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National Museum of American History
Smithsonian Institution
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Areas of Historical Expertise:

U.S. 19th and 20th century cultural history; U.S. popular/vernacular music history; Native American and Indigenous Studies

Current Position:

Curator of American Music, National Museum of American History, 12/12/16-present

Previous Professional Positions:

Assistant Director, 2004-2005, D'Arcy McNickle Center for American Indian and Indigenous Studies, Newberry Library, Chicago, IL.

Visiting Assistant Professor, 2005-2006, History and Geography Department, the University of Louisiana at Lafayette.

Andrew W. Mellon Postdoctoral Fellow, 2006-2007, The Center for the Americas, Wesleyan University, Middletown, CT.

Assistant Professor, 2007-2013, History and Geography Department, the University of Louisiana at Lafayette.

Associate Professor, 2013-2017, History and Geography Department, the University of Louisiana at Lafayette.

Educational History:

B.A. (Anthropology), Emory University, 1991-1995

M.A. (American Indian Studies), University of Arizona, 1995-1997

Ph.D. (History), University of Texas at Austin, 1997-2004

Peer Reviewed Publications:

(Books)

Kīkā Kila: How The Hawaiian Steel Guitar Changed the Sound of Modern Music, The University of North Carolina Press, 2016.

*Winner, Lawrence W. Levine Award for Best Book in American Cultural History, Organization of American Historians, 2017; Music in American Culture Award, American Musicological Society, 2017; Woody Guthrie Award for the Most Outstanding Book on Popular Music, International Association for the Study of Popular Music, U.S. Branch, 2018; Award for Excellence for Best Historical Research in Recorded Popular Music, Association for Recorded Sound Collections, 2018; Sally and Ken Owens Award, for Best Book on the History of the Pacific West, Western History Association, 2017

Indian Blues: American Indians and the Politics of Music, 1879-1934 (The New Directions in Native American Studies Series), The University of Oklahoma Press, 2009 (paperback edition 2012).

*Winner, W. Turrentine Jackson Prize for a first book on any aspect of the American West, Western History Association, 2011; Outstanding Academic Title, *Choice*, 2009

(Articles/Book Chapters)

“The Steel Heard ‘Round the World: Exposing the Global Reach of Indigenous Musical Journeys with the Hawaiian Steel Guitar,” *Itinerario* 41:2 (August 2017), 253-274.

“Joe Shunatona and the United States Indian Reservation Orchestra,” in Jeff Berglund, Kimberli Lee, and Janis (Jan) Johnson, eds, *Indigenous Pop: Contemporary Songwork of the Americas*, Tucson: University of Arizona Press, 2016.

“Creating Community in the Confines of ‘Fine Barbaric Thrill’: Joseph Kekuku, a Hawaiian Manhattan, and the Indigenous Sounds of Modernity,” *Journal of the Gilded Age and Progressive Era* 14:4 (October 2015), 551-561.

“Steelin’ the Slide: Hawai‘i and the Birth of the Blues Guitar,” *Southern Cultures* 19: 1 (Spring 2013).

“Calling All Cosmopolitan Cajuns and Mobile Millworkers, Report to the Dance Floor! A Review Essay on Pre-War Southern Music,” *Louisiana History* 53:1 (Winter 2012).

“Blues Power in the Tuscarora Homeland: The Music of Pura Fé,” *Southern Cultures* 15:3 (Fall 2009).

“Indian Blues: The Indigenization of Popular Music in the United States,” *World Literature Today* 83:3 (May-June 2009).

“The Citizenship of Dance: Politics of Music Among the Lakota, 1900-1924,” in Daniel M. Cobb and Loretta Fowler, eds., *Beyond Red Power: New Perspectives on Twentieth-Century American Indian Politics*, Santa Fe: School of American Research Press (2007).

Green, Rayna, and John W. Troutman, “Afterword,” *Te Ata, Chickasaw Storyteller*, Norman: University of Oklahoma Press (2002).

Parezo, Nancy J., and John W. Troutman, “The ‘Shy’ Cocopa Go to the Fair,” in Carter Jones Meyer and Diana Royer, eds., *Selling the Indian: Commercialization and the Appropriation of Indian Culture in the Twentieth Century*, Tucson: The University of Arizona Press (2001).

Green, Rayna, and John W. Troutman, “‘By the Waters of the Minnehaha’: Princesses, Pageants, and Music,” in K. Tsianina Lomawaima, Brenda Child, and Margaret Archuleta, eds., *Away From*

Home: American Indian Boarding School Experiences, Phoenix: The Heard Museum (2000).
(Green and I evenly shared the research and writing responsibilities for this essay)

Troutman, John W., and Nancy J. Parezo, "'The Overlord of the Savage World: ' Anthropology and the Press at the 1904 Louisiana Purchase Exposition,'" *Museum Anthropology* 22: 2 (Fall 1998).

Non-Peer Reviewed Publications:

(Smithsonian Blog Posts)

"Remembering Woodstock," August 16, 2019, National Museum of American History

(<https://americanhistory.si.edu/blog/woodstock>)

"Musician José Feliciano shook up a baseball tradition at age 23," October 9th, 2018, National Museum of American History (<http://americanhistory.si.edu/blog/feliciano>)

"Pure Cotton with a Berry on Top: Contemplating the Legacies of Chuck Berry and James Cotton at the National Museum of American History," March 20th, 2017, National Museum of American History (<http://americanhistory.si.edu/blog/chuck-berry-james-cotton>)

(Book and Exhibition Reviews)

Folk Music in Overdrive: A Primer on Traditional Country and Bluegrass Artists, *Western Historical Quarterly* 51:1 (Spring 2020), 98-99.

History Comes Alive: Public History and Popular Culture in the 1970s, by M.M. Rymysza-Pawlowska, *The Public Historian* 40:4 (November 2018), 205-207.

Surfing About Music, by Timothy J. Cooley, *Ethnomusicology* 62:3 (Fall 2018), 505-507.

To Win the Indian Heart: Music at Chemawa Indian School, by Melissa D. Parkhurst, *Ethnohistory* 63:2 (April 2016), 431-432.

Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels, by James Revell Carr, *The American Historical Review* 121:2 (April 2016), 549-550.

Recognition Odysseys: Indigeneity, Race, and Federal Tribal Recognition Policy in Three Louisiana Indian Communities, by Brian Klopotek, *Journal of American Ethnic History* 35.2 (Winter 2016), 113-115.

Hidden in the Mix: The African American Presence in Country Music, Diane Pecknold, ed., *The Association for Recorded Sound Collection (ARSC) Journal* 46:1 (2015), 123-124.

Indian Play: Indigenous Identities at Bacone College, by Lisa K. Neuman, *Journal of Southern History* 81:2 (May 2015), 486-487.

Big Band Jazz in Black West Virginia, 1930-1942, by Christopher Wilkinson, *The Association for Recorded Sound Collection (ARSC) Journal* 45:2 (2014), 233-235.

Native Performers in Wild West Shows: From Buffalo Bill to Euro Disney, by Linda Scarangella McNewly, *Pacific Historical Review* 83:1 (February 2014), 165-166.

"National Jukebox: Historical Recordings from the Library of Congress;" "Lift Every Voice: Music in American Life," *Journal of American History* 100: 1 (June 2013), 323-325.

The 1904 Anthropology Days and Olympic Games: Sport, Race, and American Imperialism, edited by Susan Brownell, *Western Historical Quarterly* 41:2 (Summer 2010), 257.

In Search of Buddy Bolden: First Man of Jazz, by Donald M. Marquis, *Louisiana History* 49:3 (July 2008).

Shades of Hiawatha: Staging Indians, Making Americans, 1880-1930, by Alan Trachtenberg, *Ethnohistory* 54:1 (Winter 2007), 199-201.
Powwow, Edited by Clyde Ellis, Luke Eric Lassiter, and Gary H. Dunham, *Western Historical Quarterly* 38:1 (Spring 2007), 72-73.

Professional Presentations:

(Invited Talks)

- “The Urgency of Native American Studies,” Center for the Americas, Wesleyan University, April 23, 2020 (Cancelled due to Covid-19).
- Panelist, “Music as Intangible Cultural Heritage at the Smithsonian, *Sound Futures: Critical Developments in Music Sustainability*, Smithsonian Center for Folklife and Cultural Heritage, Washington, D.C., October, 23rd, 2019.
- “Sousa on the Rez: Native American Brass Bands and Beyond,” National Museum of the American Indian Washington DC, July 18, 2019.
- “Museums Making Music Matter (On the B Side: Music Making Museums Matter),” Hawai‘i Museums Association Workshop, Kailua Kona, HI, June 22, 2019.
- “The History of the Hawaiian Steel Guitar,” with Alan Akaka, Kona Historical Society, Kealahou, HI, June 21, 2019.
- “The Research and Writing Behind Kīkā Kila,” Skype Seminar Discussion, HIST 299, “Country Music USA”, The University of Tennessee, April 11, 2019.
- “From Comrade Seeger’s Hate Mail to Celia Cruz’s ¡Azúcar!: Building a Popular Music Collection at the National Museum of American History,” Keynote Address, International Association for the Study of Popular Music-US, New Orleans, March 7-10, 2019.
- “Rumble: The Indians Who Rocked the World,” WHUT/ITVS Indie Lens Pop-Up, December 9, 2018, Busboys and Poets, Washington DC (Invited Commentary for Film Screening).
- “Local Engagement, Global Reach, and Cultural Heritage: Music Museums, Halls of Fame and Archives,” Music Policy Forum, Georgetown University, Washington D.C., October 26 2018 (Invited Roundtable Participant).
- “Bob Dylan’s Travels Across America,” Helmerich Center for American Research/University of Tulsa Cultures of the Americas Symposium, University of Tulsa Institute for Bob Dylan Studies, Tulsa, OK, March 30th, 2018 (Invited Academic Symposium Talk)
- “Rumble: Native Americans in Pop and the Classroom,” SXSW EDU, Austin, TX, March 8, 2018 (Academic Conference Roundtable Session)
- “Rumble: Natives and American Music. A Dialogue with Joy Harjo and John Troutman,” Lindsay Young Auditorium, The University of Tennessee-Knoxville, February 28, 2018 (Invited General Audience Talk)
- “Rumble: Native Americans in Rock and Roll in the Classroom,” National Council for the Social Studies Annual Meeting, San Francisco, CA, November 15-19, 2017 (Academic Conference Roundtable Session)
- “What’s So Important About Your Music? Searching For and Teaching the Politics of Music,” Summer Teaching Conference, Steven Van Zandt Rock and Roll Forever Foundation, New York, NY, July 20, 2017 (Invited Professional Development Talk with Teachers)
- “*Kīkā Kila: How The Hawaiian Steel Guitar Changed the Sound of Modern Music*,” Lyman Museum, Hilo, HI, May 8, 2017 (Smithsonian Affiliate Invited General Audience Talk)

- “Collections Workshop, Featuring Smithsonian Curator John W. Troutman,” Kona Historical Society, Kona, HI, May 9, 2017 (Smithsonian Affiliate Invited Professional Development Talk)
- “A Conversation with John Troutman and Alan Akaka, *Kīkā Kila: How The Hawaiian Steel Guitar Changed the Sound of Modern Music*,” Hawaiian Book and Music Festival, Honolulu, HI, May 7, 2017 (Invited General Audience Talk)
- “*Kīkā Kila: How The Hawaiian Steel Guitar Changed the Sound of Modern Music*,” Bayou State Book Talk, Lafayette Library, Main Branch, April 11, 2017 (Invited General Audience Talk)
- “Steel Bars and Hawaiian Guitars: (Re)Centering Indigenous Technology and Musical Practice within the Origins of the Modern Music Industry,” Columbia University, November 4, 2016
- “Kīkā Kila: How the Hawaiian Steel Guitar Changed the Sound of Modern Music,” Southern Festival of Books, Nashville, TN, October 15, 2016
- “Kīkā Kila Voyages: How the Hawaiian Steel Guitar Changed the Sounds of the American South,” Royal Hawaiian Center, Honolulu, HI, July 14, 2016
- “Electric Mele: the Hawaiian Pre-History of Electric Guitars,” Electric Guitar Symposium, Wichita-Sedgwick County Historical Museum, May 6-8, 2016
- “A Hawaiian Midwest: Searching for Diaspora and Indigeneity in the Early Sounds of Global Pop,” *Tracing Phonographic Circuits: Mellon Global Midwest Workshop on the History of World Music Recording*, University of Wisconsin-Madison, March 10-12, 2016
- “Steel Guitars in Seattle: (Re)Centering Hawaiian Technology and Indigenous Musical Practice in the Birth of the Modern Music Industry,” Comparative History of Ideas Program, University of Washington, February 12, 2016
- “I Went Down to the (Hemispheric) Crossroads: Finding Inter-Indigenous Fluencies in a Global Pursuit of the Kanaka Maoli Steel Guitar,” Center for the Americas, Wesleyan University, Middletown, CT, March 27-28, 2015
- “‘Everybody Does it in Hawai‘i’: The Hawaiian Steel Guitar in the Making of Pre-War Southern Music,” Institute for Southern Studies, University of South Carolina, February 26, 2015
- “Blowing Up New Orleans: The Early Days of Jazz,” SAGE Program, McNeese State University, Lake Charles, LA, February 9, 2015
- Presidential Roundtable, “*Lost* is a Four-Letter Word,” Interdisciplinary Presidential Roundtable, Conference Plenary Session, Native American and Indigenous Studies Association Annual Meeting, Saskatoon, Canada, June 14, 2013
- Seminar Invitee, “Why You Can’t Teach U.S. History Without American Indians,” D’Arcy McNickle Center for American Indian and Indigenous Studies, Newberry Library, Chicago, IL, May 3-4, 2013
- “A Cultural History of the Steel Guitar,” Keynote Address, Steel Guitar Symposium, Southern Folklife Collection Instrument Series, University of North Carolina at Chapel Hill, March 23, 2013
- “Instrument(al) History: The Hawaiian Steel Guitar as Indigenous Practice.” Ethnic Studies, University of California, Berkeley, February 21, 2013
- “‘In Honolulu... There is Music Everywhere’: Making Meaning of Hawaiian Guitar Culture In the Era of the Overthrow,” Music and Public Life Series, Wesleyan University, Middletown, CT, October 24, 2012
- “Writing the History of the Hawaiian Guitar: The How and Why of a Global Indigenous Studies Project,” American Indian Studies and the Department of History, University of Illinois at Urbana-Champaign, October 3rd, 2012
- Panelist, “A Celebration of Music & the Humanities: A Roundtable with *Rolling Stone* Senior Editor Will Hermes, Professor/Musician John Troutman, and Author Sam Kean,” South Dakota Festival of Books, Brookings, South Dakota, September 30, 2012

- “Indian Blues: American Indians and the Politics of Music,” South Dakota Festival of Books, Brookings, South Dakota, September 29, 2012
- “Steeling the Slide: Hawai‘i, Africa, and the Birth of the Blues Guitar,” Department of American Studies, University of North Carolina at Chapel Hill, March 23, 2012
- Panelist, “Indigenizing Southern Music,” American Indian Studies Program, University of North Carolina at Chapel Hill, March 23, 2012
- “Kīkā Kila: Hawaiian Guitars and Steel Bars in the Era of the Overthrow,” Center for Ethnomusicology, Columbia University, February 2, 2012
- Plenary Speaker, “Pura Fé and Secret Histories in ‘Red, Black on Blues,’” Conference Opening Plenary Session, Southern Historical Association Annual Meeting, Baltimore, MD, October 27-30, 2011
- Workshop Co-Leader, “Boarding School Generations,” Society of American Indians Centennial Symposium, Ohio State University, October 7-9, 2011
- “American Indians and the Politics of Music, or How Music Changes History,” Annual Winchester Endowed Lecture, Tennessee Tech University, April 7, 2011
- Panelist, “Traditional Music Symposium,” University of Louisiana at Lafayette, March 25, 2011
- Speaker and Moderator, “Steel Guitar Traditions: A Discussion and Demonstration of the Cajun Steel Guitar by Dr. John Troutman, Murnel Babineux, Benjamin Joe Rogers, Richard Comeaux, Steve Riley and Roddie Romero,” *In Your Own Backyard* Lecture Series, Sponsored by the Center for Cultural and Eco-Tourism, Lafayette, LA, Nov. 10, 2009
- “Killing Germans to the Beat of a Lakota Drum, or, A Case for Engaging the Politics of Expressive Culture in American History,” Phi Alpha Theta History Honor Society Initiation Ceremony, Epsilon Xi Chapter, University of Louisiana at Lafayette, Nov. 24, 2008
- Panelist, “Music Matters in American Studies: Featuring Mark Slobin, Su Zheng, Rob Rosenthal, and John Troutman,” Wesleyan University, Middletown, CT, April 13, 2007
- “The Lenni Lenape and William Penn: Native American History Through the Edward Ayer Collection of the Newberry Library,” Terra Teacher Lab, Terra Foundation for American Art, Chicago, IL, 2005
- “Lewis and Clark and the Indian Country: An Exhibit at the Newberry Library,” Associate Members Day, The Newberry Library, March 5, 2005
- “‘Indian Blues’: American Indians and the Politics of Music, 1900-1940,” National Museum of American History Colloquium Series, Smithsonian Institution, Washington, DC, 2001

(Organized Conference Panels)

- “More than Meets the Eye: Explorations of Indigenous Aesthetics and Politics Inspired by Rayna Green,” Native American and Indigenous Studies Association International Conference, Washington, DC, 2015
- “The Indigenization of Southern Music,” Southern Historical Association Annual Meeting, Baltimore, MD, 2011
- “The Resonance and Politics of ‘Aloha ‘Oe,’ *ki ho’alu*, and *Kīkā Kila* within the Hawaiian Diaspora,” Native American and Indigenous Studies Association International Conference, 2010
- “Performance, Race, and the Birth of the Local,” American Studies Association Annual Conference, 2002
- “The Participation of American Indians in Film and Popular Music, 1900-1960,” Western History Association Conference, 1999

(Conference Presentations)

- Panelist, *Rumble: The Indians Who Rocked the World*, American Historical Association Annual Meeting, New York, NY, January 5, 2020.
- “Exploring the Power of Music at the National Museum of American History,” American Studies Association Annual Meeting, Honolulu, HI, November 7-10, 2019.
- “‘The Hawaiian Boys Knew We Were Sincere’: Performances of Music and Race during the Hawaiian Steel Guitar Craze,” American Studies Association Annual Meeting, Toronto, CA, October 8-11, 2015
- “‘Tiny Bubbles’ versus the ‘Hawaiian Renaissance,’ or ‘How an Indigenous Instrument came to Lose its Indigeneity,’” Native American and Indigenous Studies Association International Conference, Washington, DC, June 3-6, 2015
- Roundtable Participant, “Beyond the Food Truck: Airstream Trailers as Mobile Museums,” National Council on Public History Annual Meeting, Nashville, TN, April 15-18, 2015
- Roundtable Participant, “Indigenous Histories of the Gilded Age and Progressive Era,” Organization of American Historians Annual Meeting, Atlanta, GA, April, 2014
- "Steeling the Slide: Hawai‘i, Africa, and the Birth of the Blues Guitar,” Southern Historical Association Annual Meeting, Baltimore, MD, October, 2011
- "Steel Guitars and Recognition Scars: Exploring the Musical and Political Lives of Neal "Pappy" McCormick," American Society for Ethnohistory Annual Meeting, Pasadena, CA, October 2011
- “Kīkā Kila: Mediating Post-Annexation Crisis and Change through the Native Hawaiian Invention of the Steel Guitar,” American Studies Association Annual Meeting, San Antonio, TX, Nov. 18-21, 2010
- “Inventing Kīkā Kila: Joseph Kekuku, July Paka, and the Globalization of the Hawaiian (Steel) Guitar,” Native American and Indigenous Studies Association International Conference, Tucson, AZ, May 20-22, 2010
- “Slide Over Frets: Trailing the First Generation of Native Hawaiian (steel) Guitarists,” International Association for the Study of Popular Music, New Orleans, LA, April 9-11, 2010
- “Kīkā Kila!: Bridging the Pacific Through the Kanaka Maoli Invention of the Steel Guitar,” American Society for Ethnohistory Annual Meeting, New Orleans, LA, 2009
- “The Power and Politics of Music: A Reexamination of Federal Indian Policy in the Early 20th Century,” American Society for Ethnohistory Annual Meeting, Tulsa, OK, 2007
- “Relocating Indian Music: Fred Cardin and the Indian String Quartet,” American Society for Ethnohistory Annual Meeting, Chicago, IL, 2004
- “Fighting the ‘Dance Evil’”: Invoking Nationalism and Global Affairs within a Native American Defense of Dance, 1910-1925,” American Studies Association Annual Conference, Houston, TX, 2002
- “Capturing Indianness and Playing Indians: Frances Densmore and the Politics of Race, Music, and Federal Indian Policy, 1900-1930,” Organization of American Historians Annual Meeting, Washington, DC, 2002
- “‘Playing Indian’ in Pitch: Federal Indian Education, American Indian Performers and the Politics of Music, 1900-1935,” American Studies Association Annual Conference, Washington, DC, 2001
- “‘Tell Us More About Handling Poisonous Snakes’: The Politics of Dance, Indianness, and Citizenship in Indian Country, 1900-1930,” American Society for Ethnohistory Annual Meeting, Tucson, AZ 2001

“‘Indian Blues’ or ‘The Land of My Prairie Dreams’?: Tsianina Redfeather, Kiutus Tecumseh, and the Participation of American Indians in Popular Music, 1900-1930,” Western History Association Conference, Portland, OR, 1999

“‘The Overlord of the Savage World’: Anthropology, the Media, and the American Indian Experience at the 1904 Louisiana Purchase Exposition,” American Ethnological Society Annual Meeting, Seattle, WA, 1997

(Discussant)

"Tradition and Innovation in Southern Indian Music," American Society for Ethnohistory Annual Meeting, Springfield, Missouri, November 7-10, 2012

“Reassessing Allotment: Native Use of Privatized Land Policy to Assert Sovereign Rights,” Native American and Indigenous Studies Association International Conference, Tucson, AZ, May 20-22, 2010

“Performative Culture,” Indigenous and Native American Studies Meeting, University of Oklahoma, Norman, OK, 2007

“‘The Indian as He Really Was’: 20th Century Representations and Commemorations of American Indian Plains Cultures”, American Society for Ethnohistory Annual Meeting, Williamsburg, VA, 2006

“The Past & Future of Indian Sovereignty,” Roundtable Discussion, McClellan Symposium, Miami University, Oxford, OH, March 24, 2006

“Comptemporary American Indian Intellectual History,” CIC-American Indian Studies Graduate Student Conference, Madison, WI, 2005

(Chaired Panels)

“Indigenous Histories of the Gilded Age and Progressive Era: Past, Present, and Future Directions 2,” Native American and Indigenous Studies Association International Conference, Honolulu, HI, May 18-21, 2016

"Tradition and Innovation in Southern Indian Music," American Society for Ethnohistory Annual Meeting, Springfield, Missouri, November 7-10, 2012

“Race, Nation, Culture,” International Association for the Study of Popular Music, U.S. Chapter, Annual Meeting, Cincinnati, OH, 2011

“Musical Evolution in Twentieth-Century New Orleans,” Louisiana Historical Association, Lafayette, LA, March 25-27, 2010

“Negotiating Sovereignty, Interpreting Treaties,” Native American and Indigenous Studies Association Annual Meeting, Minneapolis, MN, May 21-23, 2009

“Performative Culture,” Indigenous and Native American Studies Meeting, University of Oklahoma, Norman, OK, 2007

“‘The Indian as He Really Was’: 20th Century Representations and Commemorations of American Indian Plains Cultures”, American Society for Ethnohistory Annual Meeting, Williamsburg, VA, 2006

“Comptemporary American Indian Intellectual History,” CIC-American Indian Studies Graduate Student Conference, Madison, WI, 2005

Exhibitions, Public Programs, Media Activities, Outreach:

(Exhibitions)

- Project Director and Lead Curator, *Entertaining America*, National Museum of American History, Smithsonian Institution (20-year exhibition, chartered for 3W south gallery, opening 2021).
- Curatorial Consultant, *Woody, Lead Belly, and Pete*, Smithsonian Institution Traveling Exhibition Service, 2019-present.
- Project Director and Curator, *U Got the Look: the Fashion of Music in American Life*, National Museum of American History, Smithsonian Institution (chartered for 3W north gallery, opening 2023).
- Curatorial Consultant, Memphis Rock and Soul Museum (A NMAH Smithsonian Exhibition), Memphis, TN, 2018-present.
- Curator, *Sounding American Music*, National Museum of American History, Smithsonian Institution (1st floor artifact wall, 2017-present).
- Curatorial Consultant, *War in the Nuclear Age*, National Air and Space Museum, Smithsonian Institution (opening 2020).
- Project Director, *Ko-Kowassatok-om: We Are Still Here*, Coushatta Tribe of Louisiana, 2015-2016.
- Project Director, “‘Drill Baby, Drill?’ Oil in Louisiana,” Museum on the Move, The University of Louisiana at Lafayette, 2015-2017.
- Project Director, “Crossing the Line: Louisiana Women in a Century of Change,” Museum on the Move, The University of Louisiana at Lafayette, 2013-2014.
- Project Director, “Integrating the History of South Louisiana’s People of Color into Vermilionville’s Living History Museum Tours,” Vermilionville Living History Museum, Lafayette, LA, 2010.
- Project Director, “Faith and Form: Fine Art and Decorative Art from Acadiana’s Catholics,” Paul and Lulu Hilliard University Art Museum, Lafayette, LA, 2010.
- Project Director, “The Indigenous Peoples of Louisiana,” Vermilionville Living History Museum, Fall 2009.
- Consultant, “Smoke Signals: The Appropriation of the Native Image in Popular Culture,” Oakland Museum of California, 2008-2009.

(Public Programs)

- Panelist, “Music Collecting: With Songs They Have Sung for Hundreds of Years,” SI Staff Lunch, Arts & Industries Building, Smithsonian Institution, October 10, 2019.
- Curator, Objects Out of Storage, “Popular Music and Politics”, American Studies 3600, George Washington University, October 2 & October 7, 2019.
- Curator, Objects Out of Storage, Penn State Presidential Leadership Academy, NMAH, September 28, 2019.
- Curator, Objects Out of Storage, *Purple Rain 35th Anniversary Party*, NMAH, July 5, 2019.
- Moderator, “The Curatorship of APA Music at the Smithsonian,” NMAH, May 29, 2019.
- Public Interview with Bernie Taupin, Warner Brothers Theater, NMAH, May 22, 2019.
- Curatorial Comment for Program and Donation Ceremony, Sounds of Faith: Althea Thomas, NMAH, March 23, 2019.
- Music Contributor, History Happy Hour—History of the “Big Easy,” with Ashley Rose Young, Willard Hotel, Washington, DC., February 21, 2019.
- Curator & Co-Producer, “Making American Music, featuring Dom Flemons,” OAE Comprehensive Music Programming Initiative, NMAH, 2018

Curator & Co-Producer, Making American Music NMAH Artist-in-Residence Internship Program, June 11-August 17, 2018
<http://americanhistory.si.edu/getinvolved/internship/opportunities/making-american-music>
Emcee and Program Lead for Flag Hall & Entrance Performance, The Cal Poly Pomona Mariachi Band, June 15, 2018.
Curatorial Comment and Introduction, José Feliciano, U.S. Naturalization Ceremony, NMAH, June 14, 2018
Curator Interview, NMAH Let's Do History Tour, Virtual Conferencing with Educators in Bartlett, TN, January 23, 2018
Interviewer, "One Day When the Glory Comes: A Conversation with John Legend," NMAH Hall of Music, November 29, 2017
Curatorial Comment, Emcee and Event Co-organizer for OAE After Hours Event, *The Sound of Memphis: How Music Built a Community*, NMAH, September 19, 2017
Emcee and Program Lead for Flag Hall Performance, Modesto Cepeda, September 13, 2017
Curatorial Comment and Introductions, Sting and J. Ralph Donation Ceremony, NMAH, September 8, 2017
Emcee, Public Opening of 2W Exhibitions, NMAH, June 28, 2017
Curatorial Comment and Introduction, Kenny Rogers Performance, 2W Donor Reception, NMAH, June 21, 2017
Curator, Various Public & Private Objects-Out-Of-Storage Events, NMAH, 2017-2018

(Media Activities and Other Outreach)

Interviewee, *Offshore* Podcast Series, Season 4, Episode 4: "On the Road," *Honolulu Civil Beat*, June 2020.
<https://www.offshorepodcast.org/episodes/on-the-road/>
Interviewee and Curatorial Consultant, "Here's the Guitar That Prince Revolutionized Music With in *Purple Rain*," Print and Online editions, *Smithsonian Magazine*, November, 2019.
<https://www.smithsonianmag.com/smithsonian-institution/guitar-prince-revolutionized-music-purple-rain-180973083/>
Curatorial Consultant and Interviewee for Stitcher Podcast Series, *Lost at the Smithsonian Aasif Mandvi*, Sept 2019-December 2019.
Interviewee, "The Music of Colonizers Becomes "A Powerful Source of Resistance," *Indian Country Today*, August 2, 2019.
<https://newsmaven.io/indiancountrytoday/news/the-music-of-colonizers-becomes-a-powerful-source-of-resistance-BqqenQTKiE-F-vNP7DcMMQ/#comments>
Curatorial Consultant and Interviewee, "Aloha, Y'all," *Sidedoor* (Smithsonian Podcast), Episode 19, Season, 3, April 29, 2019.
<https://www.si.edu/sidedoor/ep-19-aloha-yall>
Curatorial Consultant and Interviewee, "How the Hawaiian Steel Guitar Changed American Music," *Smithsonian Magazine*, Haleema Shah, April 25, 2019.
<https://www.smithsonianmag.com/smithsonian-institution/how-hawaiian-steel-guitar-changed-american-music-180972028/>
Curatorial Consultant and Interviewee, "How the Music of Hawai'i's Last Ruler Guided the Island's People Through Crisis," *Smithsonian Magazine*, March 26, 2019.
<https://www.smithsonianmag.com/smithsonian-institution/how-music-hawaiiis-last-ruler-guided-islands-people-through-crisis-180971783/>

NMAH Social Media Features on various topics, including The Supremes, Randy Weston and Aretha Franklin, 2019.

Video Interview with Los Texmaniacs, for NMAH *My American Roots* program, 2019.

Curatorial Consultant and Interviewee, “Why This Body-Surfing, Sound-Blasting, Cake Throwing DJ Belongs in a Museum,” *Smithsonian Magazine*, November 28, 2018.

<https://www.smithsonianmag.com/smithsonian-institution/why-body-surfing-sound-blasting-cake-throwing-dj-belongs-museum-180970855/>

Curatorial Consultant and Interviewee, “Museum Curators Reflect on the Legacy of the Queen of Soul,” *Smithsonian Magazine*, August, 16, 2018.

<https://www.smithsonianmag.com/smithsonian-institution/museum-curators-reflect-legacy-queen-soul-180970009/>

Curatorial Consultant and Interviewee, “At 50, ‘Hey Jude’ Still Makes Everything “Better, Better, Better,” *Smithsonian Magazine*, August 15, 2018.

<https://www.smithsonianmag.com/smithsonian-institution/50-hey-jude-still-makes-everything-better-better-better-180970004/>

Video Interview, “One Day When the Glory Comes: A Conversation with John Legend,” Scheduled for Editing and Online Release in Support of the Giving and the Arts Exhibition, 2018.

Video Interview with Willie Nelson and Manager Mark Rothbaum, September 9, 2017, Scheduled for Editing and Online Release in Support of the Giving and the Arts Exhibition, 2018.

Interviewee, “Fall of Gibson: Where Have All the Guitar Heroes Gone,” *Christian Science Monitor*, May 7, 2018, <https://www.csmonitor.com/USA/Society/2018/0507/Fall-of-Gibson-Where-have-all-the-guitar-heroes-gone>

Lead Producer, SI Mission Critical Proposal, *U Got the Look* (Submitted by NMAH to SI Channel)

Curatorial Consultant and On-Camera Interviewee, *1968*, SI Channel Production, 2018.

Curatorial Consultant and Interviewee, “John Travolta’s Breakout Hit Was America’s Best Dance Party,” *Smithsonian Magazine*, December 2017.

<https://www.smithsonianmag.com/smithsonian-institution/john-travoltas-breakout-hit-was-americas-best-dance-party-180967396/>

Consultant, *American Epic*, Lo-Max Films, PBS/BBC Production, 2015-2016.

Historical Consultant and On-Camera Interviewee, *Rumble: The Indians Who Rocked The World*, Rezolution Pictures, 2017

Advisor and On-Camera Interviewee, *Sousa on the Rez: Marching to the Beat of a Different Drum*, Produced by Cathleen O’Connell and Native American Public Telecommunications, 2012.

On-Camera Interviewee, *Te Ata*, Under Production by the Chickasaw Nation, Division of Communications, Ada, Oklahoma, 2011.

Profession/Service Activities:

(Awards, Honors)

Woody Guthrie Award for the Most Outstanding Book on Popular Music, for *Kīkā Kila*, International Association for the Study of Popular Music, U.S. Branch, 2018.

Award for Excellence for Best Historical Research in Recorded Popular Music, for *Kīkā Kila*, Association for Recorded Sound Collections, 2018.

Lawrence W. Levine Award for Best Book in American Cultural History, for *Kīkā Kila*, Organization of American Historians, 2017.

Sally and Ken Owens Award, for Best Book on the History of the Pacific West, for *Kīkā Kila*, Western

History Association, 2017.
Music in American Culture Award, for *Kīkā Kila*, American Musicological Society, 2017.
Dr. Ray Authement Excellence in Teaching Award, University of Louisiana at Lafayette, 2014.
National Endowment for the Humanities Resident Scholar Fellowship Recipient, School for Advanced Research, Santa Fe, NM, 2012-2013 (relinquished).
Grammy Award Nomination, Best Regional Roots Music Album, *Grand Isle* by Steve Riley and the Mamou Playboys (session steel guitarist), 2012.
National Endowment for the Humanities Summer Stipend Recipient, “Kīkā Kila: The Hawaiian Guitar and the Indigenization of American Music,” 2011.
W. Turrentine Jackson Prize, for *Indian Blues*, a Biennial Prize Presented by the Western History Association for a first book on any aspect of the American West, 2011.
Outstanding Academic Title, for *Indian Blues, Choice*, 2009.
Co-Principal Investigator for Subcontract, \$288,541. “Conflict and Resolution in American History,” Lafayette Parish School System, Teaching American History Grant, U.S. Department of Education, 2009-2013.
Smithsonian Postdoctoral Fellowship, The National Museum of American History, Washington DC, 2008.
Andrew W. Mellon Postdoctoral Fellowship Recipient, Center for the Americas, Wesleyan University, Middletown, CT, 2006-2008 (relinquished for 2007-2008).
Chancellor’s Postdoctoral Fellowship Recipient, American Indian Studies Program, The University of Illinois at Urbana-Champaign, 2006-2007 (relinquished).
Barnes F. Lathrop Prize Recipient for Best Dissertation in History, The University of Texas at Austin, 2005.
Smithsonian Pre-Doctoral Fellowship Recipient, The National Museum of American History, 2000.
Smithsonian Graduate Student Fellowship Recipient, The National Museum of American History, 1998.

(Professional Societies)

Organization of American Historians

*Program Committee Member, OAH Annual Meeting, Boston, MA, March 31st-April 3, 2022.

*Local Planning Committee Member, OAH Annual Meeting, Washington, D.C., April 2-5, 2020.

Native American and Indigenous Studies Association

International Association for the Study of Popular Music—U.S. Branch

American Studies Association

National Council on Public History

American Alliance of Museums

(Internal Smithsonian Grants and Contracts)

2019, Smith College Internship

2018, Latino Curatorial Assistant, Smithsonian Latino Center, Principal Investigator

2018, Research Equipment Pool, Submitted in 2017 for NMAH Prioritization & Review

(External Professional Activities)

Board of Editorial Advisors, *Southern Cultures*, 2019-2025

Editorial Board Member, *Native American and Indigenous Studies*, 2019-2021
Advisory Board Member, University of Tulsa Institute for Bob Dylan Studies, Tulsa, OK, 2018-present

Advisory Board Member, Marty Stuart's Congress of Country Music, Philadelphia, MS, 2018-present
Nominator, MacArthur Fellowship Program, 2018
MacArthur Fellowship Program, Nomination Referee, 2017
AAM Accreditation Nomination Referee, 2017
Councillor, American Society for Ethnohistory, 2010-2012

(Internal Smithsonian/NMAH Service)

Strategic Budgeting and Fundraising Tactical Working Group, NMAH, 2020.
Search Committee Chair, Music Curator, NMAH, 2019-present
Committee Member, *Why do we exist and for whom and what do we stand?* Deep Dive Team, NMAH, 2019.
Of/By/For All Bootcamp, NMAH, September 11-12, 2019
Member, Smithsonian Music Executive Committee, Smithsonian Institution, 2017-present
Hiring Committee Member, Project Manager, Interactive Production, NMAH, 2018
Member, Program Committee, Smithsonian Year of Music, Smithsonian Institution, 2018
Member, Food History Weekend 2018 Committee, NMAH, 2018
Hiring Committee Member, Director of Programs and Audience Engagement, NMAH, 2017-2018
Member, Sounds of Faith Series Committee, NMAH, 2017- present
Member, 3W Core Team Committee, NMAH, 2017- present
Member, 3W Program Committee, NMAH, 2017- present
Member, Collections Management Review Committee, 2018

(Proposal and Manuscript Reviews)

American Quarterly, 2020
University of Nebraska Press, 2020
Native American and Indigenous Studies, 2019
Yale University Press, 2019
American Quarterly, 2018
Smithsonian Institution, Fellowship Proposal Evaluations, 2017-present
University of Georgia Press, 2018
Duke University Press, 2018
University of Nebraska Press, 2017-2018
University of North Carolina Press, 2017
University of Nebraska Press, 2016
Duke University Press, 2016
Journal of Southern History, 2016
Pacific Historical Review, 2016
University of North Carolina Press, 2015
American Quarterly, 2015
University of Kansas Press, 2014
University of Oklahoma Press, 2014
Native American and Indigenous Studies, 2014
University of Louisiana Press, 2011

Duke University Press, 2011
Duke University Press, 2009
Bedford/St. Martin's Press, 2009: Colin G. Calloway, *First Peoples: A Documentary Survey of American Indian History*
American Indian Quarterly, 2009
Journal of the Gilded Age and Progressive Era, 2006, 2008

(Mentoring Activities)

Smith College Internship, Fall 2019
Latino Museum Studies Fellow, Summer 2019
NMAH Hagan Internship Advisor, Fall 2018
NMAH Artist in Residence Internship Advisor, Summer 2018
NMAH Internship Advisor, College of William and Mary, Summer 2017

(Educational Activities)

George Washington University, 2017:

Adjunct Professor for Team-Taught Course, "Museum History & Theory," (MSTD 6701 Graduate Seminar)

The University of Louisiana at Lafayette, 2005-2006, 2007-2017:

American Indian History (advanced undergraduate course)
U.S. Popular Culture (advanced undergraduate course)
Popular Music and History in the United States (advanced undergraduate seminar)
Interpreting History in Museums (advanced undergraduate course)
Making Music History (advanced undergraduate course)
Research and Writing Seminar (graduate seminar)
Music and Race in U.S. History (graduate seminar)
Readings in American Indian History (senior seminar course)
American Indian and Indigenous Studies Historiography (graduate seminar)
Introduction to Museology (graduate seminar)
Exhibition Development and Design (graduate seminar)
History of the U.S. to 1877 (undergraduate survey course)
History of the U.S. from 1877 to the Present (undergraduate survey course)
Honors- History of the U.S. to 1877 (undergraduate survey course)
Honors- History of the U.S. from 1877 to the Present (undergraduate survey course)

Wesleyan University, 2006-2007:

Power, Culture, Continuity and Change in Native America (undergraduate seminar)
Race, Place, and Popular Music in the United States (undergraduate seminar)

The University of Illinois-Chicago, 2005:

American Indians and Tribal Sovereignty (undergraduate course)