

TALK Story

SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE



DIRECTOR'S TALK STORY

RICHARD KURIN

Numerous surveys and reports indicate that people around the world have increasingly negative opinions about the United States—its people and government. Some of their feelings are due to U.S. government policies and will not change until the policies do. Other beliefs are founded upon perceptions and understandings that can more easily change, as a growing consensus of officials and foreign policy analysts argue, by reinvigorating American cultural diplomacy.

But what kind of cultural diplomacy should be pursued? And what role should cultural organizations like the Center play?

During the Cold War, when the United States was in competition with the Soviet Union, U.S. cultural diplomacy required projecting American culture abroad. If we could demonstrate that the American “way of life” was better or more attractive than that of the Soviets, we could capture people’s hearts, minds, and loyalties. Culture, sports, and science became fields for competition. Cultural diplomacy meant sending American speakers, teachers, and volunteers, as well as books, films, and exhibitions, around the world so that people could experience our culture. This was one half of “cultural exchange”; the other was inviting students, fellows, government officials, and young leaders to the United States to see up close our people and culture.

Cultural diplomats assumed that the more folks they exposed to American culture, the more would like it and be sympathetic to the aims and interests of the United States. Underlying their assumption was the idea that the United States was in the position to teach others what was culturally good or desirable and that those others, seeing or learning about American ways, would readily accept them.

Things have changed quite a bit from the Cold War; the older approach to cultural diplomacy is probably out of date. In the post-Cold War era, we live in a multipolar world, operating with what may be called a “diversity model.” Nowadays, people from different cultures are prouder of their own ways, values, arts, and heritage and are less convinced that they must adopt American mores or see them as superior to their own. Indeed, many people the world over see globalization—primarily identified with American mass commercial culture—as a powerful force, which has intruded upon, threatened, and thwarted the continuity of local, national, and regional cultures. Many do not want to see more American films or television, read more American books and newspapers, hear more American lecturers, or find more American fast food restaurants in their marketplaces. Some even resent all forms of American cultural expression, perceiving them as violent, overly commercial, and immodest. *(continues on page 2)*

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(Upper) The Virginia Intertribal Drum and tribal dancers perform for the Big Day Out Tribal Event. Photo by Bill Rau, Smithsonian Institution

(Lower) Members of the Bahnar community from the Central Highlands of Vietnam process to the Spring Festival Ground of the Mekong River program. Photo by Leland Bryant, Smithsonian Institution

An alternative view of cultural diplomacy stresses what Bill Ivey, director of Vanderbilt's Curb Center, calls "mutuality." I call it the "Aretha Franklin view of cultural diplomacy" because it is all about *respect*. It resonates quite well with what the Center does in producing the Festival, Smithsonian Folkways recordings, Smithsonian Global Sound, and many other programs and projects.

People around the world would like to see the United States be more knowledgeable about them—their geography, cultures, religions, beliefs, and values. Our citizenry is notoriously ill informed about the rest of the world. People find evidence of our ignorance and insensitivity not only in the behavior of occasional "ugly American" visitors, but also in our economic, social, and political dealings. Our failure to take account of local cultures, history, and religious sensibilities can get a lot of people killed. If we try to learn more about the cultures of "others," we might benefit. And those "others" might see our efforts as a form of respect.

Certainly, we need to export our music, books, movies, artists, teachers, and volunteers, but I'd argue that we have to do a better job of projecting to the world a United States that is much more diverse, nuanced, and connected to the rest of the world than the one we have heretofore presented. Our diversity mirrors that of the human family, and our nation has succeeded remarkably well in providing a viable, sustainable, and dynamic civic, economic, and political home for people from around the globe. Impressive as that is, that is only half the story. If we are really to speak of cultural exchange and foster respect, we must host, feature, watch, listen to, and read more of the cultural produce of other nations.

This is what the Festival does and inspires. It brings cultural exemplars from around the world to demonstrate

their cultural wisdom, knowledge, talent, and skill to largely American audiences in the symbolic center of our nation—the National Mall. Visitors learn from these cultural practitioners. It doesn't mean that they are going to rush off to master a new language, convert to another religion, or change their eating habits, but as our surveys demonstrate year after year, they are going to learn from people who may be "foreign" to them. They may even establish connections and exchange ideas with the participants. That's a good thing for Americans. And the artists typically feel valued and validated by the experience. Musicians from abroad are pleased that their songs and voices are promulgated around the world through our recordings and Web site. When Americans buy crafts and Folkways recordings at the Festival, some money goes to artists. Stories about the Festival or award-winning Smithsonian Folkways recordings appear not only in *The Washington Post*, but also in newspapers and on television "back home." Seeing their neighbors so impress Americans buoys audiences overseas. They sense that they have something valuable to teach us and to contribute to the betterment of humanity.

A successful approach to cultural diplomacy in today's world must offer real two-way exchange. And it must go well beyond the most elite of arts and culture to the grass roots in the United States and other nations. Artists of all types must represent all society and reach all audiences. Only when Americans engage others culturally will our public diplomacy bear fruit. ■

TALKStory

"Talk story" is a Hawaiian expression, used as a noun or a verb, meaning "an informal chat" or "to chat informally."

Talk Story is published twice a year by the Smithsonian Center for Folklife and Cultural Heritage, 600 Maryland Avenue SW, Suite 2001, Washington, DC 20024-2520, telephone 202.633.6440, fax 202.633.6474, www.folklife.si.edu, e-mail folklife-info@si.edu. Mary Sebold, editor. Large-print and audio versions of *Talk Story* are available upon request.

On October 1, Center Director Richard Kurin was appointed acting under secretary for history and culture of the Smithsonian Institution. In his new role, Richard oversees several museums at the Smithsonian, including the National Museum of American History, the National Museum of the American Indian, the National Museum of African American History and Culture, the Anacostia Community Museum, and the National Postal Museum. He also will oversee the Smithsonian Latino Center, the Smithsonian Asian Pacific American Program, the Center for Folklife and Cultural Heritage, and National Programs, including the Smithsonian Traveling Exhibition Service, The Smithsonian Associates, the Smithsonian Center for Education and Museum Studies, and the Smithsonian Affiliations Program. Richard's visionary leadership has guided the Center for the past two decades. While we will miss his presence in the office, we look

forward to his continued involvement in Center projects and his positive impact on the Institution as a whole. Richard Kennedy will be acting director of the Center while Richard Kurin serves in his new post. Rich has been with the Center since 1988. He has curated Festival programs on Hawai'i, Indonesia, Thailand, Philippines, Tibetan culture, the Silk Road, Oman, and the Mekong River region and served as deputy director of the Center since 1994, so the future of the Center is in good hands.

MEKONG RIVER: CONNECTING CULTURES

RICHARD KENNEDY, MEKONG PROGRAM CURATORIAL TEAM

Audiences strolling through the Smithsonian Folklife Festival on July Fourth might have wondered what the huge masked figures of a man and woman were doing on the National Mall. The cymbals and drums they heard sounded the arrival of Cambodian *ting mong* figures, who greeted passersby as they made their way toward the Mekong program's Spring Festival Ground. From another direction, a row of graceful Chinese women with parasols arrived, followed by a more solemn procession of northern Thai dancers. They all proclaimed the beginning of the Water Splashing Festival, still celebrated throughout much of the Mekong River region today. The Water Splashing Festival like the Mekong River program itself brought numerous traditional artists from the vast Mekong River watershed together with American audiences who likely knew little of the region's beauty or complexity.

Discussions about a Mekong River program at the Smithsonian Folklife Festival began in Kunming, Yunnan, China, in February 2003, during a Rockefeller Foundation-sponsored meeting of provincial officials and foreign cultural specialists who gathered to talk about the preservation of ethnic cultures in Yunnan. When Chinese officials requested proposals for projects that might assist in cultural preservation, Smithsonian

staff suggested organizing a program for a Folklife Festival. The idea was surprisingly well received by several of the Chinese participants.

Back in Washington, colleagues advocated expanding the program to cover the region of the Mekong River, including Cambodia, Laos, Thailand, and Vietnam. The Center had already featured the cultures of several rivers in the past, and the success of the recent Silk Road program indicated that audiences would have a strong interest in another program with an international regional theme. The idea of a Mekong River program was born.

Support from the Rockefeller Foundation enabled the program to include a number of training components over the next several years. Center staff, with the assistance of the Sirindhorn Anthropology Centre, organized a series of programs in Cambodia, China, Laos, Thailand, and Vietnam to train groups of cultural specialists from each country in fieldwork, documentation, and Festival presentation. The huge body of research material that resulted served as a basis for Festival participant selection and became part of the Smithsonian archives. Copies of this material were deposited in regional archives. *(continues on page 12)*

Members of the Bahnar community from the Central Highlands of Vietnam celebrates the opening of the Mekong River program by raising a spirit pole in the center of the Spring Festival Ground. Photo by Chaophraya Arayaputra, Smithsonian Institution



NORTHERN IRELAND AT THE SMITHSONIAN

NANCY GROCE, CURATOR

Perhaps it is an oxymoron to talk about a program devoted to the traditional arts as being timely, but the Northern Ireland program at the 2007 Smithsonian Folklife Festival could hardly have been presented at a more seminal moment in the region's history. Although the area has enjoyed increasing peace and stability since the signing of the 1998 Good Friday Agreement, the return of a power-sharing assembly to Stormont on May 8, 2007, marked a formal end to "The Troubles." Just weeks later, Northern Ireland's deputy first minister, Martin McGuinness, and its department of finance and personnel minister, The Rt. Hon. Peter Robinson (who represented First Minister Ian Paisley) appeared together at the Festival's Opening Ceremony to deliver moving remarks on their shared future.

In his opening remarks, Martin McGuinness said, "For decades, indeed centuries, our history was one of conflict, division, and war. That part of our history is at an end. The war is well and truly over. Through dialogue, accommodation, and agreement we have begun to script a new history marked by confidence, optimism, and creativity." His new colleague Peter Robinson observed, "As I stand here and look towards the Lincoln Memorial I am reminded of the suffering that the United States experienced and the strong nation that emerged following its Civil War. Lincoln said, 'A house divided against itself cannot stand.' That's an important lesson for us all."

Contemporary Northern Ireland is a complex, beautiful, and dynamic region. We were honored to have more than 160 of the region's finest performers, artists, craftspeople, cooks, athletic coaches, and occupational experts come to the Mall to work closely with the dedicated staffs of the

Northern Ireland Department of Culture, Arts and Leisure (DCAL) and the Northern Ireland Arts Council to celebrate the cultures of the counties of Antrim, Armagh, Down, Fermanagh, Londonderry, and Tyrone.

Ireland's ancient and historic past was presented by experts in the fields of genealogy, oral history, historic restoration, archaeology, and marine archaeology. The National Trust, the agency responsible for safekeeping much of Northern Ireland's remarkable landscape, sent the historian/warden from Carrick-a-Rede, along with a retired section of the historic bridge that draws thousands of visitors to this World Heritage site on County Antrim's spectacular northern coast.

Traditional Irish crafts were demonstrated by *bodhran* and Lambeg drum makers, an *uilleann* bagpipe maker, a banner painter, a basket weaver, a milliner, an embroiderer, and a maker of ornate Irish dance dresses. As one of the cradles of the Industrial Revolution, Northern Ireland has a long history of nurturing industrial arts and craft industries. These were represented at the Festival by master craftspeople from Belleek Pottery in County Fermanagh and artisan weavers from Fergusons Irish Linen and Ulster Carpets.

Shipbuilding, another historic mainstay of Northern Irish culture, was well represented by workers from Harland and Wolff, the legendary Belfast yard that constructed many of the great ships of the last century, including the *Titanic*. As in many parts of the Northern Ireland program, the participants spoke not only of their past, but also of their contemporary work, which includes participating in innovative engineering and construction methods for environmentally friendly "green projects." *(continues on page 13)*



All the performers of Last Night's Fun concert—Craobh Rua, Cathal Hayden, Lee Lawson, Gino Lupari, Tommy Sands, Robert Watt, Mark Wilson and Jarlath Henderson—join together on stage for one last song in the Northern Ireland program. Photo by Lawren Williams, Smithsonian Institution

ROOTS OF VIRGINIA CULTURE

BETTY J. BELANUS, CURATOR; DOREY BUTTER, COORDINATOR

"What are farmers from Senegal doing in the Virginia program?" "Why are stone restoration experts from Canterbury Cathedral in Kent, England, here?" These were questions that echoed throughout the *Roots of Virginia Culture* program this summer. After some initial confusion, most visitors got answers to their questions by talking to the tradition bearers, listening to discussions on the narrative stages, and reading the signs.

A commemorative event of the 400th anniversary of the founding of Jamestown, Virginia, the program focused on the three "roots" groups that came together in the 1600s to create a new culture. When English settlers came to Jamestown, they encountered the thriving culture of the Chesapeake area tribes. In 1619, the first group of Africans reached the Virginia shores. They were followed by thousands more, most of them captured from West Africa to form the enslaved work force of the settlement's tobacco plantations.

The Festival program showed how the Virginia Native American, English, and West African cultures, as well as German, Scots-Irish, and other traditions, have enriched the commonwealth throughout its history. Delegations from Kent, England, and Senegal, West Africa, demonstrated traditions still practiced throughout Virginia.

Craftspeople, musicians, and cooks were brought together on stage or in their demonstration areas to compare and contrast their traditions. Blacksmiths from Kent, England; Senegal; and Southwestern Virginia worked side by side in one tent. Virginia blacksmith Billy Phelps described his time at the Festival as "a once in a lifetime experience." Phelps and his English counterpart Godfrey South were particularly amazed by Mbaye Fall, the Senegalese blacksmith: although he normally made do with very little equipment, he quickly mastered the more complicated forges of his fellow craftsmen.

Musicians found time offstage to jam together. Piedmont blues musician Jeffrey Scott, the nephew of blues legend John Jackson, enjoyed listening to the harmonies of the Millen Family, a group from Kent, England. He may adopt one of their songs into his repertoire. Craftspeople who came together for discussions on the Dogwood Stage included Fatou Wade from Senegal and Mildred and Debora Moore, potters from the Pamunkey tribe of the Virginia Tidewater.

Relatively recent immigrants to Northern Virginia were included in the program to show how new cultures continue to enrich the commonwealth. Guatemalans, now living in the Falls Church area, recreated a Good Friday tradition by fashioning an amazing *alfombra* (carpet) from colored sawdust,



Visitors admire the rocking horses made by Tony and Marc Stevenson of Kent, England. Photo by Harold Dorwin, Smithsonian Institution

black beans, and rice. The Sama Ensemble, a drumming group whose founder is originally from Iran, shared the Dogwood Stage with Virginia tribal drummer Rufus Elliot and Ghanaian immigrant drummers and storytellers Kofi Dennis and Kwami Ansa Brew.

While the Proclamation Stew Crew from Brunswick County, Virginia, cooked Brunswick stew in an enormous pot, English and Senegalese cooks further spiced up the food area. Afternoon demonstrations often included recipes served at the traditional English tea and the Senegalese mint tea break. English and Virginia cooks competed against each other in a friendly strawberry cook-off.

Visitors also learned more about the three "roots" cultures at the learning centers. The Kent, England, center featured a formal garden, with hops winding around tent poles and photos of famous places in Kent. The African American center displayed master photographer Roland Freeman's portraits of African American farmers, gospel singers, and members of fraternities and sororities of Historically Black Colleges and Universities in Virginia. The Virginia Tribal center featured artists Lee Lovelace and Randy Robinson, woodcarver Kevin Brown, and historic photos from Return to a Native Place, an exhibit about the Chesapeake tribes at the National Museum of the American Indian.

A lively area, the Family Compass, featured educators from Jamestown Settlement, Pamplin Historical Park, and the National Museum of the Civil War Soldier. Children and their parents learned how to make rope and repair fish nets, prepared "kid's cuisine," called turkeys, and joined Virginia tribal members on the dance floor of the Mountain Laurel stage.

(continues on page 18)

RINZLER CONCERT

DIANA PARKER, FESTIVAL DIRECTOR

The Ralph Rinzler Memorial Concert at this year's Festival was a tribute to Bess Lomax Hawes. She is one of the Center's "legacy honorees." They are a group of twelve people who have fundamentally shaped our mission and practice and have kept us grounded—ever aware of the importance of what we do. Their portraits hang outside of our conference room, along with a brief description of their lifework.

In 1975, Bess came to the Festival to be the research coordinator for *Regional America's* California program (although she had contributed to many Festival programs before). At that time, she was a professor of anthropology at San Fernando Valley State, now California State University—Northridge. She left her academic position in 1976 to become deputy director for presentation during the gargantuan 1976 Bicentennial Festival, which showcased the best of American and world traditional cultures for three solid months.

One would think that after having no days off (not a weekend, not a holiday, not a sick day) for nearly a year, Bess would have liked a break. But there was too much still to do for such self-indulgence. Bess went to the National Endowment for the Arts in 1977, where she worked hard to institute a folk arts program. In February of 1978, a program was established, and she became its director. In an era when embedding the study and respectful

presentation of the traditional arts in major institutions was a mandate for many, she was able to ensure that nearly every state had a folk culture program. She also established the venerable National Heritage Fellowship, somewhat modeled after Japan's Living National Treasures program. The Fellowship is the highest honor our nation gives to traditional artists. Since its inception in 1982, over 200 artists have received the award; together, they fill the creative wellspring that enriches our country. Serendipitously, this year marks the twenty-fifth anniversary of the Fellowship's founding. To honor her, the concert featured artists who have won the award.

The program opened with Liz Carroll and John Doyle, followed by John Cephas and Phil Wiggins, and it closed with Michael and David Doucet, accompanied by Mitch Reed. Nancy Sweezy, Barry Bergey, and Dan Sheehy, Bess's former colleagues, honored her, and Dana Gioia, chair of the National Endowment for the Arts, announced the recipients of the 2007 Fellowships. Nearly twenty previous recipients and their families were in attendance and were introduced during the evening.

Bess was not able to join us but was able to watch the concert from her home, thanks to live streaming on Smithsonian Global Sound. You can enjoy this extraordinary evening by going to www.smithsonianglobalsound.org/2007_festival_webcast.aspx. ■

2008 Smithsonian Folklife Festival

June 25–29 and July 2–6

Bhutan: Land of the Thunder Dragon

National Aeronautics and
Space Administration

Texas Music and Food

**BE A
FESTIVAL VOLUNTEER
THIS YEAR!**

To check the variety of opportunities available before and during the Festival, visit www.folklife.si.edu and click Opportunities.

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THE LATINO CHICAGO FESTIVAL PROGRAM LIVES ON

OLIVIA CADAVAL, CHAIR, CULTURAL RESEARCH AND EDUCATION

At the 2006 Smithsonian Folklife Festival *Latino Chicago* program, Chicago artist Gamaliel Rodríguez painted a mural on current immigration marches with the assistance of several local artists and teachers. Among them was Allyn Kurin, who is an ESOL (English for Speakers of Other Languages) teacher at Bailey's Elementary School for the Arts and Sciences in Falls Church, Virginia. Allyn worked with Gamaliel from beginning to end, but the project did not stop at the Festival. Inspired by Gamaliel's creativity and the capacity of a mural to bring people together to tell a story on canvas, Allyn started to talk with administrators, staff, and members of the PTA (Parent Teacher Association) at Bailey's about a yearlong mural-arts project for all grades and disciplines.

Throughout the 2006–07 school year, students from kindergarten through fifth grade worked with their classrooms and local guest artists on a mural project called *Lasting Expressions: Our World, Our Voices, Our Murals*. They learned to brainstorm and select themes, do research on their topics, sketch their ideas on paper, and work them into a mural. They also learned about design, color, and texture. Most important, they learned about many topics and each other.

The murals reflected the great cultural diversity of the school. Among the mural titles were *What Makes the World*, *Imagining the Seeds of Peace*, *Mi planeta y sus habitats*, *Sports*

with Fireworks, *American Heroes*, and *Where We've Been, Where We're Going*. Allyn's third-grade class mural was titled *Patterns in Nature*. All in all, the students painted thirty murals.

I was invited to the June celebration and unveiling of the murals and the opening of a museum exhibition created by the students. Each class curated a section in which they documented their work with photos, sketches, descriptions, stories, and more. Students were also available to explain their project to visitors. In addition, they published a beautiful color catalog, which features each mural, photos of students painting, notes on the process, and lessons students learned. The Folklife Festival offers a great opportunity for what we call "cultural conversation." It's greatly rewarding to see it continue in our local schools. ■

"The mural represents what will happen to our world if we keep polluting and our world if we stop polluting. The mountain separates two different worlds: One world having dolphins and fish swimming, birds chirping. The sun is shining on the plants and trees, and the big happy rainbow. The other world is full of smoke, barely any fish or dolphins. The plants are completely black, and so is the sky. And that's the world that we can't let it happen, or we won't."—M.N. Nguyen (fifth grader)



FOLKWAYS LEGACY PARTNERSHIPS: CONNECTING MORE PEOPLE THROUGH MUSIC

DAN SHEEHY, DIRECTOR, SMITHSONIAN FOLKWAYS RECORDINGS



Dan Sheehy, Michael Asch, and Tony Seeger present a gold record to Ella Jenkins at the 2007 Smithsonian Folklife Festival. Photo by Harold Dorwin, Smithsonian Institution

Partnerships that couple like-minded people and organizations in efficient and mutually beneficial efforts can be transformative. Smithsonian Folkways Recordings is a relatively small operation, but its mission to increase understanding among people, strengthen cultural heritage, and enhance appreciation of our audio environment is large. Collaborations have long been essential to advancing the Folkways cause, and in recent months, partnerships helped garner kudos, material support, and new means to reach a larger public through the media.

September saw the release of *On My Journey: Paul Robeson's Independent Recordings*, the first volume of the open-ended *African American Legacy Series*, co-branded with the Smithsonian National Museum of African American History and Culture (NMAAHC). With the guidance and material support of the NMAAHC and its forward-looking director, Dr. Lonnie Bunch, the series will generate public programming and presence long before the museum opens its doors several years from now. On the heels of the Robeson compilation of historic recordings, made during the time of his blacklisting in the McCarthy 1950s, comes the second installment of the series, *The Paschall Brothers: On the Right Road Now*, with its a cappella quartet sound from the Virginia Tidewater. Three more *African American Legacy* releases are slated for 2008, along with many audio and video features for Smithsonian Global Sound.

In August, our seven-year partnership with the Smithsonian Latino Center yielded a Latin GRAMMY nomination for *Un Fuego de Sangre Pura: Los Gaiteros de San Jacinto from Colombia*. The recording of regional music from the violence-torn Caribbean zone in northern Colombia features the key elders of this signature tradition, which includes the "roots *cumbia*" sound of the king-sized, vertical flutes called *gaitas*. Our congratulations go to Los Gaiteros de San Jacinto, whose honor marks the seventh GRAMMY

nomination for the twenty-volume *Tradiciones/Traditions* series on Folkways. The twentieth release, *Chapinlandia: Marimba Music of Guatemala*, appeared in September, and several other new Latino recordings are scheduled for 2008.

Collaboration with the new Smithsonian Networks television initiative promises to attract a major new audience for our work. We look for at least two, hour-length programs on Folkways topics to screen on the nascent network in the upcoming months, taking the artists and recordings that we hold dear to millions of viewers. On the public radio front, our long-standing relationships with station CKUA in Edmonton, Alberta, Canada, and WAMU in Washington, D.C., have gelled into radio coproductions, and we expect regular Smithsonian Folkways programming to commence on both stations in 2008.

In another realm, Folkways marketing specialist Mark Gustafson and designer Matt Kelley of One Lucky Guitar Inc. created marketing materials that won an unprecedented three prestigious ADDY Awards from the American Advertising Federation. They received a Gold ADDY for album artwork on the *Friends of Old Time Music* sampler and Silver ADDYs for the popular Pete Seeger/Woody Guthrie T-shirt and *Pete Seeger: We Shall Overcome* in-store signage. Kudos go to Mark and Matt.

Finally, the longest collaboration of all those reflected in recent events is with a single individual, "the First Lady of Children's Music," Ella Jenkins. This year marks the fiftieth year of Ella Jenkins's presence on the Folkways record label. To mark the occasion, Folkways Advisory Board chair Michael Asch, Folkways Director Emeritus Anthony Seeger, and I presented Ella with a gold-record plaque in a special ceremony at the Smithsonian Folklife Festival. As usual, Ella stole the show, leading children and adults alike in a rousing round of sing-alongs.

Congratulations, Ella!

(continues on page 12)

SMITHSONIAN GLOBAL SOUND TOOLS FOR TEACHING

AMY SCHRIEFER, PROJECT MANAGER

“The first thing that a teacher should do in terms of incorporating music into the classroom is visit Smithsonian Global Sound. It is a treasure trove of incredible resources.”

This ringing endorsement of Smithsonian Global Sound comes from Andrea Peterson, an elementary school music teacher in Granite Falls, Washington, and the 2007 National Teacher of the Year. When we heard the Teacher of the Year was an avid Smithsonian Global Sound user, we were thrilled and, of course, had to know exactly how she used our Web site to enhance her teaching. Andrea sat down with us for an interview this summer to describe fun, easy activities that use Smithsonian Global Sound in the classroom.

One activity is a modern twist on the old “drop the needle” game played with records; it uses Smithsonian Global Sound audio samples. Introduce the four main instrument categories—*aerophones*, *chordophones*, *idiophones*, and *membranophones*. Divide students into teams and play random audio samples from the Web site. To earn points, teams compete to identify correctly the instrument category they hear. With 1,242 instruments represented on the site, students will be busy for weeks. Find out more from the video interview now streaming at www.smithsonianglobalsound.org under the Tools for Teaching section.

The Tools for Teaching section also offers free lesson plans that use specific recordings or videos on Smithsonian Global Sound to explore subjects such as Caribbean culture, impressionistic arts in Central Asia, and life on the United States–Mexico border. The lessons are specific to grade levels and national standards. They are created and tested by music teachers at the University of Washington and Penn State

University under the guidance of Smithsonian Folkways Advisory Board member Dr. Patricia Campbell. Dr. Campbell and her team have been at workshops, in-services, and conferences around the world to introduce teachers to Smithsonian Global Sound. The teachers, in turn, take news of the Web site back to their schools and share it with other teachers. This grassroots effort has generated quite a buzz. In the last year, the lesson plans were downloaded almost 40,000 times!

With the continued success of Smithsonian Global Sound for Libraries (a subscription service from Alexander Street Press now streaming in over 300 academic and public libraries in thirteen countries) and new partnerships with Apple Education and Scholastic Online to link to our music, Smithsonian Global Sound continues to establish itself as the go-to Web site for traditional music resources.

For the rest of us lifetime students, who no longer have to sit in a classroom to do our learning, Smithsonian Global Sound has recently published new articles that explore *mariachi*, northern European fiddles, *nueva canción*, National Heritage Award winners, and artists such as Mike Seeger, Luiz Bonfá, Ella Jenkins, and Nati Cano. Videos, unreleased recordings, interviews, or archival images complement each article. We also launched a new section for podcasts, including a series on the Folkways Collection and an exciting video podcast on the best world music videos from Global Sound Live. Visit the Explore Global Sound section at www.smithsonianglobalsound.org to find these new ways of learning about the collections.

We couldn't create these special features without the help of our team of creative and talented interns who keep us up-to-date on technology and new media. Thanks go to Rebecca Keller, Anders Nelson, Michelle Polchow, Kate Rosenbloom Diogo Saraiva, Juliana Su, and Tessa Taylor. ■

New Releases

JULY

Down Home Saturday Night Various Artists

(SFW-CD-40182)

15 TRACKS, 44 MINUTES, 20-PAGE BOOKLET

On any Saturday night, rollicking down-home music—bluegrass, blues, boogie-woogie, country, Cajun, zydeco, Texas swing, or Texas-Mexican conjunto—can be heard throughout the United States. *Down Home Saturday Night* has them all. Smithsonian Folkways archivist Jeff Place compiled these fifteen tracks of American regional and ethnic roots music to bring people together to have fun with music and musicians from across the land.

AUGUST

On My Journey: *Paul Robeson's Independent Recordings* *African American Legacy Series, vol. 1*

(SFW-CD-40178)

32 TRACKS, 74 MINUTES WITH A 36-PAGE BOOKLET

An American giant of twentieth-century music, Paul Robeson stood tall against racism, McCarthyism, and blacklisting to proclaim the majesty of African American culture. Originally recorded on his own Othello label in the 1950s, Robeson's voice rings out with traditional spirituals and folk melodies from around the globe, inspiring international audiences to embrace him as the people's bard of faith, hope, and freedom. *On My Journey* inaugurates the Smithsonian Folkways African American Legacy Series, which is copresented with the Smithsonian National Museum of African American History and Culture.

SEPTEMBER

Early Southern Guitar Sounds Mike Seeger

(SFW-CD-40157)

28 TRACKS, 74 MINUTES WITH A 36-PAGE BOOKLET

The guitar fostered great creativity in the South as it evolved from a small gut-string instrument in polite parlors to the big, loud, steel-string guitar now found in homes and onstage. On twenty-five types of guitars, Mike sings and plays in a variety of rural Southern styles that date from 1850 to 1930. Featured are many playing styles of banjo: rags, blues, parlor, slide guitar, and song-accompaniment. The booklet includes a fresh look at the history of the guitar and its travel south, as well as notes on songs and styles and photographs of all the instruments.

Chapinlandia—Marimba Music of Guatemala

(SFW-CD-40542)

19 TRACKS, 75 MINUTES WITH A 36-PAGE BOOKLET AND PHOTOS

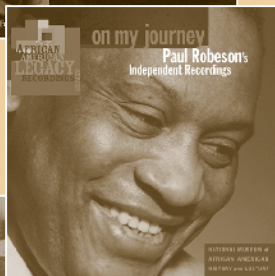
Steeped in centuries of tradition, Marimba Chapinlandia and its music express the modern marimba sound that took shape around the turn of the twentieth century. Catchy melodies, sentimental harmonies, and dance rhythms, which draw from the African, Indian, and Ladino (creole) roots of Central America's colonial past, are the signature of Guatemala's national musical instrument. For serious and casual listeners, the marimba expresses Guatemalan sentiment like no other music.

Bardic Divas: Women's Voices in Central Asia *Music of Central Asia, vol. 4*

(SFW-CD-40523)

18 TRACKS, 59 MINUTES, 48-PAGE COLOR BOOKLET WITH PHOTOS AND SONG LYRICS

Sublime bel canto lyrical songs, the guttural recitation of nomadic oral poetry, lively humoresques, and poignant laments of unrequited love comprise this panoramic survey of contemporary women's music from Central Asia performed by some of the region's leading singers. The DVD contains an introduction to the series, a 24-minute film, an interactive glossary, and a map.



Badakhshan Ensemble:

*Song and Dance from the Pamir Mountains
Music of Central Asia, vol. 5*

(SFW-CD-40524)

10 TRACKS, 64 MINUTES, 44-PAGE COLOR BOOKLET
WITH PHOTOS AND SONG LYRICS

In the majestic Pamir Mountains of Tajikistan, poetically called the “Roof of the World,” trance-like rhythms and piercing melodies propel these vivid performances of Badakhshani folk songs, dance music, and mystical religious poetry that embody *baraka* (spiritual power). The DVD contains a series introduction, a 24-minute film, an interactive glossary, and a map.

Alim and Fargana Qasimov:
*Spiritual Music of Azerbaijan
Music of Central Asia, vol. 6*

(SFW-CD-40525)

11 TRACKS, 70 MINUTES WITH A 40-PAGE COLOR
BOOKLET, PHOTOS, AND A GLOSSARY

“To be a musician, there has to be a fire burning in you,” declares Alim Qasimov, Azerbaijan’s most beloved traditional singer. In these deeply spiritual recordings of Azeri classical *mugham* and lyrical bardic songs, Alim merges his own consummate musicianship with that of his talented daughter, Fargana, and an energetic young ensemble that performs on *tar*, *kamancha*, *balaban*, *oud*, and drums. A bonus DVD offers an intimate portrait of the Qasimovs and their musical lives in Baku, Azerbaijan’s capital city.

“To be a musician,
there has to be a
fire burning in you.”

—ALIM QASIMOV



OCTOBER

American Favorite Ballads, vol. 5
Pete Seeger

(SFW-CD-40154)

29 TRACKS, 67 MINUTES WITH A 36-PAGE BOOKLET

These are the songs Pete Seeger sang for America, songs every school child and summer-camp attendee learned to sing and now sing with their children and grandchildren. The five-volume *American Favorite Ballads* (first issued from 1957 to 1962) is a cornerstone of Seeger’s work with Folkways Records. This CD concludes the reissue of digitally remastered recordings from the series. It features not only the complete original set, but also many more songs from other Seeger albums of the same era, including the 1954 *Frontier Ballads* collection, which makes up most of this volume.

The Paschall Brothers:
On the Right Road Now
African American Legacy Series, vol. 2

(SFW-CD-40176)

13 TRACKS, 55 MINUTES WITH A 32-PAGE BOOKLET

Silken voices, intricate harmonies, and divinely inspired passion mark the quartet singing of the Paschall Brothers and their classic Virginia Tidewater sound. Founded in 1981 in the footsteps of the renowned Golden Gate Quartet, this multi-generational family carries on the African American “roots gospel” tradition that emerged in the post-Civil War South, engaging modern audiences with their joy and exuberance.

Sound Neighbours:
Contemporary Music in Northern Ireland
Various Artists

(SFW-CD-40544)

20 TRACKS, 72 MINUTES OF MUSIC, WITH
EXTENSIVE NOTES AND BOOKLET

Centuries old or recently penned, the diverse music of Northern Ireland’s instrumentalists, composers, and songwriters evokes a profound sense of regional pride and growing confidence in a shared future. Introducing listeners to the powerful music of this beautiful, complex land, *Sound Neighbours* spans genres, generations, and geographic boundaries by featuring twenty vocal and instrumental tracks that celebrate the musical wealth of contemporary Northern Ireland.

cELLABration:

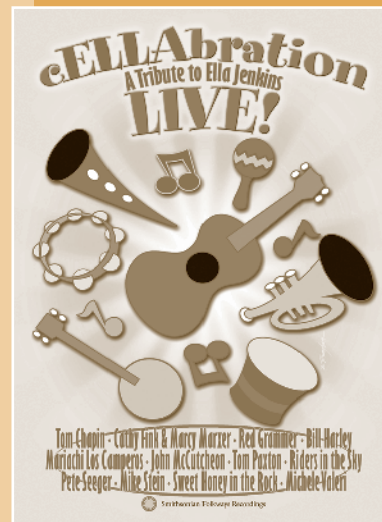
A Tribute to Ella Jenkins Live!
(DVD)

Various Artists
(SFW-DV-48007)

In 1957, Ella Jenkins published the first of her nearly forty recordings of music for children (and parents) on the Folkways Records label in New York City. She went on to become the role model and inspiration for most of the renowned children’s music leaders who followed. In 2004, she became the first children’s artist to receive the music industry’s highest honor—the National Academy of Recording Arts and Sciences Lifetime Achievement GRAMMY Award.

We at Smithsonian Folkways Recordings take enormous pride in continuing Ella Jenkins’s living legacy, keeping her recordings alive for generations to come. Now, for the first time, her recordings will be available to people all around the world as digital downloads from www.smithsonianglobalsound.org. We congratulate and thank Ella for her half-century of groundbreaking efforts devoted to music for young children. She truly deserves her reputation as

“The First Lady of
Children’s Music.”



In addition to these documentation programs and with the support of the Rockefeller Foundation, representatives from the five countries and the Smithsonian Institution were able to meet in Washington, D.C.; Bangkok; and Kunming, China, over the next three years to discuss the scope of the program and eventually to select Festival participants from each country. Throughout, the process of research and organization has been highly collaborative.

This project involved the ministries of culture of the five Mekong governments and numerous cultural and academic organizations, including Connecticut College, the Sirindhorn Anthropology Centre (Thailand), Amrita Performing Arts (Cambodia), China Yunnan International Culture Exchange Center, the Vietnam Museum of Ethnology, and over one hundred researchers. In addition to this extensive in-kind support, the Rockefeller, Ford, Henry Luce, and McKnight Foundations and the Asian Cultural Council provided critical financial support for the participation of the Cambodian and Lao artists, as well as for several educational elements of the program.

With the support of so many friends, over 200 artists, presenters, and officials arrived in Washington, D.C., in late June. On the Spring Festival Ground, the Bahnar community from the Central Highlands of Vietnam launched the program by raising a spirit pole as the symbolic center of the Festival site and a focus for periodic performances. The *kylin* "lion" dancers also regularly took audiences out to the Ground to continue the antics they demonstrated on the nearby Nine Dragons stage. Other special events included shadow puppet shows, Naxi ritual demonstrations, Bahnar epic singing, and Thai *bai si* rituals. The Lao community organized two rocket-festival processions, and everyone came together on the Spring Festival Ground for four water splashing festivals. Two evening concerts also brought representative performers from each country together for the enjoyment of "sold-

out" crowds. Programs truly "connected cultures."

The Pu'er Teahouse united cooks from the region and the United States. Always lively, the Teahouse became a forum for discussing the important role food plays in sustaining community identity. Nearby in the crafts areas, sixty-five craftspeople demonstrated everything from fish traps to candy making to silk weaving. Our extraordinary group of nearly fifty presenters, all from the Mekong region and trained by Smithsonian staff in Hanoi, engaged the public. More than two-dozen music and dance genres were represented on the Naga, New Moon, and Nine Dragons stages throughout the Festival.

There were interactive performances and craft activities for children and adults in the Family Learning Sala. The *Navigating the Mekong: Family Learning Guide* and patient, knowledgeable participants involved children of all ages. This educational tent attracted almost more children than our staff of coordinators, interns, and volunteers could handle!

On the last day of the Festival, the staff organized a Mekong-American Day. Representatives of the five communities in the Washington area took over the large Nine Dragons stage for a memorable concert. Of particular interest was the presentation of Khmer classical and folk dance by two Cambodian community organizations and master artists from Phnom Penh.

Further information about the Festival program is on our Web site at <http://www.folklife.si.edu/festival/2007/Mekong/index.html>. The site includes Festival signs, webcasts, and video chats. We are working on a *Navigating the Mekong* educational Web site that will include not only the *Family Learning Guide*, but also a virtual journey down the Mekong with stops in each country to hear music, make crafts, and eat local dishes. Extensive references to books and Web sites will enable teachers to develop lesson plans on the Mekong region. The site should be available this fall. ■

FOLKWAYS RECORDINGS (continues from page 8)

Many talented interns served the Folkways mission in the late spring and summer. We thank them, wish them well, and hope they continue to feel a part of the extended Folkways family. Thanks go to Daniel Atkinson, Allison Fiske, Jacob Charron, Dave Fossum, Catherine Glennon, Alexandro Hernandez, Parker Jarnigan, Kristin L. King, Julian Lynch, Katherine Maskell, Andrew Moreau, Catherine Reilly, Robert Rose, Leticia Soto, Joseph Stolarick, Hiran Lakshitha Tudawe, and Alesia Whitmore, as well as longtime volunteer, Brian Mullan.

Several staff changes merit mentioning. We welcome Laura Dion as our new sales associate, we bid farewell to our fulfillment colleague Lauren Becker, and we wish Folkways veterans well as they leave our office. John Smith is reducing his time with Folkways to start a business, and Lee Michael Demsey is moving to a full-time bluegrass radio host position, on-air and online at WAMU-FM and www.bluegrasscountry.org. Thank you for your loyal service and contributions to our mission. ■

In the Family Farming tent, members of the Ulster Farmers' Union talked about the rewards and challenges of life on contemporary Irish farms. Nearby, eel fishers from Lough Neagh explained their ancient occupation and the stories and songs associated with it. In another tent, a consortium of farmers, scientists, and experts from Londonderry's Rural Generation Ltd., Omagh Technical College, and the State University of New York–Syracuse explained their international partnership and how they work together to develop willow into a "biomass crop" that might have a significant impact on Irish agriculture in the future. Workers from one of Northern Ireland's newest occupations, a call center in Strabane, County Tyrone, discussed accent, language, challenges, and rewards of cross-cultural communications.

Sport plays an important part of daily life in Northern Ireland, and the region's sports were well represented. On our "playing field" in the middle of the National Mall—which came with a spectacular view of the Washington Monument—coaches from the Irish Football Association, the Gaelic Athletic Association (GAA), and Ulster Rugby explained their sports, held clinics on the basics, and encouraged visitors to "have a go." Nearby, hurling-stick maker Gavan Duffy demonstrated his craft, and game leaders from PlayBoard, a Belfast-based children's advocacy agency, taught young visitors traditional Irish children's games and explained how they were using outdoor play to foster inter-community relations at home. Motorsports, which are extremely popular throughout the north, were represented by renowned motorcyclist Brian Gardiner and rally driver Naill McShay.

The physical centerpiece of the Northern Ireland exhibit was provided by a thirty-foot-tall reproduction of an Irish gable-end row house, which was used as the

canvas for demonstrating mural painting. Northern Irish mural painting dates back several hundred years, but during "The Troubles," it developed into a distinctive form of cultural expression, which was often very sectarian in nature. Like so much else in contemporary Northern Ireland, mural painting and the subjects depicted by the muralists are changing rapidly.

This was evident during the Festival: On one side of the gable-end house, the Bogside Artists from Derry painted a copy of their famous Peace Mural, adding to it a lovely homage to American icons Dr. Martin Luther King and the Statue of Liberty. On the other side of the gable-end, the East Belfast Muralists painted a beautiful and complex mural celebrating the history of industry in their hometown of Belfast. In another tent, Claymation artists from Londonderry's Nerve Centre, a respected community arts center and "culture factory," showed visitors how they used Claymation, modern technology, and stories from Irish history to teach skills and encourage inter-community communications.

No program on Northern Ireland would be complete without food, libation, and music. All three areas were magnificently represented on the Mall:

Bushmills Irish Whiskey, which is currently celebrating its 400th anniversary, sent workers involved in all phases of the manufacturing process. Although samples were not permitted, demonstrations and lots of chatting left visitors with a better understanding of the art, craft, science, and tradition involved in whiskey making. Next door, on the Taste of Tyrone food stage, professional chefs and home cooks showed the best of traditional Irish foodways as well as the growing sophistication of contemporary Irish cooking.

The two main music stages—named after the rivers Bann and Foyle—hosted a who's who of Northern Irish performers. Performers included the bands Craobh Rua, Four Men and a Dog, Hidden Fermanagh, and The Low Country Boys; singer/songwriters Tommy Sands and Colum Sands; ballad singers Patricia Flynn, Len Graham, John Kennedy, Mick Quinn, and Roisin White; instrumentalists Jarlath Henderson, Mark Wilson and Lee Lawson, Robert Watt, and the Vallely Family; and storyteller extraordinaire Jack Lynch. Dance instructors Mary Fox and the All Set Ensemble, and Lucy Mulholland and her band, Cuckoo's Nest, got Festival visitors up and moving during well-attended daytime workshops and evening dance parties. Two troupes of mummies—the Armagh Rhymers from County Armagh and the Aughakillymaude Community Mummies from County Fermanagh—introduced Festival visitors to ancient Irish folk dramas in their inimitable, dynamic, and interactive fashion. (continues on page 17)



The Bogside Artists painted this version of their famous Peace Mural at the 2007 Smithsonian Folklife Festival. Photo by Ken Rahaim, Smithsonian Institution

JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is moving apace globally without formal participation of the U.S. government and its National Commission for UNESCO. As more countries ratify and begin implementation of the Convention, arts and culture workers in the United States should push for reconsideration of the U.S. State Department's rejection of the Convention and for some active, formal work on its substance. U.S. artists and cultural workers should explore ways to become more directly involved in this key, global cultural heritage policy discourse.

To review, the Convention was adopted as a binding legal instrument in October 2005 with a vote of 142 to 2, with the United States and Israel in opposition. The Convention entered into force in March 2007. At the September 2007 meeting of the International Network for Cultural Policy (INCP) in Seville, Spain, over seventy countries ratified the Convention. Forty-three countries attended the meeting, twenty-six at the ministerial level.

The Convention seeks to reaffirm the sovereign right of states to draw up cultural policies; recognize the specific nature of cultural goods and services as vehicles of identity, values, and meaning; and strengthen international cooperation and solidarity to favor the cultural expressions of all countries.

The 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, the 2003

Convention for the Safeguarding of the Intangible Cultural Heritage, and the Cultural Diversity Convention constitute what are referred to as "the three pillars of the preservation and promotion of creative diversity."

Despite critical concerns raised about needs, goals, and state-centered control over the Convention, the new legally binding instrument now becomes the object of a debate that will determine if the Convention's philosophy and projected policies can become realities. (See the Fall 2005 *Talk Story* exchange between James Early ["Real-Cultural-Politik: A New World Is Possible If We Imagine It So"] and Richard Kurin ["Proof Is in the Practice"].)

In Seville, the INCP posed a number of questions that it must answer in order to sustain and expand its charge. Ministers also asked specific questions of the civil society representatives from the International Network for Cultural Diversity (INCD) and the newly formed International Federation of National Coalitions for Cultural Diversity (IFNCCD), formerly the Coalition for Cultural Diversity. The questions and answers may signal the willingness and the capacity of INCP signatories to the Convention to move beyond ratification procedures to the challenging task of allotting budgets and actually implementing Convention policies. What I call "the democratic breadth of citizen participation," or "participatory cultural democracy," in the implementation of the Convention may well hang in the balance. Will the INCP and its International Liaison Committee, pres-

CASTLE MANAGEMENT AND THE REGENTS' STEWARDSHIP: WHITHER FUTURE SMITHSONIAN-WIDE CULTURAL HERITAGE POLICY?

JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

(Follow-up on Spring 2007 *Talk Story* article "Rewriting the Rules of Smithsonian Cultural Heritage Policy: Where Do We Go from Here?")

In the wake of the "resignation" of now former Smithsonian secretary Lawrence Small, there have been electronic questionnaires about quality of workplace services, periodic town-hall meetings, queries about characteristics desired in Castle leadership, constant complaints and hopes voiced in hallways and on sidewalks, anxious attempts to interpret news reports, late night and

early morning "next-shoe-drop predictions," and more.

And more there is—increased spiritless, bureaucratic requests for performance statistics and detailed spending and travel plans to ensure that Castle malfeasance does not spread through institutional ranks; more paper and more codes to feed the unfathomable new travel system; more real-life colleagues substituted by soulless mechanical procedures; and a growing pedestrian, government atmosphere that suffocates the muse of creative research, scholarship, and education.

ently housed by the Canadian government, work with the INCD and IFNCCD, which have historically partnered to advance civil society? Will the INCP expand its civil society scope to include more diverse, “non-professional” arts and culture practitioners in their decision making?

Will, for example, the INCP, now an informal body, become a real, cultural and political entity that can help countries that do not readily fund the work? Will it hire staff to implement and evaluate projects spurred by the Convention? In closed INCP sessions, cultural ministers worried about “how to solve the problem that in the last years it has been very difficult to assure constant participation and adequate geographical representation in INCP meetings; and how to ensure future presidencies of the INCP and to evaluate possible INCP presidential candidates.”

The matter of how the INCP and its International Liaison Committee work with civil society is fraught with contradictions because the INCD and the Coalition for Cultural Diversity were launched in Canada with government resources. Despite well-meaning, capable, and productive people in both organizations, their differences have been largely characterized—although not exclusively—by specific professional interests, such as audiovisual production.

Canada has decided to terminate funding of the INCD and to continue funding the Coalition for Cultural Diversity. The decision raises a number of

crucial questions for the INCP’s future work with civil society at large. Will the INCP expand its civil society scope to include non-IFNCCD artists and tradition bearers in deliberations?

In urging ministers to continue to broaden civil society participation beyond professionals, I reminded them that CFCH conditioned its cosponsorship with UNESCO on the 1999 deliberations on intangible cultural heritage, which were held at the Smithsonian Institution. The Smithsonian’s aphorism “there is no folklore without the folk” is its rationale for promoting the actual tradition bearers, not just the scholars who usually provide information and make decisions about tradition bearers and their cultural expressions and products. Continuing the civil society-INCP partnership for cultural democracy requires that ministers of culture encourage more diverse civil society participation in and across countries.

INCD proposed that INCP and the International Liaison Committee organize a conference with participants from civil society in early 2008 to deepen its understanding and broaden its pool of experienced and knowledgeable experts to include indigenous peoples and Afro-Descendants as full partners at each decision-making juncture. Arts and culture workers and cultural policy makers in the United States must implore their government to respect and participate in the Convention. Meanwhile, U.S. civil society must find independent ways to work with the global civil society on the Convention. ■

But more needs to be heard about the Smithsonian’s mandate to “increase and diffuse knowledge” in the arts, sciences, and humanities. And more must be heard of its rejection of the “Captains of Industry,” who seek to privatize public space and institutions. The Smithsonian must replace statistic-measuring, profit-making bureaucrats with development staff guided by a collegial spirit worthy of a knowledge- and education-producing enterprise.

The following question has not been adequately answered: under whose supervision does a secretary create an imperialistic and insular culture? Senior Castle management has changed: almost all acting directors are highly knowledgeable, capable, and collegial professionals who respect the Institution’s mandate and care deeply about its management and development. Yet they are still led by the same regents who hired Small and validated his corporatist policies and work ethic.

The Smithsonian’s academic experts and service providers should find ways to participate more directly in the discourse about the *raison d’être* of the regents before they are deluged and sidetracked by opinions on how the regents should be organized and how and when they should act. I hope the public for whom we work will join the dialogue and help address the principal questions of Smithsonian cultural heritage policy. I also hope they will not be mollified by Castle articulations of organizational how-to and another selection of high-profile management personnel and policy stewards, who are unschooled in the “increase and diffusion of knowledge,” overly indulged in organizational and systems schemes, and too concerned with political expediency when they appear before Congress. ■

CULTIVATING NEW WORK ON CULTURAL HERITAGE ETHNOGRAPHY
AND POLICY: FELLOWS AND STAFF AT THE CENTER IN 2007

DIANA BAIRD N'DIAYE, CULTURAL HERITAGE SPECIALIST/CURATOR

The end of 2007 will mark the completion of the final year of Theorizing Cultural Heritage, a three-year fellowship initiative funded by the now defunct Creativity and Culture section of the Rockefeller Foundation. Under the program, the Center has hosted a group of original thinkers and doers from around the world who have delved into issues of definition, policy, and practice of cultural heritage as it relates to aesthetics. Fellows explored the legal and economic implications of cultural heritage in 2005 and 2006, respectively.

Worth remarking, in addition to their fine work, is the high degree of collegiality and the esprit de corps that developed among the fellows during the year. Their residencies have given birth to several new ideas for projects and for future collaborations between the Center and fellows, individual staff and fellows, and fellows themselves.

During the late spring and summer of 2007 Peter Glazer, Bill Anthes, Sarah Brouillette, and Tressa Berman completed their fellowships. Those who had the good fortune to watch National Anthems: American Songs of Patriotic Contention, **Peter Glazer's** performance and multimedia deconstruction of ideologies of nationalism (and their subversion) through song came away with a much more layered understanding of the history of this genre of music and the way that songs become emblematic and controversial. Dr. Glazer is associate professor of performance studies in the Department of Theater, Dance, and Performance Studies at University of California, Berkeley.

Bill Anthes, from the Center for the Arts in Society at Carnegie Mellon University, discussed several case studies in contemporary Native American art to illustrate how cultural heritage is defined, preserved, and accessed by contemporary Native Americans living in a global society. His work at the Center examined "(1) the international market for Native American art; (2) the global manufacture of counterfeit Indian 'kitsch'; (3) efforts at cultural protectionism by Native American communities; (4) internationally-financed Indian casinos as engines of local cultural revitalization; (5) Native American artists at major international contemporary art exhibitions, such as Documenta and the Venice Biennale; and (6) collaborations between Native American artists and other indigenous and postcolonial populations."

Independent scholar and founding director of BorderZone Art Inc., **Tressa Berman** focused on "the historical and cultural constructions of 'the signature' as a

cultural marker and metaphorical emblem that cuts across areas of art practices and their contextualized meanings." She examined the meanings that signatures, or their absence, convey in their application to cultural properties, such as works of art. Berman's work "builds on research that links land rights with art rights, and Indigenous intellectual property rights (IPR) with customary laws and practices." In her presentation and the ensuing discussion, she said that globalization has created new contexts for the expression of all art forms, especially digital media, and that these arts, in turn, create new opportunities for collaboration and cultural appropriation. The signature is a form of cultural marking that affects cultural property relations and codes for ownership, identity, authenticity, and originality in relation to cultural heritage.

Sara Brouillette raised questions relevant to the Smithsonian Folklife Festival's recent Northern Ireland program and the Festival as a whole. Although her overall project assessed emerging relationships between arts development, cultural heritage, and tourism of "struggles" commemoration in Northern Ireland, she dealt in her final report with the problem of cultural heritage and the politics of sponsorship that are increasingly relevant to public heritage projects such as our own Folklife Festival. She notes that cultural heritage tourism in Northern Ireland has been part of a larger global trend toward dependence on heritage-based initiatives for economic development at the same time that the concept of cultural heritage has become contested by sectarian groups who want to maintain their rights to honor and display materials.

Patrick Alcedo began his tenure at the Center this summer before leaving for a new position as professor of dance ethnography at York University in Toronto. His study of the *Ati-atihan* festival, celebrated in the Central Philippines and the U.S. Diaspora, focuses on "the intimate but paradoxical relationship between festival production and notions of cultural authenticity . . . While the *Ati-atihan* festival gestures back to a pre-colonial past, it also adapts to the political and economic agendas of nationalism, religiosities, and globalization." Dr. Alcedo's research is transnational and deals head on with issues of authenticity and agency in communities in two locales.

Marie Yvonne Curtis, one of two recent arrivals at the Center, works on the arts and cultural heritage of tradition bearers within Baga and Nalu communities of Guinea (West Africa). She explores how these two Guinean cul-

tures have managed to maintain their unique artistic expressions throughout several centuries, despite having been periodically pressured to abandon their religion and beliefs during and after colonialism.

Uma Chandru is resident anthropologist on the Faculty of Design in the Department of Environmental & Sustainable Design at Srishti School of Art, Design and Technology, Bangalore, India. To help rural artisans link to sustainable markets, Uma founded Ragini Arts Foundation in 2003 and serves as the managing trustee of this nonprofit organization. The aim of Uma Chandru's project is to examine the implications of the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), two UNESCO conventions. They have particular significance for India's millions of artisans whose livelihoods and living cultural practices are at risk, given the context of India's trade agreements, globalization, and the economic development interventions of the state, nongovernmental organizations, designers, and the private sector. She will recommend a more grounded cultural policy, one that is informed by active participation of traditional artisans and relevant stakeholders.

As of this writing, South African cultural studies scholar **Brett Pyper** is scheduled to arrive in late fall. The Center is still hoping that the U.S. Department of State will grant Cuban **Lazaro Rodriguez** a visa, so he can start his fellowship this year.

The Fellowship program continues to be one of the most rewarding activities of the Center for Folklife and Cultural Heritage and one compelling answer to the question "And what do you folks do during the rest of the year?" ■

On the Lough Erne Inn stage, a stalwart group of session musicians, led by Maurine Bradley from Draperstown and Catherine and Michael Sands from Ballycastle, welcomed other participant performers, Irish-American musicians (some from as far away as New York and Boston), and local Irish music students to an ongoing "session." Festival visitors had a chance to listen to excellent Irish music, sample traditional food and drink from the neighboring Northern Irish food concession, and experience a bit of famous Irish hospitality.

The 2007 Northern Ireland at the Smithsonian program introduced hundreds of thousands of Festival visitors to the wealth of traditional and contemporary culture in present day Northern Ireland. The Festival program was enhanced by more than forty pre-Festival concerts, lectures, exhibits, and related Washington-area public events, which were organized and presented by Rediscover Northern Ireland. Through demonstrations and performances and formal and informal discussions, Northern Ireland participants had an opportunity to provide visitors with a more nuanced view of a region that is all too often thought of in outdated stereotypes. It also introduced many of the participants to their neighbors, some of whom had not previously met or worked with one another. There is every reason to think that the good will, positive excitement, and cultural networks formed during the planning and presentation of the 2007 Smithsonian Festival program will provide a lasting legacy for everyone involved. For a complete list of Northern Ireland participants and additional information, please visit the Center's Web site at www.folklife.si.edu. ■

NEWSMAKERS

In May 2007, **Richard Kennedy** was given an honorary doctorate from Connecticut College for his work in support of Asian cultural traditions.

In February, **Jim Deutsch** lectured on “Werner Herzog’s Concept of Nature” at the Eckerd College Environmental Film Festival in St. Petersburg, Florida, and on “The Challenges of Folklife Festival Management” during a class at Rutgers University. He also published book reviews in several journals, including *Atlantic Studies*, *Choice: Current Reviews for Academic Libraries*, *Film International*, and *Journal of American Folklore*.

In September, **Nancy Groce** left the Center to become folklife specialist at the Library of Congress’s American Folklife Center. Nancy joined the Smithsonian in 1999 to curate the *New York City* program for the 2001 Folklife Festival. Always inspiring confidence in participants and partners, she did a superlative job curating subsequent Festival programs on Scotland, Alberta, and Northern Ireland. Nancy also organized musical programming for the National World War II Reunion by working with the Inkspots, Artie Shaw and his orchestra, and Patty Andrews, among others. She aided the development of Smithsonian Global Sound and helped produce several Smithsonian Folkways recordings, including *New York City: Global Beat of the Boroughs*, *Scotland the Real: Music from Contemporary Caledonia*, *Alberta: Wild Roses*, *Northern Lights*, and *Sound Neighbours: Contemporary Music in Northern Ireland*. At the Library of

Congress, Nancy will continue to design public programs that feature traditional artists and folklife scholars, assist with acquisitions and publications, and develop new projects.

Veteran Folkways staffer **Lee Michael Demsey** recently left the Center to follow his radio dreams. On October 1, Lee became host of the 10 a.m.–noon slot on WAMU’s Bluegrass Country channel, which listeners can access with HD radio receivers or at <http://wamu.org/hd/>. After Lee left WAMU to join Folkways, he continued to work as a host and music director for the station’s Internet bluegrass station. His daily presence at the Center will certainly be missed, but we can now hear his familiar voice on the radio.

James Early recently moderated two African Union–South Africa 2008 Diaspora Planning meetings in New York City, the Fifth Culture and Development Conference in Havana, Cuba, and the Association of American Cultures Dialogue XI Global Connections to Cultural Diversity (held in collaboration with the Western States Arts Federation in Denver, Colorado). He also attended the International Slavery Museum Commemoration of the Abolition of Slave Trade in Liverpool, England, and moderated the Arts and Immigration panel at the Fifth Interdependence Day in Mexico City on the Tecnológico de Monterrey Campus. He addressed ministers of culture at the International Network for Cultural Policy meeting at the UNESCO Cultural Diversity Convention in Seville, Spain, and served as program consultant for the third International African Diaspora Heritage

ROOTS OF VIRGINIA CULTURE (continues from page 5)



The Spiritual Seven performs at the Mountain Music evening concert. Photo by Joe Furgal, Smithsonian Institution

Special events included five evening concerts—Roots of the Banjo, Virginia Sacred Music, Mountain Music from Southwestern Virginia, Latino Virginia, and Stories in Word and Song. On July 7, the Virginia tribes staged a dance and drumming program that brought together members of all eight state-recognized tribes. It was similar to the program they performed in July 2006 in Gravesend, Kent, England (the burial place of Pocahontas).

Now that the Festival is over, participants will undoubtedly exchange letters, e-mails, and visits. Students from Thomas Jefferson High School in Alexandria, Virginia, have already donated the dugout canoe (which they made with help from the Alexandria Seaport Foundation) to the Upper Mattaponi Tribal Center. The “little dig” boxes, which Festival crew built

Trail Conference in Nassau, Bahamas. In November, he will be the keynote speaker at the First Nigerian National Conference on the Arts and Culture in Abuja, Nigeria.

Betty Belanus is spending the fall as a research fellow in Wales at Glamorgan University's Center for Media and Culture in Small Nations. She is conducting fieldwork for a 2009 Festival program on Wales.

This spring, **Atesh Sonneborn** lectured on "Folkways Records, American Music, and the Smithsonian" at Hassan II Mohammedia University in Casablanca, Morocco. He then met with university officials on how to make the most of Folkways' 2006 donation of archival copies of Folkways records. In August, he visited Belize's Institute of Cultural Heritage to conduct a series of interviews with musicians and storytellers from the Toledo District of southernmost Belize, producing a DVD on Garifuna drumming instruction, and assisting with the development of a national cultural heritage policy.

Despite personal challenges in the past year, **Diana Baird N'Diaye** spoke at several events in the United States and overseas. At the African Council on Museums' conference in Capetown, South Africa, in October 2006, Diana spoke on "Lessons of Reciprocal Engagement at the Smithsonian Center for Folklife and Cultural Heritage." On the same trip, during a visit with CFCH Rockefeller Humanities Fellow Susan Keitumetse in Gabarone, Botswana, she lectured

for archaeology activities of the Canterbury Archaeology Trust, have found a new home at the Smithsonian National Museum of Natural History. Vietnamese from the Mekong River program gave the dugout they crafted to the International Small Craft collection at the Mariners' Museum in Newport News, Virginia.

Learn more about the *Roots of Virginia Culture* program on our Web site, www.folklife.si.edu. Find biographies of the participants and photos of the Festival. Visit Smithsonian Global Sound for a feature on the history of Virginia music. ■

on the "Concept of the Folklife Festival and the 2003 UNESCO Convention on Intangible Cultural Heritage." Diana also met with Nomvula Cook, community scholar alumnus of the African Immigrant Folklife Study, to discuss the status of craft in South Africa. In November, while doing fieldwork for the *Roots of Virginia Culture* Festival program, Diana met with Abdoulaye Camara and staff of the National Museum of Senegal to discuss folklife festival approaches to museum interpretation. In August, she spoke at the Association of African American Museums conference in Birmingham, Alabama, on "Interpreting the African Diaspora: The Importance of Knowing Your Audience." In September, she interviewed Pulitzer Prize-winning writer Edward P. Jones whose novel *The Known World* explores the complex lives of an African American family of slaves and slave owners in nineteenth-century Virginia.

PASSINGS

Bois sec Ardoin, many-time Festival participant

Howard Arrington, Festival participant

Carey Bell, Festival participant

Dale Calhoun, Festival participant

Janice Danielson, Festival participant

Bella May Francis, Festival participant

Eloy Gutierrez, Festival participant

Eugene Lane, Festival participant

Hattie Mae Lee, Festival participant

María Alvidrez Márquez, Festival participant

Debbie Martinez, daughter of Roberto Martinez,

MORE Records recording artist,
Festival participant

Paul Nock, Festival participant

John Place, Festival audio logger

Eric Von Schmidt, Folkways recording artist

Mark Spoelstra, Folkways recording artist



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Center for Folklife and Cultural Heritage

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