



SMITHSONIAN
CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

2014 REVIEW



From the Director

The past year has been a productive and exciting time at the Center for Folklife and Cultural Heritage. In April 2014, Smithsonian Folkways Recordings began releasing albums from the vast *UNESCO Collection of Traditional Music*, making these invaluable recordings available to the public once again. In May, we initiated an innovation project to improve the way we work and ensure we stay on the cutting edge of developments in the field. In the summer, we produced one of the most vibrant and successful Smithsonian Folklife Festivals in years, hosting more than 230 artists, performers, and experts from China and Kenya.

Many of the developments at the Center in the past year are fundamental to the way we work. I am proud to announce that our new strategic plan has been finalized and is already guiding our work and strengthening our dedication to promoting cultural democracy. The strategic plan will propel us for the next five years, focusing on four key goals: expanding understanding, inviting public engagement, championing cultural vitality, and building organizational capacity. We also hope to continue leading in the field of cultural heritage policy.

In addition to the impact of the strategic plan on the Center's future, we have brought on new staff to bring fresh ideas and energy to shaping our future. In December 2013, Sabrina Lynn Motley began as Festival director, and her vision for the future of the Folklife Festival and its role in

the field is taking us in exciting directions. In August 2014, Robert Leopold joined us as deputy director. His extensive leadership and management skills will strengthen our research and collections teams. We also hired Mary Linn, a leader in the field of cultural sustainability, to join our team as curator of cultural and linguistic revitalization.

Finally, the past year held several key milestones in our efforts to grow our resources. We received the second largest gift in the history of the Center from the China International Culture Association. Additionally, by shifting how we fund our activities—especially the Folklife Festival—we have freed up more resources to support other events, new projects, and year-round research. As we become more strategic in the use of our funding, we are able to focus more fully on fulfilling all the goals in our strategic plan.

As we look to the future, the Center is well positioned to continue growing, thanks to a successful year. Our new strategic plan, new staff, and re-energized development efforts ensure that we will be more able to support the sustainability of cultural heritage and diversity in the coming years.

Michael Atwood Mason
Director, Center for Folklife and Cultural Heritage



Rooted in the principles of cultural democracy, we support the sustainability of cultural heritage and diversity in communities across the United States and around the world. We work with a broad spectrum of individuals and groups to promote cultural scholarship, traditional artistry, and participation as forms of civic engagement.

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Smithsonian
EST. 1967
**FOLKLIFE
FESTIVAL**

Once the tents have been packed away and the participants have returned to their “real” lives, how does one take measure of a Folklife Festival? For the 2014 Festival’s curatorial, technical, design, and administrative staff, the true value of *China: Tradition and the Art of Living* and *Kenya: Mambo Poo* lies in countless moments of cultural exploration, connection, and exchange. While the most visible manifestation of our work takes place on the National Mall, the seeds of engagement were sown years before in conversations and negotiations with our partner artists, communities, and organizations. What follows are glimpses of a whole that will continue to take root—and bloom—long after the last song has been sung.



CHINA
TRADITION AND THE ART OF LIVING 中国 传统与生活的艺术

KENYA
Mamao Taa



Liang Xiaoying, Li Lingting, and Wu Chunhua, Leishan Miao Music and Dance Group. Photo by Josué Castilleja, Ralph Rinzler. [FolkLife Archives](#)



CHINA

TRADITION AND THE ART OF LIVING 中国 传统与生活的艺术

**By Sojin Kim,
James Deutsch,
and Joan Hua**
Program Curators
and Assistant

Framed by towering Guangxi bamboo and billowing swaths of Miao batik—against a soundscape of clattering metal cymbals, the bright, sharp vocal strains of *hua'er* folksong, and the harmonies of the *morin khuur*—the 2014 Smithsonian Folklife Festival presented *China: Tradition and the Art of Living*. The program featured more than one hundred artists and culture bearers from fifteen provinces, autonomous regions, and municipalities, as well as some of the largest and smallest of the country's fifty-six officially recognized ethnicities. It also hosted a number of artists based in the United States, including those from the Chinese diaspora.

The featured artists reflected a range of contemporary traditions. They demonstrated different methods for navigating the transformations emerging from modernization and from frictions between work and leisure, past and present, development and conservation, and global, national, and local traditions. Representing formal and informal strategies—both those supported by the government and those sustained independently—they shared their impressive efforts to keep traditions relevant today even as many of their communities have been disrupted by such forces as earthquakes and what may be the largest rural-to-urban migration in human history.

Sustaining tradition is a collaborative endeavor involving interactions among many people in multiple configurations—master artists and their apprentices, musicians and dancers, family and community members. Here we highlight another dimension of collaboration. In these three examples we focus on the generative potential of the Folklife Festival—the creative collaborations through which new relationships, new repertoires, and new ways of creating were exchanged and expressed among participants. These collaborations reflect among the participating artists a powerful sense of self and community, flexibility, curiosity, and a willingness to take a leap of faith.



“Tradition is not an absolute, and traditional art is an ongoing process that is still constantly evolving. We are dealing with something that’s living, and it has elements that allow us to understand the past. We need to understand its rhythm and pulse, and interact and be involved with its development.”

— Danny Yung

BUILDING THE GATEWAY

Ten days before the opening of the Festival, five bamboo craftsmen from Hong Kong arrived on the National Mall and began constructing a flower plaque (*fa paai*), a large decorative structure traditionally built in southern China to mark celebrations such as weddings, anniversaries, and business openings. Lashing together 800 bamboo poles and 120 lengths of timber with plastic straps, using no rigging and no electric tools, they built a structure that stood 112 feet long and 34 feet high.

Facing the Washington Monument, the structure cut a striking physical presence on the Mall, embodying the intersection of traditional and contemporary arts, vernacular knowledge and scientific engineering, and artistic collaboration across several Asian regions. Hong Kong-based artist Danny Ning Tsun Yung and his studio Zuni Icosahedron produced the flower plaque in collaboration with master craftsman Choi Wing Kei. Choi’s business is one of only a handful in Hong Kong that have the skills to work in all aspects of bamboo structure-building, from scaffolding to ritual structures and temporary theaters. While bamboo construction may be a diminishing craft in Hong Kong, Choi and his assistants are in such high demand that most of the crew was unable to stay through the Festival. He welcomed the opportunity to try his

hand at something new: collaborating with a contemporary artist and building outside of Hong Kong in a place with a different set of construction requirements.

The structure—in its size and design—perplexed and delighted visitors. Along with the typical traditional motifs and elements, it displayed cartoon figures—designed by Yung and customized by thirty-two colleagues from other countries. He also worked with partners in Taiwan to acquire and install 1,800 bamboo wind chimes onto the archway and sides of the structure, creating a sound dimension completely innovative for flower plaques. And he reinterpreted a phrase commonly associated with Mao Zedong as the title and central text on the structure. Of this mash-up, Yung explained: “This is an installation experiment that merges traditional creativity with contemporary creativity.”

On the meaning behind the design of the structure, which he titled *Tian Tian Xiang Shang Gateway*, Yung explained: “The Great Wall of China was built to defend from enemies. And I figure that perhaps nowadays, we want to know what’s on the other side of the wall. A gate is what should be in the middle of a wall so that we can walk through and to gain a different perspective—to see what is on the other side of the wall, and to see ourselves better.”



(Left to right) The Hong Kong and Smithsonian teams after a dedication ritual; Sit Kar Lok, a craftsman with thirty years of experience; kite by master artist Ha Yiqi of Beijing; Chai Yunlong and Tian Mengyi of Beijing Sports University with U.S. Wushu Academy students. Photos by Francisco X. Guerra, Sojin Kim, Josué Castilleja, and Brian Barger, Ralph Rinzler Folklife Archives

MEETING IN DIASPORA

While preparing for the program, we recognized the great opportunity for engaging local American communities who practice Chinese traditional arts. Chinese culture runs deep in the United States, and over the past century it has been renewed and adapted in diaspora communities.

Coach Christopher Pei, a leader in the vibrant D.C.-area martial arts community, is an example of this. Born in Taiwan, he migrated to New York as a teenager. In the United States he discovered his love for Chinese martial arts and later pursued serious *wushu* training in Nanjing and Beijing. In 1988, he founded the U.S. Wushu Academy, where students train with him often from the age of five until they are eighteen.

By the time we reached out to Pei, he already knew that Li Qiaoling would be coming from Beijing to perform at the Festival. One of his students had trained with a Chinese coach who had formerly studied with Li, a fifth-generation master in Shanxi *xingyiquan* and a professor at Beijing Sports University. “Please make her feel welcome,” he had been asked in a phone call. Word travels fast in these community networks.

We enlisted Pei and his students to support and assist Li and her protégés, Chai Yunlong and Tian Mengyi, accomplished martial artists enrolled at the Beijing Sports

University. In the “People’s Park” area of the program, Pei served as a presenter and translator—introducing the visiting artists, explaining the principles behind their practice, and narrating the steps and poses of the daily tai chi demonstrations. He stayed around to answer questions and interpret for Li, because, as he said, these were opportunities to further the American public’s understanding of Chinese culture and martial arts.

His young students participated in these sessions, closely following instructions, synchronizing their breaths and movements with those of the Chinese artists. The Chinese artists marveled at the enthusiasm of the local students, who arrived early and stayed all day. The kids lingered after the demonstrations, chattering excitedly in English and venturing a few words in Chinese to the instructors.

Pei and his students extended friendship and support to the Chinese artists—beyond what we had formally enlisted them to do. Meals were shared, both on the grounds and off the Mall, and relationships continue to be reinforced. Now, months after the Festival, Tian Mengyi has returned to the States to document American martial arts, with of course a stay in D.C. at Pei’s academy. Such is the nature of community networks today—they are transnational, and they can be enduring.



SINGING IN POLYPHONY

During a special tribute concert to Pete Seeger at the Festival, Abigail Washburn, a clawhammer banjo player from Tennessee, invited the Dimen Dong Folk Chorus from Guizhou Province to join her on stage. She sang, *“Oh, the cuckoo, she’s a pretty bird, and she warbles as she flies. She don’t never holler ‘cuckoo’ ’til the fourth day of July.”* The chorus followed in their language, *“In the third month the sun creates a shimmer on the leaves, and the calls of cuckoos are constantly in the air. The willow tree by the river is about to bloom as cuckoos herald the arrival of spring.”* This musical conversation, performed twice at the Festival, brought the audience to its feet.

Since the 1990s, Washburn has studied Chinese, traveled to China over twenty times, and toured there extensively. Washburn recalled how it was through her immersion and interest in Chinese culture that she found her way to performing American music—specifically after hearing a recording by Doc Watson. She remembers thinking, *“Now that’s the sound. That’s the sound of the eternal, and it’s the sound of the local. It’s the sound of where I come from. So that’s why I bought a banjo—so I could share it with my Chinese friends.”*

The Dimen Dong Folk Chorus’s polyphonic singing tradition—with its overlapping striking vocal lines—imitates

sounds from the natural world, including insects and birds. The artists live in villages actively engaged in safeguarding their ethnic Dong embroidery, architecture, and musical traditions under the aegis of the Dimen Dong Cultural Eco-Museum. As access to their villages increases, they work to sustain their cultural ecology, through both preservation projects as well as by engaging with artists outside of their community in ways that “give new life” and form to their traditional knowledge and skills.

It was by these paths that Washburn and the artists from Dimen first came to collaborate under the shade of a large tree as the Dong singers demonstrated their weaving traditions. Musician and music teacher Wu Zhangshi recalls, *“At first we just sang our own cuckoo songs, and then we learned each other’s tunes, inspiration constantly pouring out.”* They passed their instruments back and forth, becoming familiar with the tones and cadences of one another’s musical traditions. And then they began to purposefully organize the verses, the solo and call-and-response vocal lines, the refrains, and the instrumental accompaniment—creating a new, different sort of cultural polyphony.

Wu Qianchun and Abigail Washburn; Quanzhou Puppet Troupe; Zhejiang Wu Opera Troupe dragon team; Yangliuqing Fine Arts Press craftspeople. Photos by Hermine Dreyfuss, Josué Castilleja, and Francisco X. Guerra, Ralph Rinzler Folklife Archives



2014 CHINA PROGRAM PARTICIPANTS

ANHUI PROVINCE 安徽省

Yue Ying 岳颖, *flower drum lantern dancer*
Guo Yujie 郭玉洁, *flower drum lantern dancer*

BEIJING 北京

Beijing Sports University 北京体育大学, *martial artists*
Ha Yiqi 哈亦琦, *kite maker*
Ha Xin 哈歆, *kite maker*
Wang Peng 汪鹏, *cook*
Yang Guangxin 杨广馨, *calligrapher*
Zhang Baolin 张宝琳, *dough sculptor*
Zhao Yuman 赵玉曼, *cook*

FUJIAN PROVINCE 福建省

Quanzhou Puppet Troupe 泉州木偶剧团

GANSU PROVINCE 甘肃省

Kong Weifang 孔维芳, *hua'er singer*
Liu Lanfang 刘兰芳, *sachet maker*

GUIZHOU PROVINCE 贵州省

Dimen Dong Cultural Eco-Museum 地扞侗族人文生态博物馆
Li Lan 李兰, *singer*
Li Lingting 李灵婷, *singer*
Liang Xiaoying 梁晓英, *singer*
Mo Ming 莫铭, *lusheng player and maker*
Pan Yuzhen 潘玉珍, *embroiderer*
Wu Chunhua 吴春花, *singer*
Yang Wenbin 杨文斌, *batik dyer*
Yang Zhengchao 杨证超, *lusheng player*
Zhang Hongying 张红英, *embroiderer*

HEILONGJIANG PROVINCE 黑龙江省

Jin Yuanshan 金媛善, *patchwork artist*
Sun Yanling 孙艳玲, *embroiderer*

HONG KONG 香港

Wing Kei Flower Shop 榮基花店, *flower plaque workshop*
Zuni Icosahedron 進念·二十面體, *arts and culture organization*

INNER MONGOLIA AUTONOMOUS REGION 内蒙古自治区

Ih Tsetsn Ensemble 音和思琴乐团, *music ensemble*

JIANGSU PROVINCE 江苏省

Cai Meiyong 蔡梅英, *embroiderer*
Zhang Wenzhi 张文智, *kite maker*

JIANGXI PROVINCE 江西省

Cheng Yu 程昱, *potter*
Sun Lixin 孙立新, *pottery painter*

QINGHAI PROVINCE 青海省

Cairang Zhuoma 才让卓玛, *hua'er singer*
Suonan Sunbin 索南孙斌, *hua'er singer*

SHAANXI PROVINCE 陕西省

Fan Rongrong 樊蓉蓉, *paper cutter*
Gao Fenglian 高凤莲, *paper cutter*
Liu Jieqiong 刘洁琼, *paper cutter*
Tian Yali 田亚莉, *paper cutter*

SICHUAN PROVINCE 四川省

Geluo Zhaxi 格洛扎西, *singer*
Li Xingxiu 李兴秀, *embroiderer*
Lin Macuo 林玛磋, *singer*
Shi Maomao 石昂毛, *singer*
Zewang Renqing 泽旺仁青, *singer*

TIANJIN 天津

Tianjin Yangliuqing Fine Arts Press 天津杨柳青画社
Tianjin Clay Figurine Zhang Workshop 天津泥人张彩塑工作室

ZHEJIANG PROVINCE 浙江省

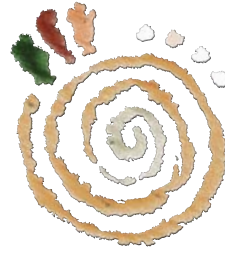
Zhejiang Wu Opera Troupe 浙江婺剧团

UNITED STATES

Wu Man, Abigail Washburn, Haruka Fujii, Yang Yi, *musicians*
The Shanghai Restoration Project, *music ensemble*
U.S. Wushu Academy, *martial artists*



Ramogi dancer. Photo by Josué Castilleja, Ralph Rinzler Folklife Archives



KENYA

Mambo Poa

By Preston Scott
Program Curator

People often ask what makes a successful Smithsonian Folklife Festival program. For me, it's when I overhear visitors remark something to the effect, "I didn't know...!" and then share stories about the people they met and curiosities they encountered. When this happens, the Festival triggers a desire to experience more, to explore further by asking questions. Its influence extends over time and expands understanding of the world's diverse living cultures, long after the last performance tent is taken down and packed away.

Leading up to the 2014 Festival, we asked ourselves a seemingly simple question: "What does it mean to be *Kenyan*?" If the *Kenya: Mambo Poa* program was focusing on a country whose diverse communities are frequently and narrowly defined by challenging geography, limited communications, and deep ethnic differences, how could we present a truer view? And at a time when news from Kenya was dominated by the terrorist massacre in Nairobi, bombings in Mombasa, and a fire at the main international airport, how can we best offer the opportunity for Kenyans to share the more positive aspects of their own life experiences?

There are no simple answers. Kenya has a complicated history, characterized by vibrant cultural crossroads for millennia. Some of the oldest evidence of human life has been discovered there, and for centuries Kenya has absorbed and adapted the traditions of the peoples who pass through its ports and trade routes. Today, Kenya is a complex nation that links its prehistoric past to new cultural expressions in a land of great contrasts.

In exploring these issues, we hosted more than one hundred Kenyans representing ethnic communities from



“Definitely the Festival will influence my life. I have exposed myself to a lot of people, and I’m sure this will go a long way. The Festival has reenergized me to do more about my culture.”

— Isaac Gem Ojwang, musician

all parts of the East African nation. We organized the program around the geographic areas that have nurtured many Kenyan communities’ distinctive ways of life for centuries. The people along the coast share cultural practices with countries nearby and across the Indian Ocean, symbolized at the Festival by a wooden *dhow* sailboat built by Ali Skanda, whose family came to Kenya from Yemen with their carpentry knowledge and skills centuries ago. Inland Kenyan communities share great open spaces with some of the world’s most treasured wildlife; park rangers and conservationists came to the Festival to share their experiences. And representing the rapidly growing urban centers, the National Mall served as a stage for more than forty Kenyan musicians, blending traditional and contemporary sounds, and other innovative artists and craftspeople.

ENHANCING PARTNERSHIPS AT THE SMITHSONIAN

The Smithsonian has a long history of cooperative research work in Kenya, extending back to President Theodore Roosevelt’s historic expedition in 1909, sponsored in part by the Smithsonian. Now that several Smithsonian units have research projects and relationships in Kenya, we had the opportunity to leverage the Institution’s collections and collective knowledge to develop interactive programming. For the first time, the National Portrait Gallery contributed to program development by displaying

artifacts from Roosevelt’s expedition in a small exhibition in the Hall of Presidents.

Ultimately, six Smithsonian museums contributed to the Kenya program. I wanted the program to serve as a catalyst for strengthening Smithsonian collaborations with various Kenyan communities, such as ongoing field research in cooperation with the National Museums of Kenya, the Kenya Wildlife Service, and other local partners. The program would focus on cultural heritage, complementing the Smithsonian’s existing work in the sciences.

The synergy created by this program matched our Kenyan partners’ earliest goals. We wanted to present Kenya in ways that would challenge stereotypes about Africa generally and East Africa specifically, due to lack of direct personal contact and experience with people from the region. We aimed to develop the program in ways that would increase respect and cooperation among Kenya’s diverse ethnic communities, perhaps easing some of the tensions threatening Kenyan civil society. Indeed, the program generated opportunities to engage with other Kenyan communities, providing opportunities to share cultural expressions and experiences with a global audience and each other.



Above: Gargar, from northeastern Kenya.
Photo by Bea Ugolini, Ralph Rinzler Folklife Archives
Left: Recycled flip-flop giraffe by Ocean Sole.
Photo by Josué Castilleja, Ralph Rinzler Folklife Archives



Pokot beader Susana Daniel Chemakwany.
Photo by Josué Castilleja, Ralph Rinzler Folklife Archives



Recycled hut built by Patrick and Isaac Kibe.
Photo by Hillary Cleary, Ralph Rinzler Folklife Archives

SUPPORTING CULTURAL VITALITY ON THE MALL

What connects prehistoric humans and modern civilization in Kenya? Throughout our research, we followed a thread of innovation, beginning with fossil evidence of tools used by early humans discovered at Olorgesailie and other archaeological sites. Researchers from the Smithsonian’s Human Origins Program collaborated with Kenyan colleagues to present at the Festival, inviting visitors to participate in a hands-on “rediscovery” of Turkana Boy, the only complete *Homo erectus* skeleton ever found. By combining their knowledge and skill with the rare opportunity for the public to participate in the discovery process, they used the Festival to share the tangible concepts and actual tools used in the search for human origins.

While the program included examples of traditional music, crafts, and cooking, it also focused on innovative adaptations of those traditions, changing the ways contemporary Kenyans dress, eat, work, and create. For example, many artists are re-using commonly discarded materials in ways that are practical, interesting, and beautiful. Some are linking their work with natural resource and wildlife conservation initiatives. Festival participants Jonathan Lenato and Francis Mutua Muvua, originally trained as traditional woodcarvers, now use their skills to create whimsical animal sculptures from the thousands of flip-flops washed up along the Kenyan coast with the company Ocean Sole.

Similarly, Patrick and Isaac Kibe from the Kitengela Glass artist community create modular dwellings and other structures from any and all repurposed materials. Using glass and mirrors collected by Center staff and empty beer bottles from the Festival’s Watering Hole beer tent, they constructed a free-form glass hut that inspired visitors to think about “recycling” beyond leaving bins on the curb for pickup.

PROMOTING ENGAGEMENT

The rich and diverse music presented in the program was proof of an effort to employ music as a cultural bridge-builder throughout Kenya. Music—much like food—can stimulate curiosity and respect for cultural differences that may otherwise seem insurmountable. Ketebul Music in Nairobi assisted with selecting artists and coordinating concerts, and Kenyan diaspora musicians also shared their artistry and knowledge of Kenyan music in transition. Visitors experienced Kenyan music live and up close at the Ngoma Stage, packing the seats and tearing up the dance floor. To extend the intimate experience even further, the Watering Hole hosted informal jam sessions, creating a setting not unlike music venues scattered all over Kenya.

We also collaborated with an association of community conservancies known as the Northern Rangelands Trust, which explores new approaches to wildlife and natural resource management that might promote peace among traditionally



conflicted groups. No single approach to wildlife management is viable in Kenya given the country’s many geographical, environmental, and ethnic differences, but the narrative stages provided valuable opportunities for Kenyan participants to discuss shared challenges with each other as well as representatives from China and the United States. Such learning provides the basis for new organizational relationships, demonstrating how the collective efforts of many can extend far beyond what any one person or community can accomplish alone. For example, the Kenya Wildlife Service and the U.S. National Park Service signed a “sister parks” agreement during the Festival, ensuring expanded institutional cooperation for the future.

LOOKING AHEAD

Former Festival participants frequently report that their experience in Washington inspired them to rethink their own identities in creative ways and with renewed pride. With the benefit of this experience on the National Mall, participants are vitalized by the sense that *they* are important and that the cultural expressions they came to share are important too. This is a highly experiential phenomenon that deepens over the two weeks of the Festival. It leaves participants and visitors with a

sense of mutual respect and friendship—seeds that can contribute to well-being on individual, local, and, ultimately, global scales.

“My biggest reward is being able to share our rich cultural heritage with a global audience, experiencing and appreciating different cultures from Americans, Chinese, and others,” Pokomo hut builder Salma Ndoge Maro wrote after the Festival. “I also learned a very important lesson, that despite our diversity in terms of color, race, language, or ethnic orientation, we are all people of the world, one people who can consciously choose to take a certain direction for the good of the world. Through cultural exchange we can all propagate peace to the world.”

On a large scale, we believe the 2014 Smithsonian Folklife Festival set the stage for building and strengthening the institutional and organizational capacities required to make a meaningful impact in the culturally diverse and dynamic place that is modern Kenya. On a personal scale, we hope the program inspired visitors to continue exploring, provided some answers about what it means to be Kenyan, and maybe even influenced answers to the more universal question, “What does it mean to be *human*?”

Dhow from coastal Kenya; discovering Turkana Boy; Kenya Wildlife Service rangers; building a Pokomo hut. Photos by Walter Larrimore, Bea Ugolini, Josué Castilleja, and Francisco X. Guerra, Ralph Rinzler Folklife Archives



2014 KENYA PROGRAM PARTICIPANTS

COASTAL

DHOW CARPENTERS

Ali Abdalla Ali, Ali Bakari Bwana

KOFIA MAKER

Ahmed Mohamed Nongodha

PLASTER WORKER

Ahmed Yusuf Suleiman

TURTLE CONSERVATIONIST

Atwaa Salim Mohamed

PASTORAL

BASKET WEAVERS

Teresia Mbula Kimei, Lucy Agutu Okudo, Apollo Omondi Omware

BEAD WORKERS

Susana Daniel Chemakwany, Susan Naserian Nketoria

DANCE GROUPS

Isukuti Dancers from Kakamega County

Maasai Dancers from Narok

Ramogi Dancers from Homa Bay County

HAIR BRAIDER

Jane Maina Wanjiru

HUMAN ORIGINS RESEARCHERS

Fredrick Kyalo Manthi,

Joshua Nzioki Mativo, Musyoka Kilonzi Mwangangi

WILDLIFE WORKERS

Munira Kavosa Anyonge, *The Nature Conservancy*

Celina Butali, Tom Lalampaa, *Northern Rangelands Trust*

Josephat Bwire, Haodo Mwanamisi Ghofwa, Jackson Kibui Marubu,
Philemon Kimutai Ngeno, Ibrahim Abdi Ogle, Solomon Kipkemboi Tanui,
Edwin Wanjala Wanyonyi, Catherine Mwiwaki Wateri, *Kenya Wildlife Service*

Omar Godana Dida, *Nasuulu Conservancy*

John Lopulo Ekai, Josephine Scopio Ekiru, *Nakuprat-Gotu Conservancy*

Beatrice Namunyak Lempair, *Naibunga Conservancy*

Richard Lokorukoru, *Namunyak Conservancy*

MARATHON RUNNERS

Joseph Kibunja, Henry Wanyoike

POKOMO HUT BUILDERS

Mwanajuma Malika Badiribu, Salma Ndoge Maro

POTTERS

Dina Anyango Adipo, Grace Akinyi Jakoyo

SOAPSTONE CARVERS

Elkana Ong'esa, Mark Obara Zebedee

WOOD CARVERS

Meshack Ndunda Kivuva, Mutunga Japheth Munyao

URBAN

HENNA PAINTERS

Farida Rashid Mohamed, Fatima Simba

RECYCLING ARTISTS

Isaac Maina Kibe, Patrick Thuita Kibe,
Jonathan Lenato, Francis Mutua Muvua

STORYTELLERS

Newton Zadock Kweya, Hellen Alumbe Namai

TEXTILE WORKERS

Abdulhamid Muneeb Kaderdina,
Mohamed Hussein Abdulkader Kaderdina

COOKS

Fatma Ali Busaidy, Alice Awuor Oduor,
Emily Ondeje Oduor, Amina Harith Swaleh

MUSICIANS

Gargar

Luli Bashir Muge Abdi, Amina Bashir Elmoge, Anab Gure Ibrahim, *vocals*

Kenge Kenge

Tobias Onyango Agola, *drums*

Boaz Otieno Aketch, orutu *fiddle/oporo horn*

Joseph Ojunga Kungu, *horn*

George Achieng' Odero, orutu *fiddle/lead vocals*

Lelele Afrika

Mwanaisha Abdalla Mohamed (Nyota Ndogo), *vocals*

Mbarak Ali Haji Msuo, *harmonium*

Mohammed Adio Shigoo, *taishokoto zither*

FEATURED ARTISTS

Charles Odero Ademson (Makadem), *guitar/kalimba/nyatiti/vocals*

Peter Akwabi, *guitar*

Polycarp Onyango Awino (Winyo), Kadir Roba Duba (Kadir Kotola),
Simon Kihara Macharia (Musaimo), John Amutabi Nzenze, *guitar/vocals*

Doris Tanui Chepchumba, Samba Mapangala, Daniel Kamau (DK)
Mwai, Mohamed Said Ngana (Bado), Beatrice Achieng' Odhiambo (Iddi
Achieng'), Ronald Ontiri Onchuru (Ontiri Bikundo), Susan Adhiambo

Owiyo (Suzanna Owiyo), Eric Wainaina, *vocals*

Job Ouko Seda (Ayub Ogada), *nyatiti lute*

SESSION MUSICIANS

Kombo Chokwe Burns, Thobias Imani Koech,

David Lawrence Otieno, *guitar*

Isaac Gem Ojwang (Izzo Gem), Charles Otieno Owino (Chao),

Allan Gituthu Wanjohi, *bass*

Shadrack Muithya Makau (Shaddy), Walter Mwangombe,

Robert Christopher Oyoo (Chris Adwar), *keyboards*

Linda Wangechi Muthama, Lydia Mwango Ogoti Onchangu, *vocals*

Marvin Maveke Mutisya (Marvo), Mathew Omondi Rabala (Matayo),

Henry Ndege Saha, *drums*

Idd Aziz Kunya, Jackline Kasiva Mutua,

Julius Mathew Wakake Otieno, *percussion*



FEATURED ARTISTS:

Radmilla Cody, Dimen Dong Folk Chorus, Nobuko Miyamoto, Luci Murphy, Holly Near and Ariel Horowitz, Quetzal, Tony Seeger, Tony Trischka, Eric Wainaina, Abigail Washburn (left), Winyo

CONCERT HOSTS:

Betto Acos, KPFK and NPR, Jeff Place, Senior Archivist, Ralph Rinzler Folklife Archives, Tony Seeger, Folkways Director Emeritus

Photos by Francisco X. Guerra, Ralph Rinzler Folklife Archives



Ralph Rinzler Memorial Concert

Smithsonian Folkways Tribute to Pete Seeger

It is no exaggeration to say that a significant portion of 2014 was spent thinking about the ground on which we stand. Upon reflection, our richest conversations were not about the Festival's continued use of the National Mall, but about legacy and memory as deeper ways of understanding the importance of that ground. The arrival of new staff coupled with a new relationship to the physical space on which the Festival has long stood provided ample opportunity to (re)consider its history in the face of current challenges *and* possibilities.

By **Sabrina Lynn Motley**
Festival Director

With the passing of Pete Seeger in January 2014, our passionate and often abstract musings gave way to a desire to manifest concretely a commitment to the fundamental ideals that sustain us: cultural democracy, the continued relevance of traditional practice and knowledge, and the transformative power of community. It was in this spirit that staff from across the Center curated the *Ralph Rinzler Memorial Concert: Smithsonian Folkways Tribute to Pete Seeger*.

Not only was this an opportunity to honor Seeger's words, work, and song, but it also marked the twentieth anniversary of the passing of Festival co-founder, and Pete's longtime friend, Ralph Rinzler. They, as well as people such as Jim Morris, Bess Lomax Hawes, and Bernice Johnson Reagon, among others, sounded the clarion call for social justice and cultural equity that is as energizing and forward-looking now as it was when the Festival welcomed its first artists and visitors in 1967.

So it was on a balmy June evening that musicians from East Los Angeles, California, to Nairobi, Kenya, and Nashville, Tennessee, to Dimen, China, found common cause in those values. They sang in Navajo, Kiswahili, Spanish, English, and Dong. They performed cherished classics alongside freshly penned originals. In the end, the only thing that surpassed the musicians' voices was that of an enthusiastic audience which spilled onto the grass beyond the bounds of the performance tent.

Through song and story, the concert proved to be an extraordinary setting in which to remember—and to claim—the very ground on which we stand.



Smithsonian Folkways

In 1987, the Smithsonian acquired the pioneering Folkways Records as a collection of recorded sound and pledged to continue its work as an active, educational record label. Newly minted Smithsonian Folkways Recordings has furthered the legacy of Folkways founder Moses Asch, recording and publishing music and other sounds from around the world and distributing them to the widest possible audience. These beginnings portended the acquisition of numerous historic record labels, hundreds of original publications, and a new, dynamic model for the National Museum to reach millions of people each year.



Flaco Jimenez and Max Baca.
Photo by Tom Pich

PORTUGAL

CLASSIC AFRICAN AMERICAN SINGERS
from the SMITHSONIAN FOLKWAYS

Smithsonian Folkways

SPANISH
SONGS OF THE **CIVIL WAR**

PORTUGUESE TRADITIONAL MUSIC
MUSIQUE TRADITIONNELLE DU PORTUGAL

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

Smithsonian Folkways

BULGARIA

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

Smithsonian Folkways

CORSICA
CORSE

RELIGIOUS MUSIC OF ORAL TRADITION
CHANTS
RELIGIEUX DE TRADITION ORALE

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

THE SMITHSONIAN FOLKWAYS COLLECTION

FLACO & MAX

LEGENDS & LEGACIES

Smithsonian Folkways

Trinidad & Tobago

Trinidad
Music from the North Indian Tradition

Musique de la Tradition d'Inde du Nord

Musical Heritage / Patrimoine Musical
Musics & Musicians of the World / Musiques & Musiciens du Monde

LEAD BELLY

THE SMITHSONIAN FOLKWAYS COLLECTION

DAVE VAN RONK
DOWN IN WASHINGTON SQUARE
THE SMITHSONIAN FOLKWAYS COLLECTION

Smithsonian Folkways

Middle East
Sung Poetry

Moyen-Orient
La Poésie Chantée

Musical Heritage / Patrimoine Musical
Anthology of Traditional Musics / Anthologie des Musiques Traditionnelles

new orleans brass bands
through the streets of the city

AFRICAN AMERICAN LEGACY
THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

CHINA

CHINA WIND AND PERCUSSIVE INSTRUMENTAL ENSEMBLES
SONNEURS ET BATTEURS CHUINA

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

TIBETAN RITUAL
RITUEL TIBETAIN

ANTHOLOGIE des MUSIQUES TRADITIONNELLES
ANTHOLOGY of TRADITIONAL MUSICS

Smithsonian Folkways

elizabeth mitchell & you are my flower
blue clouds

Smithsonian Folkways

PERU
MUSIC OF THE INDIGENOUS COMMUNITIES OF GUZCO
MUSIQUES DES COMMUNAUTES INDIGENES DU GUZCO

MUSIQUES & MUSICIENS du MONDE
MUSIC & MUSICIANS of the WORLD

more multicultural children's songs from ella jenkins

Smithsonian Folkways

ELLA JENKINS
123s and ABCs

Smithsonian Folkways

SWITZERLAND
SUISSE
ZÄUERLI, YODEL OF APPENZEL

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

Indonesia
Java
Music of The Theatre

Musique du Theatre

Musical Heritage / Patrimoine Musical
Musics & Musicians of the World / Musiques & Musiciens du Monde

AUSTRALIA

ABORIGINAL MUSIC
MUSIQUE ABORIGENE

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

LONG TIME... SELDOM SCENE



Smithsonian Folkways

VENEZUELA

Afro-Venezuelan Music, volumes I and II

SMITHSONIAN FOLKWAYS



UNESCO COLLECTION OF TRADITIONAL MUSIC

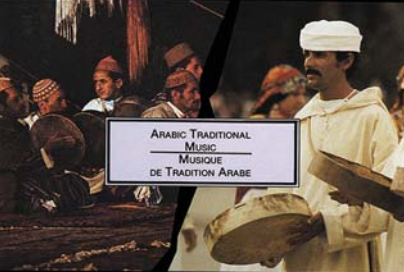
Canta en Venezuela

SERENATA
GUAYANESA



Smithsonian Folkways

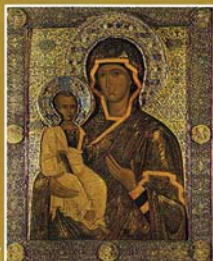
MOROCCO
MAROC



ARABIC TRADITIONAL
MUSIC
MUSIQUE
DE TRADITION ARABE

MUSIQUES & MUSICIENS du MONDE
MUSICS & MUSICIANS of the WORLD

RUSSIAN ORTHODOX CHANTS
CHANTS ORTHODOXES RUSSES



• CELEBRATIONS •

SMITHSONIAN INSTITUTION

MUSEUM OF SOUND

By Daniel Sheehy
Smithsonian Folkways
Director and Curator

Smithsonian Folkways Recordings is at once a museum of sound, an active record label, an educational resource, and a social and cultural force. Everything it does is based on the belief that musical and cultural diversity contributes positively to the vitality and quality of life throughout the world. Our mission is to strengthen people's engagement with their own cultural heritage and to enhance their awareness and appreciation of the cultural heritage of others.

Smithsonian Folkways strengthens communities by offering access to their own musical heritage and by collaborating with them to advance their own cultural agendas through the documentation, publication, and dissemination of music and its meaning in the cultures that hold it dear. At the same time, Folkways helps build a more confident world by connecting people across difference through the powerful medium of music, yielding mutual understanding and creativity through the discovery of unfamiliar cultures. Through its publications, Internet engagement, and activities, it amplifies the "silent voices" of a multiplicity of peoples, letting them be heard in the noisy, globalized world of today.

1 How do we do this?

We make our collection of 3,170 albums with more than 45,000 tracks of recorded sound from around the world available via multiple online channels and distribution of physical CDs.



The most ambitious project during 2014 was producing a five-CD box set showcasing the music of an American musical giant. Lead Belly is “the hard name of a harder man,” said Woody Guthrie of his friend and fellow American music icon who was born Huddie Ledbetter (c. 1888–1949). From the swamplands of Louisiana to the prisons of Texas and streets of New York City, Lead Belly and his music became cornerstones of American folk music and touchstones of African American cultural legacy. With his twelve-string Stella guitar, he sang out a cornucopia of songs that included his classics “Midnight Special,” “Irene, Goodnight,” “Bourgeois Blues,” and many more, which in turn were covered by musical notables such as Pete Seeger, Creedence Clearwater Revival, Little Richard, Frank Sinatra, and the Beach Boys. The recordings will be accompanied by a 140-page book and released in 2015.

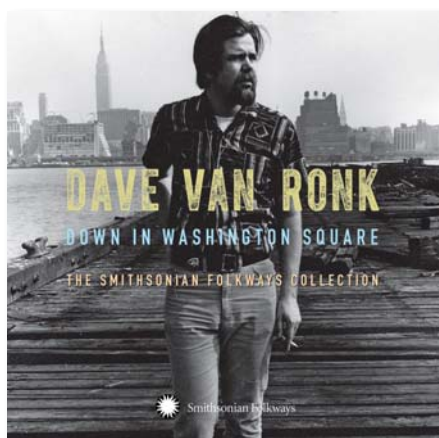


The 2014 album *Classic African American Songsters from Smithsonian Folkways* ventures beyond the blues to show the true breadth of African American secular song. Drawing twenty-one classic tracks—including five previously unreleased—from the deep well of the Smithsonian Folkways archives, this connoisseur collection spotlights ragtime, country, Tin Pan Alley, pre-blues, blues hybrids, and old-timey string band songs. Marquee-name artists Big Bill Broonzy, Brownie McGhee, Lead Belly, Peg Leg Sam, Mississippi John Hurt, John Cephas, and more set the record straight that there has long been much more to the African American secular song tradition than just the blues.

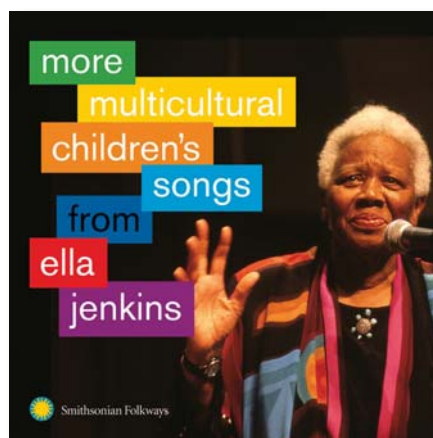
2

We grow our collection, ever fulfilling the vision of Folkways Records founder Moses Asch to create an encyclopedia of humanity through recorded sound.

Building on the founding collection of Folkways Records and its 2,168 albums, the Smithsonian Folkways record label has added 415 of its own. The acquisition of nine more labels followed: Monitor, Minority Owned Recording Enterprises (M.O.R.E.), the Mickey Hart Collection, Collector, Cook, Dyer-Bennet, Fast Folk, Paredon, and Blue Ridge Institute. We are regularly in discussion with other historically significant labels to add to the Smithsonian Folkways fold, preserving and disseminating their catalogs for the long-term benefit of humanity. Thanks to additions such as these, for the first time, in 2014 Smithsonian Folkways equaled the impressive output of Asch’s Folkways Records, averaging one album release per week!

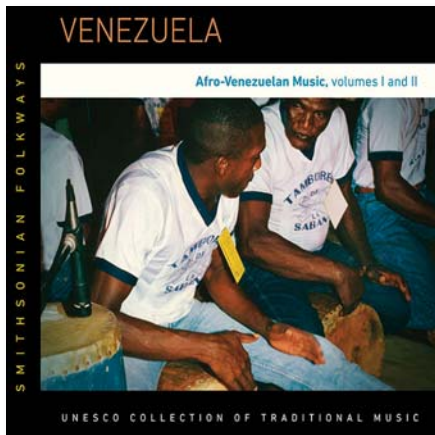


Called “The Mayor of MacDougal Street,” Dave Van Ronk (1936–2002) was a leading figure in the Greenwich Village music scene for more than four decades. He epitomized the urban “folksinger”—apprenticing through immersion in the music revival’s New York City epicenter of Washington Square Park. Drawing from and developing a wide repertoire of songs, guitar techniques, and performing skills, he mentored younger musicians and songwriters such as Bob Dylan, Jack Hardy, Suzanne Vega, Christine Lavin, and many others. The three-CD compilation *Down in Washington Square* includes sixteen never-before-released recordings coupled with tracks from the Smithsonian Folkways archive, spanning from early live recordings made in 1958 (one year before his first Folkways album) to his final studio recordings in 2001, just months before his death. It paints a musical mosaic of Van Ronk’s artistry and expands his legacy, keeping alive the genius of a legendary performer who inspired audiences, musicians, and a major motion picture, *Inside Llewyn Davis*, written and directed by Joel and Ethan Coen.

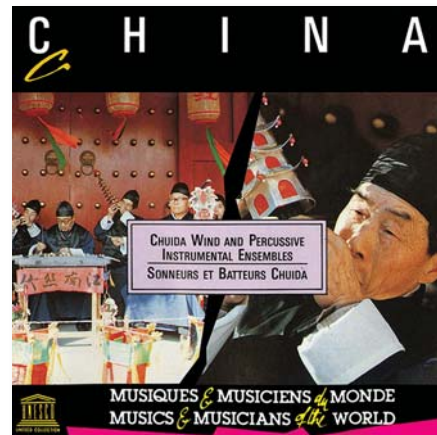


Music for children has been a vital vein of the Folkways collection since the 1950s, and at its heart is the prolific work of “The First Lady of Children’s Music,” Ella Jenkins. No Smithsonian Folkways release has been more popular than the 1995 album *Multicultural Children’s Songs*, a selection of Jenkins’s favorite melodies she learned from cultures around the world. In 2014, drawing from the acquisition of her recordings from the Educational Activities record label, Folkways published *More Multicultural Children’s Songs from Ella Jenkins*, comprised of twenty additional classic recordings. Multilingual, multicultural, and multinational, this collection of timeless tracks inspires respect and rejoicing in the traditions of others.

In 2014, we added the historic *UNESCO Collection of Traditional Music* to our holdings, eventually making available 127 albums of music from seventy-two countries. Twelve of these gems have never been published. Overall, the additions will bring total representation of 187 countries in the Smithsonian Folkways collection. The project was supported through an agreement with the National Endowment for the Arts to make more world music resources accessible to teachers and students of all stripes. The Society for Ethnomusicology collaborated to ensure a high quality of content and a targeted reach to experts and educators. In unveiling the series, two albums are released each week, each accompanied by a blog post offering different perspectives on the two albums. By the end of the fiscal year, forty-seven UNESCO albums had been made available, along with a total of twenty-three new blog posts inviting both specialists and generalists to engage in public discussion of the featured music and cultures.



African people of many cultural backgrounds were brought as slaves in Spanish colonial times to the Caribbean coast of what is now Venezuela. Through a culture of resistance, they and their descendants preserved and adapted the musical instruments, sounds, and rhythms of their past to life in their new homeland. *Venezuela: Afro-Venezuelan Music, volumes I and II* was recorded in local communities throughout the region in the 1990s and released by Smithsonian Folkways for the first time in 2014.



The music of China is as varied as its enormous population, but *chuida* is one of several styles of traditional folk music that is widespread. *Chuida* literally means “breathing-striking” and refers to wind and percussion ensembles rooted in rural communities, often played outdoors and sometimes as a procession. Flutes, oboes, gongs, and drums produce a harmonic mix of percussive and melodic sounds. Songs are tied to daily activities and special occasions, such as weddings, funerals, and birthdays. *China: Chuida Wind and Percussive Instrumental Ensembles* documents the traditions of three areas on China’s east coast: Shanghai and Zhejiang and Fujian provinces.



Elizabeth Mitchell’s *Blue Clouds* was nominated for a GRAMMY for Best Children’s Album. Her clear and beautiful voice weaves musical landscapes that “seem like a patchwork of memories we’ve always shared,” writes Caldecott Award-winning author Brian Selznick. The dreamlike illustrations of legendary artist Remy Charlip illuminate the magical narratives of these timeless songs. Mitchell’s extended family band, *You Are My Flower*, including daughter Storey and husband Daniel Littleton, embrace us with sound in a celebration of family, imagination, and love.

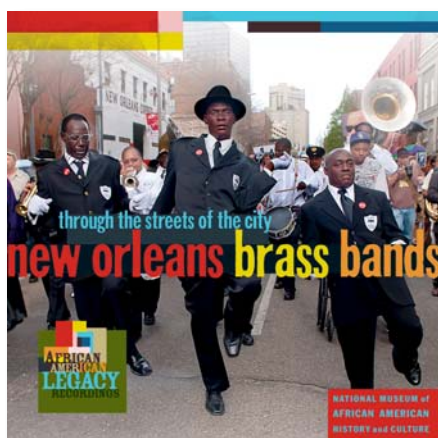
3 We publish newly recorded music, strategically building our catalog to reflect the broad range of the world’s cultures, as well as growing our roster of significant artists and ensembles that strengthen our profile in world music, Americana, and children’s music. In 2014, we released four original recordings: *Long Time . . . Seldom Scene* (bluegrass), *Flaco & Max: Legends & Legacies* (Texas Mexican conjunto), *Canta con Venezuela! Serenata Guayanesa* (Venezuelan folk), and *The Sounding Joy: Christmas Songs In and Out of the Ruth Crawford Seeger Songbook* by Elizabeth Mitchell (family music). Each of these albums is accompanied by at least one streaming video mini-documentary on the artists.



For more than four decades, profoundly influential bluegrass band The Seldom Scene has shared its undeniable talent, progressive repertoire, and creative spirit both in the studio and on stage. *Long Time... Seldom Scene* features fresh interpretations of sixteen oft-requested tunes and is the band's first studio album since 2007. It is a family reunion in all the best ways, featuring the current—and longest-running—lineup, joined by founding members Tom Gray and John Starling and guests Chris Eldridge, Emmylou Harris, and Rickie Simpkins.



In the world of accordion-driven Texas Mexican *conjunto* music, GRAMMY Award-winners Flaco Jiménez and Max Baca are at once pillars of the past and forgers of the future. *Flaco & Max: Legends & Legacies* spotlights these larger-than-life artists, each an inheritor of a musical legacy from his father and grandfather, and each a dynamic force of musical genius. This recording captures the essential sounds of conjunto tradition with Flaco's three-row button accordion and Max's deep-pitched *bajo sexto*.



The African American Legacy series produces recordings of signature sounds of African American heritage. Each recording is an “exhibition in sound” in which the audio is the artifact on display, and the accompanying liner notes place it in its cultural, social, and historical place in American life. Music and oratory have long played a central role in African American life and were shaped by the unique African American experience, and, in turn, these expressions have been major tributaries to the ongoing creation of the American experience as a whole.

There is no better example of this than our recording of New Orleans bands produced in 2014. For more than a century, the signature sound of New Orleans has been the brass band known as “second-line,” a source of celebration, collective expression, and community pride. *Through the Streets of the City: New Orleans Brass Bands* brings us three musical generations of renowned second-liners: the classic sound of the Liberty Brass Band, the tradition-defining Tremé Band, and the younger funk musicians of the Hot 8 Brass Band. Together, the three groups paint a stylistic panorama of this life-affirming pillar of American music. The album will be released in 2015.



In August 2014, Smithsonian Folkways collaborated with Alex Chávez of Notre Dame University to document the unique and centuries-old *son arribeño* musical tradition from the mountainous Sierra Gorda de Xichú in Guanajuato, Mexico. Los Leones de la Sierra Gorda de Xichú, led by singer-poet-instrumentalist Guillermo Velázquez, spent three days with the Folkways production team in a nearby Querétaro recording studio. The completed recording and accompanying streaming videos were funded by Notre Dame and the Smithsonian's Latino Initiatives Pool and will be published in 2015.

Los Leones de la Sierra Gorda de Xichú posing by the sound studio in Querétaro. Interview with Guillermo Velázquez. Photos by Daniel Sheehy



4 We create new knowledge about our collection, especially in the digital realm. The Smithsonian Folkways website grew to include a total of 181 streaming videos, 99 playlists and podcasts, 111 teacher lesson plans based on Smithsonian Folkways content, and 527 articles and blog posts. We partner with teachers to create educational materials for school settings, addressing the rapidly growing need for content relevant to our own multicultural society and those around the globe.

The year's work yielded valuable "under the hood" features to our website, including a powerful new search function and a user-friendly shopping cart. Our website was also made mobile device-friendly for the first time, immediately increasing our viewership.



Educators and educational institutions are high priorities for Smithsonian Folkways. In 2014, 115,000 free teacher lesson plans were downloaded, and our content reached more than 450 libraries in the United States and abroad.

In fall 2014, the Folkways web team completed a year-long overhaul of *folkways.si.edu*. Among other backend improvements, new features include a powerful search engine, a redesigned blog and shopping cart, and mobile versions of all 50,000 pages. Now there is easier access to Folkways audio clips, music playlists, magazine articles, lesson plans, and more.

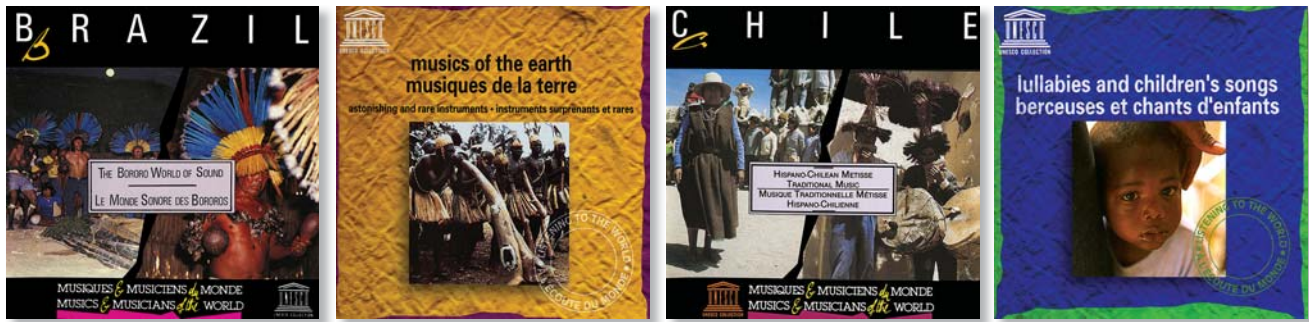
In 2014 we published three issues of *Smithsonian Folkways Magazine*, a free, multimedia e-zine offering articles, videos, lesson plans, and streaming audio to its 60,000 subscribers.

5

We achieve broad public impact and engagement, utilizing social media, marketing, licensing, and public relations partners. In 2014, Smithsonian Folkways boasted thirty distributors of compact discs and sixty-three distributors of digital content, reaching a total of 119 countries.

Our methods of distribution keep pace with the rapidly evolving music marketplace in order to maximize our public impact, ensuring that our collections are readily available on the expanding digital frontier. Thirty-nine percent of our distribution in 2014 was in the digital realm. Our robust social media generated nearly 1.8 million YouTube views, 2 million SoundCloud plays, and 1.6 million audio streams and downloads. As every year, 2014 brought high acclaim in 2,000 pages of press notices and numerous awards. Following the sad news of beloved American folk icon Pete Seeger's passing, our website offered a friendly forum for a record-setting number of tributes to his life and legacy.

At the same time, we collaborate with artists and organizations to broaden and deepen our impact. When our recordings are sold, our contracts channel much-deserved royalties to artists and their heirs. In 2014, Smithsonian Folkways paid out \$400,000 in royalties. Our collaborations with institutions inside and out of the Smithsonian magnify our impact. The Smithsonian National Museum of African American History and Culture actively co-sponsors our African American Legacy series, both assisting in production and providing a high-profile, prestigious vantage point from which to draw public attention to this musical legacy.



AWARD-WINNING ALBUMS IN 2014

GRAMMY Nomination

- Best Children's Album: Elizabeth Mitchell – *Blue Clouds*

Independent Music Awards (juried)

- Best Children's Album: Elizabeth Mitchell – *Blue Clouds*
- Best World Traditional: *Delicious Peace: Coffee, Music, & Interfaith Harmony in Uganda*
- Best Bluegrass Song: "Fly Around My Blue-eyed Girl medley" by Pete Seeger

Independent Music Awards (fan-voted)

- Best World Traditional: *Delicious Peace: Coffee, Music, & Interfaith Harmony in Uganda*
- Best Bluegrass Song: "Fly Around My Blue-eyed Girl medley" by Pete Seeger

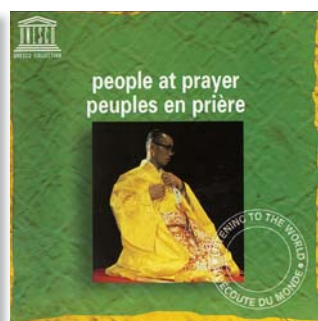
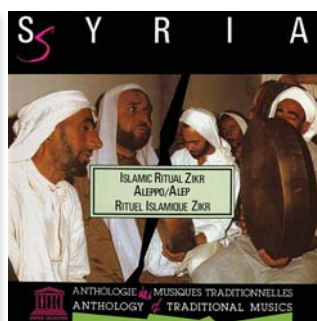
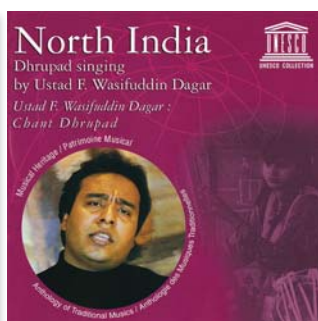
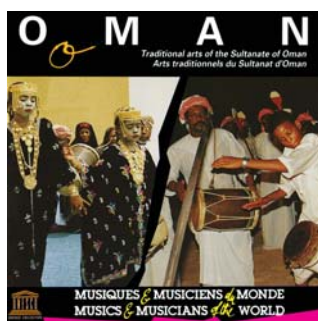
2014 Folk Alliance Elaine Weissman Lifetime Achievement Award

2013 ASCAP Deems Taylor Award

- Liner Notes: Rachel Harris for *Music of Central Asia Vol. 10: Borderlands: Wu Man and Master Musicians from the Silk Route*

2014 Parents' Choice Award

- *More Multicultural Children's Songs from Ella Jenkins* – Parents' Choice Classic Award
- *123s and ABCs* by Ella Jenkins – Parents' Choice Classic Award
- *The Sounding Joy* by Elizabeth Mitchell



NEW ALBUMS

¡Canta con Venezuela! Sing with Venezuela!

Serenata Guayanesa

More Multicultural Songs from Ella Jenkins

Ella Jenkins

Classic African American Songsters from Smithsonian Folkways

Various Artists

Long Time... Seldom Scene

The Seldom Scene

Flaco & Max: Legends & Legacies

Flaco Jiménez & Max Baca

123s and ABCs

Ella Jenkins

Down in Washington Square: The Smithsonian Folkways Collection

Dave Van Ronk

The Sounding Joy: Christmas Songs In and Out of the Ruth Crawford Seeger Songbook

Elizabeth Mitchell

UNESCO AND OTHER ARCHIVAL ALBUMS

*Fiji: Songs of Love and Homeland: String Band Music **

*South India: Ranganayaki Rajagopalan – Continuity in the Karaikudi Vina Style Romania: Festive Music from the Maramureş Region **

North India: Dhrupad Singing by Ustad F. Wasifuddin Dagar

The World's Musical Traditions, Vol. 11: Vocal Music in Crete

Trinidad & Tobago: Trinidad – Music from the North Indian Tradition

Australia: Music from the New England Tablelands of New South Wales, 1850–1900

Ireland

Peru: Music of the Indigenous Communities of Cuzco

India: Vicitra Vina – The Music of Pandit Lalmani Misra

Norway: Fiddle and Hardanger Fiddle Music from Agder

China: Chuida Wind and Percussive Instrumental Ensembles

Mexican Indian Traditions

Argentina: Tritonic Musics of the North-West

North India: Instrumental Music of Mediaeval India

Mongolia: Traditional Music

Middle East: Sung Poetry

Brazil: The Bororo World of Sound

Morocco: Arabic Traditional Music

China

Bulgaria

Viet Nam: Hát Chèo – Traditional Folk Theatre

Australia: Aboriginal Music

Pakistan: The Music of the Qawal

Indonesia: Music from West Java

Benin: Bariba and Somba Music

Canada: Inuit Games and Songs

Japan: Shomyo Buddhist Ritual – Dai Hannya Ceremony

Algeria: Sahara – Music of Gourara

Islamic Ritual from Kosovo

Greece: Traditional Music

Dance and Festivity

Symphony of Nature

India: North Indian Folk Music

Bali: Folk Music

Côte d'Ivoire: Baule Vocal Music

Lullabies and Children's Songs

Tibetan Ritual

North India: Vocal Music – Dhrupad and Khyal

Musical Sources

Anthology of Indian Classical Music: A Tribute to Alain Daniélou

Musics of the Earth: Astonishing and Rare Instruments

Songs of the Earth: Astonishing and Rare Voices

Venezuela: Afro-Venezuelan Music, volumes I and II

Chile: Hispano-Chilean Metisse Traditional Music

Cambodia: Royal Music

Cambodia: Folk and Ceremonial Music

NON-UNESCO

Powerhouse for God

*Music from the Mountains of Bhutan **

* Never before released



By Robert Leopold
Deputy Director

HOSTING AN INTERNATIONAL DIALOGUE

In July, the Center hosted *Intangible Cultural Heritage: An International Dialogue*, a lively conference that brought together more than one hundred ICH thought leaders and practitioners from China, Kenya, Senegal, and the United States to discuss varied approaches, shared challenges, and opportunities for collaboration. Set against the backdrop of the Smithsonian Folklife Festival, one of the most prominent American celebrations of intangible cultural heritage for the past half-century, the conference marked the continuation of the Center's leadership in the ICH field, following such milestones as the 1999 UNESCO conference (also hosted by the Smithsonian) which informed the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

The conference was an additional capstone of our multi-year collaboration with members of the Chinese and Kenyan delegations to the 2014 Smithsonian Folklife Festival and benefited from their deep reflection on ICH practices in their respective countries. Among the event's highlights, Gao Bingzhong (Peking University, China Folklore Society) discussed how the shifting landscape of international ICH policy has changed China's approach to safeguarding

cultural practices over time. Tracing the history of the Dragon Tablet Fair, a Hebei Province folk organization, Gao showed how a cultural icon and its practices, once viewed skeptically as "dangerous superstition," have become an important part of China's "cultural ecosystem."

John Kamanga (South Rift Association of Land Owners) described how Kenya has reached a critical mass of individuals interested in preserving their cultural heritage as well as an increased ability to study local cultural practices. Open space is critical to informal education, he said, underscoring the need to value and protect environments where cultural practices are transmitted. Ren Hexin (Dimen Dong Cultural Eco-Museum) further asserted that simply labeling individual acts as ICH neglects the larger contextual and cultural systems that imbue them with meaning.

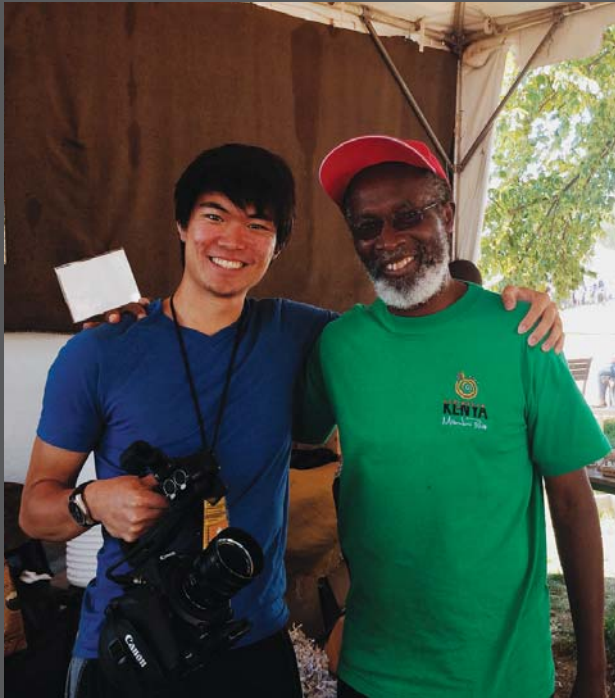
"The challenge of ICH in the UNESCO scheme is that nation states are designated by the Convention as the main caretakers of ICH—responsible for identifying, documenting, and safeguarding each country's traditional cultural practices—and yet culture is not confined to states," Tony Seeger (Folkways, UCLA) said. "Cultures have been moving for a long time, especially in terms of refugees and migrations. As traditions move, it becomes challenging to determine which country gets to 'claim' them as masterpieces, or if multiple countries can and will claim them together. Transnational culture challenges our terms, our categories, and our policies."

Kathryn Coney-Ali (ICONEK Global) provided examples of transnationalism on the Kenyan island of Lamu, whose history as a trade center enabled the fusion of local African heritage with Arab, Indian, and Persian cultural influences.

As an international dialogue, the conference invited participants to explore the migration of cultural practices—the movement of living traditions that people carry with them as they start new lives in other places around the world.

"In addition to addressing issues of sustainability, practice, and representation," Center director Michael Atwood Mason resolved, "the Center's intellectual work must also address the ways in which human movement over time and space both challenges and inspires our promotion of intangible cultural heritage."

Kenyan anthropologist Stephen Moiko displays a Maasai shield, repatriated to the South Rift Association of Land Owners at the ICH conference.
Photo by Sally Van de Water



By Charles Weber
Media Director

INTERNS ABOVE AND BEYOND

July 5, 2 a.m. Albert Tong couldn't sleep. When he first accepted a video production internship with the Center, he hadn't anticipated making our conference room his bedroom and two straight-backed chairs his bed for a night. But he had an idea for a Folklife Festival tribute piece that required filming the Independence Day fireworks on the National Mall and then, hours later at sunrise, the Festival site *awakening*. Unfortunately, the Maryland commuter train schedule reflected no sense of a shared passion. No trains before daybreak, so here he was.

Though office sleepovers are no requirement, dedicated interns such as Tong are vital to the Center's mission to expand the public's understanding of the world's cultures. During the Festival, video production interns work in teams to document performances and demonstrations and conduct interviews. Combining their varied talents and points of view, they produce daily stories for a diverse public, building an online exhibit of great and lasting value.

In 2014, audiences viewed our videos over 2.8 million times, a number many Smithsonian units would envy. We see it as a good start. After all, if you can reach 2.8 million, you can reach ten or twenty. To do this, we've varied our approach to serve not only the like-minded, but also those who are either unacquainted with our work or who currently underappreciate the indispensable role traditional culture plays in contemporary life.

For his first challenge, Tong received little instruction. He should make a piece that celebrated the Festival experience, its participants, and the audience. But it had to be a personal statement that revealed something vital and universal in the end. "I think I know what you mean," he said. Inspired by a meeting with Kenyan stone carver Elkana Ong'esa, the result was a warm and virtuosic tribute. According to Ong'esa, it is the very act of sharing that makes us human, and if we share our culture with others, we become "one village." Through stirring visuals and a cinematic score, and especially the words of Ong'esa, Tong's piece touched the hearts of the undecided, helping us reach tens of thousands who were not so easily moved.

Tong was brought onto the team for his sharp eye, Nicholas Mangialardi for his research record and an ability to tell stories. His short documentary on the hip-hop scene in Cairo made him stand out. Ed Fry was last spotted at St. Andrews, poring over primary-source books from the seventeenth century. Max Lenik researched young Jews who had left the orthodoxy. Shiyu Wang was noticed for her affecting biographical piece on Chinese cooking, which was more a treatise on alienation and the importance of maintaining your culture.

Some of their videos and writings were tailored to reach scholars, some a general audience. Some drew the eye first so the heart could follow. Some were deeply personal narratives. By surveying both the views of participants and themselves, the team created a shared view of the Festival that spoke to audiences both old and new.

Intern and filmmaker Albert Tong forged a close relationship with master carver Elkana Ong'esa of Kenya. Ong'esa inspired Tong's video piece *One Village*. Photo courtesy of Andrea Curran



By **Stephanie Smith**
Archives Director

DIGITIZING AND DISCOVERING IN THE ARCHIVES

The Ralph Rinzler Folklife Archives and Collections has been engaged in systematic collections digitization since 2011. In October 2013, we began the digitization of the papers and audio recordings in several significant collections, including Cook Labs Records, Paredon Records, Collector Records Business Records, Lee Hays Papers, the J. Scott Odell Folk Music Collection, and a small portion of the Ralph Rinzler Papers and Audiorecordings, funded by the Smithsonian's Collections Care and Preservation Fund.

Preparing the collections, digitizing, and recording information about each paper and audio tape gives us a detailed and intimate view of what is contained within. This data is embedded in the file itself and outlined in a collection finding aid. Creating a more granular view of collections through digitization makes them more accessible and sparks and expands our understanding of histories, communities, individuals, and contexts. Here we highlight important discoveries in two collections brought to light by the digitization process in the past year.

LEE HAYS PAPERS

American folk singer Lee Hays wrote throughout his life and often penned long, thoughtful letters to his friends and family. The richness of his writing is epitomized in his correspondence with Pete Seeger. Hays began singing with Seeger in the Almanac Singers in 1940 and continued in The Weavers, and they remained friends until Hays's death in 1981. The letters exchanged between the two, spanning over forty years, document political deliberations, songwriting collaborations, and a profound friendship. We have also digitized Hays's personal audio recordings, which include rare performances of Hays with the Almanac Singers, early radio shows, and unreleased Weavers performances recorded on wire.

Some of the collection's tapes and papers illuminate Hays's deeply personal oral history of folksinger Cisco Houston mere months before his passing from cancer in 1961. The quality of conversation and Houston's candor in the interview are remarkable, especially as Houston recalls life on the road with Woody Guthrie through intimate stories. By digitizing these touching recordings and transcripts, we can ensure that this glimpse will be preserved and accessible for posterity.

COOK LABS RECORDS

One of the most exciting discoveries we made while working our way through audio engineer Emory Cook's materials were rolls of negatives from his trip to Trinidad with music producer Carter Harmon. The photos are not particularly good from a technical standpoint, and required some editing before the over-and-under-exposed details could be revealed, but they make up for this with their candid depictions of Trinidadian musical life in the mid-1950s.

These negatives were almost impossible for a patron to use before they were digitized, but since then we hosted a researcher exploring the history of the drum kit, specifically in Trinidad. He was able to use the scanned negatives to identify how Trinidadian musicians play and physically arrange the drum kit, and even how the instrument was recorded—according to him, a rare find in his search.

Emory Cook in Trinidad. Cook Labs Records, 1939–2002, Ralph Rinzler Folklife Archives



By Atesh Sonneborn
Smithsonian Folkways Associate Director

SOCIAL POWER OF MUSIC

One unexpected development from our fieldwork in China prior to the 2014 Smithsonian Folklife Festival was a letter from the Guizhou Province Department of Culture in April. As the Smithsonian Folkways associate director for programs and acquisitions, I was invited to the provincial capital of Guiyang to help identify appropriate performers who could represent world music traditions from outside China—for the first time ever—at the 2014 Guiyang Summer Festival of Indigenous Music.

Our hosts were looking specifically for traditional musicians accessible to a Chinese general audience of all ages who had little or no previous exposure to traditional music of the world. Their interest seemed primarily directed at cultural education via representation of diversity, especially among residents of Guizhou Province who attend their festival. That interest is not unlike our own for the Smithsonian Folklife Festival. We are also strategically interested in how cultural officials, Festival staff, and participants' own understanding and knowledge increases by interaction with diversity.

I recommended three Smithsonian Folkways Recordings musical ensembles: Los Texmaniacs, Rahim AlHaj, and Peace Kawomera (Delicious Peace), respectively representing Tex-Mex, Iraqi, and Ugandan sounds, exemplifying a wide range of music traditions beyond China. Back in the United States, Center director Michael Mason helped secure funding to send these ten artists to Guiyang.

“As soon as I stepped out of the van, I felt powerful tranquility and peace,” said Noel Hernandez, a member of Los Texmaniacs. “I have never felt such sincerity [as] through the beautiful smiles of these people! They made us feel right at home. I was blown away by the songs performed. The young girls seemed so eager to start singing for us. They sounded amazing!”

With a stage set for intercultural collaborations, members of the Dimen Dong Folk Chorus—also participants at the 2014 Smithsonian Folklife Festival—performed with Los Texmaniacs. Rahim AlHaj initiated a musical exchange by inviting a Chinese *erhu* player to join him on stage. After the final performance, Director of Culture Xu Ming and Deputy of Culture Wong Hongguang personally thanked each of the Smithsonian Folkways artists and asked them to return.

After the success of this year's festival, our Chinese colleagues plan to include additional diverse representation for the next three to five years. They also intend to enrich the experience with workshops, master classes, lectures, and demonstrations.

Our strategic goal in this project was to gain better understanding of the impact of the Center's various intercultural collaborations, in this case through the lens of East Asia. I attended the Guiyang festival to make an initial impact assessment, collecting baseline data for a multiyear study. Additional influence will be seen in stories and documentation of musical change over a generation or more. But for now, the looks of wonder and curiosity on many children's faces in the audience gave some evidence of immediate impact. It was a promising beginning.

Atesh Sonneborn joins the locals in the Dong ethnic minority village of Dengcen to talk, greet passersby, etc. Photo courtesy of Atesh Sonneborn



By Marjorie Hunt
Curator

AN INTERCULTURAL DIALOGUE

In August 2014, an intergenerational group of Siletz Indians from Oregon traveled to La Paz, Bolivia, for a five-day cultural exchange with Kallawayas tradition bearers and members of other Bolivian Indigenous groups. Co-sponsored by the Center for Folklife and Cultural Heritage and the U.S. Embassy in Bolivia, and supported by a grant from the U.S. State Department Fund for Innovation in Public Diplomacy, the goal of the cultural exchange, *Promoting Language Revitalization and Cultural Heritage among Bolivia's Indigenous Language Communities*, was bridging difference and promoting mutual understanding through intercultural dialogue.

The first half of the cultural exchange brought six Kallawayas medicinal practitioners, textile weavers, and ritual language experts from the Andean highlands of Bolivia to participate in the *One World, Many Voices: Endangered Languages and Cultural Heritage* program at the 2013 Smithsonian Folklife Festival, along with more than 120 culture bearers from eighteen language communities across the United States and around the world, including a delegation of Siletz Indian dancers, basket weavers, regalia makers, and language educators. The Kallawayas and Siletz participants shared their ceremonies, craft traditions, dances, and knowledge systems with the public and with each other, engaging in dialogue about their efforts to revitalize and sustain their languages and cultural heritage.

“I met and got to know other cultures,” Kallawayas medicinal practitioner Walter Alvarez Quispe reflected. “I learned that cultures have things in common despite the many differences.”

After establishing connections at the Festival, the second part of the exchange sent six Siletz community members to Bolivia for a cross-cultural program with the Kallawayas and members of the Amauta National Council tribes, with the goal of building relationships between Bolivian Indigenous peoples and Native American communities in the United States.

The Siletz delegation—ranging in age from seven to fifty-seven—participated in a rich and varied series of workshops, lectures, and community gatherings. In coordination with the Kallawayas, they presented joint dance performances and demonstrations to a broad general public in major museums in La Paz. They met with cultural heritage policy officials, including the *chargé d'affaires* of the U.S. Embassy in Bolivia and leaders of local Indigenous groups, such as the Ambassador of the Amauta National Council. They also conducted language preservation workshops and traveled to Lake Titicaca to participate in ceremonies, feasts, and dances with Indigenous community members at the sacred sites of Tiwanaku and Sun Island.

The exchange generated extensive media coverage in the Bolivian press, video and audio documentation, and a photo exhibition on Siletz history and culture that will travel around the country. Most importantly, it brought culture bearers from diverse communities together for meaningful intercultural dialogue and interactions that fostered mutual understanding and built lasting relationships.

“Most of the people we met had no idea that there were Indigenous tribal groups in the United States, and that we share many of the same issues and challenges that they do when it comes to preserving our culture and language,” Siletz elder Bud Lane said. “They had so many questions. ‘How have you kept your language alive? How do you keep your kids involved?’ We have a lot that we can learn from each other.”

A ceremony between the Kallawayas and Siletz in Tiwanaku, Bolivia. Photo courtesy of Bud Lane

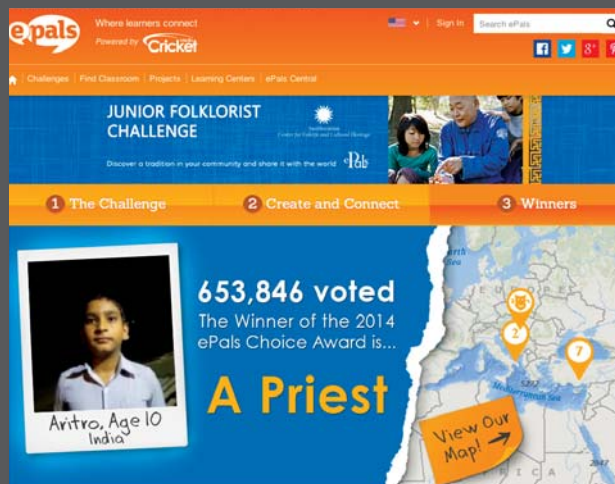


By Betty Belanus
Curator

THE JUNIOR FOLKLORIST CHALLENGE

Chinese calligraphy, India sari cloth weaving, Italian *orecchietta* (hat-shaped pasta) making—these are topics of three of the outstanding videos created by schoolchildren for the 2014 Junior Folklorist Challenge, organized by the educational resource site ePals and the Center for Folklife and Cultural Heritage. While all 124 entries from seven different countries could not be prize-winners, ninety-three of them can be viewed through an interactive map on the ePals website. Through the eyes of the children, people of all ages around the globe can learn about such diverse folklife traditions in their communities as bard singing, living in a traditional Beijing *hutong* courtyard alleyway, and making Ukrainian-Canadian *krashanki* (Easter eggs).

The project was a great collaboration between the Center and ePals, a subsidiary of Cricket Media—from formulating the guidelines and drafting the downloadable Junior Folklorist Fieldwork Notebook, to crafting a rubric for evaluating and then judging the entries. The final results were definitely worth the effort. For this first year of the challenge, which was not widely marketed due to a late start, the website statistics were impressive: 14,000 visits with an average duration of over seven minutes, and an astonishing 643,846 votes for the ePals Choice Award Winner. In addition, five classrooms—one each from Australia, Canada, China, India, and United States—participated in an ePals project



using lessons from the challenge materials. While the technical and interviewing skills of the contestants were of varied quality, the sincere desire to document culture in their communities and families shone through.

“It turns out children are uniquely qualified for the job of understanding, communicating, and transcending cultural differences,” Cricket Media CEO Katya Andresen wrote. “They are naturals at what comes harder to us later in life: living in a state of constant curiosity and yearning to discover and celebrate what’s notable in the world around us.”

This project is a step toward our strategic plan goals of public engagement in cultural practice and exchange and inspiring learning by providing dynamic educational resources. If children ages eight to eighteen can produce such insightful pieces this first go-round using our guidelines for culturally sensitive interviewing, we must be doing something right. We hope this partnership can continue and expand even further across the globe in the future—especially since we’ve already received inquiries from educators wanting to involve their students in next year’s challenge.

The challenge winners from China visited the Smithsonian in August 2014; challenge homepage at challenge.epals.com/folklife. Photo courtesy of Laura Woodside



By Diana N'Diaye
Curator

THE WILL TO ADORN

Since 2010, the Will to Adorn initiative of the Smithsonian Center for Folklife and Cultural Heritage has engaged multigenerational, community-based researchers with museum and nonprofit partners across the United States in exploring the diversity of African American identities through the cultural aesthetics of dress, body arts, and personal adornment.

The project began with three evolving goals: to explore the relationship between personal style and cultural identity, to document master arts of style practitioners, and to build upon the Center's legacy of enabling communities to preserve, transmit, and represent their own cultural experiences and perspectives. Since its inception, the initiative has inspired and mentored new scholars in this emerging area of study, connected master style artisans with interested apprentices, and introduced ethnographic concepts and research skills to students and community members.

Beginning with research in selected cities and continuing with a program at the 2013 Smithsonian Folklife Festival, the project has since expanded as part of the Smithsonian Youth Access Program, sponsored by the Office of the Assistant

Secretary for Education and Access. Through the Will to Adorn Youth Access Program, the Center has partnered with nine community-based nonprofits, museums, and schools to teach hands-on skills to middle and high school students. Using digital and new media tools and participatory workshops, we are training youth and community educators to identify, document, and present traditions in their families, neighborhoods, and cities. In the process, they are also validating and shaping their own cultural lives.

In 2014, we partnered with the Cooper Hewitt, Smithsonian Design Museum in New York City to share local fieldwork and learn to apply design thinking skills to project development. Additionally, each organization and group of students took their research in directions that are personally and locally meaningful.

- For AS220 in Providence, the project evolved into autobiographical digital stories, profiles of family histories, new artwork, and uproarious fashion shows.
- Two Chicago organizations, God's Gang and the Bronzeville Historical Society, have produced more than two dozen on-the-spot video interviews with South Side residents. Many interviewees had profound statements on the meanings behind what they wear, communicating values as well as aesthetic preference.
- In Detroit, African and African American studies doctoral student and mentor Sherrae Hayes helped student researchers document the communities of style represented in the predominantly African American student body at Paul Robeson/Malcolm X Academy. Together they successfully proposed and implemented a new student dress code.
- At McClarin High School in College Park, Georgia, students working with videographer Debra Robinson learned about standards of mastery in the occupational culture of tattoo artists.
- Around Washington, D.C., the Mustard Seed Ministry's "Young Folklorists" presented panel exhibitions of their research on diverse worship communities at over a dozen venues in the region, reaching thousands of people.

The project is poised to continue to grow through partnerships with the Smithsonian, other museums, and community organizations throughout the coming years.



By **Mary Linn**
Curator

LANGUAGE SHIFTS

The Center has taken a leadership role in the Smithsonian's Recovering Voices Initiative, whose mission is to collaborate with communities worldwide to sustain and celebrate linguistic and cultural diversity. In September, we hosted the Language Vitality Assessment Workshop with participants from all over the world, specializing in the causes of language shift and effective methods of language revitalization. The workshop began to tackle two major questions in language and culture:

- How can we more accurately assess language shift globally?
- How can we assess positive steps in reversing language shift?

The workshop began developing strategies for assessing second language acquisition and educational achievements, a major need for language programs to move forward. From the start, the assessment team began working to develop an extensive new website, with multilingual instructional video testimonials, downloadable materials that can serve as a revitalization roadmap for communities or individuals, and resources for best practices and innovations.

To further the efforts in cultural sustainability and language revitalization, the Center brought me on staff in October 2014. Previously I worked at the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma as associate curator of Native American languages. In 1992 I began training and advising Indigenous community members in linguistics and language documentation, language policy, survey methods, and culturally based language curriculum. My research has focused on documenting the Euchee (Yuchi) language and oral traditions, community-based endangered language archives, and grassroots strategies in cultural and language sustainability. I started the highly successful Oklahoma Native American Youth Language Fair, and I am now looking forward to transferring these same skills to presenting language and intangible cultural heritage at the Smithsonian Folklife Festival.

As part of the Recovering Voices Vitality Assessment, I'll be working with the American Indian Language Development Institute (AILDI) at the University of Arizona as they embark on training Arizona Indigenous communities in developing language vitality surveys that get at the heart of questions of attitudes and use. We hope these communities can serve as a pilot and expand this approach to get the first truly Indigenous picture of what is happening locally and, ultimately, globally.

My goal is to extend my experience in language archives and accessibility to champion multilingualism in a variety of venues. In November, I traveled to the Houston Asian American Archive at Rice University to help create a more innovative community resource. In 2015, I will be part of the UNESCO international expert meeting on improving access to multilingual cyberspace, and I will represent the Center at the National Breath of Life Archival Institute for Indigenous Languages in Washington, D.C.

Our new partner, the Myaamia Center, received \$167,650 from the National Science Foundation's Documenting Endangered Languages Grants to continue hosting emerging scholars and language advocates from communities that no longer have first-language fluent speakers. Through this funding, we anticipate around forty communities engaging with Smithsonian and other D.C. archives and collections.

Instructor I. frank (center) and two participants at the 2013 National Breath of Life Workshop. Photo courtesy of I. frank



By Halle Butvin
Marketplace Advisor

REENVISIONING THE MARKETPLACE

In 2014, the Center for Folklife and Cultural Heritage piloted a new approach to the Smithsonian Folklife Festival's Marketplace. Each year the Marketplace provides a forum for Festival participants to sell their handmade products to visitors, and it has always been a beloved part of the annual event. Our investment in its success demonstrates the important role commerce plays in sustaining cultural vitality.

Craft traditions worldwide are often lost when a cheap replacement for a handmade item enters the market—machine-made fabrics replace hand-woven, plastic containers replace baskets. Access to new markets for handmade, culturally relevant items contributes both to a community's economic empowerment and the long-term vitality of traditions that might otherwise be lost. During the Festival, appreciation of these traditions and revenue generated from sales can play a significant role in sustaining the craft. The new approach utilizes the Marketplace as a key activity to benefit participants and other artisans beyond the two weeks of the Festival.

Photo by Josué Castilleja, Ralph Rinzler Folklife Archives

1. FOLLOWING BEST PRACTICES IN ARTISAN SOURCING

The Marketplace team traveled throughout Kenya and China in early 2014 to work directly with Festival participants and artisans to select appropriate products. These efforts resulted in purchasing approximately \$200,000 in crafts, clothing, and other artwork. We linked participants and other artisans to three well-established American companies interested in creating opportunities in China and Kenya. Through these relationships, artisans received a deposit on the products and were paid in full before traveling to participate in the Festival, greatly reducing their risk.

2. IMPROVING VISITOR CONNECTION BETWEEN THE FESTIVAL AND MARKETPLACE

The close relationships between the Marketplace and the curatorial teams helped to ensure that the Marketplace was an extension of Festival programming on the National Mall. More than 30,000 people visited the Marketplace, and lines down the block on the weekends demonstrated its popularity as a Festival attraction. We also brought programming into the Marketplace, with a central area for participant craft demonstrations.

3. INCREASING MARKETPLACE SALES DURING THE FESTIVAL

We began work in 2013 by analyzing past sales data to gain a better understanding of visitor interests. This data enabled us to identify preferred product categories and a range of prices to ensure that the Marketplace truly had “something for everyone.” Gross sales increased 54 percent over 2013 and 155 percent over 2012. This year saw the highest grossing Marketplace in the last six years of documented sales for the Festival.

4. EXPANDING OPPORTUNITIES FOR ARTISANS BEYOND THE FESTIVAL

The work started on the 2014 Marketplace continues in 2015 with a push to build year-round sales capacity, through an online store and other events, allowing the Center to maintain relationships with artisans year after year. One of the most notable successes of 2014 was collaborating with Northern Rangelands Trust, a Kenyan organization representing hundreds of women who make beaded Samburu jewelry. The initial Marketplace order was their first for an American audience; through the link with our partner Global Girlfriend, their holiday ornaments are being considered for sale at Whole Foods Markets nationwide.

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

EXPANDING UNDERSTANDING

- Published 21 research-based books, articles, liner notes, and media pieces that expand cultural understanding and enrich knowledge of cultural heritage, creativity, and diversity
- Hosted 7 fellows and 133 interns
- Partnered with Cricket Media to share research and collections and invite the participation of an audience of 11 million teachers and students worldwide

INVITING PUBLIC ENGAGEMENT

- Hosted 1.2 million visitors to the Smithsonian Folklife Festival, on-site and online
- Reached 11 million people through other new and emerging media
- Reached 41.5 million listeners with Folkways content through radio, streaming, and purchases
- Made 66 new albums (939 tracks) of music in our collection available to the public, including access to archival material

CHAMPIONING CULTURAL VITALITY

- Convened 230 artists from China and Kenya to share their traditions, skills, and experiences at the Smithsonian Folklife Festival
- Hired new curator for linguistic and cultural revitalization
- Facilitated three major international exchanges involving representatives from Bolivia, China, Kenya, Senegal, and the United States
- Provided \$697,526 in royalties and artist payments

BUILDING ORGANIZATIONAL CAPACITY

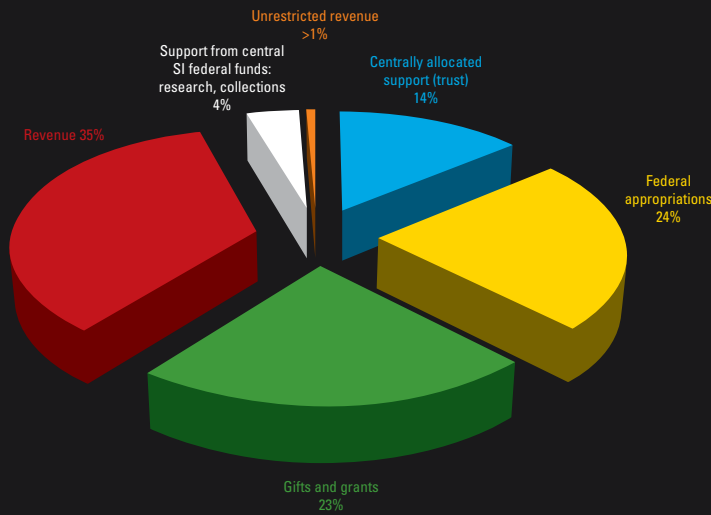
- Hired a new deputy director with a strong record of revitalizing archives and a new writer/editor for digital outreach
- Raised our official Smithsonian Capital Campaign goal from \$1 million to \$4 million
- Raised \$1,157,139 in FY 2014 and \$2,530,675 to date (63.3%)
- Increased Center-wide revenue 4.9%: \$3,466,394 to \$3,637,490



milestones

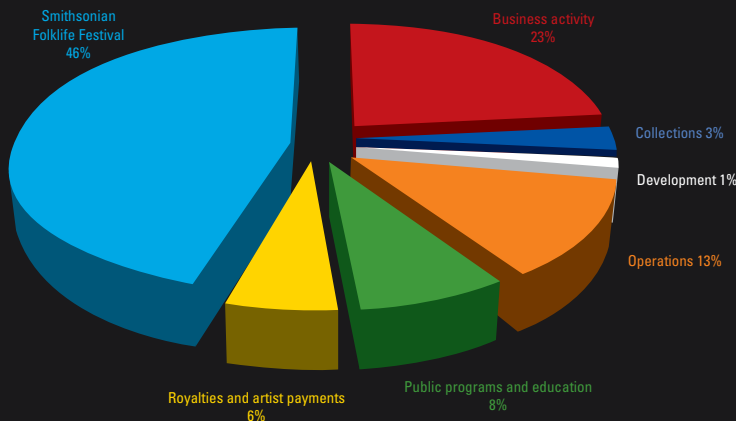
SOURCES OF FUNDS

Centrally allocated support (trust)	14%	\$1,464,181
Federal appropriations	24%	\$2,468,000
Gifts and grants	23%	\$2,411,091
Revenue	35%	\$3,637,490
Support from central SI federal funds: research, collections	4%	\$408,900
Unrestricted revenue	>1%	\$70,486
Grand total for fiscal year 2014	100%	\$10,460,148



USE OF FUNDS

Business activity	23%	\$2,731,635
Collections	3%	\$361,235
Development	1%	\$147,070
Operations	13%	\$1,497,783
Public programs and education	8%	\$942,195
Royalties and artist payments	6%	\$697,526
Smithsonian Folklife Festival	46%	\$5,324,761
Total expenses for fiscal year 2014	100%	\$11,702,205*



*Total includes funds garnered in previous fiscal years but expended in FY2014.



Kenyan beadwork.
Photo by Josué Castilleja, Ralph Rinzler Folklife Archives

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2014 SMITHSONIAN FOLKLIFE FESTIVAL

Produced by the Smithsonian Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

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Miao textile displayed by Pan Yuzhen and Zhang Hongying.
Photo by Josué Castilleja, Ralph Rinzler Folklife Archives

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“I look upon myself as a link in the chain. I learned from Woody Guthrie just like he learned from others. I have been a sower of seeds.... Some seeds fall on stones, don’t even sprout, but some seeds fall on fallow ground and multiply one hundred fold.”

— Pete Seeger

