

Reçu CLT / CIH / ITH

Le 03 MAI 2019

N° 306

# REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2019

Instructions for completing the request form are available at:

<https://ich.unesco.org/en/forms>

## 1. Name of the organization

### 1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

The Association for Cultural Equity

### 1.b. Name in English or French

Please provide the name of the organization in English or French.

The Association for Cultural Equity

## 2. Contact of the organization

### 2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization:	The Association for Cultural Equity
Address:	425 E. 25th Street, Suite 1000, New York, NY 10010
Telephone number:	212-268-4623
Email address:	jarevalo@culturalequity.org
Website:	www.culturalequity.org
Other relevant information:	

## 2.b Contact person for correspondence

*Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.*

Title (Ms/Mr, etc.)	Dr.
Family name:	Arevalo Mateus
Given name:	Jorge
Institution/position:	Executive Director
Address:	425 East 25th Street, Suite 1000
Telephone number:	212-268-4623, ext 17
Email address:	jarevalo@culturalequity.org
Other relevant information:	

## 3. Country or countries in which the organization is active

*Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.*

<input checked="" type="checkbox"/> local
<input checked="" type="checkbox"/> national

international (please specify: )

worldwide

Africa

Arab States

Asia & the Pacific

Europe & North America

Latin America & the Caribbean

Please list the primary country(ies) in which it is active: United States, Haiti, Italy, Grenada, Spain, England, Scotland, Romania, Greece, Bahamas, Sudan, China.

#### 4. Date of its founding or approximate duration of its existence

*Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).*

May 20, 1981

#### 5. Objectives of the organization

*Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.*

*Not to exceed 350 words; do not attach additional information*

The Association for Cultural Equity (ACE) was founded in 1981 by Alan Lomax with the premise that safeguarding, maintaining, and revitalizing diverse cultural traditions and practices is a basic and equitable human right. With a mission based on the principle of cultural equity as a human right, as affirmed in UNESCO's Universal Declaration of Cultural Diversity and articulated by Lomax in "An Appeal for Cultural Equity" in UNESCO's World of Music journal, in 1972, ACE undertakes to honor and preserve the world's expressive traditions through humanistic commitment and scientific engagement, and is dedicated to stimulating cultural equity of ICH through our primary initiatives of preservation, research, repatriation, dissemination and education. Our objectives are to advocate for and provide support and resources to people and communities to document, manage, and protect their creative heritage and traditions. ACE programs and activities are designed to achieve these goals through best practices for safeguarding ICH, which are performed in partnership, collaboration, and cooperation with local and international cultural and community leaders, scholars, organizations and agencies.

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

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

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

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- 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:  
Culture & Media, Culture & Technology

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

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify: repatriation of ICH, training in archival practices and field research

### 6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

*Not to exceed 550 words; do not attach additional information*

Since its founding in 1981, ACE has a well-established mission to safeguard and disseminate the vast collections of the Alan Lomax Archive. The collections are central to values of cultural equity and respect for the people, cultures, and ICH represented. ACE programs draw from a network of culture scholars and specialists, institutional partners, cultural practitioners and tradition bearers.

ACE produces cultural repatriations; fosters online community through *The Global Jukebox*, its research resource and one of the largest collections of ethnic music and dance cultures in the world. ACE make a positive impact, engaging diverse communities through interdisciplinary projects via new and traditional media. Activities include:

- **Repatriations** - ACE has collaborated on more than 40 repatriations, joining with libraries and cultural organizations to safeguard and return the music, photographs, film, video, interviews, and research from the Alan Lomax Archive to virtual and diasporic communities. ACE deposited the entire Caribbean collection of 75 hours of tapes made in 1962 in the Eastern Caribbean islands of Trinidad and Tobago, Dominica, Grenada, Carriacou, Guadeloupe, Martinique, St. Lucia, St. Barthélemy, Anguilla, St. Kitts, and Nevis to the Center for Black Music Research (Columbia College, Chicago). Repatriation initiatives continue in Spain, Italy, England, Scotland, Romania, and Carriacou, Grenada, and many parts of the United States, including Kentucky, Michigan, South Carolina, Mississippi. ACE encourages full use of repatriated materials with local partners, including development and integration of material into school curricula, museum collections, and radio programming. ACE offers resources and expertise to implement cultural feedback strategies and create educational resources, such as its cultural recuperation pilot project in South Sudan.
- **Archives/Dissemination** - ACE responds to public requests for information about the Alan Lomax Archives collections. Local and international cultural programs and research initiatives produce and disseminate recordings, publications, and media productions, many accessible on the Alan Lomax YouTube channel, *Been All Around the World* podcast, and through social media. ACE publications include over 100 CDS annotated by scholars (Rounder Records); *Alan Lomax's Recordings in Haiti* (Harte, 2009), and *Root, Hog or Die: an Alan Lomax Tribute*, 100 songs released in honor of Lomax's centennial (Mississippi Records, 2016). A series of repatriation catalogs are published by ACE: *Repatriation of the Historic Lomax Coastal Carolina Recordings* (2019), *Repatriation of the Historic Alan Lomax Mississippi Recordings* (2018), and *Como, Mississippi Recordings, Photographs, and Video* (2012). Recent films include "Lomax In Éirinn" (Ireland, 2018), "The Rolling Wave" (RTÉ Radio 1, Ireland), *Sweet Tassa*, documentary film (Trinidad & Tobago, 2018), *Reeves: a Home for Music*, documentary (North Carolina, USA, 2017).
- **Partnerships** - ACE maintains ongoing partnerships with major institutions, including American Folklife Center at the Library of Congress, Greece Ministry of Culture and Sports, University of Bahamas, Hunter College (CUNY), Florida International University, Delta State University, Coastal Carolina University, University of Maryland and Berea College, and cultural organizations (Center for Folklife and Cultural Heritage, Carnegie Hall, American Folklore Society, Folklorists in the South, Center for Traditional Music and Dance), developing projects designed to expand and build upon Lomax's work through public programs, events and special projects. ACE is also establishing affiliate research centers, such as the *Centro Studi di Alan Lomax*, in Palermo, Italy.
- **Scholarship** - ACE scholars regularly present new research and findings at the Society for Ethnomusicology, International Council of Traditional Music, and American Folklore Society annual meetings, and at the annual International Conference on the Blues.

#### 6.d. Description of the organization's competence and expertise

*Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.*

*Not to exceed 200 words; do not attach additional information*

Dr. Anna Lomax Wood, President of the Association for Cultural Equity, directs the Global Jukebox project, an interactive website that provides access to globally curated digital content of ICH and educational resources. Dr. Wood formulated cultural repatriation, recuperation, and sustainability programs of international scope, experience acquired through her anthropological work in Italy,

field research for the Smithsonian, cultural recovery from natural disasters work, and producer of Lomax recordings.

Dr. Jorge Arevalo Mateus, ACE Executive Director, is an ethnomusicologist and Latin American and Caribbean cultures specialist. Dr. Arevalo teaches Cultural and Ethnic Studies, and World Music at Hunter College, The New School, and Marymount Manhattan College. His work at NMAI (Smithsonian Institution), and other cultural NGOs, has produced exhibitions, public programs, and publications.

ACE staff, specialist consultants and Board and Advisory Board members draw from a wide range of academic and professional expertise, sharing the same goal of safeguarding and promoting ICH through scholarship and dissemination. ACE works with Gage Averill (Dean of Arts, University of British Columbia), Curator, Haiti Collection, Judith Cohen (Curator, Spanish Collection), Patricia Sheehan Campbell (Academic consultant, Board member), Forrestine Paulay (Dance scholar, Director of Choreometrics, Board member), and Giorgio Adamo (Italian Specialist, *Centro Studi Alan Lomax*).

## **7. The organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners**

*The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.*

*Not to exceed 350 words; do not attach additional information*

The Association for Cultural Equity has worked with indigenous and ethnic leaders and communities to safeguard traditional cultures that are both endangered and undergoing threats to their ICH. Alan Lomax advanced and explored issues of cultural "gray out"--homogenization--well before it was accepted as little more than theory, making cultural sustainability and equity the organization's mission and motivation since its foundation, even prior to its titular incorporation. Through cultural research, repatriation, documentation and sustainability programs, ACE's deep involvement with African-American, Native American, Caribbean, and European people and projects have generated intergenerational, intercultural and interdisciplinary connections, initiating renewed public interests and appreciation for overlooked and forgotten expressive traditional cultural practices. Projects such as the Rapid Recuperation of Endangered Cultures in South Sudan, for example, have generated interest among Sudanese diaspora communities; ACE's current initiative to repatriate indigenous recordings to Native American tribes is establishing a new precedent for safeguarding ICH among tribal groups in the USA; ACE's partnerships with the American Folklife Center-Library of Congress provides access to its collections for research scholars and students, inculcating greater cultural knowledge, while expanding education and cultural awareness that extends nationally and internationally. Working with Italian ethnomusicologists and folklorists, ACE has established an affiliate research branch, *Centro Studi Alan Lomax*, assisting with its development and bringing the Italian Lomax collections to the people of Italy; ACE has also served as cultural consultants to groups from China, Spain, among other nations, interested in ACE's model for advocacy and safeguarding ICH. The Global Jukebox, Alan Lomax's best known "brainchild", serves virtual communities, generating cultural and cross-cultural interest among local, global, diasporic and immigrant communities. ACE's ongoing presence and good standing in national and international professional societies further demonstrates the organization's cooperative approach and practices within and among scholars and the academy.

## 8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

### 8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

### 8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

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

If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

## 9. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Jorge Arevalo Mateus, Ph.D.

Title: Executive Director

Date: April 29, 2019

Signature:



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### 8.a Members and Personnel

Below is information regarding the Association for Cultural Equity's membership, as well as its staff and consultant list and a list of Board of Directors and Board of Advisors.

#### Membership

The Association for Cultural Equity has a facebook page ([www.facebook.com/AlanLomaxArchive](http://www.facebook.com/AlanLomaxArchive)) through which it shares Alan Lomax Archive and ACE related news, with close to 17,000 followers. In addition, approximately 2,500 subscribers are subscribed to the Cultural Equity email newsletter, which is distributed throughout the year.

#### Staff

**Anna Lomax Wood, Ph.D.**, is an anthropologist and President of the Association for Cultural Equity at Hunter College CUNY. With a creative team, she produced and curated over 100 CDs of Alan Lomax's recordings in several series; preserved and digitized his media collections, and disseminated them on a free digital catalogue; sought out artists' descendants; and in 2004 embarked on repatriation program of international scope. Her anthropological work has explored the roots of community variation in Italy; disaster recovery; the politics of disaster aid and industrialization; risk factors for poor families; children's mental health programs; and social groups mediating social service planning and delivery. She has written about repatriation; Alan Lomax's research on expressive styles; *lyra* and bagpipe traditions among Greek immigrants; Italian folk poetry and Italian immigrant folk music. She was a film editor, a children's mental health planner, and designed ethnographies at the University of South Florida, where she also taught. Wood is recipient the Order of Merit of the Italian Republic, a Grammy, and numerous grants and awards. Her current interests are in archeological, sociological, and genetic work related to music and culture; poetics and vocal music of pre-modern people. She is directing publication of the Global Jukebox as an educational tool and to make available the data and methodologies of Alan Lomax's expressive style studies and co-editing a book on Choreometrics with Forrestine Paulay.

**Jorge Arevalo Mateus, Ph.D.**, Executive Director, is an ethnomusicologist, educator, musician, and archivist. He holds a doctorate in Ethnomusicology from Wesleyan University (2013). A leading authority on Latin American and Caribbean music, he is project director for FolkColombia Escuela, producing festivals, educational workshops, and public programs. As curator and head archivist of the Woody Guthrie Archives and Foundation, he received a Grammy in 2008, co-producing the Best Historical Recording ("The Live Wire: Woody Guthrie in Performance, 1949"). He was assistant director of the Louis Armstrong and House Archives at Queens College (CUNY) and has worked with the Raíces Latin Music Museum and Archives (Boys and Girls Harbor, Inc.), The Dance Theatre of Harlem, and the Smithsonian Institution's National Museum of the American Indian, among many other public and private institutions and NGOs. Arevalo serves as Lead Scholar for the New York State Archives' Documentary Heritage documentation program. His areas of music expertise include Latin-American and Caribbean traditional and popular musics, American Folk and Jazz, and World Music, teaching courses at Hunter College (CUNY); The New School; Marymount Manhattan College; and, the Center for



Ethnic Studies, Borough of Manhattan Community College (CUNY). His essays and articles appear in academic publications and professional journals such as *Society for Ethnomusicology* (SEM Journal), CENTRO, Center for Puerto Rican Studies, and the *Journal of Popular Music Studies*, and is a regular presenter at academic conferences throughout the US, South America, and Europe. A passionate advocate for traditional arts and folklore, Arevalo is a proponent of Alan Lomax's concept of "cultural equity", the right of every community or ethnic group to express, sustain, and safeguard its distinctive cultural heritage.

**Nathan Salsburg**, Curator, Alan Lomax Archive. Nathan Salsburg is a Grammy-nominated producer, archivist, guitarist, and writer. Since 2000 he has worked for the Association for Cultural Equity's Alan Lomax Archive, for which he currently serves in the capacity of Curator, compiling and producing album releases of the renowned folklorist's recordings, and managing and editing the Archive's online audio, photo, and video catalogs, including its popular YouTube channel. He has represented ACE at professional conferences, music festivals, cultural centers, theaters, and nightclubs across America and Europe and has facilitated initiatives to digitally disseminate and repatriate Lomax recordings to regional repositories in Georgia, Kentucky, Michigan, and Mississippi. As a guitarist he has released three solo albums, two in duet with multi-instrumentalist James Elkington, and is a frequent collaborator of singer-songwriter Joan Shelley. NPR Music said of him that he is "likely to become one of those names we all associate with American folk guitar." He lives in Kentucky.

**Kiki Smith-Archiapatti**, Managing Director, has worked for ACE since 2010. In addition to managing budgets and coordinating ACE's projects, grants, publications and funding, she handles the primary administration of the organization, as well as the design and maintenance of its website.

### **Consultants**

#### Archival Consultants:

Bertram Lyons: Dissemination Consultant  
Steve Rosenthal, Audio Restoration, The Magic Shop NY  
Don Fleming, Archive Consultant

#### Special Collection Curators:

Judith R. Cohen: Curator, Spanish Collection  
Gage Averill: Curator, Haitian Collection  
Giorgio Adamo: Italian Specialist (*Centro Studi Alan Lomax*, Palermo)

#### The Global Jukebox:

John Szinger: Programming  
Martin Szinger: Programming  
Michael M. Flory: Consulting statistical scientist  
Ray Cha: UX/UI Designer  
Forrestine Paulay: Choreometrics

Gideon D'Arcangelo: Advisor

GJB Researchers:

Violet Baron

Marco Guarino

Miriam Elhaji

## **BOARD OF DIRECTORS**

**Jane Beck.** Jane Beck founded the Vermont Folklife Center in 1983 and served as its executive director until she retired in July, 2007. Dedicated to documenting and presenting the cultural heritage of Vermonters and their neighbors, the Center made the preservation of the oral interview the core of its endeavors and the archive now comprises over 5000 recordings. Through her work with the Folklife Center she has produced and won awards for a variety of media productions, exhibitions and publications. Beck received her PhD in Folklore/Folklife from the University of Pennsylvania and has served as the President of the American Folklore Society and on the Boards of the American Folklife Center at the Library of Congress and the Bureau of Folklife Programs and Cultural Studies at the Smithsonian Institution. Recently she has published *Daisy Turner's Kin: An African American Family Saga*, published by University of Illinois Press.

**Naomi Hawes Bishop.** Naomi Bishop is an anthropologist; a biological or physical anthropologist and Professor emerita in Anthropology at California State University, Northridge. After initial research in 1971 on the socio-ecology of monkeys living at high altitudes in Nepal, she began a long-term study of cultural adaptations in the Yolmo village of Melamchigaon, which continues to this day. She has worked with filmmaker John Bishop on many ethnographic film and recording projects, as co-producer, and editor. In her final years at CSUN, she helped lead a groundbreaking campus initiative to embed the arts and sciences in teacher preparation programs. Bishop is the daughter of the folklorist Bess Lomax Hawes, and niece of Alan Lomax.

**Patricia Campbell.** Patricia Campbell is Donald E. Petersen Professor of music education and ethnomusicology at the University of Washington-- Seattle. She produced a number of accredited lesson plans in partnership with ACE, which use the Alan Lomax Archive to teach music education. Campbell has received grants for her research, training and curriculum development in music education from the National Endowment for the Arts, the National Endowment for the Humanities, the Fulbright Program, the Missouri Arts Council, and many others. She is the author of many books, including *Lessons from the World* (1991, Schirmer Books), and *Roots and Branches: A Legacy of Multicultural Music for Children* (1994, World Music Press) with Ellen McCullough-Brabson and Judith Cook Tucker. Most recently, Campbell is author of the seven-volume series *World Music Pedagogy* (2018 and onward, New York: Routledge), and the forthcoming *Global Music Cultures* (Oxford University Press) with Bonnie Wade.

**Odysseus Chairetakis.** Odysseus Chairetakis is an independent professional Landman with a lifetime of immersion in Alan Lomax's life, work, and cultural equity values. As Alan Lomax's grandson, he has a unique perspective on his life's work and a profound appreciation for the mission of Cultural Equity. He attended and assisted folklore and Folklife festivals led by Anna Lomax Wood, joined her for field recordings, and joined Alan Lomax for a demonstration of an early Global Jukebox prototype. Chairetakis remains committed to continuing the example set by Alan, adhering to his dedication to the principle of cultural equity and to the organization he founded to disseminate it.

### **Lambros Comitas**

Lambros Comitas is Gardner Cowles Professor of Anthropology and Education at Teachers College (TC), Columbia University and director of TC's Institute of International Studies. He was, for many years, the director of the Research Institute for the Study of Man in New York City, a leading American center of Caribbean study. An authority on the scholarly literature of the Caribbean, Comitas has carried out anthropological field research in Barbados, Jamaica, the Dominican Republic, Bolivia, Greece, the Soviet Union, Andorra, and Spain with particular focus on fishing populations, social organization, education, drugs and society, and change. Among his publications are *The Complete Caribbeana 1900-1975: A Bibliographic Guide to the Scholarly Literature*, *Ganja in Jamaica* (with Vera Rubin), *West Indian Perspectives* (with D. Lowenthal), *Report and Working Papers on Anthropology and Education*, and *Interdisciplinary Research and Doctoral Training: A Study of the Linkoping University (Sweden) Tema Departments* (with T.C. Brock, B. Sigurd, and A.O.P. Sundborg), *Education and Society in the Creole Caribbean* (with M.G. Smith).

### **Gideon D'Arcangelo**

Gideon D'Arcangelo is retail design lead at ESI Design. His practice helps clients evolve from product-centric to community-centric retail. ESI's interdisciplinary design teams drive behavioral change by integrating physical spaces, digital tools and social programs to activate the customer experience. In addition to his role as VP of Creative Strategy at ESI Design, Gideon teaches design at New York University's graduate Interactive Telecommunications Program.

### **Amanda Dargan**

Amanda Dargan has a Ph.D. in Folklore from the University of Pennsylvania. Since 1992, she has served as Education Director for City Lore, where she manages the national outreach and New York City education programs and the professional development programs in art and history education for teachers and artists. She co-edits CARTS Magazine. Her essays have appeared in the *Journal of American Folklore*, *The Encyclopedia of Southern Culture*, *Encyclopedia of New York City*, *Educational Leadership*, and the recent book *Through the Schoolhouse Door*.

**Barry Dornfeld.** Barry Dornfeld is an anthropologist, media researcher, documentary filmmaker and management consultant in Philadelphia. He is a Principal at Philadelphia's Center for Applied Research (CFAR), where he co-leads the Healthcare and Higher Education groups. He currently teaches executive education at the University of Pennsylvania's Wharton School. He has also taught at New York University, and chaired the Communication Department at University of the Arts, Philadelphia. His documentary films include *Gandy Dancers* (1992), co-produced with Maggie Holtzberg-Call, which follows the expressive culture and history of African American railroad workers, and *Look Forward and Carry on the Past: Stories from Philadelphia's Chinatown* (2002), co-produced with Debora Kodish and Debbie Wei. Dornfeld has also published media research, including *Producing Public Television, Producing Public Culture* (1998, Princeton University Press), an ethnography on the reception and cultural

performance of PBS. He is co-author of *The Moment You Can't Ignore: When Big Trouble Leads to a Great Future* (2014, PublicAffairs Books).

### **William R. Ferris**

William R. Ferris is a professor of history at UNC–Chapel Hill and an adjunct professor in the Curriculum in Folklore. He is associate director of the Center for the Study of the American South, and is widely recognized as a leader in Southern studies, African-American music and folklore. He is the former chairman of the National Endowment for the Humanities. Prior to his role at NEH, Ferris served as the founding director of the Center for the Study of Southern Culture at the University of Mississippi, where he was a faculty member for 18 years. Ferris has written and edited 10 books and created 15 documentary films, most of which deal with African-American music and other folklore representing the Mississippi Delta. He co-edited the Pulitzer Prize nominee *Encyclopedia of Southern Culture* (UNC Press, 1989), which contains entries on every aspect of Southern culture and is widely recognized as a major reference work linking popular, folk, and academic cultures.

### **Jeffrey A. Greenberg**

A partner in Beldock Levine and Hoffman LLP, a firm founded by distinguished civil rights lawyers and folk music advocates, Jeffrey specializes in entertainment and intellectual property law, and represents musicians, music publishers, film and television producers, festival, tour and live event producers, event marketers, actors, comedians, screenwriters, composers, and television and radio personalities. His producer credits include the 100-CD series, the Alan Lomax Collection; *Popular Songbook* (2003), and in 2005, *Jelly Roll Morton: The Complete Library of Congress Recordings*, all on Rounder Records; Terrance Simien, *There's Room For US All* (Black Top 1993); Rob Wasserman, *Trilogy* (Rounder Records 2004); Genevieve Waite, *Romance Is On The Rise* (Chrome Dreams 2004); John Phillips, *John, The Wolfking of L.A.* (Varese Sarabande 2006). Jeffrey Legal Advisor to the Association for Cultural Equity and Alan Lomax's Estate. He holds a J. D. cum laude from the Benjamin N. Cardozo School of Law.

### **Barbara Hampton**

(M.A., University of California at Los Angeles; M. Phil. and Ph.D. Columbia University) is Professor of Music at Hunter College and the Graduate Center and 11th Chair of the Hunter College Senate. Founder of the Mid-Atlantic Chapter of the Society for Ethnomusicology (SEM), she has served on the SEM national council, editorial board, national executive board, SEM Newsletter editor, and several national committees, including Chair of the Program Committee for its 55th Annual Meeting. Founder of the Music and Gender Study Group of the International Council for Traditional Music (ICTM), she serves as its presiding officer. Dr. Hampton has presented her research on African music and its diaspora, music and gender, historical ethnomusicology, and popular music by invitation on four continents. She was named Hage Distinguished Professor at the University of Texas at Austin; among other awards are a Ford Foundation Postdoctoral Fellowship and a Lifetime Achievement Award from the Mid-Atlantic Chapter of SEM.

**Forrestine Paulay**

Forrestine Paulay, Ph.D. developed Choreometrics with Alan Lomax and Irmgard Bartenieff, and directs this component of research and development at the Association for Cultural Equity. She is co-founder with Irmgard Bartenieff and Martha Davis of the Effort-Shape Training Program at the Laban/Bartenieff Institute of Movement Studies. She has taught at Columbia University, New York University, Hunter College, Naropa University, Pace University, Dance Notation Bureau, Laban/Bartenieff Institute of Movement Studies, and the Gestalt International Study Center. She was a dancer/choreographer/teacher and is currently a Feldenkreis practitioner and a movement-oriented psychotherapist. She has lectured in Europe, Canada, and frequently in the U.S. She is currently working on a comprehensive volume about Choreometrics co-authored by Anna Lomax Wood.

**Dan Sheehy**

Dan Sheehy was Director and Curator of the nonprofit record label Smithsonian Folkways Recordings and oversaw the Folkways collections of the Ralph Rinzler Folklife Archives and Collections. An ethnomusicologist and folklorist, Dan was appointed curator and director of Smithsonian Folkways in 2000. He is author of *Mariachi Music in America: Experiencing Music, Expressing Culture* and co-editor of the South America, Mexico, Central America, and the Caribbean volume of the *Garland Encyclopedia of World Music*. Before joining Smithsonian in 2000, Dan served as director of Folk & Traditional Arts at the National Endowment for the Arts (1992-2000) and staff ethnomusicologist and assistant director (1978-1992). A former Fulbright-Hays scholar in Veracruz, Mexico, he earned his Ph.D. in ethnomusicology from UCLA.

### **Advisory Board**

**Anthony Seeger.** Anthony Seeger is an anthropologist, ethnomusicologist, archivist, record producer, and musician. His anthropological research has concentrated on the music of Amazonian Indians, and he has been active in supporting their efforts to defend their rights to land in the fast-developing interior of Brazil. His musical knowledge extends to vernacular music forms in the United States. Dr. Seeger has served as Professor of Anthropology and Director of the Indiana University Archives of Traditional Music; as the founder of the Smithsonian Institution's Folkways Records and the first curator of its archival collection; as Professor in the Department of Ethnomusicology at the University of California at Los Angeles and as Faculty Director of the UCLA Ethnomusicology Archive. Dr. Seeger has held executive positions at the Society for Ethnomusicology (President 1989- 1991) and the International Council for Traditional Music (President 1997-1999; Secretary General 2001-2005). He was elected a Fellow of the American Academy of Arts and Sciences in 1993. He has served on the advisory boards of audiovisual archives in India and the Sudan, and has consulted on archival issues in Peru, Brazil, Hong Kong, Indonesia, South Africa and the United States. He is the Chair of the Research Archives Section of the International Association of Sound and Audio Visual Archives (IASA). Dr. Seeger is the author or editor of six books and over 60 articles on anthropological, ethnomusicological, archival, intellectual property, and Indigenous rights issues. Among the books is *Why Suyá Sing: A Musical Anthropology of an Amazonian People* (Cambridge University Press 1987). He was executive producer of over 250 compact discs published by Smithsonian Folkways Recordings between 1989 and 2000.

**Mu Qian, Ph.D.,** Mu Qian is an ethnomusicologist and performing arts curator. He completed his dissertation, titled *Experiencing God in Sounds: Music and Meaning in Uyghur Sufism* at SOAS, University of London. Mu performed fieldwork among the Uyghur Sufis in Xinjiang, Northwestern China as part of *Sounding Islam in China*, a multi-sited ethnographic study project of SOAS supported by the Leverhulme Trust. Mu has presented papers at several conferences for traditional music and ethnography of Islam. He has been a guest lecturer at UCLA, University of Michigan (Ann Arbor), University of Wisconsin-Madison, University of Maryland (College Park), International Institute for Asian Studies (Leiden), and Royal Holloway, University of London. Mu has also produced concerts of world music in Asia, Europe and North America, served as a presenter at the Smithsonian Folklife Festival, and worked with the Center for Traditional Music and Dance in New York. He is a member of jury of the Transglobal World Music Chart. He has written articles on culture and art for China Daily and the Financial Times, and is the Chinese translator of Alan P. Merriam's book *Anthropology of Music* (People's Music Publishing House, Beijing, 2010).

**Edmund R. Wood.** Edmund Wood did undergraduate work at the University of Texas at Austin and studied law at the University of the Pacific McGeorge School of Law, Sacramento, CA. He is an independent energy producer primarily interested in low carbon based fuels. He has broad cultural interests and for the past fifteen years has been participating in ACE's repatriation programs and closely following ACE's activities in other spheres.

**Rosita Sands.** Dr. Rosita M. Sands is Professor of Music and Interim Dean of the School of Fine and Performing Arts at Columbia College Chicago. Her research and teaching specializations are in the areas of ethnomusicology, black music research and pedagogy, and music education. Prior to joining the Columbia College faculty, she served as Associate Director and Director of Columbia College's Center for Black Music Research and its remote site, the Alton Augustus Adams Music Research Institute, in St. Thomas, US Virgin Islands. She is published in the areas of African-American-Caribbean carnival traditions, multicultural music education, and the pedagogy of black music. Dr. Sands has contributed essays and chapters to *African American Music* (Burnim/Maultsby eds.), *Multicultural Perspectives in Music*, *Kaleidoscope of Cultures: A Celebration of Multicultural Research and Practice*, *Critical Issues in Music Education*, and *The Encyclopedia of African-American Culture and History*. She is also published in the *Journal of Music Teacher Education*, *The Black Perspective in Music*, *Black Music Research Journal*, and *Action, Criticism, and Theory in Music Education*. Sands is a participant in the Caribbean Repatriation Program of the Association for Cultural Equity, Alan Lomax Archives and a Board Member of the National Association for the Study and Performance of African-American Music.

**Karen Bradley.** Karen Bradley is professor emeritus in the Dance and Performance Scholarship cluster at the University of Maryland, College Park. She is a Certified Movement Analyst in Laban Movement Analysis and has trained as a dance therapist. Bradley was previously the Dorothy Madden Professor of Dance at the University of Maryland, overseeing two years of symposia in dance and global peacemaking, Choreometrics, and dance and community building. She is also the President of the Laban/Bartenieff Institute of Movement Studies and has taught LMA and lectured around the world, including South Africa, Brazil, Belgium, and Canada.

**Jane Anderson.** Jane Anderson is assistant professor in the Centre for Heritage and Society at the University of Massachusetts and adjunct professor at New York University Law School. She works on the philosophical and practical problems of intellectual property law and the protection of Indigenous/traditional knowledge and cultural heritage. She consults for the World Intellectual Property Organization on proposals for the protection of traditional knowledge and cultural expression.

**Andy Kolovos.** is the Director of Archives and Research of Vermont Folklife Center (VFC) where he has worked since 2002 in numerous capacities including Archivist and Folklorist and Co-Director. He holds an MA in Folklore (2000), an MLS with a focus on Archives and Special Collections (2001), and a PhD in Folklore and Ethnomusicology (2010), all from Indiana University. His professional work focuses on theory and practice in ethnographic and folklore archives, critical approaches to public cultural programming, community ethnography, and emerging forms of ethnographic representation including graphic ethnography and ethnographic cartooning. He presents and consults widely on audio preservation in ethnographic and oral history collections, oral history methodology, and audio field recording for ethnographic



research. Since 2011 he has served as the co-coordinator of the American Folklore Society's (AFS) National Folklore Archive Initiative, a national effort to develop descriptive standards for ethnographic/folklore collections held in US repositories. He serves on the steering committee of the oral history section of the Society of American Archivists. **Areas:** New approaches to folklore archiving; audio preservation for ethnographic research, oral history, ethnographic research; theory and practice in public programming; community ethnography.

### **Steve Zeitlin**

Ph.D. Folklore, University of Pennsylvania; M.A. Literature, Bucknell University. Founder and Director of City Lore, an organization dedicated to the preservation of cultural heritage, with a focus on New York, with an increasing number of projects of national and international scope. City Lore works with grassroots cultures to support their living legacy in stories and histories, places and traditions. Its programs include Place Matters, the People's Hall of Fame, and the POEMobile, which projects poems on to buildings in tandem with live readings and performances. In 2007, Steve received the Benjamin Botkin Award from the American Folklore Society for lifetime achievement in public folklore. In 2010, he was awarded an Archie Green fellowship from the Library of Congress. Steve has served as a regular commentator for a number of nationally syndicated public radio shows, and his commentaries have appeared on the Op Ed pages of *The New York Times* and *Newsday*. He also co-produced with NPR producer Dave Isay the storytelling series American Talkers for NPR's *Weekend Edition Sunday* and *Morning Edition*. Before coming to New York, Steve Zeitlin served for eight years as a folklorist at the Smithsonian Institution in Washington, D.C., and has taught at George Washington, American University, NYU, and Cooper Union. He is coauthor of a number of award winning books on America's folk culture including *A Celebration of American Family Folklore* (Pantheon Books, 1982); *The Grand Generation: Memory Mastery and Legacy* (U. of Washington Press, 1987); *City Play* (Rutgers University Press, 1990); *Because God Loves Stories: An Anthology of Jewish Storytelling* (Simon & Schuster, 1997); *Giving a Voice to Sorrow: Personal Responses to Death and Mourning* (Penguin-Putnam, 2001), and *Hidden New York: A Guide to Places that Matter* (Rutgers U. Press, October, 2006). He has also co-produced a number of award winning film documentaries *Free Show Tonight* on the traveling medicine shows of the 1920s and 30s; *From Mambo to Hip Hop*, broadcast on public television in the fall of 2006, and winner of an Alma Award for Best Documentary.

### **Nick Spitzer**

Nick Spitzer is a folklorist recognized for his work with community-based cultures of the Gulf South, cultural creolization, American traditional music, documentary arts and public policy. He is the producer of public radio's American Routes, a two-hour program devoted to vernacular music and cultures, heard on over 300 stations by up to a million weekly listeners, now in its 20th year. Spitzer is a professor of anthropology at Tulane University where he has taught since 2008. Prior to that he was Zemurray Professor of Cultural Conservation in the College of Urban & Public Affairs at the University of New Orleans. Spitzer holds a B.A. cum laude in anthropology with a minor in folklore from Penn (1972), and an M.A. (1974) and Ph.D. in anthropology & folklore with a minor in English from the University of Texas at Austin (1986). His

M.A. thesis was “I Got the World in a Jug’: African-American Women's ‘Classic Blues.’” His Ph.D. dissertation was “Zydeco and Mardi Gras: Creole Identity and Performance Genres in Rural French Louisiana.”

### **Christopher Mulé**

Christopher Mulé currently serves as the director of folk arts at Brooklyn Arts Council. Concurrently, he is the project director for NYSCA Living Traditions, an initiative of the Folk Arts Program of the New York State Council on the Arts (NYSCA) in partnership with City Lore, which produces and administers this site. He specializes in grant writing, community engagement, cultural documentation, public programming, and non-profit management. He earned his M.A in Folklore and Ethnomusicology at Indiana University. In 2015, he received the Archie Green Fellowship from the American Folklife Center at the Library of Congress for his collaboration with Domestic Workers United, an organization of Caribbean, Latina, and African nannies, housekeepers, and elderly caregivers in New York that organizes for fair labor standards.

### **Bill Pearson**

Bill Pearson is a media and business service consultant with Gallup Hill, LLC. He earned an MBA from Columbia University as well as degrees in ethnomusicology and worked as an ethnomusicologist in the public sector before going into business. He has served as CEO and CFO of a number of media corporations.

### **Tina Bucuvalis**

Tina Bucuvalis is a distinguished public folklorist. She formerly served as the Curator of Arts & Historical Resources at the Department of Cultural Services, City of Tarpon Springs; State Folklorist/Director of the Florida Folklife Program/Florida Department of State, and Curator of Folklife at the Historical Museum of Southern Florida, Miami. She conducts research and creates programs in folklore, cultural anthropology, and historic preservation. Current research interests include the sponge industry, Greek music in America, and the 'Tarpon Springs Greek community.

### **Philip Yampolsky**

Philip Yampolsky is a musicologist who has played Javanese and Balinese gamelan music for nearly 40 years, and the percussion music of the Ewe of Ghana for still longer. His research interests include: various genres of Indonesian and West African music; intellectual property issues as they relate to traditional or communal music; the recording industry worldwide; the discography and preservation of early recordings; and the teaching of world music in elementary and secondary schools. He lived for fifteen years in Indonesia, including seven years as Program Officer in Arts and Culture for the Ford Foundation's Indonesia office. He spent the entire decade of the 1990s recording, editing, and annotating a series of twenty CDs, Music of Indonesia, published in the U.S. by Smithsonian Folkways Recordings and in Indonesia by Masyarakat Seni Pertunjukan Indonesia; he is now planning a new series on the music of Timor-Leste.

**Patrick Savage**

Patrick Savage is an Associate Professor in the Faculty of Environment and Information Studies at Keio University SFC. Previously, he was a postdoctoral researcher at the University of Oxford School of Anthropology and Museum Ethnography. He holds a Ph.D. in Musicology from the Tokyo University of the Arts and an M.Sc. in Psychology from McMaster University (Canada) and a B.A. in Music Composition from Amherst College (USA). In 2017, he became the fifth non-Japanese to receive the Japanese Society for the Promotion of Science Ikushi Prize, awarded by the Emperor to 17 doctoral students throughout Japan. A leader in reviving the comparative study of the world's music, his research has been published in diverse academic journals including *Nature*, *Proceedings of the National Academy of Sciences*, *Music Perception*, and *Ethnomusicology*, and has been covered by media including the New York Times, NPR, The Atlantic, and The Economist. His first book, *Comparative musicology: The science of the world's music*, is under contract with Oxford University Press.

Le 25 AVR. 2019

N° 0306

**STATE OF NEW YORK**

**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 official seal of the Department of State, at the City of Albany, on January 25, 2010.



A handwritten signature in black ink, appearing to read "Daniel E. Shapiro".

Daniel E. Shapiro  
First Deputy Secretary of State



# The University of the State of New York

STATE OF NEW YORK:

: ss.:

COUNTY OF ALBANY :

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 THE ASSOCIATION FOR CULTURAL EQUITY, INC.

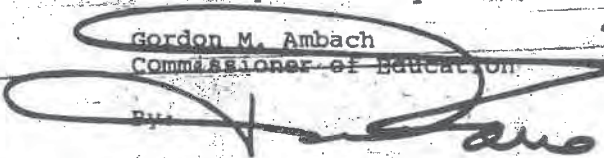
as a not-for-profit corporation.

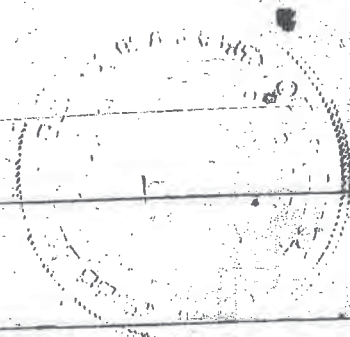
This consent to filing, however, shall not be construed as approval by the Board of Regents, the Commissioner of Education or the State Education Department of the purposes or objects of such corporation, nor shall it be construed as giving the officers or agents of such corporation the right to use 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 23rd day of July, 1981.

Gordon M. Ambach  
Commissioner of Education

By:   
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.

2

CERTIFICATE OF INCORPORATION

OF

THE ASSOCIATION FOR CULTURAL EQUITY, INC.

Under Section 402 of the Not-for-Profit Corporation Law

4851516

The undersigned, acting as incorporators of The Association for Cultural Equity, Inc. hereby certify:

1. The name of the Corporation is:

THE ASSOCIATION FOR CULTURAL EQUITY, INC.

2. The Corporation is to be a corporation as defined in subparagraph (a)(5) of section 102 (Definitions) of the Not-for-Profit Corporation Law. The Corporation is a Type B corporation under Section 201 of the Not-for-Profit Corporation Law.

3. The purposes for which the Corporation is formed are:

--To preserve and perpetuate the diverse cultural heritage of the United States and the world as principal human resources by the encouragement, financing and conduct of research and of methods of preservation of the diverse ethnic and cultural systems of the United States and the world and the presentation and dissemination of those ethnic and cultural systems in modern mass communications media as viable alternatives to the culture of the modern post-industrial society;

--To develop and foster the use of scholarly mechanisms for the objective recordation and comparative analysis of cultural systems and forms of expression such as the Cantometrics and Chorometrics Systems;

--To provide to members of non-urban industrial ethnic and cultural groups forms of representation of their diverse cultures in the mass media as viable cultural choices worthy of the same respect and emulation as is accorded to Euro-American urban industrial culture in such media;

--To provide to the public at large and the scholarly community television and radio programming and resource materials for their own use in the promotion of the foregoing purposes;

--To solicit, receive and maintain funds, property and services and to apply them or the income therefrom to the above stated purposes;

--To take, by bequest, devise, gift, purchase, lease or otherwise, any real property or personal property insofar as the same may be held by a corporation organized under the Not-for-Profit Corporation Law, and to hold the same, for the corporate purposes, and to convey, sell, or dispose of such property and to invest and reinvest the principal and deal with and expend income therefrom in such manner as may be permitted by law and as, in the judgment of the Board of Directors, will best promote the purposes for which the Corporation is organized;

--To do any other act or thing incidental to, or connected with, and in furtherance of, the accomplishment of the foregoing purposes, within such limitations as are provided by law and by paragraphs 3 and 4 of this Certificate.

--Nothing contained herein shall authorize the Corporation, directly or indirectly, to have among its



purposes, or to engage in, any of the activities mentioned  
in the Not-for-Profit Corporation Law, Section 404 (b) -

(t) : nor shall the  
Corporation carry on propaganda, or otherwise attempt to  
influence legislation, or participate in or intervene in  
any political campaign on behalf of any candidate for  
public office, by publishing or distributing statements or  
otherwise.

4. No part of the income of the Corporation shall inure to  
the benefit of any member, trustee, director, officer of the  
corporation, or any private individual (except that reasonable  
compensation may be paid for services rendered to or for the  
Corporation affecting one or more of its purposes), and no member,  
trustee, officer of the Corporation or any private individual shall  
be entitled to share in the distribution of any of the corporate  
assets on dissolution of the Corporation. Nothing herein shall  
authorize the corporation to operate or maintain an educational  
television station, radio station or any other public broadcasting  
entity. In the event of dissolution of the Corporation pursuant to  
the laws of the State of New York, whether voluntary or otherwise,  
the funds and assets of the Corporation then belonging to it shall,  
subject to an order of a justice of the Supreme Court of New York  
and after proper payment of liabilities, be distributed in  
accordance with the law to the free and voluntary aid and assistance  
of organizations, agencies, and institutions which are organized and  
operated exclusively for cultural, literary, educational, religious,  
charitable, or scientific purposes, no part of the net earnings of  
which inures to the benefit of any private stockholder or  
individual, no part of the activities of which consists of carrying  
on propaganda or otherwise attempting to influence legislation, and  
no part of the activities of which includes participation in or  
intervention in any political campaign on behalf of any candidate

for public office by publishing or distributing statements or otherwise. Notwithstanding any other provision of this certificate, the Corporation shall not conduct or carry on any activities not permitted to be conducted or carried on by an organization exempt under Section 501(c)(3) of the Internal Revenue Code and its Regulations as they now exist or as they may hereafter be amended, or by an organization, contributions to which are deductible under Section 170(c)(2) of such Code and Regulations as they now exist or as they may hereafter be amended.

5. The office of the Corporation is to be located in the City of New York, County of New York, State of New York. The agent of the Corporation upon whom process against the Corporation may be served is Alan Lomax, 215 West 98th Street, New York, New York 10025.

6. The territory in which the operations of the Corporation are principally to be conducted is the State of New York and elsewhere throughout the world.

7. The names and addresses of the initial directors of the Corporation are as follows:

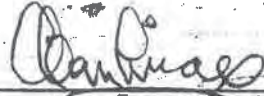
Name	Residence
Alan Lomax	215 West 98th Street New York, New York 10025
Conrad Arensberg	460 Riverside Drive New York, New York 10027
Clara Shapiro	80 LaSalle Street New York, New York 10027

8.\* The post office address to which the Secretary of State -or process against the corporation served upon him shall mail a copy of any ~~is 215 West 98th~~ Street, New York, New York 10025, Attn.: Alan Lomax.

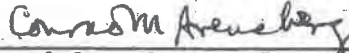
9. Prior to delivery of this Certificate to the Department of State for filing, all approvals or consents required by law will be endorsed upon or annexed to this Certificate.

\*The Secretary of State, pursuant to Ch. 564 of the N.Y.S. Laws of 1981, sec. 402(a)(7), is hereby designated as agent of the Corporation upon whom process against it may be served.


IN WITNESS WHEREOF, each of the undersigned has subscribed to this Certificate of Incorporation this \_\_\_ day of May, 1981, and hereby affirms the truth hereof under the penalties of perjury.



Alan Lomax - Incorporator  
215 West 98th Street  
New York, New York 10025



Conrad Arensberg - Incorporator  
460 Riverside Drive  
New York, New York



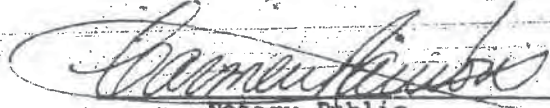
Clara Shapiro - Incorporator  
80 LaSalle Street  
New York, New York 10027

STATE OF NEW YORK )

COUNTY OF NEW YORK )

ss.: :

On this 21<sup>st</sup> day of May, 1981, before me personally appeared Alan Lomax, having an address at 215 West 98th Street, New York, New York 10025, to me known and known to me to be the individual who executed the foregoing Certificate, and he duly acknowledged to me that he executed the same.



Notary Public

CARMEN RAMON  
Notary Public, State of New York  
No. 31-4724124  
Qualified in New York County  
Certificate filed with Queens and Kings County  
Commission Expires March 30, 1982

ATTORNEY'S AFFIDAVIT <sup>AFFIRMATION</sup>

STATE OF NEW YORK )  
COUNTY OF NEW YORK ) SS.:

CHRISTINA BURKS LEE, <sup>she</sup> being duly sworn, <sup>she</sup> deposes and says <sup>AFFIRMS</sup> that she is attorney for the subscriber to the annexed Certificate of Incorporation, and that no previous application for the approval of the Certificate by any Justice of the Supreme Court has ever been made.

Dated March 15, 1982

*Christina Burks Lee*

Sworn to before me this  
day of \_\_\_\_\_, 1981.

Notary Public

5

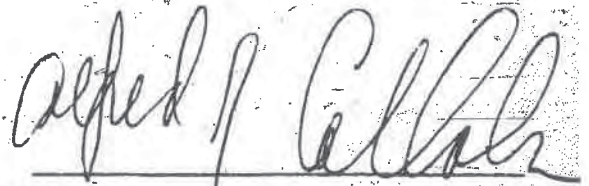
Waiver of Notice to Attorney-General of Application  
for  
Judicial Approval of Attached Certificate of Incorporation

Approval of Certificate of Incorporation  
by  
Justice of Supreme Court

I, ALFRED J. CALLAHAN, a  
Justice of the Supreme Court of the First Judicial District, hereby  
approve the foregoing Certificate of Incorporation of THE  
ASSOCIATION FOR CULTURAL EQUITY, INC.

Dated: October 20, 1981

BRONX, New York



Justice of the Supreme Court  
of the State of New York

THE UNDERSIGNED HAS NO OBJECTION  
TO THE GRANTING OF JUDICIAL  
APPROVAL HEREON AND WAIVES  
STATUTORY NOTICE.

ROBERT ABRAMS, ATTORNEY GEN.  
STATE OF NEW YORK

William E. Kuntz 10/16/81

Assistant Attorney General

-10

NOTICE OF ENTRY

Index No.

4851516

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

CERTIFICATE OF INCORPORATION OF THE ASSOCIATION FOR CULTURAL EQUITY, INC. (Under Section 402 of the Not-For-Profit Corporation Law)

Dated: Yours, etc. GREENBAUM, WOLFE, & ERNST Attorneys for Office and Post Office Address 437 Madison Avenue New York, N. Y. 10022

To Attorney for

NOTICE OF SETTLEMENT

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

GREENBAUM, WOLFE, & ERNST Attorneys for Office and Post Office Address, Telephone 437 Madison Avenue New York, N. Y. 10022 (212) PLB-6010

on the day of at M. Dated: Yours, etc. GREENBAUM, WOLFE, & ERNST Attorneys for

Office and Post Office Address 437 Madison Avenue New York, N. Y. 10022

To Attorney for

Service of a certified copy of the within is hereby admitted. Dated:

To Attorney for

FILED

Attorney for

STATE OF NEW YORK DEPARTMENT OF STATE

FILED MAR 19 1982

AMT. OF CHECK 5650 FILING FEE TAX COUNTY FEE COPY CERT REFUND SPEC HANDLE

Handwritten signatures and initials

***STATE OF NEW YORK***

***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 official seal of the Department of State, at the City of Albany, on January 25, 2010.

A handwritten signature in black ink, appearing to read "D. Shapiro", is written over a faint circular stamp.

Daniel E. Shapiro  
First Deputy Secretary of State

CERTIFICATE OF AMENDMENT

OF THE

CERTIFICATE OF INCORPORATION

OF

THE ASSOCIATION FOR CULTURAL EQUITY, INC.

UNDER SECTION 803 OF THE NOT-FOR-PROFIT CORPORATION LAW

The undersigned, constituting all of the directors of the Corporation do hereby certify as follows and affirm the following to be true under the penalties of perjury:

3084263

1. The name of the Corporation is The Association for Cultural Equity, Inc.

2. The date upon which the Certificate of Incorporation of the Corporation was filed is March 19, 1982. Such filing was made under the Not-for-Profit Corporation Law. The Corporation is a corporation as defined in Section (a)(5) of Section 102 of, and is a Type B Corporation under Section 201 of, the Not-for-Profit Corporation Law.

3. The Amendment effected by this Certificate as follows:

The third full sentence of paragraph 4 of the Certificate of Incorporation appearing on pages 3-4 of such Certificate, the substance of which provides for the manner of disposition of the assets of the Corporation upon the dissolution, is hereby deleted and the following substituted therefor:

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, or to another organization to be used in such manner as in the judgment of a Justice of the Supreme Court of the State of New York will best accomplish the purposes for which this Corporation was formed.

4. The foregoing amendment was authorized by the unanimous written consent of all directors of the Corporation without a meeting, there being no members of the Corporation.


5. No change is effected in the corporate purposes by the foregoing amendment.


6. The Secretary of State, pursuant to Section 402(a)(7) of the Not-for-Profit Corporation Law is hereby designated as agent of the Corporation upon whom process against it may be served. The Post Office Address to which the Secretary shall mail a copy of any process against the Corporation served upon him is 215 West 98th Street, Apartment 12-E, New York, New York 10025.



IN WITNESS WHEREOF, each of the undersigned has  
subscribed this Certificate of Amendment this  
16<sup>th</sup> day of January, 1984 and

  
ALAN SOMAX, DIRECTOR

  
CONRAD ARENBERG, DIRECTOR

  
CLARA SHAPIRO, DIRECTOR

WAIVER OF NOTICE TO ATTORNEY GENERAL  
OF  
APPLICATION FOR JUDICIAL APPROVAL OF  
ATTACHED CERTIFICATE OF AMENDMENT OF  
CERTIFICATE OF INCORPORATION

2/13/84  
THE UNDERSIGNED HAS NO  
OBJECTION TO THE GRANTING OF  
JUDICIAL APPROVAL HEREON AND  
HEREBY STATUTORILY NOTICES  
ROBERT APPEARS ATTORNEY GENERAL  
STATE OF NEW YORK

APPROVAL OF CERTIFICATE OF AMENDMENT OF  
CERTIFICATE OF INCORPORATION BY  
JUSTICE OF THE SUPREME COURT

**JAWN A. SANDER**

I, \_\_\_\_\_, Justice of the Supreme  
Court of the State of New York of the First Judicial District,  
hereby approves the Certificate of Amendment of Certificate  
of Incorporation of The Association for Cultural Equity,  
Inc.

Dated FEB 28 1984  
NEW YORK, New York

*Jawn A. Sander*  
Justice of the Supreme Court  
of the State of New York

**JAWN A. SANDER**

ATTORNEY'S AFFIRMATION

State of New York )

County of New York)

CHRISTINA BURKS LEE, a Member of the New York Bar,  
affirms that she is the attorney for THE ASSOCIATION FOR  
CULTURAL EQUITY, INC. and that no prior application for the  
approval of such Certificate of Amendment by any Justice of  
the Supreme Court has ever been made.

Dated February 9, 1984

*Christina Burks Lee*  
CHRISTINA BURKS LEE

3084260

STATE OF NEW YORK  
DEPARTMENT OF STATE

FILED MAR 27 1984

AMT. OF CHECK \$	34.00
FILING FEE \$	30
TAX \$	
COUNTY	
COPY \$	40
CERT \$	
REFUND	
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815 W 11th St

NY NY 10014

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SM

Marshall Morris Pearl Wattenberg & Associates  
130 W 57th St  
New York, NY 10019 Attn: Christina Becker

Marshall Morris

325251

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BY-LAWS  
OF  
ASSOCIATION FOR CULTURAL EQUITY, INC.

ARTICLE I  
MEMBERS

The Corporation shall have no members.

ARTICLE II  
BOARD OF DIRECTORS

Section 1. Powers and Duties. The Board of Directors shall have general power to control and manage the affairs and property of the Corporation, and shall have full power, by majority vote, to adopt rules and regulations governing the action of the Board of Directors and shall have full authority with respect to the distribution and payment of the moneys received by the Corporation from time to time; provided, however, that the fundamental and basic purposes of the Corporation, as expressed in the Certificate of Incorporation, shall not thereby be amended or changed, and provided further, that the Board of Directors shall not permit any part of the net earnings or capital of the Corporation to inure to the benefit of any private individual.

Section 2. Number, Election, Term of Office and Removal. The number of directors shall be not less than three (3), the number to be fixed from time to time by the Board of Directors. The initial directors shall be persons named in the Certificate of Incorporation. The directors shall be elected at the annual meeting of the Board of Directors by a majority of the directors then in office, and each shall continue in office until his successor shall have been elected and qualified, or until his death, resignation or removal. Any director may be removed, with or without cause, by a vote of a majority of the directors then in office.

Section 3. Vacancies. Any vacancy in the Board of Directors arising at any time and from any cause, may be filled for the unexpired term at any meeting of the Board of Directors by a majority of the directors then in office.

Section 4. Annual Meeting; Notice. The annual meeting of the Board of Directors shall be held at the principal office of the Corporation or at such other place as the Board of Directors shall designate at such date and time as the Board of Directors shall designate. Notice of the time and place of such annual meeting shall be given by the Secretary by mailing a copy thereof or delivering the same to each director not less than ten nor more than thirty days before such annual meeting.

Section 5. Special Meetings; Notice. Special meetings of the Board of Directors may be held upon the call of the President or of any two directors at the principal office of the Corporation or at such other place as may be designated in the notice of such meeting. Notice of the time, place and purpose of any special meeting of the Board of Directors shall be given by the Secretary by mailing a copy thereof or delivering the same to each director at least two days before such meeting.

Section 6. Regular Meetings; Notice. Regular meetings of the Board of Directors shall be held at such time and place as the Board of Directors shall designate and notice of such regular meetings need not be given.

Section 7. Quorum; Adjournments of Meetings. At all meetings of the Board of Directors, a majority of the directors then in office shall constitute a quorum for the transaction of business. In the absence of a quorum, a majority of the directors present may, without giving notice other than by announcement at the meeting, adjourn the meeting from time to time until a quorum is obtained. At any such adjourned meeting at which a quorum is present, any business may be transacted which might have been transacted at the meeting as originally called.

Section 8. Organization. The President of the Corporation shall preside at all meetings of the Board of Directors or, the Board of Directors may select from among its numbers a Chairman. The Secretary of the Corporation shall act as Secretary at all meetings of the Board of Directors. In the absence of the Secretary, the presiding officer may appoint any person to act as Secretary of the meeting.

Section 9. Resignation. Any director may resign at any time by giving written notice to the President of the Corporation. Such resignation shall take effect at any time specified therein and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

### ARTICLE III

#### OFFICERS

Section 1. Offices. The officers of the Corporation shall be a President, a Secretary, a Treasurer, and such other officers, including one or more Vice Presidents, as the Board of Directors may from time to time appoint or elect. One person may hold more than one office in the Corporation, except that one person may not hold both the offices of President and Secretary. No instrument required to be signed by more than one officer may be signed by one person in more than one capacity.

Section 2. Election, Term of Office and Removal. The officers of the Corporation shall be elected at the annual meeting of the Board of Directors immediately following the election of directors, and each shall continue in office until his successor shall have been elected and qualified, or until his death, resignation or removal. Any officer of the Corporation may be removed, with or without cause, by a vote of a majority of the directors then in office.

Section 3. Other Agents, etc. The Board of Directors may from time to time appoint such agents as it shall deem necessary, each of whom shall hold office during the pleasure of the Board of Directors, and shall have such authority, perform such duties and receive such reasonable compensation, if any, as the Board of Directors may from time to time determine.

Section 4. Vacancies. Any vacancy in any office may be filled by the Board of Directors. Any officer so elected shall hold office until the election at the annual meeting of the Board of Directors and the qualification of his successor.

Section 5. President: Powers and Duties. The President shall preside at all meetings of the Board of Directors. He shall generally manage and supervise the affairs of the Corporation. He shall keep the Board of Directors fully informed, and shall freely consult with them concerning the activities of the Corporation. He shall have the power to sign alone, unless the Board of Directors shall specifically require an additional signature, in the name of the Corporation all contracts authorized either generally or specifically by the Board of Directors. He shall perform all duties incident to the office of President, subject however, to the control of the Board of Directors.

Section 6. Vice Presidents: Powers and Duties. The Secretary shall act as secretary of all meetings of the Board of Directors, and shall keep the minutes of all such meetings. He shall attend to the giving and serving of all notices of the Corporation and he shall perform all duties incident to the office of the Secretary, subject however, to the control of the Board of Directors, and such other duties as shall from time to time be assigned to him by the Board of Directors.

Section 8. Treasurer: Powers and Duties. The Treasurer shall have the custody of all funds and securities of the Corporation which may come into his hands. He shall keep or cause to be kept complete and accurate accounts of receipts and disbursements of the Corporation and shall deposit



all moneys and other valuable effects of the Corporation in the name and to the credit of the Corporation in such banks or depositories as the Board of Directors may designate. Whenever required by the Board of Directors, he shall render a statement of his accounts. He shall at all reasonable times exhibit his books and accounts to any officer or director of the Corporation, and shall perform all duties incident to the office of Treasurer, subject however, to the control of the Board of Directors, and such other duties as shall from time to time be assigned to him by the Board of Directors. The Treasurer shall, if required by the Board of Directors, give such security for the faithful performance of his duties as the Board of Directors may require.

#### ARTICLE IV

##### BOARD OF ADVISORS

Section 1. The Board of Directors may appoint from time to time any number of persons as advisors of the Corporation to act either singly or as a committee or committees. Each such advisor shall hold office during the pleasure of the Board of Directors, and shall have only such authority or obligations as the Board of Directors may from time to time determine.

Section 2. No advisor of the Corporation shall receive, directly or indirectly, any salary, compensation or emolument therefrom for any service rendered to the Corporation by such advisor, except that the Board of Directors may authorize reimbursement of expenditures reasonably incurred on behalf of activities for the benefit of the Corporation.

#### ARTICLE V

##### CONTRACTS, CHECKS, BANK ACCOUNTS AND INVESTMENTS.

Section 1. Checks, Notes and Contracts. The Board of Directors is authorized to select such banks or depositories as it shall deem proper for the funds of the Corporation. The Board of Directors shall determine who shall be authorized from time to time on the Corporation's behalf to

sign checks, drafts or other orders for the payment of money, acceptances, notes or other evidences of indebtedness, to enter into contracts, or to execute and deliver other documents and instruments.

Section 2. Investments. The funds of the Corporation may be retained in whole or in part in cash or be invested and reinvested from time to time in such property, real, personal or otherwise, or stocks, bonds or other securities, as the Board of Directors may deem desirable.

#### ARTICLE VI

##### OFFICE AND BOOKS

Section 1. Office. The office of the Corporation shall be located at such place as the Board of Directors may from time to time determine.

Section 2. Books. There shall be kept at the office of the Corporation correct books of account of the activities and transactions of the Corporation, including a minute book, which shall contain a copy of the Certificate of Incorporation, a copy of these By-Laws, and all minutes of meetings of the Board of Directors.

#### ARTICLE VII

##### CORPORATE SEAL

The seal of the Corporation shall be circular in form and shall bear the name of the Corporation and words and figures showing that it was incorporated in the State of New York and the year of incorporation.

#### ARTICLE VIII

##### FISCAL YEAR

The fiscal year of the Corporation shall be determined by the Board of Directors.

#### ARTICLE IX

##### INDEMNIFICATION

The Corporation may, to the fullest extent now or hereafter permitted by law, indemnify any person made, or threatened to be made, a party to

any action, suit or proceeding by reason of the fact that he (or a person of whom he is the legal or personal representative or heir or legatee) is or was a director, officer, employee or other agent of the Corporation, or of any other organization served by him in any capacity at the request of the Corporation, against judgments, fines, amounts paid in settlement and reasonable expenses, including attorneys' fees.

ARTICLE X

AMENDMENTS

These By-Laws may be amended at any meeting of the Board of Directors by a vote of the majority of the entire Board of Directors.

Reçu CLT / CIH / ITH

Le 25 AVR. 2019

N° 0306

### 8.c Duration of existence and activities

Attached are some articles and excerpts of publications exemplifying some of the Association for Cultural Equity's programs carried out over the last few years.

\*Georgia State Resolution commending ACE's efforts in preserving and disseminating Georgia's cultural heritage, presented at Georgia Sea Islands Repatriation event on April 20, 2016

\*\*"Alan Lomax Recordings Are Digitized in a New Online Collection", April 18, 2017, *New York Times* (The Global Jukebox)

"Swinging Modern Sounds #81: On Cultural Preservation", June 6, 2017, TheRumpus.net (<https://therumpus.net/2017/06/swinging-modern-sounds-81-on-cultural-preservation/>) (Rapid Recuperation)

\* Program from the ICTM - Italy National Committee featuring ACE Keynote Presentation (April 20, 2018)

\**Repatriation of the Historical Lomax Coastal Carolina Recordings* presented by the Association for Cultural Equity in partnership with Coastal Carolina University and the American Folklife Center at the Library of Congress, presented at South Carolina Repatriation Event March 8, 2019

# Georgia State Senate



## A RESOLUTION

Recognizing and commending the Library of Congress and the Association of Cultural Equity; and for other purposes.

WHEREAS, the Library of Congress and the Association of Cultural Equity are both national organizations that for over 75 years have dedicated staff, funds, and archival space to make available to the public the treasures of Georgia heritage; and

WHEREAS, their partnership to create digital recordings of interviews with the Georgia Sea Island Singers, a group of African Americans who travel the world to share the Gullah culture of the Georgia coastal islands, has made it possible for anyone to learn about coastal Georgia heritage and Southern black oral traditions online; and

WHEREAS, they have partnered to preserve and display the original works of Mr. Alan Lomax, the founder of the Association of Cultural Equity who worked diligently to document the world's most expressive cultural traditions, including those of coastal Georgians and the Georgia Sea Island Singers; and

WHEREAS, Mr. Lomax visited St. Simons Island in 1935 to record and preserve the performances of the Spiritual Singers Society of Coastal Georgia, the group that would later become the Georgia Sea Island Singers; and

WHEREAS, he returned to St. Simons Island during the Civil Rights Era and recorded the works of Ms. Bessie Jones, the most accomplished of the Georgia Sea Island Singers, for preservation in the Library of Congress; and

WHEREAS, Mr. Lomax worked with the Georgia Sea Island Singers not only to preserve Southern black oral traditions but also to teach songs, plays, and folklore to children and adults across the country; and

WHEREAS, the Library of Congress and the Association of Cultural Equity have been indispensable in ensuring that the Georgia Sea Island Singers are celebrated as part of American history and that the oppression and maltreatment of African slaves is not soon forgotten.

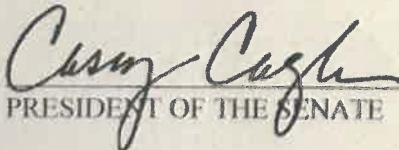
NOW, THEREFORE, BE IT RESOLVED BY THE SENATE that the members of this body recognize and commend the Library of Congress and the Association of Cultural Equity for their many accomplishments and wish them both many more years of success.

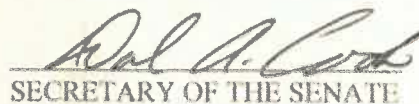
BE IT FURTHER RESOLVED that the Secretary of the Senate is authorized and directed to make appropriate copies of this resolution available for distribution to the Library of Congress and the Association of Cultural Equity.

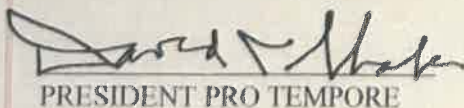
Senate Resolution 1009

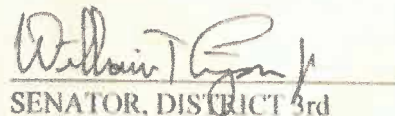
By: Senators Ligon, Jr. of the 3rd, Harper of the 7th, Williams of the 19th and Watson of the 1st

Adopted in the Senate February 18, 2016

  
PRESIDENT OF THE SENATE

  
SECRETARY OF THE SENATE

  
PRESIDENT PRO TEMPORE

  
SENATOR, DISTRICT 3rd

# Alan Lomax Recordings Are Digitized in a New Online Collection

By **Andrew R. Chow**

April 18, 2017

Alan Lomax made it his lifelong mission to archive and share traditional music from around the world. He spent decades in the field, recording heralded artists like Muddy Waters and Woody Guthrie, as well as far more obscure musicians, from the British Isles to Haiti. He also created systems to classify this music and explore the links between cultures.

Lomax died in 2002, but the organization he founded, the Association for Cultural Equity (ACE), is hoping to further his research with the Global Jukebox, a new online database. The project, an interactive website, allows users to listen to and learn about more than 6,000 songs from 1,000 cultures — including many from Lomax’s personal collection.

The website, organized by map and by culture, is free to use. The wide-ranging samples were digitized from hard copies at the Library of Congress and include 1978 field recordings from the Kullu culture in Himachal Pradesh, India; harvest songs from 1954 Romania; and a ballad to John Henry from Asheville, N.C., in 1941, recorded by Lomax.

Lomax envisioned this sort of database as computer technology progressed in the 1980s. He began work on a “global jukebox” to store thousands of songs and dances, cross-referenced with anthropological data. “The modern computer with all its various gadgets and wonderful electronic facilities now makes it possible to preserve and reinvigorate all the cultural richness of mankind,” he said in a 1991 interview with CBS.

The Global Jukebox places a large emphasis on analyzing these samples through cantometrics, a system that Lomax fastidiously developed to break down music into variables like tonal blend, melodic range and social organization of vocal lines.

“The project was very ambitious for the point in time that Alan was working in,” Kathleen Rivera, a research associate for ACE, said in an interview. “He was poring over these punch cards and computing systems for entire days. His vision couldn’t match the technology that he had at the time. Today, we have the system that can make it all very clear for people.”

ACE has been digitizing Lomax's collection over the years. In 2012, the association created the ACE Online Archives, which contain 17,000 free songs. And it will continue the digitization process: Anna Lomax Wood, Lomax's daughter and the organization's president, said that many more recordings — and corresponding analyses — are to be released onto the website in the years to come.

A version of this article appears in print on April 19, 2017, on Page C3 of the New York edition with the headline: Lomax Recordings Now a 'Global Jukebox'

From the *New York Times* best-selling author of *The Singularity Is Near*

“Ray inspires each of us to be a Danielle and reach these goals through our gifts, our intelligence, and our passion.”

—Stevie Wonder



Pre-order now!

## THE RUMPUS

If a tree twitters in a forest does anybody @?



## Swinging Modern Sounds #81: On Cultural Preservation

By [Rick Moody](#)

June 6th, 2017

The story of [the Lost Boys of Sudan](#) is by now a well-known and well-distributed narrative of contemporary African experience, much ruminated over in the West. Even the name “Lost Boys of Sudan” is its own slightly homogenized and grim contemporary artifact. This does not mean, however, that the stories of the lives caught up in this heavily circulated tale of civil war and dispossession are not poignant, immensely troubling, and terribly moving. But it does mean, because of the wide distribution of this sequence of events in the West, that the story now conforms with expectable aspects of the African narrative, as we (mis)understand it here.

And so: it’s always worth asking, it seems to me, what are our presuppositions, or our prejudices, about African experience, or perhaps, it is worth asking how we can get access, if at all, to the fifty-plus nations of Africa in a way that is controlled by Africans themselves, unmediated, or perhaps least corrupted by our Western colonial tendencies and preoccupations. How to reflect the multiplicities and languages and cultures and tribes of a place so different from our little Graeco-Roman republics of self-congratulation?

Dominic Raimondo, like many of the Lost Boys, walked out of the Sudan of his youth into Kenya. And from there, after a long stay in a United Nations refugee camp (one of the largest such in the world), he came to the United States. His is an extremely powerful story of survival and ambition. But the piece of his story that is especially new, and outside of the borders of his Lost Boy narrative, is what he has done lately, which is to venture back to the refugee camp in Kenya, and to begin, with the aid of the [Association for Cultural Equity](#), to preserve some the tribal traditions of his people from South Sudan.

Anna Lomax Wood, the Director of the Association for Cultural Equity, made it possible for some reporters to interview Raimondo (who mostly lives in Salt Lake City these days) about his project, and I jumped at the possibility, not only for the way that Raimondo’s story reflects on what music is, and the way music and dance help us understand who we are and what we believe in, but also for the way that Raimondo represents a new additional layer in a story that we think we know well, but which is perhaps now much more mutable and rich and complex than superficial readings suggest.

Dominic Raimondo’s passionate longing for the tribal culture he grew up in, despite his flourishing in Salt Lake City, brings us face to face with what the stories of Africa still have to say: about human identity, about community and affiliation, and, perhaps, about the pitfalls of multi-ethnic democracy. I found Raimondo to be an astounding young man: gentle, funny, remarkably composed, exceedingly mature and self-possessed, ambitious, and, it bears mentioning suffused with the faint but unmistakable aura of an unprepossessing and non-self-involved melancholy. Another way of saying it would be Raimondo has his private grief, of which he does not easily speak.

It is when Raimondo talks about cultural preservation that he becomes most enthusiastic, and it is clear, at least in his telling, that the legacy of South Sudan, the independence, the lack of support from the West, the brutality of what has taken place there since, is not going away for the dispossessed from that place, despite the turning away of our own international attention deficit disorder to other international conflicts. The Lost Boys had their moment in the media, but these people,



these survivors, not boys at all and not lost now either, are still here, living lives, growing and changing and thinking and reflecting. And, in Raimondo's case, he is becoming an incredibly powerful witness to the importance of recollection, and cultural preservation, and cultural diversity.

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**The Rumpus:** How long since you were in South Sudan?

**Dominic Raimondo:** It's been a while. Well, you know, it's going to require a lot of background. [Laughs]

**Rumpus:** I welcome backstory!

**Raimondo:** I left the village when I was seven or eight years old due to the civil war that was taking place in the country and my village was being attacked; we got separated with a different family. I ran in a different direction; we didn't know each other. We didn't know who was still alive or who was already killed and I ended up running and meeting with some of my neighbors and we started walking towards Kenya. We crossed over, on our road trip, and experienced so many things. We were thirsty, we didn't have food to eat, and some of my friends lost their lives due to sickness and other stuff that happened to us there, such as lions attacking some of our friends. We were just very weak and young; we were not able to do anything so the only thing was to keep on going and we ended up in Kenya.

**Rumpus:** How many miles was that journey?

**Raimondo:** It was six hundred miles. We arrived on the border between south Sudan and Kenya. We were weak, hungry and useless. [Laughs] We couldn't do anything; we could not talk. The good thing is that the chief—the police of Kenya— helped us and brought us water and called in a mission force. They took us to the office where we got registered; they gave us some water and biscuits, grains, clothes and shoes. Because of the situation in South Sudan—our homes got attacked—other people started coming in the same direction; our friends started joining us and then we were registered. We registered our names and we were taken to Goma refugee camp—one of the largest in Africa. You will find everyone there who has had trouble throughout the whole country.

So, we ended up in the refugee camp and while we were there, my friend and I had nothing to do. We only ate one meal a day. There was no school or hospital, nothing. We were so stressed and we were thinking of our parents; we were homesick. Before the war, we were living a good life. A normal life. We didn't have any problems. We used to go to the church and sing and pray; that allowed us to stay hopeful. We ended up doing that and we received recognition from the US Catholic bishops and the United States government came in and said: "What can we do with these boys who have no hope?" They said: "Let's give them an opportunity." So they started the process of us writing our story and telling our stories of what happened and how we ended up in the refugee camp so we went through extensive interviews through the United Nations and with United States lawyers and we were given an opportunity to come to the United States. My friend and I came, but a lot of my friends didn't make it, probably because of medical problems; they also checked on our physicality. When you come here [to the United States], you have to become self-sufficient and contribute to the community. So, some of my friends didn't make it but I was fortunate enough to get over to the United States from the refugee camp. When I got to Syracuse, New York, I stayed for a few months and then I found my brother.

**Rumpus:** He was resettled through the same program that you were?

**Raimondo:** Yes, the same program but through a different agency. I came through a Catholic agency and he came through the National Rescue Committee.

**Rumpus:** You had no idea he was here when you first got to Syracuse?

**Raimondo:** He was actually the first one who got to Salt Lake City but I didn't know where. When I got to Syracuse, through telephones, it was much easier to reconnect with him. I went to the Catholic charity and told him that I found my brother residing in Salt Lake City and I would like to see him and they said, "Okay." I had been there for nine months.

**Rumpus:** And how old were you? You were a teenager when you got here?

**Raimondo:** When I was qualified to be an adult, to be independent. So, therefore, I went to Salt Lake City, got a job, and went to school and was just living the life. I haven't lived in another state since then.

**Rumpus:** So, how long have you been living there?

**Raimondo:** Eight or nine years.

**Rumpus:** And you're going to college now?

**Raimondo:** I, you know, came from a very different background. Our parents never had school and I, myself, never went to school until I got to this country. In the refugee camp, we were just learning "A, B, C, D," just a few things. When I got to this country, I started learning English as a second language and then I started practicing how to read. I went to the adult high school and got my diploma. I was working at the same time so I had to keep moving; I enrolled myself at a Salt Lake Community College and then I got my two years degree in Business Administration. I got accepted at Utah State University in Salt Lake City. Working and to study: that's the only way out.

**Rumpus:** And what are you studying in school?

**Raimondo:** Right now, you know, I have taken a lot of courses in business, business classes. Right now, what I need to focus on, I think, is something that will reflect who I am instead of things that really don't matter much. As I am engaging in things that I'm working on, I think I'll pick up some things that interest me, such as cultural background of Didinga traditions and how to preserve them and how to keep them alive. That's where my interest really is heading to.

**Rumpus:** How did it come about that you were able to go back to Africa?

**Raimondo:** That's a good question! You know, things sometimes work out. Miracles! I love culture and I talk about culture all the time. I have no other topic! People call me a traditionalist and I say, "That's good." So, I met with a professor called Felicia McMahon; she was a professor of anthropology at Syracuse University.

**Rumpus:** Right.

**Raimondo:** So, we got connected and she was, of course, interested in learning more about my culture so we became friends. We did some talks about the culture and my friends and I organized a small dance at my apartment and she invited us to perform at Syracuse University in the class she was teaching. Then I left for Salt Lake City and she was in touch; she put an article in a magazine here in New York. She and Anna (Lomax Wood) are good friends so she told Anna about me and Anna read my article. She was very interested and contacted me; we got connected through Felicia and became good friends. We have known each other for a long time now. Since I'm a traditionalist, I talked about the culture. [Laughs]

The Didinga tribe is a small tribe and there are dances and songs that we are afraid are going to vanish. This tradition will die if we cannot preserve it because my tribe has probably lost so much, when the country became independent, due to lack of recording and preserving the culture. That's something I'm afraid of because I love my culture. Anna also has the same heart: she cares about preservation. She doesn't feel it's right to lose the culture, and I thought our culture had never been recorded so this will be a beautiful opportunity for my tribe to have the culture recorded, for the coming generations. Even for me, to sometimes to see it on my TV and just watch and enjoy because sometimes I feel homesick. So, I need to see my people dancing and singing; that gives me happiness and excitement *within me*. That's what I can only have in me; I don't listen to any other music but my tribal, cultural music.

Anna said, "Well, would you like to help and volunteer time and equipment?" and I said, "Sure, why not?" So this trip to the refugee camp was funded by the Association for Cultural Equity, through Anna Lomax Wood.

To open up myself and work with the community to record music and dance and really bring memory and culture together was a very welcome idea. They were very happy to see how I committed myself in interviewing the elders, how I viewed topics. It wasn't just music I was interested in; I was trying to capture the historical backgrounds of the Didinga people so I would have a clear background of the whole thing. I interviewed most of them (the elders) and they said that what I was doing was fantastic and I said that it wasn't just me; I said that I couldn't have done it by myself and that I have good friends in the United States who have the same feelings and that's why these things happened. Of course the whole project belongs to them, as the Didinga tribe. What we're going to do is arrange this music, history, and stories and put the whole thing together and arrange it so they can watch and see themselves on TV. That's the whole I committed myself to when I went last month.



**Rumpus:** Was there any resistance to the recording devices and modern media as the storage vehicle for this? If they've been orally preserving everything and you're the first person to show up with a digital recorder...

**Raimondo:** That's a very powerful question! I did not encounter any opposition or resistance. If I had gone with someone like you, maybe they would've thought differently. [Laughs] You know; I was one of them. I identify in the community and they, of course, are fascinated with most of the gadgets. That's how my time was; it went very well.

**Rumpus:** Is a large portion of the Didinga tribe now in the camp as opposed to South Sudan?

**Raimondo:** Correct. A big number has come into the camp due to issues in South Sudan. There's food shortage there; the famine is getting worse and they're asking for help. Men, women, and children are stationed in the refugee camp. That's the reason I was asking myself which location was the best (for recording); there's no need for me to go to the village now because most of the people have gone to the refugee camp. Maybe in the future, we can go to the village.

**Rumpus:** And what of the rest of your family? Are they in the camp?

**Raimondo:** I have a sister there and I have my brother's kids. I focused on what I went there to do; I explained to them that I came to get these things done and don't think I don't have time to stay with you. I have to be very clear to them so they don't think I'm too busy to spend time with them. They were very happy and very helpful on advising. They are there with the people and they understand what is going on; they were my eyes.

**Rumpus:** So, when you say the Didinga is a small tribe, how small is it?

**Raimondo:** I'm talking about 100,000 people. It's like a football game compared to the big giants. We have over sixty-five tribes in South Sudan. We are all the way at the bottom. To differentiate the Didinga from the big tribes, I say it's a small tribe. Due to what's going on in South Sudan, the number of people in the tribe (100,000) has probably declined. A small number have been there since I left the refugee camp; there was a period when it was peaceful during the independence [of South Sudan]. People were very excited; everything was fantastic. The United Nations set up a voluntary repatriation program so a few of them went back with the hope of establishing themselves where they used to be and then re-starting their lives, but after two years things fell apart so those people were the first to leave. Even those who would've never thought of coming to the refugee camp have made up their mind to come due to circumstances. People are just killed at almost anytime: and so they have to look for a safe place. Based on what they say: "We are lacking food here in the refugee camp or there's no water," at least they are able to sleep without worry, without hearing gunshots.



**Rumpus:** I'm assuming that you would love to go back to South Sudan now to see the village but it's so dangerous now.

**Raimondo:** Yes. When I went to South Sudan to the refugee camp, my heart was just heading to the village to reunite with the nature and relatives and to have peace of mind there but I was advised by my family and relatives to not even think of doing so because it's not safe. Especially people coming from the United States are being viewed in a different way. While I was in the refugee camp, I wasn't even talking about anything regarding the government or about politics.

**Rumpus:** I understand. I want to talk a little bit about what exactly you preserved on your trip and what the experience was like. For example, did the elders have dancers prepared for you to watch? How did the process work?

**Raimondo:** This is how we laid out the plan: I first went there and talked to my family and relatives and explained to them: "I'm here with the equipment and I want your help to identify good leaders in the community I can talk to." I explained to them my position. So, they said "Great, we'll do that," and they started running around and called a group of powerful, influential women. So I called them for a meeting and there were ten or fifteen women. Of course I organized refreshments and stuff; we had a meeting with them. I told them that I was always interested in our culture and I thought that I needed to come and record so I can go back and watch whenever I want. I told them that I wanted to preserve and practice the culture so it doesn't disappear. They were very excited and said, "Thank you so much for what you have decided to do with our culture." I told them, "I cannot do it by myself; I need your help," and, "When should we do this? What dances?" We have different types of music, dance, and songs and so I said that they needed to be organized. So they said piece of cake and I thanked them for their assurance. My part was to give them a budget for that day and location and they identified the good dancers and singers; they organized how they would dress traditionally because they didn't want to mix it up with westernized clothing. They wanted to make it really traditional, to reflect the real tradition.

They divided into groups: who was going to do what, who was going to be forming the committee, who was going to make photo ops. The refugee camp was huge so to find people was not easy; we needed people who were really passionate and committed and had influence. We were able to easily tackle that one; we made our first dance so, of course, I prepared a budget for food. I killed four goats.

**Rumpus:** You killed four goats?

**Raimondo:** Yes, four goats! The women grouped themselves as who was going to be in charge of what, doing the cooking. Each woman was in charge of a certain dish and I prepared good refreshments. During the dance, I was there to focus on capturing what was going on. We started, first, by women and men painting themselves according to the tradition and dressing for dance. After the warmup, it was during the afternoon and the weather was extremely hot. Due to the sunlight, I was not able to capture anything. We'd have to wait until 4 p.m., or 5 p.m. or 6 p.m., when the sun goes down, to capture good pictures.

They said okay, but were not able to wait; they started warming up and dancing. I told them to take a break and have a refreshment. The women and men grouped themselves and had refreshments. Because the weather was very extreme, I was concerned about them. They needed something in their stomachs, to eat well. Around 3 p.m., we started to dance from there. The dance was taken to an open space, where the whole dance was done. I captured the dance from the beginning to the open space. They started dancing and they got attention; we had a lot of people coming to look at the dance.

**Rumpus:** Not just the Didinga.

**Raimondo:** Everybody. I was trying to keep the order and was focusing on the dancers so I asked a few of my friends to keep order but we could not because people started enjoying and jumping because they hadn't done that for a while. That was a big day and everybody came to watch and the dancers were continuously dancing and singing.

**Rumpus:** How long did it last?

**Raimondo:** I would say I started at 3 p.m. and it went until 7 p.m., until I was using lights because it was getting dark. Due to the United Nations rules in the camp, by 6 p.m., there shouldn't be movement. If you're found loitering around, you'll be taken to jail so I had to close. So, I stopped the whole thing and said, "Thank you so much for your commitment," and for everybody to go to their homes so we didn't encounter any problems. One thing that the committee congratulated me on was how successful and smoothly the event went, without any interference or problems. It was very peaceful. I was very honored and tired from carrying equipment and trying to capture the best angles. It was a very good experience for me and the community. I left a good name in the refugee camp for what I did there; it could not have been easy if I didn't have a strategy of following through. It would have been very difficult because it has been a long time since I've been in the refugee camp.

**Rumpus:** Was there musical accompaniment when they danced?

**Raimondo:** There was a huge flute that accompanied the music; I think I have some pictures here that I can show you. So, that was the music they used to accompany the songs and dance, once in a while, to empower the music.

**Rumpus:** So they sing and dance at the same time?

**Raimondo:** Yes, the lead singer leads the song and the dancers dance and sing. It's a call-and-response type of thing.

**Rumpus:** Are the lyrics of the songs narrative? Storytelling lyrics?

**Raimondo:** Most of the songs are storytelling, passing the message to the people. Everything they sing, whether they're love songs or war songs, brings up issues in the community. Every song has a meaning behind it; it's not just for entertainment. When you see them singing some of the songs, they are very interesting. They have feeling and you can tell there's a message in the song. That was actually what I was enjoying because I could feel it while I was filming. There was a moment where I had to jump in and dance.

**Rumpus:** You did?

**Raimondo:** Yeah, I told one of my friends: "Hold this camera!" [Laughs] I joined the community, you know. That was the best thing I could help myself with; I couldn't wait so I jumped in.



**Rumpus:** Do you remember those dances from your own childhood in the village?

**Raimondo:** Yes, there were some songs I could remember from when I was young when people were dancing and singing. There were new songs that were totally new to me; that shows the changes that have happened during the time I've been away. I think, as the situation changes, so do the songs. But some famous, powerful songs that were sung a long time ago are still sung.

**Rumpus:** Is the feeling more overpowering because you're hearing them in the camp instead of in South Sudan?

**Raimondo:** If these songs had been sung in the village in South Sudan, it would've been a little bit different compared to the refugee camp. People become more emotional during these songs due to what they've gone through. Some of the songs are very sad: the songs where they sing about their homes, where they sing about their loved ones. That just touched their hearts and they became very powerful while singing. There's a big difference on locations. If it were in South Sudan, that may have been different. I think that singing in the camp became more important than singing in their homeland. If they were singing in South Sudan, in the village, that's their home. They would sing every song very relaxed. I think that's how I could relate to that situation, based on my own situation. I could also watch faces so they were some videos I captured—especially of women dancing—where they sang from their heart, not just from their mouth!

**Rumpus:** How long did you stay?

**Raimondo:** I went there January 20 and came back March 5, so I spent a month and a half or so. It was a short period of time because, since I stayed in the refugee camp, I was busy every day. I had to make photographs and sometimes the people I was looking for I could not find. I had to run around in the evening and then go to my hotel, tired, and then try to review the videos to see how they turned out so the time just went like *that*. I didn't have enough time with my family. I had to focus on what I wanted otherwise I would've gotten easily distracted if I didn't take it seriously.

**Rumpus:** So the finished project goes back to the tribe?

**Raimondo:** They're now very anxious—they want to see. When I was there and previewed the videos, a huge crowd of people came to just see and I was afraid that maybe they would knock down my camera! I closed it and put it in my bag. They will be very happy to see the video of the dancers and music and everything, the DVD. So, that's what we're going to do; we're going to put these things in order, in an orderly manner. These things belong to them; it will all be taken to them and they will watch. They have the right. We will also find a way to take it to be preserved at the Library of Congress and then in some of the big libraries in Africa, so we're working on that. For the first time, this tradition will be in a form of recording and will be preserved in those libraries, which is fantastic and will be good for the coming generations, for educational purposes and for me! I need it also because I want to watch, listen to the songs and have a good time because it's just a part of who I am. I don't think I'll enjoy other music than this.

**Rumpus:** Do you want to go back again?

**Raimondo:** Yes. Of course, I'm still not satisfied. I need more time to go there and spend time with my family and other people and give them encouragement and empower them and give them hope. The lives they went through, which I also went through, were not easy. I find myself in the United States and I see myself as a person who has an opportunity. I want to translate that opportunity to empower my community; there's nothing better that I can do than giving back to the community and trying hard to take them to the next level so they can have respect and hope. That's the situation I'm trying to create. I'm always opening my mouth to talk about that. I want to empower the people in Africa because they have no hope.



**Rumpus:** How many people are in the camp all told?

**Raimondo:** The Didinga tribe alone is a huge number.

**Rumpus:** Like hundreds of thousands?

**Raimondo:** I would say half of the Didinga are in the refugee camp. If I say that 50,000 people are in the refugee camp then half of them are still in the villages and those are only the Didinga. This year was a very tough year; more people are coming to the refugee camp so the number has increased. Last year wasn't as bad. If we're talking about the whole camp, I'm sure the United Nations has good statistics.

**Rumpus:** I have one last question. I teach at New York University. I have been teaching a class on contemporary African Literature right now and we've talked a lot about the oral storytelling tradition in Africa and the way that oral storytelling continues to exert an influence on much of the great African writing that's happening now. I'm wondering, therefore, whether you experienced that kind of traditional storytelling when you were a child in South Sudan? And would you share a story of that kind?

**Raimondo:** When I was in the refugee camp, I found a seventeen-year-old girl and I interviewed her; she was telling me a story of the kind you are describing. When I was in the village—around seven or eight years old—we would sit around a fire in the evening and the elders would tell us a story. That still exists in the

village; sometimes the elders will tell us a story and you'll feel scared. You won't be able to go on your own; you'll be freaking out! I was privileged enough to experience the storytelling. Through my life's journey, I have forgotten some of the stories.

Of course those stories are there and I wish I had given you a chance to watch a girl telling a story of a woman who had a beautiful daughter—there was a man who wanted to marry that daughter but she rejected him. That man went to the daughter's mother and said, "I want to marry your daughter but she rejected me. What can I do?" So the mother said, "Do this: turn into a grasshopper and I will tell my daughter to dress nicely and we'll go to the farm where we cultivate the maize and then, when we get there, you come and fly past us. I will tell my daughter to run after you." So, this is what happened: the mother told the daughter to dress nicely to farm and the daughter questioned her and said "Why am I dressing so nicely to cultivate?" The mother said, "Just do it; you will have another set of clothes on your back and then you'll change," so the daughter said, "Okay, no problem."

When they arrived at the farm, the guy who turned into the grasshopper flew past, and the mom said, "Daughter, please run and catch that grasshopper for me! I want to eat it." So, of course, the daughter started chasing the grasshopper a very far distance, leaving the mother. So, when the daughter caught the grasshopper, he turned into the person and the girl freaked out! There was no one there, she was on her own, and the man started explaining, "It's me and I really want to marry you. Please, I turned into the grasshopper because I love you!" The girl had no other option but to say, "Yes, I will marry you!" So, that was the story!

There was another about a hyena but it's a very tricky story. These are long-time stories. I will record it and send it to you in English. How is that?

**Rumpus:** That's perfect.

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**Rick Moody** is the author of six novels, three collections of stories, a memoir, and a volume of essays, *On Celestial Music*. His most recent publication is *Hotels of North America*, a novel. With Kid Millions of Oneida, he recently released the album *The Unspeakable Practices* (Joyful Noise recordings). [More from this author →](#)

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# Italy National Committee - Meeting 2018

**Incontro annuale del Comitato Italiano dell'International Council for  
Traditional Music**

**Roma-Anagni (FR) 20-21 aprile 2018**



## Programma

Venerdi 20 aprile Roma – Università di Roma “Tor Vergata”, Aula Moscati, via Columbia 1

Ore 15:00 Saluti introduttivi

15:15 Keynote Presentation: Anna Lomax Wood – The cultural and political heritage of Alan Lomax, the Association for Cultural Equity and our connection to Italy and Italians in the States

Con la partecipazione di:

Jorge Arevalo Mateus, Executive Director of the Association for Cultural Equity

Kiki Smith-Archiapatti, Managing Director of ACE

Odysseus Chairetakis, Consultant





## **REPATRIATION OF THE HISTORIC LOMAX COASTAL CAROLINA RECORDINGS**

**PRESENTED BY THE ASSOCIATION FOR CULTURAL EQUITY  
PRODUCED IN PARTNERSHIP WITH COASTAL CAROLINA UNIVERSITY, THE ASSOCIATION FOR  
CULTURAL EQUITY, AND THE AMERICAN FOLKLIFE CENTER AT THE LIBRARY OF CONGRESS**



2692

B2

I lost my master's barn key

Sung by Lois Constance Brown, Anna  
Bella Corin Sindab, and Otho Washington  
Brown.

Murrells Inlet, S. C., John A. and  
Ruby T. Lomax, July 11, 1939.

Play-party *song*.

Prepared by WPA Project  
O.P. 165-2-26-7, W.P. 540

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## 1. INTRODUCTION

In 1936, John Lomax made his first recording trip to coastal South Carolina. Invited by Mabel Montgomery, former director of the South Carolina office of the WPA's Federal Writers' Project, Lomax was introduced to folklorist Genevieve Chandler, who arranged for him to meet the Gullah-Geechee informants with whom she was then making her pioneering interviews on behalf of the Federal Works Progress. In the backyard of Chandler's home, Lomax made ground-breaking recordings of sermons, hymns, Negro spirituals, and ring shout songs performed by Zackie Knox, Reverend Aaron Pinnacle, the charismatic Hagar Brown, and Lillie Knox, Genevieve's cook. Yet Lomax could not convince these devout Christians to sing other, more worldly songs. In the words of Zackie Knox, "my religion don't 'low me to handle such language."

The Murrells Inlet audio recordings provide rare examples of the highly-emotional singing, hand clapping, and improvisation that were retained from the West and Central African past and perfected within the slave structure known as the praise house. Later, these elements formed the basis for such American musical styles as blues, jazz, gospel, and even rock and roll. Moreover, Lomax's recordings of Hagar's favorite spiritual, "Stay in the Field" and Lillie's "I'm Troubled All About my Soul" transport listeners to a world Julia Peterkin immortalized in her novel "Scarlet Sister Mary," the winner of the 1929 Pulitzer Prize for fiction. In his capable hands, this world gains greater emotional depth as he masterfully utilizes Zackie's soulful strains and Lillie's haunting soprano voice to convey to listeners a faith in God that has sustained African Americans despite the oppression of Jim Crowism in the South.