



One of the Smithsonian's goals is to preserve American and human cultural heritage and share it with our fellow citizens of the nation and the world. This is a big job, and there is simply no way the Smithsonian can accomplish it alone. We rely on partnerships with numerous organizations and individuals to help us. This is especially evident in the annual Smithsonian Folklife Festival, which this year features programs on New York City, Bermuda, and the building arts.

The Festival depends on solid research. Several dozen Bermudian scholars, educators, and artists working with Smithsonian curator Diana Baird N'Diaye interviewed hundreds of tradition-bearers, documenting everything from gardening to house-building to music-making. That documentary archive of tapes, photographs, field notes, and videos now constitutes a snapshot of Bermudian culture and provides the basis for the Festival program, as well as a resource for the future. A similar effort took place in my hometown, New York City. Folklorist Nancy Groce directed the curatorial work – selecting the traditions to feature at the Festival and the people to present them – aided by cultural organizations in the city, among them the Center for Traditional Music and Dance, City Lore, and the Museum of American Financial History, a Smithsonian affiliate. *Masters of the Building Arts* grew from the vision of the Smithsonian's Marjorie Hunt, guided by her own stellar research on the stone carvers of the National Cathedral.



## THE FESTIVAL'S CULTURAL PARTNERSHIPS

by Lawrence M. Small, Secretary, Smithsonian Institution

It is not by research and curation alone that any exhibition or program comes to fruition – institutional and fiscal support are necessities. In New York, fiscal support from the City Council was combined with private giving. Daniel Patrick and Elizabeth Moynihan led Festival organizers to a strong group of New York partisans. Howard Milstein took a leadership role. The New York Stock Exchange, Amtrak, Con Edison, the New York Community Trust, Arthur Pacheco, and others made important donations. In Bermuda, the Departments of Community and Cultural Affairs, under Minister Terry Lister's leadership, mobilized the island's resources. The Bank of Bermuda Foundation provided fiscal support, and inspired others. To develop the building arts program, we joined forces with the National Trust for Historic Preservation and the National Building Museum. We enlisted the support of the International Union of Bricklayers and Allied Craftworkers, Homestore.com, the Stone Expo's industry groups, and others with an interest in highlighting and preserving the skills that beautify our built environment.

Festival production entailed additional partnerships. The National Park Service helped us prepare the National Mall to receive a subway car loaned by the Metropolitan Transportation Authority, a fully rigged dinghy loaned by Sandys Dinghy Association, and scaffolding used by Universal Builders Supply for restoring the Statue of Liberty and the Washington Monument. Add to this support of more than 600 volunteers, many of whom have helped the Festival for decades.

Finally, there are the participants, who grace the Mall with their presence to share their knowledge, skill, artistry, and wisdom. It is, we hope, useful to those participants themselves, who, as a result of their partnership with the Smithsonian and their connection with the public, return home renewed of purpose to preserve and extend their traditions to future generations.