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SMITHSONIAN
CENTER FOR FOLKLIFE AND CULTURAL HERITAGE
2016 REVIEW



From the Director

As I reflect on the past year and the collective projects we have embarked on at the Center for Folklife and Cultural Heritage, one common thread that emerges is our commitment to telling unforgettable stories—stories of people, ideas, and a wide array of arts and traditions—that, together, illuminate where we have come from and where we are going.

It's those stories of deeper cultural understanding that are woven into every facet of our research and outreach work. As we embark on the 50th anniversary of the Smithsonian Folklife Festival, we look to celebrate the story of the American experience and its rich cultural traditions. With Smithsonian Folkways Recordings, we are forging new paths in cultural enrichment in keeping with Daniel Sheehy's vision of sharing "great music with a great story."

This passion for storytelling extends to our cultural sustainability work, where we are empowering communities across Armenia, western China, and around the world to tell their stories and reveal points of cultural crossover

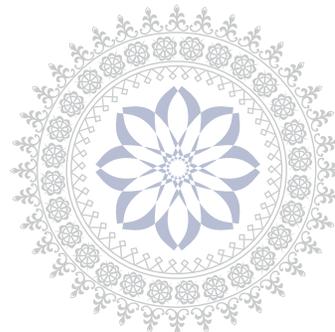
in the process. In the Ralph Rinzler Folklife Archives and Collections, we are breaking new ground in capturing and preserving performance traditions, spoken word recordings, and family folklore.

No one voice can fully capture the richness of our diverse cultural traditions. That's why we are committed to spotlighting different voices, views, and styles from diverse collaborators. Our 2008 Folklife Festival, for instance, was the most comprehensive celebration of Bhutanese life and culture ever hosted outside the Himalayan Kingdom and has since blossomed into a symposium program and a series of ongoing collaborations. Drawing on these stories enlivens our work and prompts us to examine our own place in the world.

The Smithsonian's addition of the transformative power of the arts to its Strategic Plan is indicative of our focus on the creativity of artisans, musicians, and other tradition bearers. In concert with our partners, we look forward to telling still more stories that bring us together at a time when so much works to pull us apart.

Michael Atwood Mason
Director, Center for Folklife and Cultural Heritage

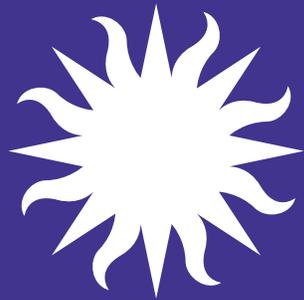
We promote greater understanding and sustainability of cultural heritage across the United States and around the world through research, education, and community engagement.



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2016 REVIEW



Smithsonian
2016
**FOLKLIFE
FESTIVAL**

From the sound of *taiko* drums and dance of the *diablos*, to the smoky richness of Idiazabal cheese and rhythm of the blacksmith's forge, this year's Folklife Festival was a study in the art of resilience. Three very different programs—*Sounds of California*, *Basque: Innovation by Culture*, and *On the Move: Migration and Immigration Today*—demonstrated the ability of culture to navigate histories and geographies.

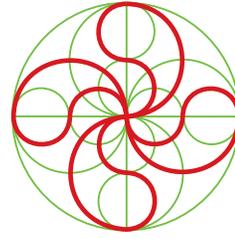
Over the course of ten days on the National Mall, hundreds of participants joined hundreds of thousands of visitors for a robust exchange of ideas, stories, and songs. In doing so, they not only bore witness to the steely resilience of folk and traditional practice, but that of the Festival itself.

The Joaldunak from Navarra Province took their lively procession down the National Mall from the Folklife Festival to the base of the Washington Monument.
Photo by Pruitt Allen, Ralph Rinzler Folklife Archives









BASQUE

INNOVATION BY CULTURE

By **Cristina Díaz-Carrera**
and **Mary S. Linn**
Program Curators

THE POWER OF THE FRONTOIA

On the first day of the 2016 Folklife Festival, a large crowd gathered at the Frontoia. They filled the bleachers, watching two young men in matching white polos and pants taking turns at Basque handball, called *pilota*, or *pelota* in Spanish. *Thump-ump, thump-ump.*

From the boat and fishing net building demonstrations in the Portua (port), to the cheese and shoe making in the Basseria (farm) and iron, stone, and clay workers in the Lantegia (town workshops), visitors and Basque participants alike heard the rhythmic double beat of a ball hitting the court wall and then bouncing on the floor. *Thump-ump, thump-ump.*

Soon, presenter and U.S. Federation of Pelota president Xabi Berrueta's voice rang out, inviting everyone to watch and learn the different styles, old and new, from the Old Country and Basque America, of their beloved sports, dances, and musics. If cultural resilience was the overall theme of the Festival, then Basque culture is a perfect representative of resiliency, and the green walls of the court rising to frame a physical center was also the symbolic center of the *Basque: Innovation by Culture* program.

In Basque villages, *frontoiak* (plural of *frontoia*) are places of gathering, where not only sporting events are held, but festivals, processions, church masses, and rallies. Wherever our research and production teams went, whether it was the urban landscapes of Bilbao, Donostia, and Vitoria-Gasteiz, or the villages of Idiazabal, Ituren, and Sara, frontoiak were always present. Basque American boarding houses built frontoiak throughout the Intermountain West, and Basque American strongholds like Boise and San Francisco still use frontoiak today to play and gather.

Christian Jauregui from Gauden Bat in Chino, California, demonstrates *pilota* (Basque handball) for a crowd at the Folklife Festival's Frontoia. Photo by Robert Friedman, Ralph Rinzler Folklife Archives



Working collaboratively with our curatorial partners in the Basque country, we conceived of a Basque village on the National Mall, with a frontoia as its center. The frontoia is a symbol that unifies the seven Basque provinces spanning Spain and France, and connects Basque diaspora communities around the world, often collectively called the eighth province, to their homelands. Yet, frontoiaik reflect the regional diversity, just as there are differences in landscape, cuisine, language, and approaches to change. Some communities boast original structures against the church wall; some have large indoor courts. There are courts with only one back wall, and those with two. The walls are green throughout Basque regions of Spain, but the French Iparralde provinces prefer cream-colored walls. We knew we wanted a frontoia to be the heart of the Basque program, but how could we build a concrete, yet temporary, structure on the National Mall?



Several Basque companies have developed the technology to build a modular, professional-grade frontoia. While certainly innovative, the engineering difficulties of anchoring impermanent concrete walls soon made these courts untenable. Instead, our technical director Tyler Nelson designed a more traditional court with wooden walls, drawing from architectural and stylistic elements he admired in Basque country. He reinforced the long side wall with an earthen-packed bowling alley inspired by those in Dima, Bizkaia, and he buttressed the tall back wall with the salt storage platforms from the Salt Valley of Añana. Through his creative flowing lines, we were able to bring a representation of Basque tradition with innovation through the Frontoia.

The many uses of a Frontoia: group dance lessons for visitors, tug-of-war grounds, *bertsolari* sung poetry, and *bola-jokoa* bowling alleys. Photos by Joe Furgal, Walter Larrimore, and Josh Weillepp, Ralph Rinzler Folklife Archives



But we did not just want a symbolic structure. We needed it for pilota. We consulted heavily with our experts, Xabi Berrueta and Basque athlete and sports curator Rikar LaMadrid. Balls of certain weights and bounciness were selected, each one tested on the non-concrete surfaces. The Basques, as they are known to do, were able to adjust and work within the confines of the space, and although they were not able to fully play higher speed games such as *jai alai*, they swapped in lighter tennis balls to demonstrate the many game varieties. Not just a prop or hollow movie set piece, the Frontoia became a space for players—from Basque American club youth to former Basque country league professionals—to compete with hard paddles, woven *zestas*, or their calloused hands.

Just as the pilota players adapted to the smaller venue, so did the Basque and Basque American *herri kirolak*, or rural sports athletes. Every day this impressively strong group of mostly women, along with our team of interns and coordinators—also mostly women—hailed weights, ropes, and other heavy equipment to the Frontoia for their exhibition. New England Basque Club athletes rolled out wooden logs to be chopped as fast as possible or in as few axe swings as possible. Tug-of-war teammates Nerea Egurrola and Batirtze Izpizua competed against one another racing with sandbags or shuttling corn cobs. Anvil lifting champion Karmele Gisasola, in addition to her staple event, competed with *txingas*, two 110-pound metal weights carried in each hand for as far as the athlete can bear. No presentation was complete without female stone lifting champion Idoia Etxeberria. Whether lifting her stone sphere, rectangle, or cylinder at weights that no other woman is currently competing in, she was always a crowd favorite. And we were always sure to place her stones carefully on the grass so they wouldn't break through the Frontoia's wooden floor.

Euskara, the Basque language, had an ever-present role at the Frontoia and throughout the Festival. An excited crowd learned to yell "*Bat, bi, hiru!*" (1, 2, 3) before every event. While the athletes competed, *bertsolari* poets Xabi Paya, Irati Anda, and Martin Goicoechea regaled the crowd by turning these feats into improvised song verses. Goicoechea, a Basque American who is a National Endowment for the Arts National Heritage Fellow, composed these verses:

*Euskaldun gauzaz betea dago
Eta leku dotorea
Iduri du honek Euskal Herriko
Jardina eta lorea
Euskal abestik eta musika
Hemen bada umorea
Parke haundia Smithsoniak
Daukan Festa Folklorea
Euskaldunak hemen gaudela
Hori da gure ohorea
Hori da gure ohorea*

The nation's lawn is full of Basque things,
It is a beautiful place
It has the look of gardens in the Basque Country
Full of flowers
The Basque songs and music
Fill us with happiness
In this big park at the Smithsonian
At the Folklife Festival
The Basque people are honored to be here
The Basque people are honored to be here



A traditional Basque motif carved into stone by master craftsman Bernat Vidal. Photo by Josué Castilleja, Smithsonian

The Basque American contribution to the Festival was a powerful and emblematic presence of cultural resilience even with changes through time and place. Standing in front of the Frontoia, Boise businesswoman Argia Beristain spoke about using the Basque language in the United States. “We spoke Euskara at home. That was the only language [my grandfather] really communicated in. When I was in college, I went and lived in the Basque country and studied the language. I also lived in the Iparraldian of the French side. So my Basque is a little bit of everything, but it is Basque American. They say that the American accent on Euskara sounds like Klingon. At least I am learning it!”

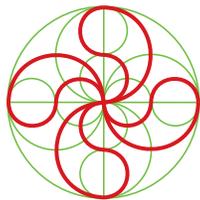
Beyond sports and language, dancers on the Frontoia high kicked and spun their way around the court, teaching and leading the public in the steps of the *zazpi jauziak* (“seven jumps”) or *romerías* (open-air dances). One of the clearest ways *Basque: Innovation by Culture* examined the contrasts of tradition and innovation was through contemporary and traditional dance. Renowned modern dance troupe Aukeran, who are known in Basque country for their ability to adapt both to the concert stage and outdoor venue of frontoia, performed specially prepared choreographies by Edu Muruamendiaraz. By contrast, six Basque American dance groups from California, Idaho, Nevada, and Utah demonstrated the vitality of traditional Basque dance.

One of the most popular groups was the Joaldunak from Ituren, Nafarroa. From the moment they strapped on their sheepskins, conical hats, and deeply resounding bells, they were surrounded by avid onlookers. They filled the Frontoia with energy and excitement. The representation of their village’s annual spring festival procession transposed to the National Mall had so much meaning for this group. They were proud to be able to march up the steps of the National Gallery of Art, play their bells around the Washington Monument, and fill the halls of the Smithsonian’s Arts and Industries Building, a new venue for the Folklife Festival.

In the early mornings before visitors arrived and after the Festival closed for the evening, the Frontoia remained an active space. Chefs Igor Ozamiz, Igor Cantabrana, Gorka Mota, and their crew often engaged in friendly games of pilota before chopping vegetables and prepping sauces for the day. We caught painter Jesus Mari Lazkano, cheesemaker Eneko Goiburu, and *traineru* sporting boat designer Jon Lasa playing with Joaldunak after the day’s demonstrations were done. The Frontoia had transcended its role as a mere symbolic structure, or a venue with scheduled hourly presentations. It became what frontoia are across Basque country and the world: a space with the power to convene community, to reinforce resiliency.

The Basque Dancers of the Great Basin take the stage.
Photo by Robert Friedman, Ralph Rinzler Folklife Archives





BASQUE PROGRAM PARTICIPANTS

BASERRIA

Eneko Goiburu Murua, Felix Goiburu Errazquin, Maria Carmen Murua Jauregui,
cheese makers

Olga Uribe Salaberria, *weaver*

Sandrine Lasserre, Jean-Pierre Errecart, *espadrille makers*

Alberto Plata, Edorta Loma, *salt makers*

EUSKALTEGI

Irati Anda, Xabi Paia, *bertsolariak*

Jose Francisco "Kinku" Zinkunegi, Errukine Olaziregi, *language teachers*

Iurdana Acasuso, Amaia Ocerin, *language advocates*

FRONTOIA

Aitzol Atutxa Gurtubai, Batirtze Izpizua, Nerea Egurrola, Karmele Gisasola, Idoia
Etxebarria Kutza, Juanan Compañon "Konpa," *athletes*

Juan Maria "Txirpu" Aurtenetxe, *bowler*

Javier Berau, Lazaro Erreguerena Ariztegui, Aritz Fagoaga Etulain, Egoitz Gorosterrazu Elizagoyen, Jose Martin Bereau Miquelarena, William Lombana Giraldo, Pedro Francisco Mindegia Elizalde, Javier Sein Gofii, Unai Bereau Etulain, Jose Maria Larrañaga, Vicente Bereau Miquelarena, Gregorio Sein Ordoqui, *Joaldunak carnival group*

LANTEGIA

Itxaso Gomez de Segura, Blanka Gomez de Segura, *potters*

Bernat Vidal, *stone carver*

César Alcoz, *iron worker*

Jesus Mari Lazkano, *painter*

MUSIKA ETA DANTZA

Aukeran

Eduardo Muruamendiaraz, Ander Errasti, Ekain Cazabon, Ioritz Galarraga, Garazi Eiguren Urkola, Ione Iriarte Arruabarena, *dancers*

Kepa Junkera & Sorginak

Kepa Junkera, *accordionist*

Eneritz Aulestia, Amets Ormaetxea, Irati Gutierrez, Leire Etxezarreta, Alaitz Escudero, Garazi Otaegi, Maria Lasa, Irantzu Garamendi, *accordion/tambourine players*

Klaperttañak

Manuel Iturregi Legarreta, *triki-trixa player*

Goizeder Pellicer Marzabal, Iñigo Carballo Gonzalez, *alboka player*

Sendoa Gil Sagastibeltza, *pandero, txalaparta player*

Asier Blanco, *txalaparta player*

Korrontzi

Agus Barandiaran Iturriaga, *triki-trixa player, singer*

Izaskun Iturri Agirre, *dancer, dance teacher*

Ander Hurtado de Saratxo Olaetxea, *percussionist*

Kike Mora Tenado, *bassist, singer*

Alberto Rodriguez Bengoechea, *guitarist, mandolinist, singer*

Cesar Ibarretxe Azcueta, *sound technician*

Lierni Kamio Rodriguez, Julen Rodriguez Flores, *dancers*

NOKA

Begoña Echeverria, Andrea Miren Bidart, Cathy Petrisans, *singers*

Mikel Markez, *guitarist*

OSTATUA

Igor Ozamiz Goirienea, Gorka Mota, *chefs*

Hasier Acebes, Rakel Rey, *culinary students*

PORTUA

Maria Elena Garate Astralaga, *net mender*

Mikel Leoz, Markos Sistiaga, Ernesto Fernandez, *ship builders*

Miren Canellada, *engineer*

Jon Lasa, *designer/entrepreneur*

BASQUE DIASPORA GROUPS

San Francisco, California

Zazpiak Bat, *dancers*

Bakersfield, California

Kern County Basque Club Dantzari Gazteak, *dancers*

Kern County Basque Club Klika, *brass band*

Kern County Basque Club Youth Pilotari, *handball players*

Chino, California

Gauden Bat, *dancers*

Elko, Nevada

Basque Dancers of the Great Basin

Boise, Idaho

Amuma Says No

Biotzetik Basque Choir

Oinkari Basque Dancers

Salt Lake City, Utah

Utah Ko' Triskalariak, *dancers*

Buffalo, Wyoming

David Romtvedt and Caitlin Belem, *musicians*

New England

New England Basque Club, *athletes*

New York City

Sonia De Los Santos, *singer/songwriter*

National

NABO Pilota, *pilota players*





SOUNDS OF CALIFORNIA

By Olivia Cadaval,
James Deutsch, Sojin Kim
Program Curators

California is a cultural crossroads. Among the fifty states, it is the most populous, comprised of people who have emigrated from all parts of the globe. It is home to the largest Native American and immigrant populations, one of the largest populations of people identifying as mixed race, as well as people whose families arrived in the region generations ago.

The *Sounds of California* program explored how music mirrors the movements reshaping the state and the nation today. It featured participants whose music expresses cultural heritage and community commitment. Ranging in age from six to seventy-six, they represented resilient communities that have sustained cultural traditions in spite of genocide, marginalization, and displacement. These artists explained how music connects them to multiple homelands. They demonstrated how they remix and reinterpret tradition. They invited participation. And they evoked the power of music to stir bodies, minds, and social movements.

This program was co-produced with the Alliance for California Traditional Arts (ACTA), Radio Bilingüe, the Smithsonian Asian Pacific American Center, and the Smithsonian Latino Center. ACTA director Amy Kitchener described the program's challenge and goal:

"The sounds of California—this might appear overwhelming, like a cacophony of sounds, because there is such diversity in the state. I wanted visitors to have an experience like sampling across a radio dial: You could tune in and listen in an active way to voices and sounds that you might not have heard before. In this way, the listener or the Festival visitor could gain insight into some of the concepts of beauty and meaning in different cultural communities through sound."

Members of Grupo Nuú Yuku/Danza de los Diablos de San Miguel Cuevas, representing the Central Valley's Mixteco communities, perform in the Sounds of California Stage & Plaza. Photo by and courtesy of Prayoon Charoennun

Extending this metaphor of the radio dial to another format for sharing music, we present a portrait of the *Sounds of California* program through a playlist. Here is a selection of musical impressions that lingered in our heads long after the last piece of sound equipment was packed away.

A SOUNDS OF CALIFORNIA MIXTAPE

“ICHIGO ICHIE”

Co-written by Nobuko Miyamoto, this song is inspired by a Japanese Buddhist saying, “This moment, once in a lifetime.” It reminds us that each human interaction is unique and will never recur. Seated in the shade of a big tree on the National Mall, Miyamoto and other participants from Los Angeles rehearsed this song as we hung streamers and arranged benches the day before the Festival kick-off.

“LIGHTNING SONG”

Preston Arrow-weed (Quechan/Kamya, Fort Yuma) is the only singer who knows this sacred cycle of Native songs in its entirety and proper order, which takes four days to recite. The verses tell of his people’s origins and identify landmarks of their ancestral territory, from the San Juan Capistrano coastline

to the creosote of the state’s southeastern desert. Arrow-weed translated and performed selected verses with his wife Helena and the Rodriguez family (Kumeyaay, Santa Ysabel)—inviting the public to join through dance. He typically began by saying, “I bring these songs from my area, and I sing these for the people who once lived here. To honor them, I sing these songs.”

“ZINCH OO ZINCH” (WHAT OH WHAT)

This old, popular Armenian song, is a flirtatious exchange between a woman who has dropped her hairpin and a young man negotiating his reward if he retrieves it. Armenian Public Radio, a folk trio hailing from Southern California, home to the largest concentration of Armenians in the country, performed this song with TmbaTa, a youth folk rock band from Yerevan, Armenia, harmonizing vintage melodies with modern sensibilities.

“TIME FOR THE FESTIVAL”

Members of GRAMMY-winning band Quetzal led visitors in composing this catchy ditty during a collective songwriting workshop. The artists use this activity in their East L.A. community as a social justice organizing tool. Eleven-year-old Sandino González-Flores encouraged the audience to





Above: (L to R) Martha Rodriguez, Maricella Rodriguez, Raymond Martinez, Huaa Hawk, and Stanley Rodriguez shared the traditions of Kumeyaay communities from Baja California and San Diego County. Photo by Josh Weilepp, Ralph Rinzler Folklife Archives.
 Bottom left: Visitors on the National Mall enjoy an evening concert with the L.A.-based band Quetzal. Photo by Pruitt Allen, Ralph Rinzler Folklife Archives



San Francisco-based singer, composer, and activist Meklit performs her blend of North American and Ethiopian jazz mixed with folk, hip-hop, and art rock. Photo by Pruitt Allen, Ralph Rinzler Folklife Archives

suggest lyrics as the musicians strummed and plucked their instruments—giving melody to the lyrics, which began, “Time for the Festival, cooking up something special.”

“CHACHME SIA DAARE” (YOU HAVE BLACK EYES)

Homayoun Sakhi and Salar Nader represent the virtuosity with which California’s Afghan exile communities are sustaining their musical traditions. For the finale of their evening concert, they invited Basque performers Kepa Junkera and Eneritz Aulestia to join them. Gesturing with nods, glances, and the lift of an instrument, the two pairs traded verses in Dari and Euskara, accompanied by *rubâb*, accordion, and the rhythmic momentum of Nader’s *tabla*.

“TORO AYOTZINAPA”

Quetzal singer Martha Gonzalez adapted lyrics composed by Felix García to fit the form of a classic *son jarocho* song “Toro Zacamandú.” The lyrics respond to the 2014 seizure of forty-three protesting students by police, and their subsequent disappearance, in the town of Iguala in Guerrero, Mexico. Against the bright interplay of electric bass and guitar, *requinto jarocho*, and violin, the lyrics exhort that we not forget the students and their families. For the conclusion, González and Ramón Gutiérrez, a musician based in Veracruz, drove home the urgency of the message by stamping out a percussive duet on the *tarima*.

“WELCOME TO THE PARTY”

This song is from rapper Bambu’s 2014 album *Party Worker*, a project built around the idea of those who “work toward the advancement of a societal class, an organization or a club who share a common goal; considered an active defender of a people’s rights.” Produced by DJ Phatrick, who joined Bambu at the Festival, the piece uses beats that sample lines of *kulintang*, brass gong music of the southern Philippines.

“BAMBUTSU NO TSUNIGARI” (ALL THINGS CONNECTED)

A group of Japanese and Mexican American Los Angeles-based artists shared how they are collaborating to explore the connections among the dances and music of the Buddhist ritual of *obon* and the Veracruz *son jarocho* tradition. With this song, they invited the public to learn the steps and movements of the dance to the accompaniment of violin, *jarana*, *requinto*, *shamisen*, *fue*, and *taiko*.

“AS ONE”

Low Leaf held audiences rapt with performances that wove together her vocals with harp, keyboard, and electronic beats, drawing upon influences that include her Filipino heritage, hip-hop, Alice Coltrane, and a great affinity for the natural world. For this song, she layered a bossa nova-style bass line with a cheerful piano chord progression, singing, “I listen to the leaves, they share wisdom. This ancient earth began as one.... Can we get together as one?”



Oliver Wang (left) and Low Leaf discuss the process and craft of creating layers of sound using traditional instruments and digital technology. Photo by Charlotte Krohn, Ralph Rinzler Folklife Archives

“AS ONE” (DJ PHATRICK REMIX)

In a session organized by music writer Oliver Wang, DJ Phatrick demonstrated the digital music-making process by remixing Low Leaf’s tracks for “As One.” Phatrick sampled and altered elements, creating a trip-hoppy, “head-nodding, cerebral” version that layered a slowed-down sample of Low Leaf’s voice with delayed and pulsing instrumental tracks.

“LA HISTORIA DE UN AMOR” (THE HISTORY OF A LOVE)

Representing the pan-Latino collaborations that have shaped the Bay Area music scene, Cuban American bandleader/singer Bobi Céspedes and the John Santos Sextet performed this classic *bolero* by Panamanian composer Carlos Eleto Almarán. “We want to especially send it out at this time to the universe when we’re faced with so much nonsense and violence every day in the news,” Santos explained. “We know that teaching our children to love and not to hate is the key to fixing a lot of the problems that we have.”

“KAFESNEARI ESKER” (THANKS TO COFFEE)

The Chino-based folk trio NOKA performed in the Basque program and participated in several *Sounds of California* sessions. They sing and speak the Euskara language of their parents and grandparents, who immigrated to Southern California. This song recounts how band member Begoña Echeverria’s mother used coffee milk to reward her children when they spoke in the Basque language.

“KEMEKEM” (I LIKE YOUR AFRO)

Singing in Amharic, Bay Area artist and activist Meklit performed this song a cappella during an interview for Radio Bilingüe’s program “Linea Abierta,” recorded live with host Chelis López. This traditional Ethiopian song expresses love for a man with the perfect afro. When López asked if the song contained elements of California culture, Meklit laughed and responded emphatically, “Of course it does! Have you walked around Oakland lately?!”

“WADE IN THE WATER”

Tassiana Willis’s spare version of this spiritual was a spontaneous response to a peer’s poem about Super Typhoon Haiyan’s impact on family in the Philippines. Willis curated an afternoon of song and spoken word by the artists of Youth Speaks, a Bay Area-based organization. With this song about healing and hope, Willis anchored the words of the other poets whose verses mapped the often challenging physical, social, and emotional geographies of their lives.

“KHNJOOKI YERKE” (FEAST DANCE)/

“THIS LAND IS YOUR LAND”

Armenian Public Radio performed this medley of Armenian and English songs that “speak of the love of homeland.” The song by Garo Zakarian (1895–1967), called the “People’s Artist of Armenia,” describes the country’s cultural and natural bounty. The musicians seamlessly transitioned into a rollicking, almost-country version of Woody Guthrie’s anthem to the ideal of American inclusion and equality.

For the full effect, this playlist must be mixed atop a sound bed of *chilenas*, lively brass band dance music popular in Oaxaca, as performed daily at the Festival by Banda Brilla de San Miguel Cuevas. These musicians accompanied the masked dancers of Grupo Nuú Yuku/Danza de los Diablos de San Miguel Cuevas. Together they represented the Mixteco migrant farmworker community of California’s Central Valley, a region that produces more than half the country’s fruits, nuts, and vegetables. Taking advantage of a brief break between harvest seasons, sixteen people came to share their dance and music traditions. For the ten days of the Festival, the exuberant pulse of brass and *timbales* punctuated by the sharp snap of the dancers’ leather whips spilled out across the National Mall, forming the foundation of the program’s cacophonous, resonant soundscape.



SOUNDS OF CALIFORNIA PROGRAM PARTICIPANTS

BAY AREA

Meklit
singer/songwriter (San Francisco)

Homayoun Sakhi
rubâb player (Fremont)

John Santos Sextet with Bobi Céspedes (Oakland)

John Santos, *percussionist, band leader*
Bobi Céspedes, *singer, percussionist*
John Calloway, *flute player*
Marco Diaz, *pianist, trumpeter*
David Flores, *drummer*
Melecio Magdaluyo, *saxophonist*
Saul Sierra, *bassist*

Youth Speaks, *poets* (San Francisco)

Antique
Ebony Donnley
gabrielanthony
Natasha Huey
Benjamin Earl Turner
Tassiana Willis

LOS ANGELES

Armenian Public Radio

Mher Ajamian, *guitarist, percussionist*
Ryan Demirjian, *lead guitarist*
Saro Koujakian, *lead singer, guitarist*

Bambu
MC

DJ Phatrick
DJ

FandangObon

George Abe, *fue, shakuhachi, taiko player*
Tylana Enomoto, *violinist*

Quetzal Flores, *jarana, requinto, guitar player*
Elaine Fukumoto, *dancer, dance instructor*
Martha González, *singer, percussionist*
Sandino González-Flores, *singer*
Ramón Gutiérrez Hernández, *instrument maker*
Sean Miura, *shamisen player*
Nobuko Miyamoto, *Great Leap director, singer, dancer*
Juan Pérez, *bassist*
Nancy Sekizawa, *vocalist*

Low Leaf
singer, songwriter, producer

Salar Nader
tabla player, composer

QUETZAL

Quetzal Flores, *jarana, requinto, guitar player*
Martha González, *singer, percussionist*
Tylana Enomoto, *violinist*
Evan Greer, *percussionist*
Alberto López, *percussionist*
Juan Pérez, *bassist*

SAN JOAQUIN VALLEY

Banda Brillo de San Miguel Cuevas (Fresno)

Emiliano Flores, *bandleader, saxophonist*
Eric Flores, *trombonist*
Pedro Flores, *sousaphone player*
Felix Morales, *bass drummer*
Juan Carlos Morales, *timbales and snare drum player*
Jose Luis Ramos, *clarinetist*
Raúl López, *trumpeter*

Grupo Nuu Yuku de San Miguel Cuevas
(Fresno, Kerman, Los Banos, Madera, Selma)

Jorge Juárez, *dancer, co-director*
Diego Solano, *dancer, co-director*
Alex Vásquez, *dancer, mask maker*
Heriberto Farias Jr., *dancer*
Noel Gil, *dancer*
Joseph Zurita Gil, *dancer*
Ergar Guzmán, *dancer*
Raymundo Guzmán Acevedo, *dancer*
Joari Solano, *dancer*

Radio Bilingüe (Fresno and Oakland)

Chelis López, *producer*
Hugo Morales, *executive director*
Samuel Orozco, *producer*
Michael Yoshida, *engineer*

SOUTHERN BORDER REGION

Helena Quintana Arrow-weed (Pueblo)
artist, educator, environmentalist (Fort Yuma)

Preston J. Arrow-weed (Quechan/Kamya)
tribal singer, language teacher, playwright, actor, environmentalist (Fort Yuma)

Martha Rodriguez (San José de la Zorra Kumeyaay Community)
singer, dancer, basket weaver, potter (Santa Ysabel)

Stan Rodriguez (Santa Ysabel Band of the Lipay Nation)
educator, language teacher, tribal singer (Santa Ysabel)

And family members Raymond Martinez,
Maricella Rodriguez, Hwaa Hawk



"I'm always 'the other,' connected to two communities but not fully a part of either."
—Anastasia Putri on the challenges of growing up in the United States as an immigrant from Indonesia



ON THE MOVE

Migration and Immigration Today

In the *On the Move* tent at the 2016 Smithsonian Folklife Festival, performers and other guests took off their masks, laid down their instruments, and talked about what it meant for them—their sense of self, their families, and their communities—to move to a new place.

Participants discussed the struggles of living with two identities, going back and forth between cultures and not really feeling part of either, the trauma of being forced to move to a new place, and the warmth of being welcomed in a new community. Some laughed as they recounted awkward moments, some cried with appreciation, others with deep-seated emotions, as they drew visitors into a deeper understanding of what it means to live with uncertainty and fear, what measures they took to cope with being separated from their familial and communal support systems, how they stay connected to where they came from, and how strangers reached out to help them.

Visitors were treated to new music, art, poetry, and fashion genres that are evolving from the immigrant experience as questions of identity and belonging shape our complex cultural and social milieu. They worked through conceptions of “home,” learned how to collect their own family histories, and contributed their immigration journeys to a communal map.

Our partners included the American Anthropological Association, Alliance for California Traditional Arts, American Folklife Center at the Library of Congress, Basque Library of the University of Nevada, Basque Museum and Cultural Center, National Museum of American History, Radio Bilingüe, and others.

On the Move will be reprised at the 2017 Folklife Festival, continuing our fifty-year commitment to exploring how immigration and migration shape American culture.

By **Alissa Stern**
Program Coordinator

Top: A volunteer helps visitors trace their hometowns and current cities to reveal U.S. migration patterns.

Photo by Gregory Gottlieb, Ralph Rinzler Folklife Archives

Bottom: Nancy Sekizawa, George Abe, Nobuko Miyamoto, and Elaine Fukumoto from FandangObon discuss their families' experiences in Japanese internment camps.

Photo by Ronald Villasante, Ralph Rinzler Folklife Archives



*“From my mother I am Mexican, by fortune I am American/
I am from the race of gold, I am Mexican American”*

—Sung by Los Texmaniacs, “Mexico Americano”



Ralph Rinzler Memorial Concert

NEA National Heritage Fellows: Celebrating
50 Years of the National Endowment for the Arts

Every year the Rinzler Concert honors the legacy of Folklife Festival co-founder Ralph Rinzler and his support of people who use their creativity to foster social awareness, public engagement, and bridge communities. We took this opportunity to celebrate the fiftieth anniversary of the National Endowment for the Arts and host a diverse array of musicians from across the country who have received the NEA National Heritage Fellowship, the nation's highest award for excellence in folk and traditional arts.

By **Marjorie Hunt**
Concert Co-curator

On the evening of July 3, the Rinzler Concert Stage became a cultural kaleidoscope. Iraqi American *oud* player **Rahim AlHaj** and Palestinian American percussionist Issa Malluf presented traditional Iraqi music combined with contemporary influences. Irish American fiddler **Liz Carroll** was joined by guitarist Jake Charron for a beautiful set of reels, jigs, and airs. Lakota Sioux flute player, singer, and dancer **Kevin Locke**, accompanied by Ojibwa singer and drum leader Max Defender, performed the Sioux hoop dance while explaining its representation of the interconnectedness of life. **Jerry Douglas** gave a captivating performance of exquisite tunes on the steel Dobro guitar. Clarinet and mandolin virtuoso **Andy Statman**, together with drummer Larry Eagle and bassist Jim Whitney, dazzled the audience with traditional and improvisational klezmer music, then was joined by Douglas for an impromptu collaborative jam. Texan Mexican *conjunto* group Los Texmaniacs played a spirited tribute to **Leonardo “Flaco” Jiménez**, a five-time GRAMMY-winning accordionist. The final set brought visitors to their feet, dancing to the high-energy sound of the Chuck Brown Band in honor of “Godfather of Go-Go” **Chuck Brown**. The concert and its overarching theme of cultural democracy in action was woven together by emcee **Daniel Sheehy**, Smithsonian Folkways director and curator emeritus and a National Heritage Fellow.

The event offered a preview of the 2017 Smithsonian Folklife Festival, which will feature *American Folk: Celebrating the NEA National Heritage Fellows*, presenting outstanding craft and music traditions on the National Mall in celebration of our own fiftieth anniversary.

The concert was presented in partnership with the National Endowment for the Arts.

Top: Texas Mexican *conjunto* group Los Texmaniacs plays on the Rinzler Concert Stage. Photo by Michael G. Stewart

Bottom: Dobro master Jerry Douglas performs on the Rinzler Concert Stage. Photo by Pruitt Allen, Ralph Rinzler Folklife Archives





FREEDOM SOUNDS

A Community Celebration

By Mark Puryear
Festival Co-curator

This past year we welcomed the grand opening of the National Museum of African American History and Culture, the nineteenth museum of the Smithsonian Institution. To create a fitting public celebration for such a historic and momentous event, the Smithsonian Folklife Festival, in partnership with the museum, produced *Freedom Sounds: A Community Celebration*. The success of this three-day festival was the outcome of collaborative curating, planning, and production involving a collection of institutional, federal, and local partners. *Freedom Sounds* offered an immersive and participatory setting in which to mark this important American milestone.

Freedom Sounds was a continuation of public programming produced cooperatively by the Folklife Festival and NMAAHC. Our past shared Festival programs include *Giving Voice: The Power of Voice in African American Culture* in 2009, *Rhythm and Blues: Tell It Like It Is* in 2011, “Bring Back the Funk” a 2012 concert celebrating the museum’s groundbreaking, and *The Will to Adorn: African American Diversity, Style, and Identity* in 2013. The Smithsonian Folklife Recordings’ African American Legacy series is another product of our collaborative efforts.

The weekend-long festival ran from September 23 to 25, bracketing the museum’s dedication and opening ceremonies, which featured an address by President Obama and other dignitaries. Our programming reflected the Center for Folklife and Cultural Heritage’s focus on the “social power of music”: music and traditional performance forms as powerful communicators of cultural and social values and complex markers of identity, especially in African American communities. In all, the weekend was filled with historic moments, informative experiences for all ages, revelry and collective joy, and heartfelt public engagement.

Dr. Michael White (right) leads the Liberty Brass Band from New Orleans.
Photo by SarahVictoria Rosemann, Smithsonian

OUR APPROACH

I co-curated the festival along with Dwandalyn Reece, NMAAHC's curator of music and performing arts. Our approach was largely informed by our prior experience co-curating a Folklife Festival program in 2011 and the guiding belief that programming should be accessible to multigenerational and culturally diverse audiences. We faced the challenge of how to represent the broad range and complexity of African American expressive cultures—and to do it in only three days.

Each day had a theme: Friday was Homecoming, Saturday was Celebration, and Sunday was Call and Response, each referencing a collective experience throughout African American culture and social history. The daily themes highlighted the power of African American music as a communicator of the challenges, aspirations, and sustained expressions of the intellectual depth and creativity of a people. We also aimed to present music and performance as potent means of building mutuality, reaching beyond socially constructed divisions, thereby reflecting museum's director Lonnie Bunch III's vision of an inclusive space for exploration, learning, and collaboration.

The National Mall was lined with banners of famous African American musicians, like Howlin' Wolf, Jimi Hendrix, and Marian Anderson.
Photo by Josué Castilleja, Smithsonian

PERFORMING ARTISTS

We developed a roster of African American and African diaspora performing artists and personalities guided by a number of considerations: 1) artists who have sustained traditional performances practices across generations; 2) artists who contributed objects to the museum's *Musical Crossroads* permanent exhibition and collections; 3) Smithsonian Folkways recording artists included in the African American Legacy series; and 4) participants from past Folklife Festival programs.

The diverse group of participating artists, groups, and individuals represented African American performance traditions from the folk, blues, and traditional music of Len Chandler, Josh White Jr., Jay Summerour, and Dom Flemons to the gospel-influenced civil rights songs of the Freedom Singers and Sweet Honey in the Rock. The McIntosh County Shouters from coastal Georgia, Rising Star Fife and Drum Band from northern Mississippi, Paíto y los Gaiteros de Punta Brava from the Caribbean coast of Colombia, and Senegalese griot Medoune Gueye from D.C. each sustain centuries-old performance traditions in the Americas.





Corey Glover, vocalist of Living Colour, mixes it up with the audience. Photo by Walter Larrimore, National Museum of African American History and Culture / Center for Folklife and Cultural Heritage



Drummers under the leadership of Medoune Gueye are joined by dancers in the Drum Circle on the Homecoming opening day. Photo by Walter Larrimore, National Museum of African American History and Culture / Center for Folklife and Cultural Heritage

The sounds of New Orleans were represented by the Liberty Brass Band and Preservation Hall Jazz Band. Soprano vocalist Louise Toppin, the Morgan State University Choir, the Dixie Hummingbirds, and Robert Randolph’s sacred steel with guest vocalists Sam Moore and Michelle Williams demonstrated a variety of gospel interpretations. Bassist Stanley Clarke, vocalist Jean Carne, the Stax Music Academy, hip-hop producers 9th Wonder and J.PERIOD, and Afro-Cuban musician Bobi Céspedes with John Santos represented a wide breadth of popular African American music. Two evening concerts resonated with music from Living Colour, Public Enemy, and the Roots followed by Experience Unlimited, Meshell Ndegeocello, and Angélique Kidjo.

The National Hand Dance Association presented a history of vernacular couples dancing in the Mid-Atlantic region’s African American communities. Local hip-hop dance collective Urban Artistry joined J.PERIOD, Rhymefest, poets, and others in “The Live Mixtape.”

Beyond music and dance performances, we featured a series of discussion sessions with panelists ranging from veterans of the civil rights movement to a member of Black Lives Matter. We heard Sonia Sanchez, noted poet,

educator, and current poet laureate for the National Park Service centennial. In the more intimate venues, members of the National Association of Black Storytellers including Karen “Nur” Abdul Malik and Charlotte Blake Alston offered impassioned stories for all ages, Bobi Céspedes shared *orisha* folklore, and Ebony Donnley and Ericka Hart imparted their poetry. Visual artist Cey Adams, a founding creative director at Def Jam records, created an original mural titled “One Nation,” enlisting visitors in creating a remarkably resonant collage for this historic gathering.

Throughout the weekend, *Freedom Sounds* presented tangible evidence of African American agency, cultural resilience, and artistic creativity.

CONCLUSION

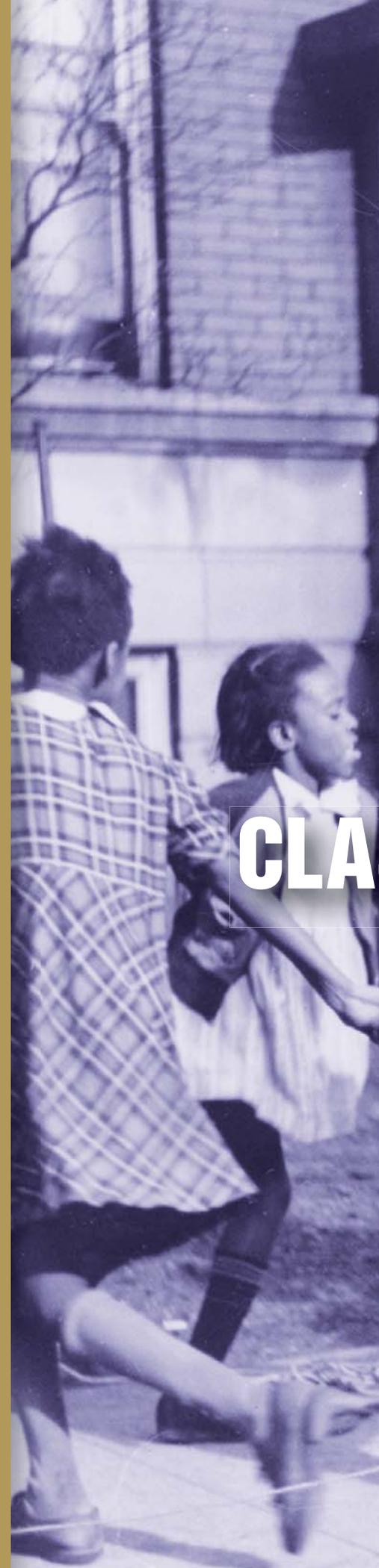
Public response to the festival was tremendously positive, a testament to the successful efforts and careful planning of the curators, Folklife Festival and museum staff and interns, and volunteer coordination. Founding director Lonnie Bunch III promised, “This building will sing for all of us.” Likewise, *Freedom Sounds* triumphed as a grand opening event that sang for us all.



Smithsonian Folkways

With almost 4,000 albums (over 50,000 tracks) gathered over 70 years, and ongoing additions to the catalog every year, Smithsonian Folkways Recordings is an iconic presence in the music industry, with a large and loyal following: over 80 million people listened to our music this year. The relevance of our reach and mission is as strong as ever before: documenting the sounds that define the world around us, reaching audiences of all backgrounds and ages, promoting tolerance, and celebrating diversity.

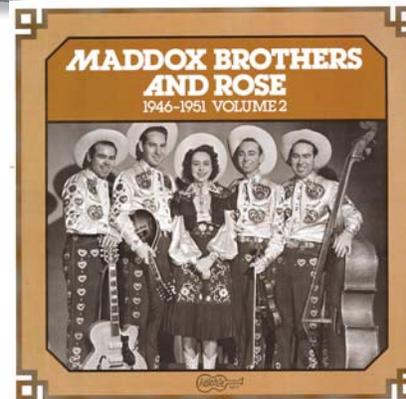
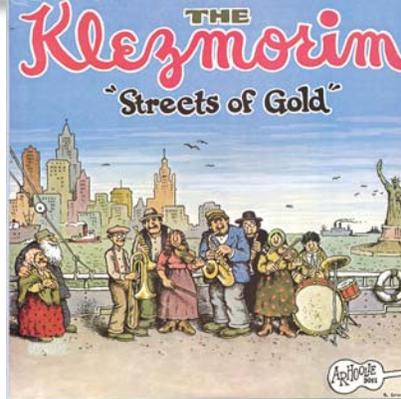
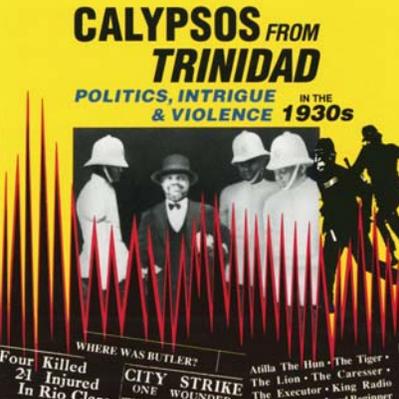
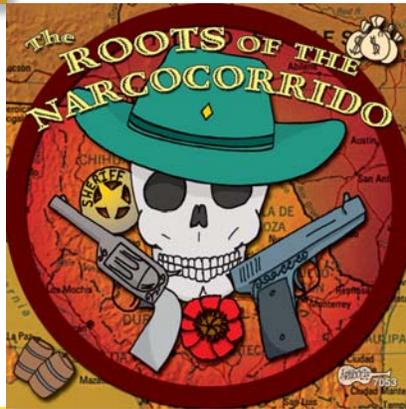
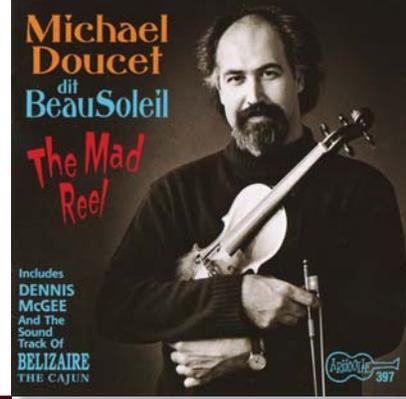
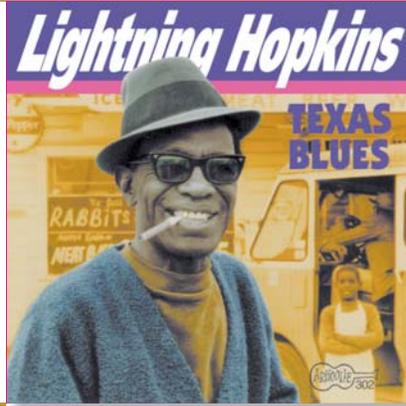
As a nonprofit record label in the rapidly changing landscape of the contemporary music industry, Folkways has held its own remarkably well. It continues to support itself largely by marketing an exciting array of new releases every year, partnering with organizations inside and outside the Smithsonian on joint productions, and selling music in physical and online formats from an impressive back catalog that constitutes the soundtrack of the United States and beyond in over a century of recorded music and sound.





CLASSIC FOLK SONGS FOR KIDS

from SMITHSONIAN FOLKWAYS



SOUNDTRACK OF THE U.S.



By Huib Schippers
Smithsonian Folkways
Director and Curator

Through new releases and acquisitions, Folkways is continuing to build its impressive catalog of music and sounds from the United States and across the globe, with the promise to keep them available in perpetuity for generations to come. This year saw a change of leadership with the departure of long-term director and curator Daniel Sheehy and the first months of incoming director Huib Schippers. As the label prepares to celebrate its first thirty years as part of the Center for Folklife and Cultural Heritage and the Smithsonian, we are laying the basis for new and exciting directions.

ACQUISITIONS

This fiscal year we hit milestones with two major acquisitions. In December 2015, we celebrated the acquisition and reissuance of the 127 album *UNESCO Collection of Traditional Music* with a reception in the Smithsonian Castle. In May 2016, we formally welcomed Arhoolie Records to the Smithsonian Folkways collection, an acquisition comparable to that of Folkways by the Smithsonian in 1987. The addition of almost 700 albums includes bestselling artists Big Mama Thornton, Earl Hooker, Mance Lipscomb, Flaco Jiménez, and many others. Now with the mission and workforce of Smithsonian Folkways behind it, the Arhoolie catalog will be available in perpetuity and is expected to deliver a notable return on investment. (Read more about Arhoolie Records on page 32.) Another 40 smaller-scale acquisitions are in the pipeline.

PRODUCTION

With never fewer than half a dozen releases simultaneously in production at any given time, 2016 was another very busy year for production. Some albums have already been completed and await release in early 2017, while others are still pending and will have street dates later next year.



or beyond. Although the seven commercial releases makes 2016 seem like a very “light” year, preparations for future releases have been intense. The largest, most complex project is *The Anthology of Hip-Hop and Rap* (10 discs, 300-page book), which will be a landmark release toward the end of 2017, realized in close collaboration with the new National Museum of African American History and Culture.

DIGITAL OUTREACH

We added 406 new items to our website this year, including 19 albums, 270 tracks, 18 videos, 24 playlists, 17 articles and blog posts, and 18 lesson plans. That brings our web page total up to 51,530. On the social media side, overall engagement with Folkways content is up 12 percent, with nearly 17 million impressions recorded. Although physical retail and downloading are in decline, third-party streaming engagement is on the rise.

EDUCATION

This has been a fruitful year for Smithsonian Folkways education, with significant strides made in online engagement, editorial production, and teacher training. *Smithsonian Folkways Magazine* and other educational materials are among the most popular content pages on our website. Our lesson plans totaled an impressive 147,744 views and downloads. We processed more lesson plans this year than any other, with 13 published online in both multimedia and PDF formats, plus 12 in the queue.

ARCHIVES AND RESEARCH

Folkways made international news by having its flagship archival collection, the Moses and Frances Asch Collection, inscribed on UNESCO’s Memory of the World International Register. This list promotes the protection, preservation, and access to the world’s distinguished documentary heritage collections. The inscription of the Moses and Frances Asch Collection marks only the eighth inscription from the United States since the founding of the program in 1992, and the first such collection that is primarily comprised of music-related materials.

MARKETING

Our releases continue to receive positive critical reception, which is most visible through high-profile press coverage, such as NPR Music’s “First Listen” advance stream of *Songs of Struggle and Hope* by Agustín Lira. We continued to receive industry awards and nominations, including GRAMMY

nomination nods for José-Luis Orozco’s *¡Come Bien! Eat Right!*, Fannie Lou Hamer’s *Songs My Mother Taught Me*, Lead Belly’s *Lead Belly: The Smithsonian Folkways Collection*, and Mariachi Los Camperos de Nati Cano’s *Tradición, Arte y Pasión*.

SALES

This year our sales mirrored a trend in the music industry of declining CD and digital download sales, with streaming becoming the largest component of industry revenues and vinyl comprising a significant portion of the physical business, according to the Recording Industry Association of America. As a result of a deal with the popular vinyl subscription service Vinyl Me, Please, we sold 18,000 LP reissues of *Big Bill Broonzy Sings Folk Songs* (1989) and renewed interest in pressing more of the catalog on vinyl. This deal constitutes the top seller in revenue and quantity for the year.

LICENSING

Music licensing to popular and education media proved to be a reliable source of income, with consistent 25 percent growth over four years. The rate of requests processed also coincides with revenue growth at an average 27 percent per year, with a large jump of 40 percent this year over last. While disseminating content to millions more eyes and ears, we are also promoting the brand to general audiences and industry alike, supporting artists and their communities, and earning significant revenue year over year.

ROYALTIES AND BUSINESS AFFAIRS

The semi-annual royalty accounting for sales from the first half of 2016 led to issuing 1,001 royalty statements. Of those, 235 were accompanied by royalty payments totaling \$71,638.75. The three top earners are Ella Jenkins, the Estate of Lead Belly, and Elizabeth Mitchell. Mechanical royalties amount to \$43,007.19. In the last year, we have also issued 10 contracts for new recordings, and nine new contracts for compilations.

PLANS FOR 2017–2020

While Folkways has outperformed many other record labels in maintaining sales, it is not immune to the long-term industry reality of diminishing income per track sold, which is gaining traction as streaming takes over a large part of the music market. However, with our brand, mission, and integrity, we are uniquely positioned to combine traditional business with more reliance on a new membership program, income from innovative partnerships to serve education, and an endowment to futureproof the label and its mission.



2016 NOMINATIONS AND AWARDS

GRAMMY Nominations

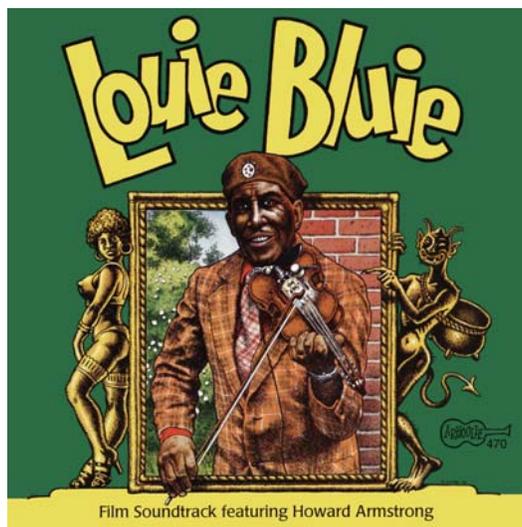
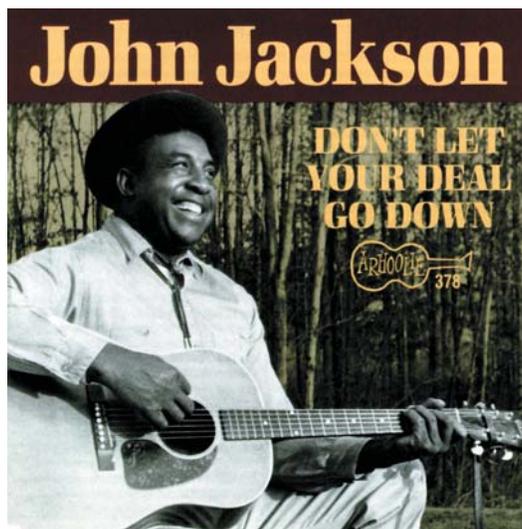
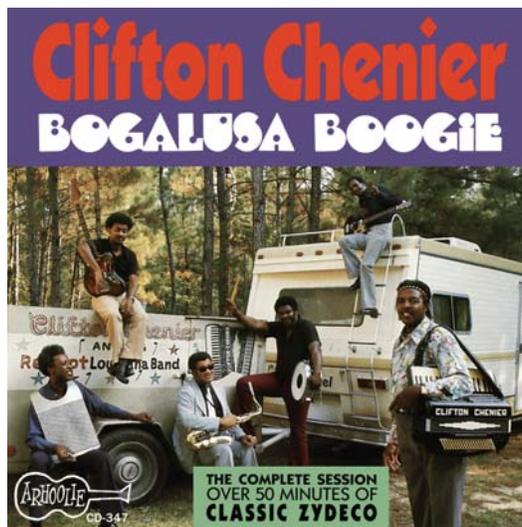
- Best Children's Album: José-Luis Orozo—*¡Come Bien! Eat Right!*
- Best Album Notes: *Lead Belly: The Smithsonian Folkways Collection*
- Best Historical Album: Fannie Lou Hamer—*Songs My Mother Taught Me*
- Best Regional Mexican Music: Mariachi Los Camperos de Nati Cano—*Tradición, Arte y Pasión*

Living Blues Awards

- Best Blues Album, Historical—Pre-war: *Lead Belly: The Smithsonian Folkways Collection*
- Producer of the Year, Historical Recording: Jeff Place and Robert Santelli for *Lead Belly: The Smithsonian Folkways Collection*
- Readers' Poll, Best Blues Album of 2015 (Historical Recording): *Lead Belly: The Smithsonian Folkways Collection*

Creative Children Awards

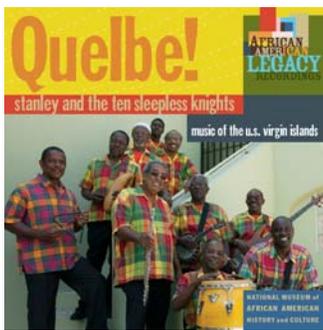
- 2016 Preferred Choice Award: José-Luis Orozo—*¡Come Bien! Eat Right!*





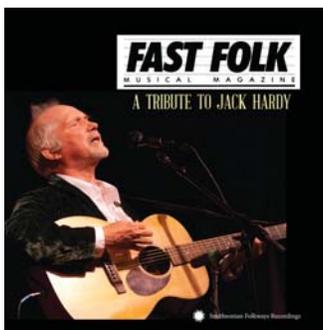
Bahamian Rake-n-Scrape
 Ophie & Da Websites and Bo Hog & Da Rooters
 Released January 2016

Rake-n-scrape is the deep sound of Bahamian goombay musical tradition, a marker of Bahamian national identity, and a source of joy and community celebration. On this recording, two groups from Cat Island—Ophie & Da Websites and Bo Hog & Da Rooters—take the basic sonorous ingredients of accordion, scraped saw, and goatskin drum to interpret some of the most popular rake-n-scrape melodies in circulation today. Compiled and annotated by music and African studies professor Timothy Rommen.



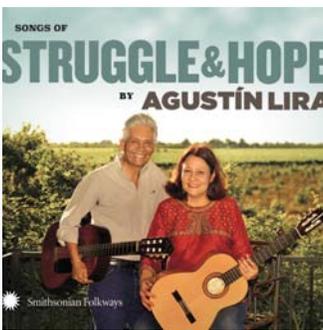
Quelbe! Music of the U.S. Virgin Islands
 Stanley Jacobs and the Ten Sleepless Knights
 Released February 2016

Stanley Jacobs and the Ten Sleepless Knights wrap the old-time Virgin Islands *quelbe* sound of squash (gourd rasp), steel (triangle), flute, and banjo uke in the contemporary trappings of electric keyboard, drum set, conga, and electric bass. The distinctively Caribbean, yet uniquely Virgin Islands, sound of *quelbe* music is an old but new dance music. Declared the “official” music of the Virgin Islands, classic songs such as “Queen Mary” and “LaBega Carousel” tell of historical events on the island of St. Croix, while other pieces accompany the local traditions of quadrille dance.



A Tribute to Jack Hardy
 Various Artists
 Released March 2016

Jack Hardy (1947-2011) founded the Fast Folk songwriter organization in New York City in 1982. Appearing on its stages was a folksinger’s near-imperative. Today, a generation of singer/songwriters remember him with gratitude and fondness, and twenty-four of them lent their voices to this musical homage, each covering one of Hardy’s songs. Hardy himself appears on two tracks, interpreting his songs “Gossamer Thread” and “Ponderosa.” Produced by longtime Fast Folk recordist Mark Dann and balladeer David Massengill, the notes include Hardy’s “Songwriter’s Manifesto,” along with many photos, personal recollections, anecdotes, and essays by fellow singer/songwriters who knew and cherished the Fast Folk founder.



Songs of Struggle and Hope
 Agustín Lira y Alma
 Released June 2016

A powerhouse of the farmworker and Chicano civil rights movements, social activist Agustín Lira spun out songs that fueled the pioneering political theater group Teatro Campesino. From the United Farmworkers grape strike in 1965 through the next half-century of his original music with a message, Lira tenaciously tells the truth as he sees it. On *Songs of Struggle and Hope*, he and his trio Alma treat us to signature songs of La Causa as well as to new creations that speak of homelessness, child obesity, personal loss, and hope for the future.



Classic Folk Songs for Kids
Various Artists

Released July 2016

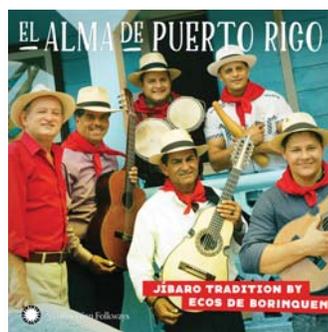
In *Classic Folk Songs for Kids*, curator Jeff Place culls a cross-section of twenty-six classics from the Smithsonian Folkways vaults to tell an intriguing story of American signature sing-alongs. The songs' origins are as fascinating as the songs are fun: centuries-old European ballads, an American Revolutionary tune, nineteenth-century American folksongs, African-derived game songs, a sea chantey, a railroad jingle, camp songs, and even an opera melody. The singers are a who's who of American folk music artistry—Pete Seeger, Woody Guthrie, Lead Belly, Ella Jenkins, Jean Ritchie, Cisco Houston, Suni Paz, Tom Glazer, and many more.



Serrano de Corazón
Guillermo Velásquez y Los Leones de la Sierra de Xichú

Released August 2016

Huapango arribeño is a distinctive regional tradition of Mexican music born of colonial roots, longstanding but secluded in its mountainous homeland in the central states of Guanajuato, San Luis Potosí, and Querétaro. Extraordinary folk poet Guillermo Velásquez and his Leones de la Sierra de Xichú with their violins, *guitarra quinta huapanguera*, *jarana*, and percussive dancing carry the heartbeat of this ancient and enthralling vein of poetic and musical creation. *Serrano de Corazón* (highlander at heart) brings us the tradition at its finest, evoking the spirit of all-night *topadas*, competitive duels between poets and their musicians for the delight of all.



El Alma de Puerto Rico: Jíbaro Tradition
Ecos de Borinquen

Released October 2016

With *El Alma de Puerto Rico* (the soul of Puerto Rico), the GRAMMY- and Latin GRAMMY-nominated ensemble Ecos de Borinquen presents its second Smithsonian Folkways album overflowing with pride in the island's *jíbaro* creole folk traditions. The soulful, signature sounds of Miguel Santiago Díaz's sung poetry in the ten-line *décima* verse form are cradled in the progressive instrumental arrangements by Ramón Vásquez Lamboy for two *cuatro* guitars, six-stringed guitar, *güiro* rasp, and bongo. The crystal-clear voice of Yezenia Cruz, Santiago's disciple, adds sonic dimension to this timeless yet contemporary rendition of deep Puerto Rican tradition.



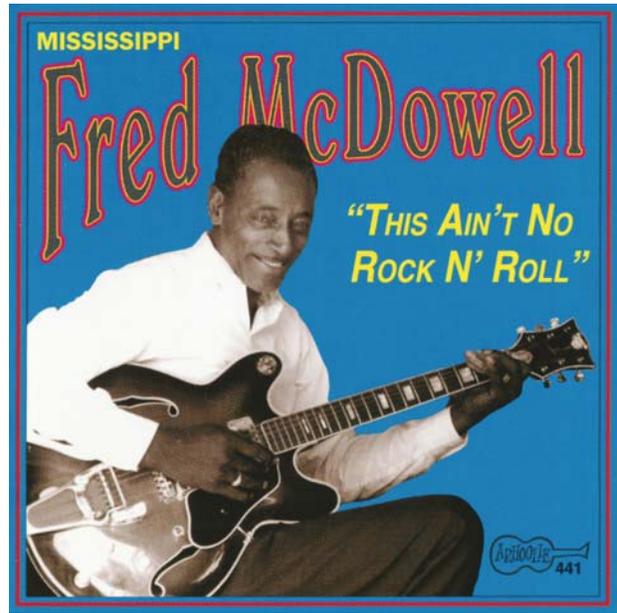
**A TREASURED \$5 MILLION ACQUISITION:
ARHOOLIE RECORDS**

By Cynthia Jacobs Carter
Chief Development Officer

A talented pedal steel guitarist, both as a solo act and with bluegrass band Marley’s Ghost, Ed Littlefield, Jr. has been a professional musician for most of his life. With his organization, the Sage Foundation, he has extended his musical influence through generous philanthropic giving to arts and culture organizations. This year he enabled a monumental acquisition for Smithsonian Folkways Recordings by donating the entire Arhoolie Records catalog.

Arhoolie—named for a field holler—is known for producing “down home” blues, folk, jazz, country, gospel, Cajun, zydeco, Mexican American, and world music since its inception in 1960. Founder Chris Strachwitz and business partner Tom Diamant are friends of Littlefield, and Littlefield’s wife Laura serves on the Arhoolie Foundation Board of Directors. Through the Sage Foundation, they purchased the treasured collection for \$5 million to then donate to the Smithsonian in May 2016.

With this donation, we add roughly 700 albums to the Smithsonian Folkways collection. In keeping with our longstanding policy, Arhoolie becomes part of a permanent catalog, made accessible in perpetuity to the public in a variety of formats: CDs, digital downloads, selected vinyl LPs and 45s, and popular streaming services. About half of the collection is available online so far.



Following the acquisition, Strachwitz himself donated more than \$60,000 to help ensure key titles remain available in CD format. The CD Remanufacture Project is a meaningful way for Smithsonian Folkways to carry this diverse and unparalleled collection of American folk music forward for years to come.

“Arhoolie changed American culture,” said Daniel Sheehy, curator and director emeritus of Smithsonian Folkways. “The fact that we can play some role in keeping that legacy alive in the future is a dream scenario.”

In this dream now realized, we can offer the recordings of grassroots musicians Bukka White, Big Mama Thornton, Lightnin’ Hopkins, Mance Lipscomb, Mississippi Fred McDowell, Big Joe Williams, Flaco Jiménez, Clifton Chenier, and many more. More recent releases include those by the Savoy Family Band, the Magnolia Sisters, and the Pine Leaf Boys. *Hear Me Howling! Blues, Ballads, & Beyond*, a collection of Strachwitz’s recordings from the San Francisco Bay Area in the 1960s, won a GRAMMY in 2012.

Littlefield’s in-kind gift is the largest donation ever received at the Center for Folklife and Cultural Heritage. It catapulted our Smithsonian Capital Campaign fundraising total to \$9 million, more than doubling our five-year goal. With one year left in the campaign, the Smithsonian as a whole has exceeded its \$1.5 billion goal, but there are always more funds to find, gifts to receive, and treasures to share.

By 2018, we will accomplish specific milestones detailed in our five-year strategic plan. Here is the progress we have made in our third year.

EXPANDING UNDERSTANDING

- Published 34 research-based books, articles, liner notes, and media pieces that expand cultural understanding and enrich knowledge of cultural heritage, creativity, and diversity, including the book *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival* and the feature-length documentary *Good Work: Masters of the Building Arts*
- Hosted 12 fellows, 4 research associates, and 132 interns
- Invested in research talent by hiring two new curators
- Hosted international symposium “Cultural Sustainability in the Age of Globalizations” with Alliance for California Traditional Arts and Royal Textile Academy of Bhutan to highlight social relevance of our research and programming
- Digitized more than 32,000 slides and published 13 new finding aids for our collections
- Archived 17,758 files (6.6 terabytes) of born-digital documentation

CHAMPIONING CULTURAL VITALITY

- Convened 414 Basque, Basque American, and Californian artists to share their traditions, skills, and experiences at the Smithsonian Folklife Festival
- Produced 11 training workshops in western China that impacted 1,700 artisans through the Smithsonian Artisan Initiative
- Hosted four Smithsonian Tibetan Artists in Residence in Washington, D.C.
- Collaborated with four Tibetan fieldworkers to create 330 hours of documentation in Qinghai, Gansu, and Sichuan provinces and distribute 2,000 DVDs of documentation
- Convened first Sino-Tibetan Summer Linguistics Institute in collaboration with Nankai University in China
- Initiated *My Armenia* project and completed a folklife survey of Vayots Dzor region in collaboration with the Armenian Institute of Archaeology and Ethnography
- Provided \$602,172 in royalties and artist payments

INVITING PUBLIC ENGAGEMENT

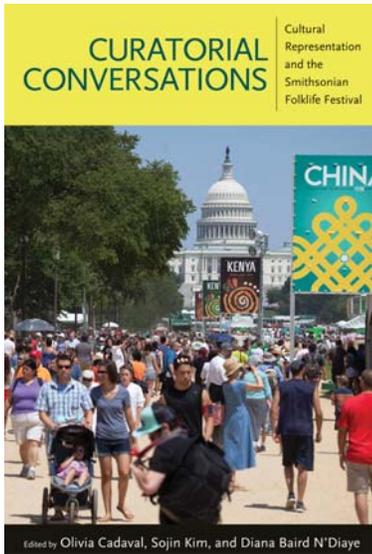
- Reached 101.3 million people
 - Hosted 5.25 million visitors to the Smithsonian Folklife Festival, onsite and online
 - Engaged 15.2 million people through other new and emerging media
 - Impacted 80.8 million Folkways listeners through radio, streaming, and purchases
- Produced *Freedom Sounds: A Community Celebration* in conjunction with the opening of the National Museum of African American History and Culture
- Made 19 new albums of music available to the public

BUILDING ORGANIZATIONAL CAPACITY

- Increased the Rinzler Archives’ capacity to digitize and make its collections even more accessible by hiring a digital projects archivist, who joins a staff of three permanent and eight grant-funded archivists
- Acquired Arhoolie Records through a generous gift from the Sage Foundation
- Earned \$2,582,463 in revenue
- Raised \$5,456,534 toward our Smithsonian Capital Campaign goal of \$4 million and \$9,251,392 to date (226%)
- Received grants and gifts of \$7,171,815, including Sage Foundation in-kind gift



milestones



**CURATORIAL CONVERSATIONS:
CULTURAL PERFORMANCE AND THE
SMITHSONIAN FOLKLIFE FESTIVAL**

By Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye
Curators

“Touting democracy rhetorically is different than steadily working to make it happen. For fifty years, the Smithsonian Folklife Festival has been celebrating, recognizing, and documenting the worthwhile. In an era of shrill, divisive posing, this book is an oasis of thoughtful and thought-provoking reflection on sustained organizing work. This engaged, dialogue-driven public curating is cultural democracy in action.”

—John Kuo Wei Tchen, historian and co-founder of the Museum of Chinese in America

Since its origins in 1967, the Smithsonian Folklife Festival has been recognized internationally as a model for the research and public presentation of living cultural heritage and the advocacy of cultural democracy. Festival curators play a major role in interpreting the Festival's principles and shaping its practices.

The recently released book *Curatorial Conversations: Cultural Performance and the Smithsonian Folklife Festival*, edited by staff curators Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye and published by the University Press of Mississippi, brings together the combined expertise of the Festival's curatorial staff—past and present. It examines the Center for Folklife and Cultural Heritage's representation practices and critical implications for issues of intangible cultural heritage policy, cultural tourism, sustainable development and environment, and cultural pluralism and identity.

This book represents the first concerted project by Smithsonian staff curators to examine systematically how the Festival's institutional principles and claims have developed over time and to address broader debates on cultural representation based on their own experiences and perspectives.

It contains contributions from Robert Baron, Betty Belanus, Olivia Cadaval, James Deutsch, Kurt Dewhurst, James Early, Amy Horowitz, Marjorie Hunt, Richard Kennedy, Marsha MacDowell, Diana Baird N'Diaye, Jeff Place, Frank Proschan, Jack Santino, Daniel Sheehy, Cynthia Vidaurri, and Steve Zeitlin. Their essays are organized into four thematic sections: “Early Vision and Transformation,” “Collaborations and Cultural Politics,” “Poetics of Representation,” and “The Festival as Catalyst.”

In 2017, the Folklife Festival enters its sixth decade. We compiled *Curatorial Conversations* to reflect on the history, values, and curatorial practices that have shaped the event, to bridge past practices with the present, and to present the foundations upon which the Center's new directions may be built in the coming years. Just as Festival programs require an enormous cast of partners, so too has this book emerged from collaboration, relationships, and discussions that began years ago.

We now look forward to extending this dialogue to other museums, cultural organizations, and, most importantly, the next generation of scholars and cultural activists. What concerns will inform the Festival in the future? How will new and alternate approaches to cultural equity work take shape?

Left: Visitors on the National Mall during the 2014 Smithsonian Folklife Festival Photo by Francisco Guerra, Ralph Rinzler Folklife Archives
Right: (Left to right) Bess Lomax Hawes, Margaret Mead, Ralph Rinzler, and Wilton Dillon ride a golf cart at the 1976 Folklife Festival. Ralph Rinzler Folklife Archives



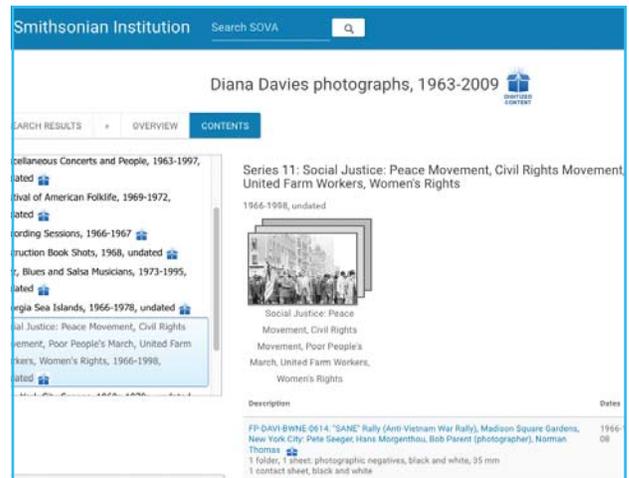
INCREASING ACCESS WITH THE SMITHSONIAN ONLINE VIRTUAL ARCHIVES

By Cecilia Peterson
Digital Projects Archivist

If a Microsoft Word-based archival finding aid lives on a hard drive, inaccessible and isolated from the searchable powers of the Internet, does it make a sound? Sometimes, perhaps, but only to those who know to ask for a copy.

Finding aids are guides to archival collections, providing descriptive information that can help a researcher identify what exists, locate what they need, learn how to access it, and understand the context in which a collection was created and how it may relate to other materials in the same or other archives. Many finding aids also include detailed inventories or provide direct links to digital images, texts, and audio and video recordings. Whether the size of a collection is a piece of paper, or 1,000 cubic feet, or 10 terabytes, a finding aid is the first step in making the materials findable and accessible.

In September 2015, the institution launched the Smithsonian Online Virtual Archives, or SOVA, as a central portal for the public to search its archival collections using finding aids. SOVA also supports online publication of digital versions of archival materials, making it possible for researchers anywhere in the world to access the collections themselves without ever visiting a reading room. To date, the Ralph Rinzler Folklife Archives and Collections has made thirteen finding aids available through SOVA, six of which include digital collections content, with much more to come. SOVA's finding aids dramatically expand public access to our collections.



SOVA has also provided a way for us to build upon the success of our recent digitization projects. The papers of folksinger and activist Lee Hays and the Cook Labs Records collection are now accessible as digital collections through their respective finding aids. The Diana Davies Photographs collection, including extensive documentation of social justice movements of the 1960s to 1990s and the American folk music revival, is now digitally accessible through scans of all available contact sheets.

We have focused especially on archival materials from the first fifty years of the Folklife Festival. We are updating a finding aid to the Smithsonian Folklife Festival Documentation Collection to be published through SOVA in 2017. That finding aid will provide direct user access to a robust selection of the over 32,000 35mm color slides that have recently been digitized, as well as selected sound recordings.

In just over a year, the Rinzler Archives' content contributions to SOVA have already helped us better serve the public through dramatically improved access to our collections. SOVA is now our primary repository for collections descriptions and digitized content and will increasingly be the front door through which researchers, Folklife Festival participants, their families, and the general public can enter the Rinzler Archives and explore its riches—without ever having to arrange a visit.

Left: Among the archival content available on SOVA is this shot of marchers crowding the streets in a Peace March and Rally in New York City, April 27, 1968. Photo by Diana Davies, Ralph Rinzler Folklife Archives
Right: Navigating the Diana Davies photographs in SOVA. sova.si.edu



MENTORSHIP PROGRAM FOR A MORE DIVERSE WORKPLACE

By Arlene Reiniger
Intern Coordinator

Following the lead of the White House's commitment to improve the role of minority women and girls in the workforce, we invited young women of color to join our ranks to explore and discover cultural heritage and the role it plays in identity, family, and community.

Six women interned with us throughout the 2016 winter/spring term, each bringing her own perspective of culture and how it fits into her past, present, and future. **Charmaine Branch**, a graduate of Vassar College in art history and Hispanic studies, was interested in multiracial and multiethnic identities within art of the African diaspora. A freshman at George Washington University and recipient of the Stephen Joel Trachtenberg scholarship, **Coumba Gueye** has been working on promoting cultural understanding through a project called Anti Bullying Cultural Diversity (ABCD). **Victoria Gunawan** graduated from Eastern Mennonite University with a major in communications and hopes to work on educational media projects. **Gabby Towson**, a high school senior at School Without Walls, wanted to learn how to study cultures other than her own. **Timmia King** came from Howard University, majoring in African American studies with a strong interest in archival work. **Holly Zajur**, a graduate of the University of Virginia in global development studies and arts administration, looks to the art world to better understand ourselves and other cultures.

"Being in the office provided the opportunity to truly experience the work environment," Zajur reflected. "As a recent college graduate, I found that aspect very rewarding and really beneficial when moving forward in choosing a career."

Depending on what they wanted out of their experience here, the women were placed with various projects throughout the Center. They came away learning about how a record label operates through the Smithsonian Folkways sales, marketing, and licensing department; conducting research and helping to organize fieldwork and documentation for a Folklife Festival program; contributing to an issue of *FACES* magazine about Basque culture; experiencing archival best practices by assisting with preserving, digitizing, and cataloging archival collections; and discovering the world of nonprofit fundraising.

Supervisors and other staff ensured that these women had fulfilling, engaging, and educational experiences. In addition to working on various projects, they participated in many other activities:

- graduate school discussion session
- tour of the Ralph Rinzler Folklife Archives and Collections
- audio engineering demonstration with Q&A
- tour of the National Museum of African Art and discussion with Dr. Johnnetta Cole
- multimedia storytelling workshop
- pop-up museum activity, *Always Something There to Remind Me: A "Keeper" Artifact Collected During My Internship* to display a collected artifact and interpret it for visitors
- tour of the Kennedy Center and gathering with Kennedy Center interns with facilitated seminar about starting careers in the nonprofit industry

A wide range of backgrounds, interests, and experiences led to rich interactions among the women and staff. The mentorship program is headed into its second cycle early in 2017.

(L-R) Timmia King, Coumba Gueye, Charmaine Branch, Victoria Gunawan, and Gabby Towson pose during a tour of the National Museum of African Art and a conversation with museum director Johnnetta Cole (center). Photo by Aza Issifu, Smithsonian



**FOLKLIFE INTERNSHIPS:
CONNECTING WITH THE PAST, IN THE PRESENT**

By Ben McManus
Archives Intern

The Smithsonian’s vast collection of materials has always been a huge interest and inspiration to me. As a musician, collecting and learning from Smithsonian Folkways has been a key part in my musical education, in understanding the history of genres and the cultures they come from. Professionally, the Center has offered incredible, eye-opening insight to the world in which I want to pursue my career.

Coming from Wales in the UK, my six-month internship was focused on the preservation and digitization of reel-to-reel tapes in the Ralph Rinzler Folklife Archives. This was a genuinely fascinating job, serving as a continuation of my background in audio engineering while broadening my experiences with library and archival work.

I was exposed to recordings old and new—some made as early as the 1940s—with a huge range of content: bird calls in the Amazon, sounds of trees, musicians of all kinds, poets of the 1960s, and fifty years of the Smithsonian Folklife Festival.

One tape in particular caught my eye and opened up a puzzle of the past that I am now piecing back together. It contained dub recordings of English music hall performances from the early twentieth century. On the back of the box was



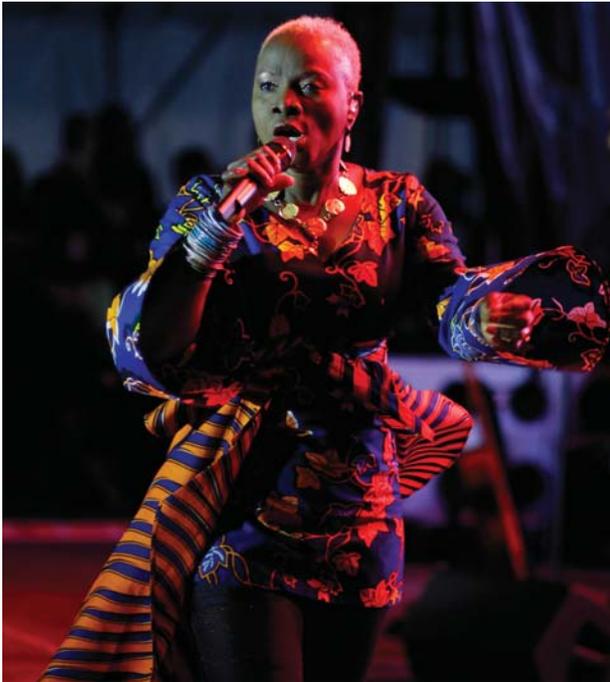
a list of the performers’ names, including one “G.H. Chirgwin.” I recognized the surname as my grandmother’s maiden name, but didn’t think much of it initially. But after some research, I learned that George Chirgwin was my great-great-uncle!

My grandmother has passed, so there is little information about her great-uncle among relatives, but my mother recalls her mentioning a performer in the family tree. As I learned, he was a proficient music hall performer with a unique stage presence: he would paint his face in the style of an American minstrel but then play English songs on violin and banjo.

A few months later, I attended the yearly Banjo Gathering in Charlottesville, Virginia, with assistant archivist Greg Adams. In addition to great talks about the history of the instrument, there were old banjos on display and lots of memorabilia. Here I happened upon an old card with a picture of George on the front. To think I may have never found out about him if I hadn’t traveled to the other side of the world for this internship!

In 2017 I will attend Aberystwyth University in Wales to do a master’s degree in library and information science, a decision inspired by my experience at the Rinzler Archives. In this field, I hope to continue making amazing discoveries and connections to the past, for my family and for the public.

Left: Ben McManus shows off a photo of George Chirgwin and his audio recording found in the Rinzler Archives. Photo by Nichole Procopenko, Smithsonian
Right: “Chirgwin As The Black Eyed Musical Kaffir.” Photo courtesy of Victoria and Albert Museum, Theatre and Performance Collection



CULTURAL SUSTAINABILITY IN THE AGE OF GLOBALIZATION

By Michael Atwood Mason
Director

Joined by the Alliance for California Traditional Arts and the Royal Textile Academy of Bhutan, we hosted an international symposium in Washington, D.C., in May 2016 to explore exemplary efforts to sustain local artistic practices and cultural identities in the face of ever-accelerating globalization.

As international trade and investment, immigration/migration, and technologies touch the lives of almost everyone, the world is increasingly understood and experienced as a single place. People afflicted by human conflicts and natural disasters engage in traditional arts practices and values to serve as social rallying forces that enable effective group self-determination. Within this vast context, individuals and communities strive to sustain the expressive culture that matters most to them and to maintain and strengthen a sense of social cohesion.

In the process, they are generating innovative strategies for cultural sustainability and safeguarding their living cultural heritage. Beyond the inherent value of their art and heritage, participation in traditional arts activates cultural assets that promote individual well-being and public health. Moreover, cultural heritage plays an increasingly important role in economic development, both through the growing artisan sector and cultural heritage tourism.

“I don’t care what color you are. You can be red, blue, green. I only care how your culture can interact with mine.”

—Angélique Kidjo

Held in the National Museum of the American Indian’s Rasmuson Theater, the symposium featured three featured speakers and three panel discussions:

- The Queen Mother of Bhutan, **Ashi Sangay Choden Wangchuck**, discussed the role of the Royal Textile Academy in preserving the mountain kingdom’s cultural traditions and the place of cultural sustainability within their vision of Gross National Happiness.
- The first panel focused on the nexus of cultural heritage, community arts, and wellbeing, featuring **Amy Kitchener** (Alliance for California Traditional Arts), **Amy Skillman** (Goucher College), and **Maribel Álvarez** (Southwest Folklife Alliance).
- Afro-pop diva **Angélique Kidjo**’s fiery presentation and exuberant ideas challenged everyone to step into their heritage and engage it proactively.
- A panel explored how cultural and economic sustainability are being married to provide for the world’s most vulnerable populations, with insight from **Reema Nanavaty** (Self Employed Women’s Association), **Nilda Callañaupa Álvarez** (Centro de Textiles Tradicionales del Cusco, Perú), and our own curator **Marjorie Hunt**.
- **Kevin Shendo** (Jémez Pueblo), **Anthony Woodbury** (University of Texas at Austin), and **Catherine Grant** (Griffith University) addressed specific efforts to revitalize language and culture in a number of places.
- **Maria Rosario Jackson** summed up the conversation with a range of insightful premises and probing questions. Since cultural self-determination is a crucial dimension of equity, what mechanisms exist for communities to control their own narratives, built environments, and local institutions?

As a whole, the symposium highlighted our role as a major actor in the international network of individuals and organizations working on issues of cultural sustainability. It also provided rich case studies, reflected on theoretical concepts in the field, and energized attendees by raising the animating questions that guide our work.

After speaking at the symposium, Angélique Kidjo returned to the Smithsonian in September to perform at *Freedom Sounds: A Community Celebration*. Photo by SarahVictoria Rosemann, Smithsonian



SMITHSONIAN ARTISAN INITIATIVE

By Halle Butvin

Director of Special Projects

A large part of our mission is to increase the visibility and vitality of culture bearers, artists, and traditions to promote cultural expression as essential to human well-being and community health. In an effort to champion cultural sustainability, we work with individuals and communities to preserve and elevate cultural practices, including those who improve and sustain local economies.

We recognize artisans as critically important partners in this work. Historically, artisans have also worked as designers, creating products based on local aesthetic and sociocultural requirements of their client. Rapid changes brought on by urbanization and globalization have largely isolated artisans, as local clients turn toward cheaper, foreign-made alternatives. Often, artisans lack knowledge of and access to unknown urban and foreign niche markets. This isolation has contributed to the loss of traditional knowledge as artisans turn to agriculture and other trades to earn a living.

Further, as young people flock to urban centers in search of new opportunities, artisans are less likely to continue the long tradition of passing on this knowledge through family or apprenticeship. Traditions passed down and evolved over thousands of years can be lost in the length of one generation.

This year we launched the Smithsonian Artisan Initiative (SAI), dedicated to building the sustainability of these traditions. The program brings together community-driven research and documentation, product development, enterprise training, design development, and a suite of tools artisans can use to unlock access to both local and international markets. Through SAI, we aim to reposition artisans as leaders of the creative economy by providing the knowledge, skills, and support necessary to revive and sustain their communities' craft traditions.

Our first project is Lag Zo (which means "handmade" in Tibetan), celebrating and promoting Tibetan artisans and their craft through documentation, product development, enterprise training, and design development. In 2016, 143 Tibetan artisans from across western China—whose enterprises employ nearly 2,000 artisans—attended Lag Zo training workshops in Rebgong, Yushu, Xining, and Chengdu. Our workshops, supported with Tibetan language translation and designed to respond to needs defined by artisans, covered topics like understanding your customer, developing branding and product storytelling, building a collection, understanding sales techniques, and determining product costs and pricing strategies.

"I learned a lot about product development, how to identify my customers and their expectations, and how to share the story behind the products," said Shawa, a project participant and traditional *thangka* painter. "The most useful thing was that I learned about developing new products based on the ones I already provide, and with the skill set I already have."

"The workshop changed my way of thinking," Sonam, a silversmith, reflected. "I feel a great responsibility to preserve the unique Tibetan traditional skills, but also an urgency to learn about more modern skills."

A subsequent visit with our Tibetan partners showcased how well these trainings are working. The demand for the course content prompted some partners to restage the trainings for their broader communities. With an expanded curricula, we will support Tibetan training partners to carry out the workshops in local dialects and in new communities in 2017.

A thangka painter in his studio in Rebgong. Photo by Dawa Drolma, Smithsonian



MY ARMENIA: FESTIVAL MAKING, CULTURAL VITALITY, AND COMMUNITY ENGAGEMENT

By Sabrina Lynn Motley

Director, Smithsonian Folklife Festival

My Armenia, a five-year joint partnership between USAID, the Smithsonian Institution, and the people of Armenia, harnesses the power of research, documentation, and storytelling to bolster cultural sustainability through community-based tourism development. The project aims to:

- strengthen Armenia’s cultural heritage tourism offerings
- increase awareness of Armenia as a cultural heritage tourism destination
- improve cultural tourism sector workforce skills
- coordinate governmental, donor, resource partner, and stakeholder involvement

Led by Olivier Messmer, the project in-country staff includes tourism, communications, assessment, and administrative specialists along with colleagues in the Smithsonian Office of International Relations. Significantly, *My Armenia* draws upon knowledge gained and practices developed from decades producing the Folklife Festival, and it in turn provides an opportunity for Folklife staff to work and learn with Armenian festival producers.

“To fully understand and create knowledge about festivals it is also necessary to consider who produces them and why, how they are planned and managed, why people attend (or do not), their outcomes on multiple levels, and the dynamic forces shaping individual festivals and festival populations.”

—Donald Getz, University of Calgary

In 2016, the *My Armenia* team—headed by tourism specialist Susanna Safaryan—carried out in-depth analysis of eleven Armenian festivals. Strengths, weaknesses, opportunities, and threats were identified through a comprehensive assessment survey and individual and group meetings. The results revealed shared challenges, from networking and funding to marketing and site management. Safaryan’s analysis also underscored the potential of festivals to support local artisans, cooks, and others with the long-term goal of contributing to the economic and cultural well-being of individuals and communities.

During one meeting about networking and information sharing, Hasmik Movisyan, founder of the Music of Armenia Festival, commented that a gift is only valuable when you give it away. It is a sentiment that resonated. Working closely with our Armenian counterparts, Center staff are well-positioned to draw upon the Folklife Festival’s gifts—research approaches, presentation formats, production and operations procedures, and marketing strategies—to create culturally appropriate interventions designed to:

- develop training programs and related curricula designed specifically for Armenian festival producers
- establish a formal association for festival producers
- implement in-country trainings by bringing in Smithsonian and other experts
- organize regional study tours
- provide graphic design and branding support
- offer periodic advice and mentorship for festival producers
- identify capacity-building opportunities for local staff

“Celebration can bind a community and it can also be the instrument that keeps the community a fresh and constantly renewing experience. Annual festivals create a shared testimony to community through the passage of time. Celebration is the way humans integrate change.”

—Ros Derrett, School of Tourism and Hospitality Management, Southern Cross University

By supporting the desire of Armenian festival organizers to strengthen peer-to-peer engagement, bolster links between festivals and tour operators, and source regional best practices, those of us working on the Folklife Festival can add *communities of practice* to Derrett’s eloquent description of the power of annual festivals.

Young dancers prepare to perform at the Areni Wine Festival in Vayots Dzor, Armenia. Photo by Sossi Madzounian, Smithsonian





THE FIRST SINO-TIBETAN SUMMER LINGUISTICS INSTITUTE

By Mary S. Linn

Curator of Cultural and Linguistic Revitalization

The Tibetan Plateau in western China is rich with languages. Alongside Chinese and the three major Tibetan dialects, there are thirty-nine minority languages; the largest has 300,000 speakers and the smallest only a handful.

This year we partnered with Nankai University in Tianjin, China, to hold the First Sino-Tibetan Summer Linguistics Institute, August 21 to September 2, 2016. Nankai University has a long history of providing a graduate linguistics education to students from diverse ethnic backgrounds, and since 1981 has offered the only accredited Ph.D. in Sino-Tibetan Linguistics in China. Yet, this was the first institute focusing on training in documenting endangered Sino-Tibetan (or Trans-Himalayan) languages.

It brought together forty-eight Tibetans and four non-Tibetan scholars representing dialects and languages spoken in Tibetan regions from all over western China. Many students traveled several days under harsh conditions for the opportunity to attend this extraordinary milestone in language documentation and conservation.

The institute was composed of two major events. The First Sino-Tibetan Language Research Methodology Workshop provided seven introductory courses in linguistics and the structure of Tibetan languages. The students also took a

two-week practicum course on the basics of eliciting and analyzing a language they didn't know. To aid in this, they also learned to use several linguistic software tools.

A typical day started with classes at 8 a.m. and continued until 10 p.m. In the evenings, students presented their research goals and sociolinguistic situations in their hometowns. I presented on "Museums and Language Research," and Shuangcheng Wang from Shanghai Normal University on "Getting into Universities."

The second major event, the First Tibetan Language Linguistics Forum, occurred during the intervening weekend. Over thirty top faculty and elder scholars from across China gave linguistic papers. Their participation greatly added to the prestige of the institute and created significantly wider acceptance and support for the training workshops. Beyond the introductory courses, the forum exposed students to top research in linguistics. It was also the first time a conference was conducted in China primarily using the Tibetan language.

The First Sino-Tibetan Summer Linguistics Institute was a success due to the hard work on the ground by NKU professor Yeshe Vodsol Atsok and instructor Xiang Xun, along with her team of students, and Folklife pre-doctoral fellow Zoe Tribur.

Along with the complete support of the Deans of the School of Literature at NKU and the work of Folklife post-doctoral fellow Tim Thurston and cultural sustainability specialist Sonam Wanggyal, we forged the first Letter of Agreement with Nankai University. This agreement allows the partners to further develop training opportunities for Tibetans to be the primary researchers and language supporters in their home communities.

As one student wrote, "After participating in this summer institute, I would like to become a teacher and help students in rural communities and want to put my efforts in linguistics."

Tibetan students preview their homework after class. Photo by BianBaLaMu



**INTANGIBLE CULTURAL HERITAGE:
NAVIGATING CHANGE WITH THE
POLYNESIAN VOYAGING SOCIETY**

By Meredith Holmgren
Program Manager

The legendary Polynesian voyaging canoe *Hōkūle‘a* is currently sailing across Earth’s oceans to join and grow the global movement toward a more sustainable world. Using traditional *wayfinding* navigation, the Mālama Honua Worldwide Voyage has been hailed as an international model for cultural revitalization, sustainability, and education. Half a century ago, traditional knowledge about Polynesian sailing was nearly decimated by economic, cultural, and political conditions of early twentieth-century Hawai‘i. Through decades of dedication, skill-building, and generosity, the *Hōkūle‘a* has quite literally sailed into the twenty-first century, circumnavigating the globe in an impressive demonstration of cultural resilience, environmental stewardship, and intergenerational identity assertion.

During the *Hōkūle‘a*’s port in Washington, D.C., in May 2016, members of the Polynesian Voyaging Society (PVS) gave a presentation about their journey at the Center for

Folklife and Cultural Heritage as part of the pan-institutional Intangible Cultural Heritage project’s speaker series. Captain and senior navigator Kālepa Baybayan shared the origins of Polynesian sailing, the history of the *Hōkūle‘a*, and present-day cultural revitalization efforts in Hawai‘i and around the world. Educator and apprentice navigator Kalā Baybayan gave a demonstration on traditional navigation using cues from the environment, incorporating strong participation from the audience. Education specialist Dr. Linda Furuto facilitated both presentations and a closing Q&A.

The audience—which consisted of fifty or so cultural heritage professionals from the D.C. area—was captivated. Many were new to the work of PVS and welcomed the crew’s insights on living traditions and cultural resiliency. Some had personal connections to Hawai‘i and the Pacific, remarking how proud they were of the crew and grateful that the Smithsonian was showcasing this work.

For more than four years, the PVS team has been sailing all over the globe, spreading their message of care for Mother Earth. Utilizing the power of digital dissemination, they cleverly incorporated a full media team into their execution strategy, including a documentation crew from ‘Ōiwi TV—a local Hawaiian station that explicitly promulgates a Native Hawaiian worldview—which accompanied the speakers at the Smithsonian. With such thorough media coverage, people in Hawai‘i and around the world have watched, learned, interacted, and grown alongside the *Hōkūle‘a* crew members through hokulea.com.

Overall, the Intangible Cultural Heritage project, which initiated this event, marked several milestones in 2016, including the completion of 44 project interviews, 15 events, 72 hours of audio visual documentation, and over 1,000 pages of text transcription. However, working with the Polynesian Voyaging Society and hosting them at the Smithsonian was certainly a highlight of the year’s endeavors, representing decades of training and knowledge-transfer on the part of Hawaiian navigators. It also served as a powerful example of how cultural sustainability work may be more important than ever in our dynamic twenty-first century.

View video of Kālepa Baybayan’s presentation on Polynesian voyaging through the Intangible Cultural Heritage project’s web portal at folklife.si.edu/ich.

Apprentice navigator Kalā Baybayan teaches Polynesian wayfinding using a star compass for Smithsonian staff. Photo by Meredith Holmgren, Smithsonian



A COMMUNITY OF VOLUNTEERS

By Michelle Banks

Volunteer Coordinator

The Smithsonian Folklife Festival has long depended on a sizable number of dedicated volunteers. Many of them boast decades of service. When we hosted *Freedom Sounds: A Community Celebration* for the opening of the National Museum of African American History and Culture in September, several of our veterans returned, but the majority of those who came to support this event were first-time Smithsonian volunteers.

Many of the applications and phone calls we received during recruitment were deeply moving. They told us about grandmothers, great-uncles, and elder “ladies” from church whose stories were as poignant as the ones told in the museum. Volunteering was a way to honor those people and their stories. Some talked about wanting to make sure that the opening of “our museum” was a success. Others saw it as a way to “stand in solidarity” with NMAAHC’s mission and values in these trying times. I was so moved by applicants openly sharing what the new museum meant to them personally that I was hard-pressed to turn anyone away.

We made a special effort to reach out to D.C. residents who aren’t regular Smithsonian visitors—particularly young people. As a high school teacher and D.C. native who grew up roaming the halls of the Smithsonian’s museums, I made sure to recruit a strong contingent of the city’s students. We contacted guidance counselors and teachers, asking them to encourage students who needed service learning hours. That push paid off: about a third of our volunteers were D.C. students. Most



were from the Duke Ellington School of the Arts, a connection we hope to further cultivate for future events. While these young artists were able to support the work of professional artists in their respective disciplines, students from the museum studies department could witness the behind-the-scenes work that goes into a festival. We assumed students were there to fulfill service hours, but many had already completed their hours and just wanted to “witness” and “play a role” in the opening of the museum.

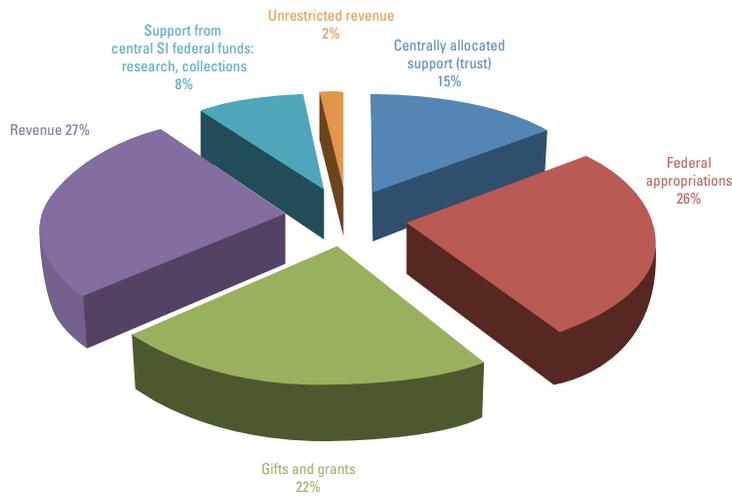
In the days leading up to the festival, our office was where volunteers showed the depth of their commitment. As a group, they spent more than 130 hours doing preparation work, including supporting staff with airport pick-ups and hotel check-ins, assembling production binders and accessibility information, and producing hundreds of ID badges. As the afternoon turned into evening, a small group was determined to stay. We encouraged them to go home, but they insisted, “We need to make sure we are ready.”

It is human nature to be drawn to the things that resonate with us—the act of volunteering is no exception. For many of our volunteers, *Freedom Sounds* was a call to community, a chance to bear witness and to play a part. This was especially true for our first-time volunteers. We hope they left this experience feeling like a vital part of the Center’s volunteer community and with the desire to join us in the future.

Throughout the weekend, volunteers assisted visual artist Cey Adams with a photo collage mural. Photos by Walter Larrimore and Josh Weillepp, National Museum of African American History and Culture / Center for Folklife and Cultural Heritage

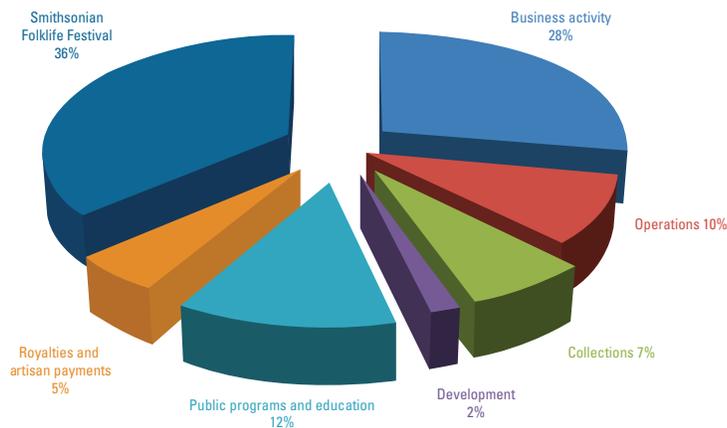
SOURCES OF FUNDS

Centrally allocated support (trust)	15%	\$1,420,819
Federal appropriations	26%	\$2,581,000
Gifts and grants	22%	\$2,171,815*
Revenue	27%	\$2,582,463
Support from central Smithsonian federal funds: research, collections	8%	\$796,100
Unrestricted revenue	2%	\$175,994
Grand total for fiscal year 2016	100%	\$9,728,191



USE OF FUNDS

Business activity	28%	\$3,258,725
Collections	7%	\$821,472
Development	2%	\$195,557
Operations	10%	\$1,119,874
Public programs and education	12%	\$1,424,183
Royalties and artisan payments	5%	\$602,172
Smithsonian Folklife Festival	36%	\$4,235,609
Total expenses for fiscal year 2016	100%	\$11,657,592**



*Does not include \$5 million in-kind donation of the Arhoolie Records collection from the Sage Foundation
 ** Total includes funds garnered in previous fiscal years but expended in FY2016

Shades of cerulean, aquamarine, and indigo make up Basque painter and Folklife participant Jesus Mari Lazkano's color palette for whimsical landscapes and seascapes. Photo by Josué Castilleja, Smithsonian



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"The knowledge is in my hands."

—Blanka Gomez de Segura



Master ceramicist and Folklife Festival participant Blanka Gomez de Segura works on white-glaze Basque pottery. Photo by Josué Castilleja, Smithsonian

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“Culture doesn’t end. It’s not an election cycle.”
—Yo-Yo Ma



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Cover: With the help of volunteers and visitors at *Freedom Sounds: A Community Celebration*, visual artist Cey Adams created a black-and-white mural of the American flag, collaged together from historical photos. Photo by SarahVictoria Rosemann, Smithsonian