELD

*1. Nov 26, 1977*

*Thomas [unclear]*

NOTICE OF ENTRY

Sir: Please take notice that the within is a (certified) true copy of a duly entered in the office of the clerk of the within named court on 19

Date: Yours, etc., LERNER, WALKER, LEVY & COHEN Attorneys for Office and Post Office Address One Sherman Square Borough of Manhattan New York, N. Y. 10023

To Attorney(s) for

NOTICE OF SETTLEMENT

Sir: Please take notice that an order of which the within is a true copy will be presented for settlement to the Hon. one of the judges of the within named Court, at

on the day of 19 at M. Dated,

Yours, etc., LERNER, WALKER, LEVY & COHEN Attorneys for Office and Post Office Address One Sherman Square Borough of Manhattan New York, N. Y. 10023

To Attorney(s) for

Index No. Year 19 SUPREME COURT OF THE STATE OF NEW YORK - COUNTY OF NEW YORK

CERTIFICATE OF INCORPORATION

OF HALKAN-ARTS CENTER, INC.

Handwritten: NATYB

LERNER, WALKER, LEVY & COHEN Attorneys for Office and Post Office Address, Telephone One Sherman Square Borough of Manhattan New York, N. Y. 10023 TRafalgar 3-7900

To Attorney(s) for

Service of a copy of the within is hereby admitted.

Dated,

Attorney(s) for

Handwritten: 1114224 - 5

STATE OF NEW YORK DEPARTMENT OF STATE FAX FILE NOV 12 1973

Handwritten signatures and notes: John B. ... Secretary of State ... Type B



Proof of Balkan Arts Center  
Event in 1974

Order Form

Name (print) \_\_\_\_\_

Address \_\_\_\_\_

Please register me for the following:

- Serbian Dance Workshop \$1.50 \_\_\_\_\_
- Balkan Dance Workshop \$1.50 \_\_\_\_\_
- Jewish Folklore Pres. \$1.50 \_\_\_\_\_
- Polish Dance Workshop \$1.50 \_\_\_\_\_
- Friday Dance Session \$1.25 \_\_\_\_\_
- Series Ticket (includes \$10.00 \_\_\_\_\_
- 8 week-end workshops & Festival Magazine)
- Bulgarian Music Pres. \$1.50 \_\_\_\_\_
- Sat. Slavic Song WS \$1.50 \_\_\_\_\_
- Sat. French Canadian WS \$1.50 \_\_\_\_\_
- Croatian Dance WS \$1.50 \_\_\_\_\_
- Sun. Slavic Song WS \$1.50 \_\_\_\_\_
- Sun. French Canadian WS \$1.50 \_\_\_\_\_
- Romanian Couple Dance WS \$1.50 \_\_\_\_\_
- Film Presentation \$1.50 \_\_\_\_\_
- Concert & Dance Party \$5.50 \$4.50 \$3.50 \_\_\_\_\_

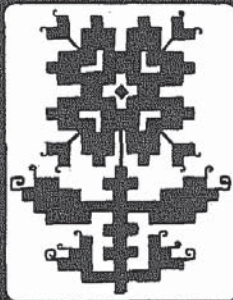
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Spring Folk Festival, Hunter Arts  
Concert Bureau, 695 Park Ave.,  
New York, N.Y., 10021

sixth annual New York

SPRING  
FOLK  
FESTIVAL



APRIL 15-21 1974

presented by  
Balkan-Arts Center

DEAR FRIENDS.

Once again Balkan-Arts Center is having its annual Spring Folk Festival and we would like you to join us at the workshops, parties, and concert that will be held. With a variety of events, the Festival still focuses upon folk dance, but also concerns itself with other aspects of folk culture.

The highlight of the week will be the Saturday night concert of traditional music, song and dance. Members of different ethnic communities in the New York City area will show ways in which they celebrate. In addition, we will be joined by the Popovich Brothers Serbian Tamburitza Orchestra from Chicago, Philippe Bruneau, French-Canadian accordionist, and Zenska Pesna, a New York Women's Balkan Song Group. Afterwards, at our usual concert-party, we will all join in the celebration, with the musicians performing at the concert playing for the dance party.

The Festival will take place April 15th to the 21st. The schedule and information are enclosed. Advanced registration would be appreciated. Our staff includes:

- L**aura Brody has been folk dancing since she was very young. She has made three trips to the Balkans, including a two year stay in Bulgaria, where she did field research and was connected with the folk music division of the Conservatory in Sofia. Laura plays paduka and accordion, as well as other instruments more commonly found on this continent. She has played with Fidu Cull in California and is currently a member of Zenska Pesna.
- L**ili Buk, well-known in New York as a musician and teacher of Balkan dance, will play at and lead the dance parties, and will teach on Friday night.
- S**tephen Glaser is a medical student with a graduate degree in chemistry. He has danced and taught in the New York City area for many years, during which time he has made several trips to the Balkans. Stephen will teach the Croatian dance workshop.
- M**ira Gokovic was born in Banja Luka, Yugoslavia, but she has lived most of her life in Steelton, Pennsylvania. She studied dance in Yugoslavia in the early 1960's, and her dance repertoire is from the local Serbian-American community in Western Pennsylvania.
- B**arbara Kirshenblatt-Gimblett is a folklorist whose major interest is East-European Jewish folklore. At this time she is intensely involved in Yiddish music and storytelling. She has worked extensively in the East-European Jewish communities in New York, Montreal, and Toronto. Her presentation will include some of the people in New York with whom she has worked.
- M**artin Koenig has been involved in Balkan dance for many years and has taught in New York and around the U.S. and Canada. He has researched and issued several recordings and has compiled extensive film footage of village dance. He is currently Co-Director of Field Research and Program of Balkan and Slavic Studies for the Smithsonian Institution, and works in ethnic communities in the U.S. and Europe. He will present material oriented towards the dynamics of Balkan dance.
- D**ani and Louise Lessard have been actively involved with French Canadian folk dance and folk culture for over twelve years. They have danced with professional and amateur troupes in Canada and have been teaching jig dancing for ten years. Dani and Louise have done research in their own province of Québec, and for the past few years have directed the National Folk Dance Camp of Québec. Their enthusiasm and skill will be further complemented by Philippe Bruneau, who is regarded as the finest player of traditional French Canadian accordion.
- M**orley Leyton, professor of statistics at Temple University, has been a teacher of Polish dance for many years. He has made numerous study trips to Poland to do research, and is the Director of the Temple University Janosik Polish Folk Dancers.
- E**thel Rahn is known to many as an excellent singer and teacher. She is Co-Director of Field Research and Program of Balkan and Slavic Studies for the Smithsonian Institution, and has done research in Europe and the U.S. and Canada. She is also Director of the Pennywhistlers, an all women's vocal ensemble specializing in East-European music. Ethel will teach workshops in Slavic Song and voice production.

We look forward to seeing you. All are welcome.

Sincerely,  
Martin Koenig

Martin Koenig Festival Director



## SPRING FOLK FESTIVAL

### MONDAY, APRIL 15

8:00 - 10:00 pm  
**Serbian Dance Styling Workshop - Mira Gojkovic**  
 to be followed by ethnographic film showing of village dancing from Serbia

### TUESDAY, APRIL 16

8:00 - 10:00 pm  
**Balkan Dance Styling Workshop - Martin Koenig**  
 to be followed by ethnographic film showing of village dancing from the Balkans

### WEDNESDAY, APRIL 17

8:00 - 10:00 pm  
**Yiddish Folklore Presentation**  
**Barbara Kirshenblatt - Gimblett**  
 Music, Song, & Storytelling of East European Jews with slides, musical tapes & guests  
 TOBY DOBKIN RAZEL KALIFOWICZ  
 LILLIAN KLEMPNER VITSCHAK MILSTEIN  
 co-sponsored by the Council of Jewish Organizations

### THURSDAY, APRIL 18

8:00 - 10:00 pm  
**Polish Dance Styling Workshop**  
**Morley Leyton**

### FRIDAY, APRIL 19

8:30 - 9:30 - teaching  
 9:30 - dance party  
**"Folk Dance Fridays"**  
**Elli Buk & Karin de Vries**

### SATURDAY, APRIL 20

10:00 - 11:30 am  
**Bulgarian Instrumental Music Presentation**  
**Lauren Brody**

12:00 - 1:30 pm  
**Slavic Song Workshop**  
**Ethel Raim**

2:00 - 3:30 pm  
**French Canadian Clog Dance (Gigue) Workshop**  
**Deni & Louise Lessard**  
**Live Music by Philippe Bruneau**

4:00 - 5:30 pm  
**Croatian Dance Workshop**  
**Stephen Glaser**

HUNTER COLLEGE AUDITORIUM  
 69 St. between Park & Lexington Aves

8:30 pm

### CONCERT of Traditional Music, Song, & Dance

the concert will present music, song & dance of the Albanian, Bulgarian, Croatian, French Canadian, Greek, Macedonian & Serbian communities living in the United States & Canada

TICKETS: \$5.50, \$4.50, \$3.50  
 (includes Festival Magazine and Dance Party which follows)

10:30 pm

### Dance Party with Live Music

in the HUNTER COLLEGE GYMNASIUM  
 (Hunter College insists that you wear SOFT-SOLED SHOES ONLY on the gym floor, please)

### SUNDAY, APRIL 21

11:00 - 11:45 am  
**Free Dance & Coffee**  
 (Bring your brunch - we'll have coffee)

12:00 - 1:30 pm  
**Slavic Song Workshop**  
**Ethel Raim**

2:00 - 3:30 pm  
**French Canadian Clog Dance (Gigue) Workshop**  
**Deni & Louise Lessard**  
**Live Music by Philippe Bruneau**

4:00 - 5:30 pm  
**Romanian Couple Dance Workshop - Martin Koenig**

6:00 - 7:30 pm  
**Ethnographic Film Presentation**  
 Village Dance Films of the Balkans presented by MARTIN KOENIG

### Location

ALL EVENTS except for the Wednesday presentation & Saturday concert at CATHEDRAL CHURCH OF ST. JOHN THE DIVINE SYNOD HOUSE, W.110 ST. & AMSTERDAM AVE.

PARKING is available on the grounds of St. John the Divine

WEDNESDAY NIGHT PRESENTATION at EARL HALL, COLUMBIA UNIVERSITY, W.117 St. & Broadway

FOR FURTHER INFORMATION:  
 Telephone 212-360-2433  
 or write Balkan-Arts, 5  
 1/2 Hunter Arts Concert Bureau,  
 695 Park Ave., N.Y., N.Y., 10021

### Other Information

ADMISSION FEE to each workshop or presentation is \$1.50 (Friday night is \$1.25)

HOUSING: Out-of-towners wishing accommodations - room, bed, floor space (bring sleeping bag for all three), write to Bernice Bennett, 2505 University Ave., Bk., N.Y., 10468

We suggest you bring a belt & shoes for dancing for dance workshops & parties

### Restaurants

We suggest eating at the following restaurants on the basis of quality of food, reasonability of price, congenial atmosphere and convenient location. If you like, we will make reservations for you for whatever day and time desired.

The Green Tree (Hungarian)  
 Amsterdam Ave. bet. W.110 & W.111 St.  
 open until 10:00 pm

The Gold Rail  
 Broadway bet. W.110 & W.111 St.  
 open until 3:00 am

The Music Room  
 W. 47 St. bet 8 & 9 Aves.

Molfece's (Greek)  
 Broadway bet. W.111 & W. 112 St.  
 open until 3:00 pm

The Symposium (Greek)  
 W.113 St. bet. B'way & Amsterdam

open until midnight

Tom's  
 Broadway - corner of W.112 St.  
 open until 1:00 am

V & T (Italian)  
 Amsterdam Ave. bet. W.110 & W.111 St.  
 open until 1:00 am

The West End  
 Broadway bet. W.113 & W.114 St.  
 open until 1:00 am

Z (Greek)  
 E. 15 St. bet. Union Sq. & Irving Pl.

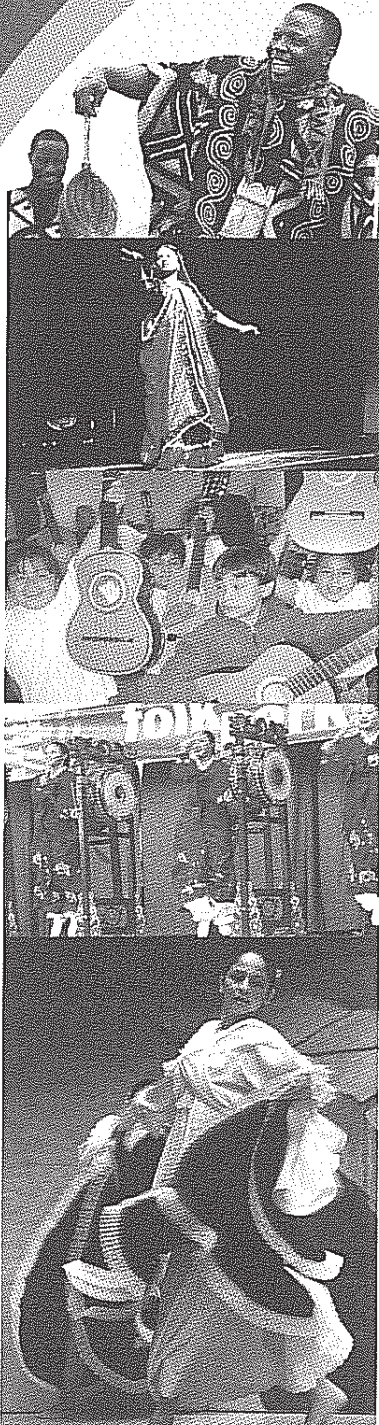


Center for Traditional  
Music and Dance

Center for Traditional Music and Dance

# *Sharing Traditions for 40 Years*

1968–2008



One of the nation's pioneering folk arts organizations, the Center for Traditional Music and Dance has helped New York City's immigrant communities maintain the vibrancy of their unique cultural heritage for 40 Years. Nationally renowned for programs that combine research, documentation, presentation and education, CTMD assists immigrant communities in passing traditions to new generations. CTMD has worked closely with dozens of diverse communities over the past 40 years in creating a number of leading ensembles, festivals and community-based cultural organizations.

Each year, CTMD serves thousands of New Yorkers through a full calendar of programs that provide unique opportunities to experience and participate in the City's rich cultural traditions.

- CTMD's flagship *Community Cultural Initiatives* program helps immigrant communities build institutions to preserve traditional folk arts, through in-depth program presentation and technical assistance.
- Through the CTMD *Sharing Traditions* program, hundreds of children in immigrant neighborhoods learn the traditional music and dance forms of their community, creating new generations of artists and audiences.
- CTMD's *Touring Artists* program helps master traditional artists perform on some of the most prestigious stages in the country.
- CTMD's *Archive* holds the nation's largest collection of video and sound recordings of New York immigrant performing arts traditions over the past 40 years.