



SMITHSONIAN
CENTER FOR FOLKLIFE AND CULTURAL HERITAGE
2015 REVIEW



From the Director

I am often asked, “Where is the Center going?” Looking forward to 2016, I am happy to share in the following pages several accomplishments from the past year that illustrate where we’re headed next.

At the top of my list of priorities for 2016 is strengthening our two signature programs, the Smithsonian Folklife Festival and Smithsonian Folkways Recordings. For the Festival, we are transitioning to a new funding model and reorganizing to ensure the event enters its fiftieth anniversary year on a solid foundation. We embarked on a search for a new director and curator of Smithsonian Folkways as Daniel Sheehy prepares for retirement, and we look forward to welcoming a new leader to the Smithsonian’s nonprofit record label this year. While 2015 was a year of transition for both programs, I am confident they are stronger now than they were a year ago.

In support of our cultural sustainability work, we received a gift of \$1.24 million from Ferring Pharmaceuticals to fund a groundbreaking research project aimed at sustaining endangered languages. The donation will support much of our new Sustaining Minority Languages in Europe (SMiLE) project for five years. The gift, along with the other funds we raised in 2015, brings us to ninety-five percent completion

of our Smithsonian Capital Campaign goal of \$4 million, and we plan to build on our cultural sustainability and fundraising efforts in 2016.

This year we invested in strengthening our research and outreach by publishing an astonishing 56 pieces, growing our reputation for serious scholarship and expanding our audience. We plan to expand on this work by hiring a curator with expertise in digital and emerging media and Latino culture in 2016. We also improved care for our collections by hiring two new staff archivists and stabilizing access to funds for our Ralph Rinzler Folklife Archives and Collections. We are investing in deeper public engagement by embarking on a strategic communications planning project, staffing communications work, and expanding our digital offerings.

As we enter the third year of our strategic plan, we have made great progress toward accomplishing our goals, yet there is much to do in the coming years. Our work in 2015 has stabilized the Folklife Festival and Smithsonian Folkways, launched a third major program on cultural sustainability, and strengthened our research, collections care, and communications efforts. This work will continue to grow as we look toward 2016 and beyond.

Michael Atwood Mason
Director, Center for Folklife and Cultural Heritage



2015 REVIEW

Contents

2	Smithsonian Folklife Festival	27	Milestones
4	<i>Perú: Pachamama</i>	40	Financial Summary
12	Ralph Rinzler Memorial Concert	42	Advisory Board Donors and Supporters
14	Smithsonian Folkways	44	Staff



Smithsonian
2015
**FOLKLIFE
FESTIVAL**

With the sound of the Contradanza's bullwhip and one hundred *cajones* floating in the air, the gates of *Perú: Pachamama* opened on June 24. The anxious chatter about a single program in a new space on the National Mall gave way to a sense of expectation and possibility. Throughout its history, the Smithsonian Folklife Festival has embraced change while stubbornly clinging to its goal of creating a platform for substantive face-to-face exchange. Stories, food, songs, crafts, and dance not only serve as bridges between participants and visitors, but also connect participants with one another. In this case, the resilient ties linking Peruvians and Peruvian Americans added another layer of poignancy and strength.

Ten days later, the forty-ninth annual Folklife Festival came to a close, but not before reminding us that, no matter its size and space, it remains an audacious testament to the tenacity of culture, heritage, and community.

Singer Julie Freundt serenades the National Mall along with the Marinera Viva!!! ensemble. Photo by Ronald Villasante, Ralph Rinzler Folklife Archives



“When we first received the invitation to come to the Smithsonian, we had to discuss as a group whether or not we should accept. We don’t want the dance to be seen just as an artistic spectacle—it is an act of devotion that we take very seriously. Eventually we decided that we should come to the Festival, because we need to share this tradition. Other people should experience it too.”

—José Venero, Contradanza participant, Paucartambo, Peru







PERÚ

PACHAMAMA

By Olivia Cadaval,
Cristina Díaz-Carrera,
and Rafael Varón Gabai
Co-curators

On July 5, 2015, the last day of the *Perú: Pachamama* program at the Smithsonian Folklife Festival, representatives from the four communities of Q̄eswachaka sprinkled the grounds of the National Mall with wine. They burned coca leaves and incense, giving thanks to Pachamama, the Mother Earth. They had just finished building the traditional Q̄eswachaka rope bridge, and minutes later they crossed it with firm steps and triumphant expressions. On their heels followed the many collaborators involved in creating this bridge, from the Virgen del Carmen de Paucartambo dancers to our Festival director.

The builders predicted this successful completion when the curatorial team visited Q̄eswachaka nine months earlier, through a ritual offering (*pago*) at the foot of the original bridge. What we did not foresee was the community it created on the National Mall, in the very heart of Washington, D.C.

In the Cusco highlands of Peru, within a short distance of the Q̄eswachaka Bridge, there is a modern bridge used by cars, trucks, bicycles, motorcycles, and pedestrians. But the rope bridge, unlike the iron one, has for centuries brought together four farming communities whose ancient knowledge and traditional culture give them the strength to live with dignity. In turn, replicating the bridge at the Folklife Festival physically and metaphorically brought together Peruvian cultural communities to meet and proudly share their knowledge, skills, and artistry with each other and the public.

Dancers from Paucartambo demonstrate their Fiesta de la Virgen del Carmen rituals at La Plaza. Photo by Josué Castilleja

CREATING A VILLAGE

These twelve Peruvian communities each had their own spaces in a shaded plot of the National Mall. To the north, another plot held the La Juerga performance stage, El Fogón demonstration kitchen, Wawawasi children's activity tent, and an eating area. The bridge was erected in between, across the central grassy plot with the Washington Monument to the west and U.S. Capitol Building to the east. The two tree plots welcomed the public with brightly colored gateway fans, created by Lima-based architectural company ViccaVerde, inspired by the traditional multi-mirror design of portable altars.

Passing through the gate into the southern plot, visitors were drawn to the blue and white two-story buildings with balconies, conjuring the town of Paucartambo. The smell and coolness of a tent lined with *titora* reed mats evoked a fishing village in Huanchaco on the northern Peruvian coast. Across, the Center for Traditional Textiles of Cusco, a grassroots textile industry in the high Andean valleys, invited visitors to discover the diversity of techniques, designs, and vivid colors made with natural dyes that characterize this rich regional tradition.

Hip-hop in the Kukama language wafted from a native radio station with a backdrop dramatizing the Marañón River running through the Peruvian Amazon. Beyond, a striking mural with iridescent colors typically used for urban *chicha* music posters came to life. Ongoing fiestas, processions, ceremonies, performances, and workshops enlivened the central stage, La Plaza.

Our challenge was to design the plots so all these elements could retain cultural and geographic distinctiveness while forming an organic whole. Over the ten days of the Festival, the Peruvian participants succeeded in shaping this area into a dynamic, unique village. Musicians, dancers, ritual specialists, healers, artisans, farmers, fishermen, traditional educators, radio broadcasters, and artists made their individual areas come alive, engaging the public in hands-on demonstrations, informal jam sessions, and activities for children.

Wachiperi artisans Odette Ramos and Nely Ninantay from the Amazonian communities of La Comunidad Nativa de Querós and Santa Rosa de Huacaria on the Madre de Dios



Over the ten days of the Festival, the Peruvian participants succeeded in shaping this area into a dynamic, unique village.



Above: Visitors took to the dance floor as Tutuma played in the Afro-Peruvian Music and Dance tent. Photo by Kadi Levo, Ralph Rinzler Folklife Archives. Bottom left: The weavers from the Centro de Textiles Tradicionales del Cusco performed a second alpaca fiber blessing ceremony, beginning and ending with traditional music and dance. Photo by Pruitt Allen, Ralph Rinzler Folklife Archives



María “Sissy” Soria performed the Marinera dance at La Plaza. Photo by Josué Castilleja

River basin taught visitors how to make bead necklaces. While Jacqueline Ayasta embroidered Marinera dance motifs, she taught visitors of all ages to stitch their own birds and flowers as it is done in her native Monsefú. The “living room” inspired by the home of Amador Ballumbrosio—the godfather of Afro-Peruvian music—resounded with violin trills and percussive dancing and drumming. In shared areas such as La Plaza and La Juega, participants and visitors celebrated together. Unfamiliar aromas wafted from El Fogón, where Peruvians prepared regional culinary specialties, offering visitors another side of their culture. At Wawawasi, children learned about being Peruvian through games, language lessons, storytelling, dance, and music.

Conversations on El Hablador Town Square narrative stage provided an opportunity to highlight how local, historically rooted communities use traditional culture both to honor and reinterpret their heritage and to discuss their strategies to creatively adapt and sustain their ways of life in a changing world. As participants presented their knowledge, skills, and artistry, they shared their traditions with visitors in Spanish or their own languages, assisted by English-language interpreters, many of whom were also Peruvian. Fifty Peruvians living in the United States complemented the program, sharing how they have drawn from their traditions to create a new home in this country.

PACHAMAMA

The Pachamama, or Mother Earth, unified the distinctiveness and diversity of the featured traditions into a national cultural identity. Sharing culture from the Andean highlands, the Amazon River basin, the northern coastal regions, and the urban neighborhoods of Lima, the program demonstrated how networks of celebration, community, crops, markets, textiles, crafts, foodways, communications, music, dance, and art forge the heritage of one of the most ecologically and culturally diverse countries in the world, all with the same respect for the land and natural resources.

OUR APPROACH

Beyond designing the site, developing the Peru program presented many challenges. As curators, we had to strategically identify the communities to research, which would provide a deep and encompassing picture of Peru for our audience. We knew that Peru is one of the world’s most biodiverse nations, containing ninety microclimates across extreme variances of altitude. Its equally diverse and distinctive cultural regions are not only connected by history but by rivers, roads, bridges, and pathways that existed long before the Inka Empire and Spanish colonization. Across its different altitudes and climates, communities exchange commodities and customs, shaping historically rooted but constantly changing lifestyles. But how could we portray all this at the Festival?



Visitors helped Alejandrina Huillca Puma and Alejandrina Ayma de Mamani prepare *ichu* grass. The grass was braided into rope for the Q'eswachaka Bridge. Photo by Walter Larrimore, Ralph Rinzler Folklife Archives. Right: Q'eswachaka Bridge at the end of the first week. Photo by Josh Weillepp, Ralph Rinzler Folklife Archives

We chose to organize the program by case studies. Each study would reflect the traditions of a particular region, with all its environmental, social, and historical complexity. We brainstormed with the curatorial advisory committee and narrowed down the selection to twelve groups. We looked at many factors but made an effort to select stories that are not very well known, although it turns out that many of the selected traditions are on Peru's register of cultural heritage. The Q'eswachaka Bridge, for example, was inscribed to UNESCO's Representative List of Intangible Cultural Heritage of Humanity in 2013.

By focusing on case studies, we naturally involved groups of individuals who could bring their own knowledge and experience, further diversifying and enriching the presentation. One study, "La Chacra: Quinoa Farming," exposed the heart of Peru's rural experience in the Andean region of Ayacucho, in itself a pre-Inka universe of ethnic diversity. The core of the story addressed how young farmers grounded in the country's millennia-old agricultural traditions are experimenting with new techniques for cultivating and marketing organic quinoa. However, the two participating couples brought other cultural dimensions to the presentation that supplement the farmer's life in this region. Off season, Renee Quispe is a potter, and "Johncito" Sayas is a woodworker. Their wives, Ana Berrocal and Sandra Gálvez, like to knit. For

agricultural ceremonies and traditional festivities, they sing and play *huayno* music with flutes and violins.

Once selected, we had to develop the case studies and identify participants. Collaborating with some members of the advisory committee, we planned several trips to Peru. We traveled throughout the country, visiting communities and cultural specialists in each region. We met artists in their workshops and cultural centers; we sat at the authorities' head table and toasted to commemorative celebrations; we visited homes; we journeyed down rivers, along coasts, through deserts, dunes, and mountains; and, after long deliberation, we selected one hundred cultural practitioners eager to share their traditions on the National Mall.

Over the next stage of program development, we worked closely with our researchers, but full collaboration with the selected participants was critical. Following our visit to Q'eswachaka, members of the four villages engaged in various preparations for the construction of the bridge on the Mall. Most urgently, they harvested the local *ichu* grass before the rainy season began, then used the grass to braid small *q'oya* ropes, which would be braided together to form thicker ropes capable of bearing weight across the new bridge. The four communities held countless individual and joint assemblies with national and local authorities. They worked arduously



with researchers on administrative procedures and the transportation of hundreds of pounds of materials.

In April 2015, the Embassy of the United States in Lima arranged for all participants to be interviewed for their visas on the same day. After Ambassador Brian Nichols gave a warm welcome, Minister of Foreign Trade and Tourism Magali Silva encouraged participants to present the “cultural wealth” of their regions, assuring that “this event will strengthen our national identity and promote Peru as a tourist destination.” The participants were able to finally meet and begin learning about each other—an unforgettable first encounter.

BUILDING THE BRIDGE

We chose the Q'eswachaka Bridge as one of the case studies because it illustrates the connecting threads to a rich history and between communities. The Inkas built the Q'eswachaka using braided grass ropes so they could destroy it and evade enemies after crossing the Apurímac River. Now members of four communities rebuild the bridge annually, working together to maintain the tradition. Thanks to their communal effort, the bridge has survived for six hundred years, acting as a link between the past and the future, ancient traditions and new meanings. At the Festival, the bridge also built links between participants and visitors.

The women of the group demonstrated weaving the grass for the ropes, getting assistance from visitors along the way. When the thicker ropes were ready to be twisted and stretched, dancers from Paucartambo and Afro-Peruvian musicians from El Carmen aided in the joyous tug-of-war. They jumped at the opportunity to help once again as the builders carried the heavy ropes to the tops of sixteen-foot-high sea containers, separated by sixty-five feet across the middle of the Mall to

act as riverbank cliffs. When we asked Afro-Peruvian musician Miguel Ballumbrosio if he learned anything new about Peru at the Festival, he responded:

I knew about most of the groups, but I didn't know about the Q'eswachaka Bridge. The bridge has been an exceptional experience because it's the first time I've seen it. What gives me the most pleasure is that I've participated in the building and formed a community with them.

Through our journeys, we learned a key concept: *ayni*, the Quechua term for reciprocal collaboration. It is a practice whose origins go back to ancient Peru, but it is still strong in contemporary Andean communities. In simpler terms, it means “*trabajo de todos para todos*”—everybody's work for everybody. We each bring our knowledge, our skills, and our resources for the success of the larger project—all for all.

During the Festival, the concept of *ayni* widened to include collaborators at all levels: partners, sponsors, researchers, staff, and most importantly the cultural communities featured. From them, we learned the power of working together as a community. Collaborations like the bridge contributed to the sense of village that emerged from the program.

AYNI ACROSS THE FESTIVAL

The Festival's goal to encourage face-to-face dialogue between visitors and participants happens from the moment the event opens. The first visitors approach participants directly, interested in what they see, asking questions about the activity and the artisans. This year, local Peruvian visitors participated in songs, dances, and processions that they may have not seen in years. In turn, the participants completed the picture with their enthusiasm for demonstrating their own culture in a manner that the public could best appreciate it, both those



Ed Avalos, the Undersecretary of Marketing at the USDA, helped a young visitor learn to ride a *caballito de totora* raft. Photo by J.B. Weilepp, Ralph Rinzler Folklife Archives



Radio Ucamara shared Kukama stories about the significance of the Mariñón River. Photo by Francisco Guerra, Ralph Rinzler Folklife Archives



Wilde Moran came from Peru to the U.S. and passed his family's tradition of dancing the *Marinera* with Peruvian Paso horses onto his children. Photo by Francisco Guerra, Ralph Rinzler Folklife Archives

with experience in Peru and those new to it. They were eager to respond with explanations even when the questions had been asked countless times: How much time does this weaving, earring, ceramic sculpture, or *mate burilado* take to make? How did you learn? What are you going to do with this piece?

But meaningful exchange between visitors and artists was not the only goal fulfilled. Through coexistence and empathy, the participants formed a community within the Festival. Beyond the collaborations with Q'eswachaka bridge builders, Afro-Peruvian group Tutuma shared the stage with Los Wembler's de Iquitos, musicians from Ayacucho compared guitar styles with musicians from Cusco, the Wachiperi and the Kukama from Radio Ucamara shared struggles and triumphs in their endangered languages, and the Quinoa ceramist joked with Q'eswachaka builders in Quechua language variants hardly understandable among themselves.

The encounter of the Q'eswachaka builders with the weavers from the Center for Traditional Textiles in Cusco, two groups close in geography, language, and culture, had interesting results. The builders were very impressed with the weavers' rich natural dyes and became greatly concerned about their own textiles and use of synthetic dyes. In response, the weavers offered to visit their communities back home and host dyeing workshops.

Roger Valencia, coordinator and presenter for the Q'eswachaka group, shared another meaningful experience that greatly impressed the builders, who never imagined the magnitude of the event. They met a Chinese immigrant engineer who visited their tent three days in a row, interested in the construction of the bridge, the loads, and the dynamic behavior of the ropes and anchors. On the last day, as a gesture of gratitude, he brought gifts for each of the builders. He also offered a Chinese proverb, which states that life is a road which runs in one direction; ease the path of your fellow travelers and they will clean the stones on yours.

These individual and community experiences reveal that the Festival is a space for cultural demonstrations and an arena for human development for all involved.

This Festival showed visitors on the National Mall, including hundreds of Peruvian visitors, the cultural diversity of Peru, the adaptability of its communities to environmental change, and the strength and sustainability of their knowledge, grounded in cultural practices. These communities are very much alive in Peru but not often seen with the same intensity they exhibited during the Festival. The connecting symbolism of the bridge will be further realized as the various communities continue communicating and collaborating long after the Festival.



2015 PERU PROGRAM PARTICIPANTS

URBAN MUSIC AND DANCE

Pedro Tolomeo "MONKY" Rojas Meza, *artist/screenprinter*
 Elliot "Túpac" Urcuhuaranga Cárdenas, *artist/muralist*
 Brus Mauricio Rubio Churay, *artist/painter*

Los Wemblers de Iquitos

Alberto Sánchez Casanova, Bonar Jair Sánchez León, *guitarists*
 Jair Sánchez Casanova, Roger Montalván Rodríguez, *vocalists*
 Carlos Antonio Vázquez Yaicate, *percussionist/vocalist*
 Gelson Misael Sánchez Casanova, *timbales player*
 Calixto Alvarado Santillán, *drummer*
 Danger Runer Sánchez Alvarado, *bassist*

MARINERA DANCE

Carlos Alfredo DiNatale, *dancer/choreographer*
 Giancarlo Julio Bozzo Cumpa, Sonia Cristina Nino de Guzman,
 Ronald Manuel Fernández de la Rosa, María Isabel "Sissy" Soria
 Muratta, Giuliana del Rocio Sánchez Dávila, *dancers*
 Luz Violeta Iparaguire Huertas de Mantilla, *composer/vocalist*
 Guillermo Javier Martínez Vargas, *vocalist/percussionist/guitarist*
 Marcelino Santiago "Coco" Linares Zegarra, *lead guitarist*
 Julie Anna Freundt Lopez, *lead vocalist*
 Eda Benilde Arroyo Peche, *filigree artisan*
 Manuela Jacqueline Ayasta Caicedo, *embroiderer*
 Margarita Mechán Lluen, *belt weaver*
 Margarita Guzmán de Gonzales, *hat weaver/cook*

RADIO UCAMARA

Leonardo Tello Imaina, *director*
 María Nieves Nashnato Upari, José Manuel Huaymacari
 Tamani, *Ikuari School instructors*
 Danna Gaviota Tello Morey, *Ikuari School student*

CUSCO TEXTILES

Timoteo Ccarita Sacaca, *weaver*
 Damian Huaman Mojonero, Rosa Bernadeth Pumayalli
 Quispe, Leandra Gutiérrez Sallo, Delia Sallo Huaman,
weavers/cooks
 Ángel Ligorio Callañaupa Alvares, *weaver/painter*
 Quitina Huanca Quispe, *weaver/singer*
 Epifanía Choque Quispe, *weaver/farmer*

Q'ESWACHAKA BRIDGE

Basilio Puma Janampa, *Huinchiri community president/engineer*
 Victoriano Arizapana Huayhua, Eleuterio Ccallo Tapia,
Huinchiri engineers
 Alejandrina Huilca Puma, *Huinchiri rope braider*
 Cayetano Ccañahuire Puma, *Huinchiri Pacco ritual master*
 Benecio Vilca Vilca, *Huinchiri builder*
 Beltrán Eustaquio Huilca Janampa, *Chocccayhua town mayor*
 Jesús Huamani Zosa, Alejandrino Ponciano Mamani
 Armuto, *Chaupibanda builders*
 Alejandrina Ayma de Mamani, *Ccollana Quehue rope braider*
 Paulo Cesar Oroche Taype, *Ccollana Quehue engineer*
 Tiburcio Flores Quispe, *Ccollana Quehue builder*

FIESTA DE LA VIRGEN DEL CARMEN DE PAUCARTAMBO

Victor Germán Boluarte Medina, *Contradanza captain*
 Mario Palomino Coll Cárdenas, Ricardo Vargas Luna, José
 Eduardo Venero Noriega, Silverio Soto Qquehuarcho, *musicians*
 John Karin Del Solar Torres, Yuri Anibal Boluarte Medina,
 Camilo Ernesto Félix Villasante, Yvan Pablo Zamalloa
 Cornejo, Héctor Villasante Vega, Hans Eleazar Del Solar
 Peña, Socrates Bernable Villasante, Erick Aparicio Ramos,
 Jorge Bouroncle Villasante, Reinaldo Ever Rojas Corrales,
 Juan Abel Salazar Gutiérrez, Eliot Alcibiades Zamalloa
 Cornejo, Fabricio Yabar Morales, *dancers*

WACHIPERI COMMUNITIES

Victorio Dariquebe Gerewa, *community leader*
 Odette Marlid Ramos Dumas, *artisan/cook*
 Nely Margot Ninantay Yonaje, *scholar*
 Sofía Solisonquehua Untamay, Sergio Pacheco Hambeo, *healers*

CABALLITOS DE TOTORA RAFTS

Ángel Antenor Piminchumo Domínguez, Eduardo Mateo
 Valderrama Piminchumo, *artisans/fishermen*
 Anatalia Alejandrina Gonzalez Gutierrez, Eloisa Margarita
 Piminchumo Domínguez, *artisans/cooks*

CRAFTS AND MUSIC: HUANCAYO AND AYACUCHO

Huancayo Artisans
 Katya Milagros Canto Lazo, Blanca Violeta Canto Lazo,
gourd carvers
 Ayacucho Artisans
 Alfonso Sulca Chávez, *weaver*
 Jang Ludmir Araujo Ayala, *tin craftsman*
 Germán Nilo Prado Mayorga, *mask maker*
 Alfredo López Morales, *retablo artisan*
 Mamerto Sánchez Cárdenas, Deniss Sánchez Aparicio,
ceramicists

Trio de la Estudiantina Municipal de Ayacucho
 Felicitas Inés Ascarza de Cuba, *singer*
 Estanislao Medina Ramos, Pedro Cconislla Bellido, *musicians*

AFRO-PERUVIAN MUSIC AND DANCE

Félix Roberto Arguedas Caycho, *composer/guitarist*
 José Antonio Ballumbrosio Guadalupe, *dancer/violinist*
 Nadia Ysabel Calmet Calmet, *choreographer/dancer*
 Miguel Ángel Ballumbrosio Guadalupe, Wladimir Félix
 Coronado Enriquez, Ronald Augusto Yllesca Chávez, María
 Catalina Robles Izquierdo, *dancers/percussionists*
 Rosario Sonia Goyoneche Narciso, *vocalist*

LA CHACRA: QUINOA FARMING

Renee Gutiérrez Quispe, *farmer/artisan/musician*
 Ana María Ccahuin Berrocal, Ives Sandra Gálvez Huamán,
farmers/cooks/artisans/singers
 John Sayas Coras, *farmer/artisan*

DANZA SARAWJA

Genoveva Silveria Coaila Catacora, Ricardina Maria
 Catacora Quispe, Marina Elena Catacora Quispe, Julia Dora
 Catacora Quispe, *dancers/vocalists*
 Rafael Manuel Sosa Alvarado, Placido Arturo Rospigliosi
 Zeballos, *dancers/charango musicians*

PROGRAM PARTNER

Republic of Peru Ministry of Foreign Trade and Tourism
 (MINCETUR)
 Magali Silva Velarde-Álvarez, *Minister*
 María del Carmen de Reparaz, *Vice Minister of Tourism*
 Melina Burgos Quiñones, *Director of Crafts*
 Milagritos Patricia Ormeño Aspauzo,
PROMPERÚ Director of Communications
 Elena Del Castillo Pérez, Christie Malca Roque, Rafael
 Ospina Vergara, Tena Van Lamoen, *Logistics Team*

COMMUNITY DAY PARTICIPANTS & GROUPS

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 Billy Castillo, Aymar Coopacatty, Kristy Chavez-Fernandez,
 Celia Coletto, Martín Correa, Miguel García, Elmer Huerta,
 Adela Hinojosa, Vicky Leyva, Milagros López Loli, Wilde
 Moran, Leandro Reyes, Brenda Salas, Victor Ruiz, Arturo
 Uchima, José Victorio, Martín Zuñiga, 100 Cajoneros,
 Abya Yala Arte y Cultura, Cabanaconde City Colca – USA,
 Centro Cultural Peru, Grupo Etnia, Papalca, Rancho San
 Miguel de Aquia, Sentimiento Peruano

ADDITIONAL SUPPORT

Michelle Banks, Victor Boluarte, Nilda Callañaupa, Nadia
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 Paredes, Fabiana Chiu-Rinaldi, Eduardo Díaz, Alfredo
 DiNatale, James Early, María Regina Firmino-Castillo,
 Alexandro Hernández, Ingrid Huamani, Rosa María La
 Madrid, Javier León, Doris Loayza, Raúl Mancilla Mantilla,
 Ana Noriega, Federico Serapio Ollero Delgado, Renzo
 Ortega, Víctor Piminchumo, Marco Arturo Ramírez
 Colombier, Ana Reyes Albacerrín, Deisi Rivadeneira,
 María Angélica Rodríguez Ibañez, Silvia Salgado,
 Emily Socolov, Naomi Sturm, Jaime Urrutia, Roger Valencia,
 Cynthia Vidaurri, Fredi Villagarcía Aquisé, Alfredo Villar,
 Holly Wissler, Randal Woodaman, *Researchers,*
Coordinators, and Presenters

Madeleine Burns, Marjorie Hunt, Mary Linn, Luis Guillermo
 Lumbreras, Giancarlo Marccone, Soledad Mujica, Diana
 N'Diaye, Luis Repetto, Marcela Ríos, Daniel Sheehy, Jorge
 Ortiz Sotelo, Milagritos Saldarriaga, Francisco Tumi,
 Madeleine Zúñiga, *Curatorial Advisory Committee*

Catherine Cabel Chicas, Nelly Carrión, Billy Castillo,
 Kristy Chávez-Fernández, Fabiana Chiu-Rinaldi, María del
 Carmen Cossu, Miguel García, Elmer Huerta, Vicky Leyva,
 Doris Loayza, Ana Noriega, Elena Tscherny, Ricardo
 Villanueva, *Community Advisory Group*



“Music has inspired me at my worst moments and has lifted me above the clouds where my imagination roams without borders.”

—Agustín Lira

“We’re fusing different styles, different genres. We are finding something common in a place where people are trying to highlight the divisions.”

—Viento Callejero



Ralph Rinzler Memorial Concert

Sounds of California—*Sonidos de California*

This annual concert celebrates the legacy of Smithsonian Folklife Festival co-founder Ralph Rinzler and his support of “citizen artists,” people who use their creativity to foster social awareness, public engagement, and bridge communities.

The 2015 concert featured the sounds of two distinctively powerful ensembles, Agustín Lira & Alma and Viento Callejero, who represent different stylistic and geographic coordinates across the long trajectory of Latino music in California, from its Spanish and Mexican history to the Latino plurality that characterizes the state today.

By James Deutsch,
Sojin Kim, and the
Alliance for California
Traditional Arts
Co-curators

Agustín Lira & Alma chronicles the experiences of Chicano, indigenous, and immigrant communities integral to California’s cultural fabric. Drawing from his experiences as a farmworker and inspired by both Mexican and Anglo-American musical traditions, Lira contributed to the sounds that helped mobilize the historic strike by the United Farm Workers in the mid-1960s. In 2007, Lira was honored as a National Heritage Fellow by the National Endowment for the Arts.

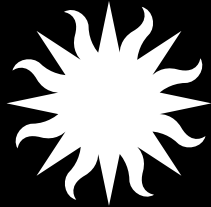
Viento Callejero (“street breeze”) represents the youthful energy of a renaissance of Latino dance music in communities from East L.A. to Oakland. This Los Angeles-based ensemble is part of a younger generation of artists reinterpreting *cumbia* and, in the process, catalyzing new opportunities for creative collaborations and community building.

From the Ralph Rinzler Concert Stage, these artists sang in English and Spanish to acoustic harmonies and driving plugged-in rhythms. They evoked the role of music in convening community—from the picket line to the backyard party—to counter social and political marginalization, illuminate civil rights struggles, and celebrate cultural heritage.

The concert was curated by the Alliance for California Traditional Arts and co-presented with the Smithsonian Latino Center. Supported by the Smithsonian Grand Challenges Consortia for the Humanities, it commemorated the fiftieth anniversaries of both the Delano Grape Strike and the passage of the Immigration and Nationality Act of 1965.

Top: Agustín Lira (right) and Patricia Wells Solórzano performed as Agustín & Alma along with Russell Rodriguez. Bottom: Viento Callejero consisted of Gloria Estrada (guitar), Antonio Sauza (vocals), Federico Zuñiga (bass), and Gabriel Villa (drums).
Video stills, Ralph Rinzler Folklife Archives

THE
SMITHSONIAN
FOLKWAYS
COLLECTION



Smithsonian Folkways

Smithsonian Folkways Recordings is the nonprofit, educational record label of the Smithsonian Institution. It was founded on the legacy of Moses Asch, who created Folkways Records in New York City in 1948 as a private company. In 1987, the year following Asch's death, the Folkways catalog of 2,168 albums and accompanying documentation of correspondence, artwork, and business dealings came to the Smithsonian as the Moses and Frances Asch Collection. Under the leadership of Assistant Secretary Ralph Rinzler, the acquisition became the initial building block for the Center for Folklife and Cultural Heritage archives, later named the Ralph Rinzler Folklife Archives and Collections. Today, eleven other record labels, including Smithsonian Folkways Recordings itself, have joined the Folkways collections, offering 3,200 albums and 47,000 tracks to scholars and the public.





Smithsonian Folkways

BEAD BELL

Central African Republic
Denki, Ninkoro, Ghem, Banda Landa, Banda Daka, Nibaka, Ala Nyony
république Centrafricaine

Musical Heritage / Patrimoine Musical
Arts & Spectacle of the World / Musiques & Musiciens du Monde

CAMEROON
CAMEROUN

MUSIQUES & MUSICIENS MONDE
MUSICS & MUSICIANS WORLD

HONG KONG

INSTRUMENTAL MUSIC
MUSIQUE INSTRUMENTALE

ANTHOLOGIE & MUSIQUES TRADITIONNELLES
ANTHOLOGY & TRADITIONAL MUSICS

YOSHIHISA TAIRA
TRIBUTE TO NOGUCHI
HOMMAGE À NOGUCHI

• CELEBRATIONS •

PORTUGAL
Music and Dance from Madeira

SMITHSONIAN FOLKWAYS

UNESCO COLLECTION OF TRADITIONAL MUSIC

BALI
Court Music and Banjar Music
Musique de cour et musique Banjar

MUSIQUES & MUSICIENS MONDE
MUSICS & MUSICIANS WORLD

TURKISH CLASSICAL MUSIC
MUSIQUE CLASSIQUE TURQUE

TRIBUTE TO YUNUS EMRE
HOMMAGE À YUNUS EMRE

• CELEBRATIONS •

RUSSIAN ORTHODOX CHANTS
CHANTS ORTHODOXES RUSSES

• CELEBRATIONS •

OMAN
Arabian Weddings

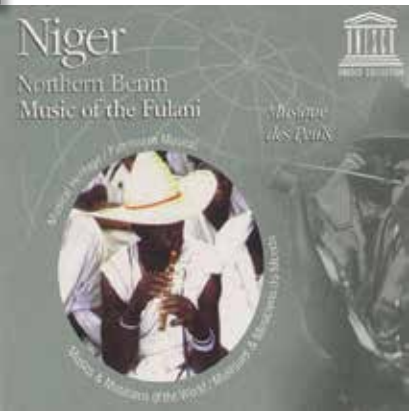
SMITHSONIAN FOLKWAYS

UNESCO COLLECTION OF TRADITIONAL MUSIC

Afghanistan
The Traditional Music of Herat
La Musique Traditionnelle d'Herat

Musical Heritage / Patrimoine Musical
Arts & Spectacle of the World / Musiques & Musiciens du Monde

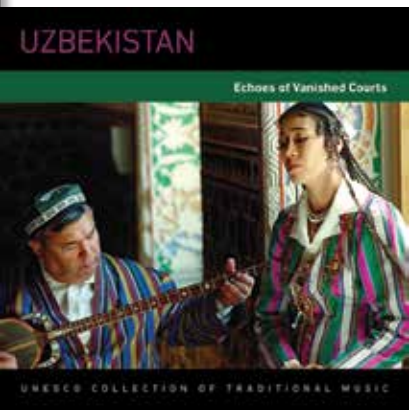
THE VALUE OF THE J's, X's, AND Z's



By Daniel Sheehy
Smithsonian Folkways
Director and Curator

From its beginnings, Folkways Records was unorthodox in its practices. Asch believed that every recording in the catalogue had an intrinsic value that overrode its commercial marketability. As he put it, “Would you take the letter J out of the alphabet because it is used less than the letter S?” Because of the comprehensive, wide-reaching nature of Asch’s efforts, many have dubbed Folkways an “encyclopedia of sound.” His son, anthropologist Michael Asch, refined this idea:

There is some truth to that. At over 2,100 items that range from recordings of American folk music to the sounds of frogs, and include key works by seminal artists like Lead Belly and Woody Guthrie as well as canonical songs like “This Land Is Your Land,” and seminal recordings such as the *Anthology of American Folk Music*, it certainly has the scope to be considered one—or at least a substantial beginning of one. However, after giving it much thought, I have come firmly to the view that the encyclopedia aspect of the catalogue was a result of a more specific philosophy, one with a sharper edge than that of someone whose primary intent was, like that of a collector, to provide the most complete list of entries as possible.



Continuing his explanation of his father's philosophy, Micheal Asch makes three points:

The first is that, in the world as he imagines it to be, each letter has a necessary and equal value regardless of how much they are used. The second is that the world in which he now lives is *wrong*, because, rather than intrinsic value, it values popularity. The third, which is a consequence of these two observations, is that he will help build the world of his imagination by placing an emphasis on what is less "popular" or "acceptable" in his catalogue. That is, there is a bias in Folkways towards putting before the public recordings that are sufficiently "*unpopular*" (or marginalized) to be ignored and even denigrated by the world in which he now lives—many, many J's and X's and Z's, and very few if any S's or E's. In other words, if the intent is an encyclopedia, it is not so much to produce an encyclopedia of each and every sound, than it is to produce one representing sounds that cannot be found anywhere else. For want of a better word, I have described this philosophy as "progressivism," which to me, at its heart, holds dearly to the view that we will all live together in peace and harmony once we recognize that the ways of others have intrinsic value and learn to share these amongst us all—and that these are the fundamental values to which the United States of America needs to aspire—for it is foundational to democracy. It was a value he shared with many at that time, including such notables as Franz Boas, John Dewey, James Agee, Dorothea Lange, and Franklin Roosevelt. Moe sought to ensure that whoever ran Folkways after him would continue to honor the tradition offered and embedded on the recordings, unimpeded by outside interference.

The activities of 2015 bear this out. Our eight new releases bring to public attention musics that deserve to be heard—some of the X's and J's. They include Macedonian music recorded in disappearing village life in the 1960s, music obliterated by population displacement in the wake of the Chornobyl nuclear disaster in the Ukraine, and music of the island of St. Croix in the U.S. Virgin Islands, a tradition that anchors local cultural identity in the face of massive immigration. Other recent productions tell tales of struggle and hope, such as the songs and stories of civil rights heroine Fannie Lou Hamer and the joyous sounds of

New Orleans brass bands that have been instrumental in rebuilding a sense of cultural vibrancy after the destruction of Hurricane Katrina. Others strengthen cultural movements, such as the rise of mariachi music in the United States as a pillar of Mexican American identity and Jewish klezmer music bolstered by the inspiration of a musical ancestor.

The Virgin Islands and African American albums were produced in collaboration with the Smithsonian's newest museum, the National Museum of African American History and Culture. Their publication was part of the African American Legacy recording series, timed to build anticipation of the museum's opening on the National Mall in Washington, D.C., in September 2016.

Drawing from the Folkways collections, two compilations return Americans to their historical roots via classic American-crafted ballads and a magnificent five-CD tribute to folk music icon Lead Belly. Our children's music offerings were expanded by the addition of a new, bilingual recording of songs promoting good nutrition and the acquisition of four historically important albums by "The First Lady of Children's Music," Ella Jenkins. The mammoth addition to our public holdings this past year consisted of sixty-nine albums from the historic *UNESCO Collection of Traditional Music*. Two of these had never before been published.

IMPACT IN 2015

Folkways' public impact was robust in 2015. Our social media soared, with 10.1 million Facebook impressions and 2.1 million YouTube views. Web visitors surpassed 1.1 million, and our press book boasted nearly 1,000 pages. Folkways content was used in 181 projects, including films, television shows, recordings, and museum exhibitions. The many awards Folkways received this year underscore the public value of our work, including five Independent Music Awards, two Creative Child honors, and one addition to the Library of Congress National Recording Registry. In the international arena, the Moses and Frances Asch Collection was inscribed into the United Nations Educational, Scientific, and Cultural Organization (UNESCO) Memory of the World International Register. Through its work with the media, and its promotional and information publications, UNESCO's Memory of the World Programme works worldwide to increase awareness of the existence and significance of documentary heritage.

COMING IN 2016

Throughout the year, new projects were under way, taking the Folkways research and documentation team to coastal Georgia, the rural Central Valley of California, urban Los Angeles, Mexican port city Veracruz, the Colombian Andes, and more.

The McIntosh County Shouters in Eulonia, Georgia, are keepers of slave song and old-time spiritual traditions that are a touchpoint and a cornerstone of African American heritage. A new recording will be launched in 2016 to mark the opening of the National Museum of African American History and Culture.

We will also feature Agustín Lira, who co-founded the theater group Teatro Campesino in the 1960s at the service of the farmworker labor movement and UFW union. His pointed, clever songs steeled the farmworkers in their struggle for fair wages and decent working conditions.

GRAMMY-winning Folkways artist Quetzal Flores combines the sounds of tradition from Veracruz, Mexico, and urban rock with a sense of social purpose to forge creative yet traditional music with special relevance to Latino life. His group's recording will address issues of immigration, human rights, and social justice.

In Veracruz, Mexico, Gilberto Gutiérrez and his group Mono Blanco sparked an international back-to-roots movement to revivify the *son jarocho* musical tradition, documented in an upcoming 2016 album. His efforts resulted in a major resurgence of the music in Mexico and the United States and a repurposing of tradition to increase its relevance to contemporary life.

From the central mountains of Puerto Rico, the string and percussion ensemble Ecos de Borinquen is a backbone of the local tradition of *música jíbara*. This rural stronghold maintains centuries-old poetic forms sung to the sounds of the Puerto Rican *cuatro* guitar.

Another stringed music tradition marks the legacy and identity of the people of the Andean highlands of Colombia. The musical forms of *bambuco*, *torbellino*, and *guabina* are “musical flags” of regional and national identity.

These and other X's and J's in the spirit of Moses Asch's “encyclopedia with an attitude” will be among Folkways' 2016 publications.



Top: Patricia Wells Solórzano, Agustín Lira, and Ravi Knypstra make up Agustín y Alma. Middle: Quetzal Flores and Tylana Enomoto record in Quetzal's home studio. Bottom: Mono Blanco gathers in Veracruz, Mexico. Photos by Daniel Sheehy, Ralph Rinzler Folklife Archives



New Orleans Brass Bands: Through the Streets of the City
Released January 2015

In the aftermath of Hurricane Katrina, New Orleans’ beloved brass band music was both a cultural casualty of the destruction and a cornerstone for rebuilding the city’s identity and pride. Many musicians, returning from relocation to other cities, regrouped, gradually seeing the importance of their role as a rallying point in reestablishing a normalcy of life in the Big Easy. The so-called “second line” bands, after more than a century of existence, continue to be a source of celebration, collective expression, and community pride, especially as interpreted by the Liberty Brass Band, the Tremé Band, and the Hot 8 Brass Band. Renowned musician and scholar Michael White produced the album and authored the authoritative liner notes.



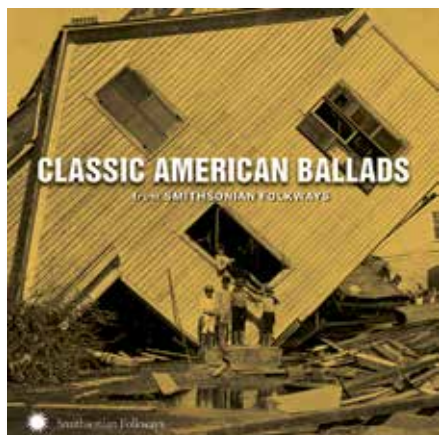
Lead Belly: The Smithsonian Folkways Collection
Released February 2015

Three years in production, this major box set boasts 108 tracks in five CDs and a 140-page book. Sixteen of the tracks had never before been released. Produced by Center archivist and music curator Jeff Place and GRAMMY Museum director Robert Santelli, the set garnered major attention in the printed press, blogosphere, and radio, as well as inspiring the Smithsonian Channel television feature *The Legend of Lead Belly*. The elegant box set was produced in close collaboration with the Lead Belly Estate and Archives, and it was co-sponsored by the National Museum of African American History and Culture.



Tradición, Arte y Pasión – Mariachi Los Camperos de Nati Cano
Released March 2015

Grounded in tradition, shaped by artistry, and fueled by passion, GRAMMY-winning Mariachi Los Camperos de Nati Cano made its name by taking its music to a new realm of creativity and audience engagement. Their fifth Folkways album drinks from the well of the expansive “golden age” of mariachi music in the 1940s and 1950s to artfully conjure a sound as fresh and contemporary today as it was then. New, yet old, and exploiting the broad, sonorous palette of mariachi instrumentation, the album reflects Cano’s musical approach: “love, dedication, discipline, pride—and be aggressive.” The album stands as a tribute to Nati Cano, the mariachi visionary who passed away in October 2014.



Classic American Ballads from Smithsonian Folkways

Released April 2015

Born of the British ballad, its American offspring was the blank canvas for all types of tales, the more calamitous or scandalous the better. Jesse James and Billy the Kid, train wrecks and hurricanes, the *Titanic* and Tom Dooley, fatal lovers' quarrels and foiling the devil—all and more were normal fare, served up in a song. *Classic American Ballads* is twenty-five tracks of time-worn tragedy drawn from the deep fount of the Smithsonian Folkways archives.



Chornobyl Songs Project: Living Culture from a Lost World

Released April 2015

The April 1986 nuclear disaster at the Chornobyl nuclear power plant in Soviet Ukraine uprooted and extinguished centuries of village life—including the ritual, musical, and devotional—in the remote region known as Kyivan Polissia surrounding the reactor. The massive injury to the natural environment and the resettlement of hundreds of thousands of people created an irreversible rupture from the traditional way of life.

Twenty-five years later, the Chornobyl Songs Project was initiated to reinterpret and pay homage to a year in the traditional life of those vanished villages, as expressed through their ritual and lyrical song repertoires. This project was performed by singers in New York City, most of whom had little personal connection to Chornobyl or its environs. Yet, following the March 2011 nuclear tragedy in Fukushima, we were reminded again of how local disasters can have worldwide resonance.

This recording is a reimagination of a year in song from a lost world whose unique sonorous legacy should not be forgotten. Under the musical direction of Yevhen Yefremov, an ethnomusicologist and singer whose field expeditions into Kyivan Polissia began in the 1970s and have continued to the present day, Ensemble Hilka presents the sketch of a ritual year as a song cycle that may have been performed in a typical Polissian village for centuries leading up to the Chornobyl nuclear disaster.



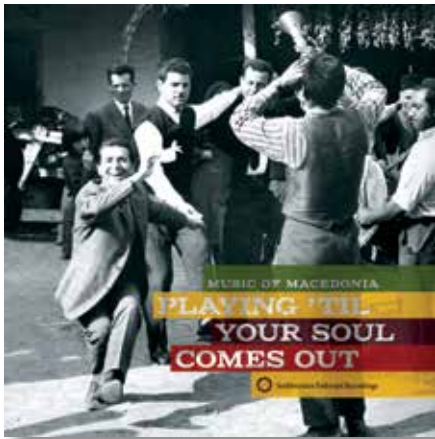
Songs My Mother Taught Me – Fannie Lou Hamer

Released June 2015

In the upheaval of the civil rights movement in 1963, Student Non-Violent Coordinating Committee member Worth Long assembled a team of documentarians to record a remarkable woman in their midst: voting rights advocate Fannie Lou Hamer (1917–1977) of Mississippi. The twentieth child of a Mississippi sharecropper family and a commanding voice of the movement, Hamer stood tall against the brutality, indignities, and intimidation of implacable racism. She harnessed her mother’s gifts of song and plain-spoken wisdom to steel her fellow seekers of social justice, the cause to which she dedicated her life.

This CD publication is a re-release of a limited-edition cassette recording that accompanied the milestone 1983 symposium *Voices of the Civil Rights Movement*, held at the Smithsonian under the guidance of Bernice Johnson Reagon. It offers a powerful audio portrait of the times, opening with Hamer speaking about the day she was released from unjust imprisonment in the Winona jail and learned of the assassination of civil rights leader Medgar Evers. It then moves seamlessly into one of her favorite Thomas Dorsey gospel songs, “Precious Lord.”

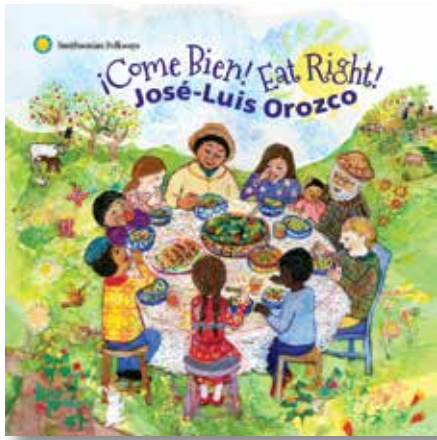
The album is the eighth volume of the African American Legacy series, made possible through the co-sponsorship of the National Museum of African American History and Culture.



Playing 'Til Your Soul Comes Out: Music of Macedonia

Released August 2015

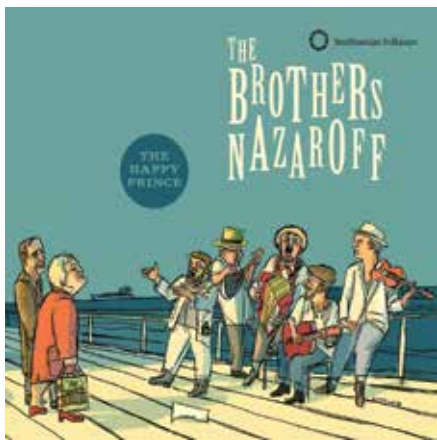
This splendid sonic time capsule of musical life in 1960s and 1970s exposes a life that is no more, due to wrenching social changes in the region. Renowned music and dance ethnographer Martin Koenig brings us seventeen documentary gems from his extensive collection, exemplifying three traditions: Macedonian Christian female solo singing from rural areas, Ottoman-Turkish-influenced *zurli-tapan* ensembles, and the *čalgija* urban ensemble. Music of the Macedonian region has been buffeted by more than a half-century of social change: post-World War II transitions to mechanized labor in the villages, socialist-led modernization campaign in the mid-1950s, increasing village-to-town migrations, increasing dominance of state folklore, and the spread of mass media.



¡Come Bien! Eat Right! – José-Luis Orozco

Released September 2015

This bilingual album showcases Latino children’s music trailblazer José-Luis Orozco’s fun-filled, enlightened, and engaging approach to making music for the good of all. His songs for and with children are alive with delightful melodies, tips for smart nutrition, and good humor. All tracks on this recording—his first with Smithsonian Folkways and produced by GRAMMY-winning artist Quetzal Flores—appear in Spanish and in English, building basic skills in both languages and at the same time showing that it can be fun to eat right.

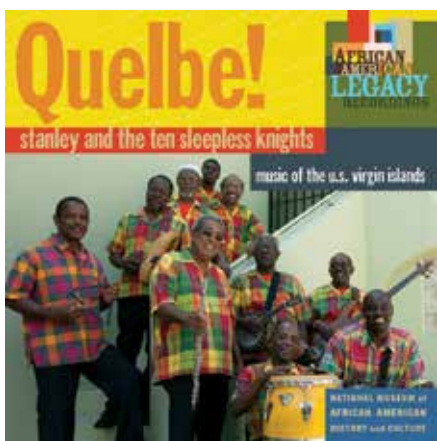


The Happy Prince – The Brothers Nazarovff

Released October 2015

Many of Folkways Records founder Moses Asch’s most cherished recordings were those that reflected his own Yiddish heritage. (His father was the renowned Yiddish writer Sholem Asch.) In the 1950s, he recorded a little-known but extraordinary musician in New York City known as Nathan “Prince” Nazarovff. A half century later, while little remains known of his life, his music has grown in impact, as the burgeoning movement of Jewish *klezmer* music seized upon his sounds and spirit as a source of inspiration and guidance.

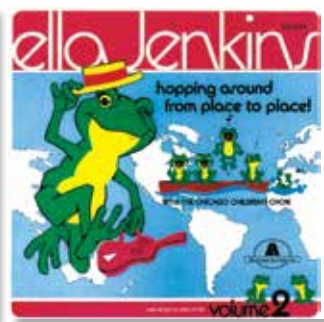
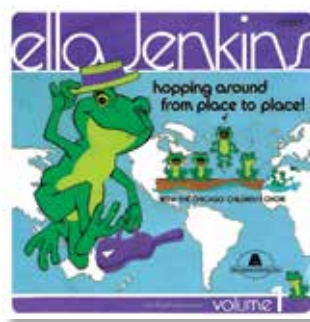
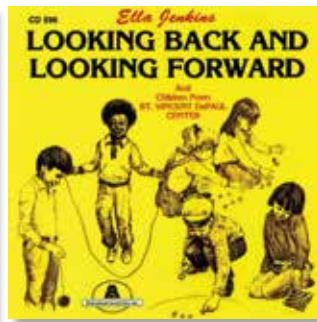
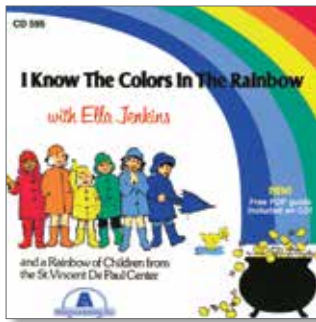
In *The Happy Prince*, the international super-group The Brothers Nazarovff pays joyous tribute to the legendary outsider Jewish troubadour and his mysterious 1954 Folkways EP *Jewish Freilach Songs*. United as his spiritual heirs, the Brothers Nazarovff (Daniel Kahn, Psoy Korolenko, Michael Alpert, Jake Shulman-Ment, and Hampus Melin) celebrate the discordant, obscure, ecstatic legacy of their Happy Prince. Artwork by Ben Katchor and an essay by Michael Wex enrich the untamed sounds echoing the legacy of a Folkways legend.



Quelbe! Stanley and the Ten Sleepless Knights: Music of the U.S. Virgin Islands

To be released in 2016

Music traditions of African descent are potent ingredients of Caribbean culture. Often overlooked, the body politic of the United States extends to its two territories in the Lesser Antilles: the U.S. Virgin Islands and Puerto Rico, each with its own unique musical history, creations, and signature groups. On this album, the homegrown group Stanley Jacobs and The Ten Sleepless Knights wraps the old-time Virgin Islands *quelbe* sound of squash (gourd rasp), steel (triangle), flute, and banjo-uke, in the contemporary trappings of electric keyboard, drum set, conga, and electric bass. The result is an old but new Caribbean dance music that has been declared the official music of the U.S. Virgin Islands. Classic songs such as “Queen Mary” and “LaBega Carousel” tell of historical events on the island of St. Croix, while other pieces accompany the local traditions of quadrille dance. The album was produced in 2015 for release in 2016.



AWARD-WINNING ALBUMS IN 2015

GRAMMYS

- GRAMMY Lifetime Achievement Award: Flaco Jiménez

Independent Music Awards (juried)

- Best Bluegrass Album: *Long Time...Seldom Scene* – The Seldom Scene
- Best Bluegrass Song: “Mean Mother Blues” – The Seldom Scene
- Best Compilation Album: *Classic African American Songsters from Smithsonian Folkways*
- Best Latin Album: *Flaco & Max: Legends & Legacies* – Flaco Jiménez & Max Baca
- Best Music Website: Smithsonian Folkways with design by Visual Dialogue

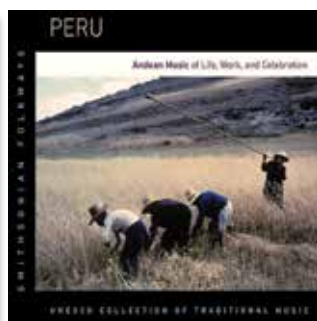
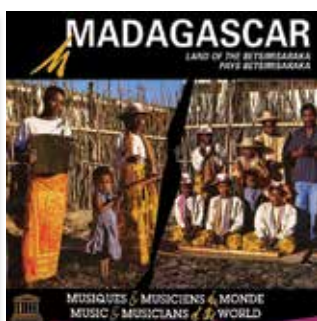
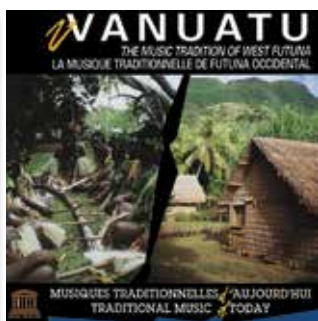
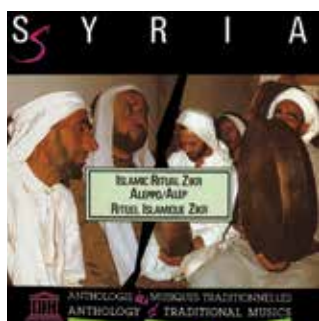
Other Awards and Nominations

- 2014 Library of Congress National Recording Registry Selection: *Old Regular Baptists: Lined-Out Hymnody from Southeastern Kentucky* – Indian Bottom Association

- 2015 Living Blues Award for Best Historical Post-War Album: *Classic African American Songsters from Smithsonian Folkways*
- Washington Area Music Association Award for Best Washington Area Record Company
- International Bluegrass Music Association Hall of Fame Inductee: Original members of The Seldom Scene
- 2015 Creative Child Preferred Choice Award: *More Multicultural Songs from Ella Jenkins* – Ella Jenkins
- 2015 Creative Child Seal of Excellence Award: *123s and ABCs* – Ella Jenkins

American Association of Independent Music Libera Award Nominations

- Best Sync Usage: “This Land Is Your Land (Standard Version)” – Woody Guthrie
- Creative Packaging: *Lead Belly: The Smithsonian Folkways Collection* – Lead Belly



REISSUES

- I Know the Colors in the Rainbow* – Ella Jenkins
- Looking Back and Looking Forward* – Ella Jenkins
- Hopping Around from Place to Place, Vol. 1* – Ella Jenkins
- Hopping Around from Place to Place, Vol. 2* – Ella Jenkins

UNESCO ALBUMS

- Portugal: *Portuguese Traditional Music*
- Ukraine: *Traditional Music*
- The Yemenite Jews
- Oman: *Traditional Arts of the Sultanate of Oman*
- Côte d’Ivoire: *A Senufo-Fodonon – Funerary Vigil*
- People at Prayer
- Turkey: *Bektashi Music – Ashik Songs*
- Hong Kong: *Instrumental Music*
- Turkey: *The Turkish Ney*
- Syria: *Islamic Ritual Zikr in Aleppo*
- Thailand: *The Music of Chieng Mai*
- Laos: *Traditional Music of the South*
- Russian Orthodox Chants
- Greece: *Vocal Monodies*
- Kurdish Music
- Vanuatu: *The Music Tradition of West Futuna*
- Syrian Orthodox Church: *Tradition of Tur Abdin in Mesopotamia*
- Syrian Orthodox Church: *Antioch Liturgy*
- Indonesia: *Java – Music of the Theatre*
- Viet Nam: *Court Theatre Music: Hat-Bôl*
- Bali: *Balinese Music of Lombok*
- Bali: *Court Music and Banjar Music*
- Corsica: *Religious Music of Oral Tradition*
- Sicily: *Music for the Holy Week*
- Peru: *Andean Music of Life, Work, and Celebration*
- Byelorussia: *Musical Folklore of the Byelorussian Polesye*
- Switzerland: *Zäuerli, Yodel of Appenzell*
- Solomon Islands: *Fataleka and Baegu Music from Malaita*
- Turkish Classical Music: *Tribute to Yunus Emre*
- Afghanistan: *Music During the Civil War (1979-2001)*
- Yemen: *Traditional Music of the North*
- Oman: *Arabian Weddings*

- Cameroon: *Baka Pygmy Music*
- Aka Pygmy Music
- Japan: *Ainu Songs*
- Love Songs
- Java: *Vocal Art*
- Java: *Sundanese Folk Music*
- Viet Nam: *Ca Tru & Quan Ho – Traditional Music*
- Uzbekistan: *Music of Khorezm*
- Uzbekistan: *Echoes of Vanished Courts*
- Niger / Northern Benin: *Music of the Fulani*
- Viet Nam: *Tradition of the South*
- Bolivia: *Panpipes*
- Canada: *Music of the Inuit – The Copper Eskimo Tradition*
- Bahrain: *Fidjeri: Songs of the Pearl Divers*
- Madagascar: *Land of the Betsimisaraka*
- Japan: *O-Suwa-Daiko Drums*
- Japan: *Koishimaru Izutsuya: Master of the Kawachi Ondo Epics by Koishimaru Izutsuya*
- Afghanistan: *The Traditional Music of Herât*
- Afghanistan: *Female Musicians of Herat*
- Central African Republic
- Central African Republic: *Banda Polyphony*
- Sudan: *Music of the Blue Nile Province – The Gumuz Tribe*
- Sudan: *Music of the Blue Nile Province – The Ingessana and Berta Tribes*
- Armenia: *Liturgical Chants – Mekhitarist Community of Venice*
- Yemen: *Songs from Hadramawt*
- Japan: *Semiclassical and Folk Music*
- Yoshihisha Taira: *Tribute to Noguchi*
- Music Tradition of Malawi
- Madagascar: *Spirit Music from the Tamatave Region*
- Turkmen Epic Singing: *Köroglu*
- Uzbekistan: *Musical Traditions of the Karakalpak*
- Bengal: *Bengali Traditional Folk Music*
- Anthology of Indian Classical Music: *A Tribute to Alain Daniélou*
- Portugal: *Festas in Minho*
- Portugal: *Music and Dance from Madeira*
- Ethiopia: *Three Cordophone Traditions*
- Myanmar: *Music by the Hsaing Waing Orchestra: The Burmese Harp by Hsaing Waing Orchestra*



Photo by Ashlee Duncan

THE SOUND AND THE STORY: A Tribute to Smithsonian Folkways Director and Curator Daniel Sheehy

By Marjorie Hunt
Curator

An extraordinary ethnomusicologist, folklorist, cultural leader, advocate, scholar, and musician, Daniel Sheehy is an inspiration to the countless people touched by his wisdom, caring, and passion for the beauty and meaning of diverse cultural traditions across the globe. In October, the National Endowment for the Arts honored Dan with the 2015 Bess Lomax Hawes National Heritage Fellowship for his outstanding efforts to make the contributions of traditional artists more recognized and accessible.

Dan views Smithsonian Folkways Recordings as 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,” he writes. “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.”

It was the Ashanti drumming, rhythm and blues, and Mexican mariachi music that Dan encountered as a student at UCLA that awakened him to the rich diversity of cultural traditions in the world and inspired his lifelong dedication to folk and traditional arts.

“I was... in awe of the skill and the beauty and the complexity of these musics and the musicians that performed them,” he says. “And I was also a little bit indignant. I saw it

“Music is a heightened, powerful form of communication; pairing it with the power of a compelling story connects people to people as well as to music.”

—Daniel Sheehy

as a social justice issue that needed to be resolved. Certain musics were favored. Why weren’t these other musics included? The main answers were social answers. And I became driven with the desire to do something about that.”

That desire led Dan to the study of ethnomusicology, and eventually to the eminent folklorist Bess Lomax Hawes, who hired him in 1974 to conduct fieldwork on Mexican American music in California for the Smithsonian Folklife Festival. Those experiences, he said, taught him to think beyond the performance to truly value people and consider the future of their cultural traditions.

In 1978, Dan joined Hawes at the National Endowment for the Arts, where they worked together to establish the Folk & Traditional Arts program. When Dan became the director and curator of Smithsonian Folkways Recordings in 2000, he asked himself how—from “the great perch of the Smithsonian Institution”—he could use the record label to make a difference in the world.

“I fell back on the philosophy that Bess had instilled in me at the National Endowment for the Arts, and that was the idea of empowering people to be themselves as best they could, giving them resources. At the Smithsonian we have recorded sound, mainly music, and so I ultimately developed this philosophy of two guiding pillars: a good listen and a good story.”

Dan’s philosophy has guided the work of Smithsonian Folkways for fifteen years and has resulted in numerous award-winning recordings and enduring collaborations with musicians and their communities.

“I look for a recording that has both great music and a great story,” he writes. “By ‘great music,’ I mean music performed at a high level of standards as determined by the culture of which it is a part. By ‘great story,’ I mean music that has a compelling extra-musical role. For example, it brings to public attention a culture with a future threatened by outside forces, counters cultural inequities by reinforcing a minority culture’s identity, adds momentum and meaning to a cultural movement, brings people together across cultural barriers, or illustrates a little-known cultural tale that needs to be told.”

As he prepares for retirement from the Smithsonian, Dan reflects on his work: “Serving as director and curator of Smithsonian Folkways Recordings over the past fifteen years has been a dream come true, one of the greatest learning opportunities of my life.”

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

EXPANDING UNDERSTANDING

- Published 56 research-based books, articles, liner notes, and media pieces that expand cultural understanding and enrich knowledge of cultural heritage, creativity, and diversity
- Hosted 10 fellows and 142 interns
- Hosted 13 events as part of the Smithsonian-wide Intangible Cultural Heritage Initiative

INVITING PUBLIC ENGAGEMENT

- Hosted 4.4 million visitors to the Smithsonian Folklife Festival, onsite and online
- Reached 18 million people through other new and emerging media
- Reached 44.1 million listeners with Folkways content through radio listeners, streaming, and purchases
- Made 93 albums of music (1,335 tracks) in our collection available to the public, including archival material
- Partnered with Cricket Media for special issue of *FACES* magazine that brought the story of traditional culture in Peru to thousands of children

CHAMPIONING CULTURAL VITALITY

- Convened more than 150 Peruvian and Peruvian American artists to share their traditions, skills, and experiences at the Smithsonian Folklife Festival
- Received five-year grant to fund a program supporting cultural sustainability efforts among nomadic communities in China
- Received a gift to fund a five-year research project on Sustaining Minority Languages in Europe
- Provided \$904,952 in royalties and artisan payments
- Convened international workshop to identify the most valuable tools needed to support language vitality

BUILDING ORGANIZATIONAL CAPACITY

- Increased the Rinzler Archives' capacity to digitize and make its collections even more accessible by hiring an assistant archivist, who joins a staff of two permanent and five grant-funded archivists
- Raised \$1,264,167.50 toward our Smithsonian Capital Campaign goal of \$4 million, bringing our total to \$3,794,858 (94.9%)
- Received a total of \$5,988,556 in grants and gifts



milestones



EXPANDING FESTIVAL OUTREACH AND COMMUNITY CONNECTION

By Sabrina Lynn Motley
Folklife Festival Director

Every year there is *that* moment: Folklife Festival staff pacing nervously in the baggage claim area, waiting for the first group of participants to disembark. Finally, months of research and negotiation give way to excitement and possibility. What our visiting participants feel we can only guess, but the second we meet it's clear that we share a palpable sense of relief. Contact has been made. Another leg in the journey unfolds. This moment, out of the public's view and far away from the National Mall, is when the Festival truly begins.

Supportive Marketing

The scene played out again on Sunday, June 21, 2015, as the first group of Peruvian artisans, dancers, and musicians landed at Reagan National and Dulles airports. However, unlike previous years, their first Smithsonian encounter was not with staff but with large, brightly lit dioramas and videos announcing the Festival. Each featured striking images of participants in their home environments, doing what they do. The ads were part of expanded outreach efforts, the goal of which was two fold: to announce the event and, more importantly, to communicate the values that guide it.

Years of survey data and anecdotal comments make it clear that a significant segment of the Festival's audience comes from the Washington, Maryland, and Virginia area. We also know that a large portion of this population is transient. A well-planned, targeted outreach campaign enabled us to establish relationships with newcomers and strengthen connections with longtime residents.

Working in collaboration with Abbe Kaufmann Associates, a diverse group of English and Spanish language media partners came forward to support these efforts. Ads were placed on buses, Metro stations, and shopping malls, and in print and electronic media outlets. The response was immediate and encouraging. However, to be effective, outreach would also need sustained community engagement.



Community Engagement

From the outset, we knew that establishing relationships with Peruvians in the United States would be key to the success of the 2015 Festival. From Marinera dance schools to fashionable restaurants throughout the country, the ties that bind remain strong. Led by community engagement manager Alexia Fawcett, we convened a small group of advisors who provided insight, challenged assumptions, and served as sounding boards. The conversations were spirited and inspiring. From recommending the term "Peruvians in the U.S." as opposed to "Peruvian Diaspora," to providing access to networks and informing our "Community Days," the advisory group was an invaluable resource and a salient reminder that many of the stories being shared were domestic ones, too.

Connecting Officials

Taken together, ministries, embassies, and consulates form another kind of community whose work is often unseen—but felt nevertheless. Their importance cannot be overstated. The 2015 Festival's diplomatic circle of support included the Peruvian Embassy in Washington, the U.S. Embassy in Lima, and the Peruvian Consulate. Hon. Luis Miguel Castilla, Ambassador of Peru to the United States; Hon. Juan Federico Jiménez Mayor, Permanent Representative of Peru to the Organization of American States; and Hon. Brian Nichols, Ambassador of the United States to Peru, along with their remarkable staffs, aided our outreach efforts in ways too numerous to mention.

Of course, anyone within earshot of the National Mall during the opening ceremony couldn't have missed the thundering sound of 100 Cajoneros. The brainchild of Ana Cecilia Gervasi, Consul General of Peru, this drum wielding welcome committee demonstrated the best of the mission of the Festival when combined with the spirit of *Perú: Pachamama* and the love Peruvians in the U.S. have for their cultural heritage. Through community and sound, it proved to be an advert like no other.

Left: Illuminated posters for the Festival were installed at Reagan National and Dulles International airports. Photo by Abbe Kaufmann
Right: 100 Cajoneros sounded the opening of the 2015 Folklife Festival in front of the National Museum of the American Indian. Photo by J.B. Weillepp, Ralph Rinzier Folklife Archives



FOLKLIFE INTERNSHIPS: GIVING TOOLS, GIVING OPPORTUNITY

By **Diana N'Diaye**
Curator

Right about now, Mark De Dios may be teaching young Japanese students about the fine points of the English language, halfway through a school year at Nagaokakyo, Kyoto Prefecture. But for the first half of 2015, Mark was a magician, accomplishing many wondrous tasks at the Center as an intern.

He joined us in the spring through the UCDC internship program, on the verge of graduating from University of California, Davis. Like many of our interns, he had majored in anthropology and was anxious to explore ways to apply his education, interests, and talents to a career. And he came to impress: Mark always arrived at the office dressed to a T. Since he clearly experienced dress as a creative act, he was a perfect fit for the ongoing *Will to Adorn: African American Dress and the Aesthetics of Identity* program.

As a result of Mark's excellent project management skills, we introduced an updated Will to Adorn App, which encourages us to think more in depth about what we wear and how it affects our group identity. Users can also use the app—free to download on iTunes—to interview others about their sartorial choices. Mark arranged for the transfer of over a thousand pages from the older Will to Adorn social

media platform on Ning onto a new Smithsonian proprietary website, while also archiving original data. He set the bar high working with our partners at Matrix, Michigan State University's Center for Digital Humanities and Social Sciences, to smoothly complete this transition.

Mark went beyond accomplishing his assigned tasks to manage communications on our social media and app development projects, working as a liaison between myself as the Smithsonian curator, our in-house web developer, the external app developer, and our partners. He was conscientious, efficient, motivated, easy to work with, and an invaluable part of our Will to Adorn team.

"My internship at the Center was my first experience with the professional world outside of university," Mark wrote from Japan. "The warm atmosphere of the workplace and its passionate staff, the shared goals and passions, the countless opportunities to learn about something new—I will never forget any of this as I go forward in my career path and personal life."

Whenever possible, we strive to extend employment opportunities to our dedicated interns. Mark made such a positive impression during his internship that he was hired as a Marketplace sales associate for the 2015 Folklife Festival. Working on the floor of the National Museum of the American Indian during those two weeks, he greeted visitors, shared information about the many products from Peruvian artisans, and occasionally modeled a succession of gorgeous scarves.

"A year ago, I couldn't imagine that I would help develop a smartphone app, transform a white web page into an entire website, or promote and sell the handmade works of a tribe of less than 150 surviving members," Mark wrote. "Yet somehow I did because of the mentoring of the staff from the Center for Folklife and Cultural Heritage and the Folklife Festival."

At the Center, interns are not given busywork. They are given tools to build upon their education and toward careers—and to carry on our mission of promoting cultural understanding and diversity in their own work around the world.

"This is, without doubt, the best professional experience I could have had in D.C."

Both Mark De Dios and Kadi Levo started at the Center as interns; Mark was hired as a sales associate in the Festival Marketplace, and Kadi was contracted as a video processing technician and Festival photographer. Photo by Francisco Guerra, Ralph Rinzler Folklife Archives



INTANGIBLE CULTURAL HERITAGE AT THE SMITHSONIAN

By Meredith Holmgren

Principal Investigator and Project Manager

While the Smithsonian's cultural work is perhaps best known for its vast diversity of material art and artifacts, it is the stories we tell about them, the narratives they represent, and the traditional knowledge of their producers that instill these objects with cultural meaning, significance, and value. Although the Smithsonian makes great efforts in the physical conservation of material collections, the knowledge, skills, and ephemera associated with living traditions are just as worthy of dedicated safeguarding.

The Smithsonian's pan-institutional Intangible Cultural Heritage (ICH) project was founded in 2014 to investigate how the ephemeral and embodied aspects of performance, living traditions, and cultural production are represented and safeguarded in museum contexts. In doing so, we examine the milestones, challenges, policies, and practices of institutional engagement with living cultural expressions.

The goals of the project are to research the views, practices, and experiences of cultural heritage professionals, create new resources, and facilitate dialogue. By interviewing and surveying Smithsonian staff about their work with cultural expressions, and through ongoing engagements with external networks and partners, appropriate practices and challenges emerge to inform the future of cultural heritage policy at the Smithsonian.

Research

During the twelve-month pilot period, five investigators conducted forty-four interviews with Smithsonian staff and external professionals. The interviews focused on definitions,

milestones, practices, methodologies, challenges, and policies related to working with living cultural expressions. These produced more than fifty hours of original audio/visual recordings and will inform an analytical report about how to ultimately improve this work.

Dialogue

We also facilitated year-round dialogue between external scholars, Smithsonian staff, and the public through thirteen events that ultimately attracted more than 2,100 participants. Ten speakers presented on a diversity of ICH issues, ranging from exhibition development and archiving to intellectual property and cultural sustainability.

During the 2015 Smithsonian Folklife Festival, we hosted an exclusive conversation between Ambassador Brian Nichols (USA) and Ambassador Luis Miguel Castilla (Peru) about cultural diplomacy. The largest public events featured internationally acclaimed group A Tribe Called Red and were produced in partnership with the Center, the National Museum of the American Indian, and Smithsonian Associates. The evening began with an artist panel led by Center curator Sojin Kim, in which the group discussed cultural heritage safeguarding and their creative processes. Afterward, the group performed their innovative mashup of Indigenous sounds, hoop dancing, contemporary electronic music, and video art to a crowd of around 1,500 attendees.

Resources

One outcome of the ICH project has been the creation of new cultural heritage resources. In addition to new recordings, documentation, and the forthcoming report, we created an ICH listserv, newsletter, and website (folklife.si.edu/ich) which includes related resources and publications and engaged nearly 10,000 visitors throughout the year.

We also compiled and published a bibliography of over 140 ICH resources, piloted a calendar of related Smithsonian events, and crafted a seventy-page funding report about opportunities for financial development. A team of four interns surveyed the exhibition practices of ten Smithsonian units and recorded this data with supplementary visual documentation.

Looking forward, we will extend the project's reach through publications and presentations, while also exploring new partnerships and research initiatives. As the field of museology continues to expand its understanding and representation of intangible cultural heritage, the project serves as a resource for presenting, researching, and discussing living cultural heritage at the Smithsonian and beyond.

Video interns LaQuinda Grimes and Claudia Romano play back an interview with distinguished speaker Barbara Kirshenblatt-Gimblett. Photo by Meredith Holmgren



RAPID CAPTURE IN THE RALPH RINZLER FOLKLIFE ARCHIVES

By Stephanie Smith, Cecilia Peterson, and Archives Staff
Archives Director and Digitization Archivist

The Ralph Rinzler Folklife Archives and Collections has had an eventful and successful year thanks to the work of a growing team of staff, contractors, and interns. Long-term contractor Greg Adams transitioned to being a member of the permanent staff as assistant archivist, and we received funding from the Smithsonian’s National Collections Program to hire a contractor to improve collections management for offsite holdings.

With grant funding, we completed preservation digitization of significant audio collections, including the Lee Hays Papers, the J. Scott Odell Folk Music Collection, and selected portions of the Ralph Rinzler Papers and Audio Recordings and the Moses and Frances Asch Collection. We processed videos for two of the Center’s documentary projects: Korean-American oral histories and interviews with descendants of survivors of the 1915 Armenian Genocide. During the 2015 Smithsonian Folklife Festival, we worked closely with Smithsonian staff from the Digital Asset Management System (DAMS) office to create and implement a more efficient workflow for digital video files.

In April 2015, after months of preparation, we participated in a week-long rapid capture pilot project supported by the Smithsonian’s Digitization Program Office (DPO) and vendor The Digital Ark. The goal of a rapid capture project is to

leverage technology and an efficient workflow to digitize a large volume of similarly sized objects quickly and make them available to the public online in their highest resolution. We chose to digitize a large portion of the original Folkways Records cover art mechanicals, or “paste-up” boards, due to their importance in the history of graphic design and the beautiful original artwork.

Through an impressive collaborative effort, we digitized 1,022 oversized folders of cover designs during the five-day pilot, creating 2,345 unique images. These images were embedded with metadata, descriptive information such as keywords that make the images searchable. They were then sent to the DAMS and linked to catalog records in the Smithsonian’s Collections Search Center for public viewing during the same week.

While the Folkways Records pilot was a success, mass digitization projects do not necessarily need state-of-the-art equipment and an entire dedicated team of archivists and imaging specialists. In December 2014, we started our own rapid capture-based project, staffed by one contract image specialist, to digitize, preserve, and make accessible difficult-to-access 35mm slides of photographs from the Smithsonian Folklife Festival Records.

By October 2015, we had digitized, preserved, and made accessible nearly 17,000 slides from the Festival’s founding in 1967 to 1987, using a mix of analog and digital technologies. By the time the grant-funded project finishes, we anticipate having 35,000 slides digitized and searchable through the Smithsonian’s library catalog (SIRIS) and the newly launched Smithsonian Online Virtual Archives.

As a result of the success of this project, we plan to move onto our other 35mm film holdings so that we may continue to preserve and share our collections. Our slide digitization project is a great example of a scalable approach to rapid capture digitization because it can be completed by a single imaging specialist with relatively low-tech equipment and high-quality results.

We have never before had the capacity to push digitized content out to the public in this quantity or quality. Our collections contain rich materials that document the world’s diverse living cultures, but until recently these resources have been almost invisible to researchers. Working together with the DPO, our future projects will follow this model for mass digitization, making our collections more accessible and useful to the public, scholars, and communities.

Courlander’s Almanac was one of 1,022 Folkways Records to have its cover art mechanicals digitized in the rapid capture project. Ralph Rinzler Folklife Archives



PROMOTING INTERCULTURAL DIALOGUE WITH CHINA

By James Deutsch
Curator

Because intercultural dialogue between the world’s two most powerful economies is essential, the Center is actively exploring cultural differences and promoting mutual understanding with the People’s Republic of China. As co-curator for the 2014 Smithsonian Folklife Festival program *China: Tradition and the Art of Living*, I helped to bring more than one hundred musicians, dancers, cooks, and artists to the National Mall, where Folklife Festival visitors engaged in lively cultural conversations with Chinese tradition bearers.

Of course, intercultural dialogue must be multidirectional, so in April and May 2015, the Center—in collaboration with *American Routes*, a New Orleans-based public radio program—brought three American “roots” music groups to Beijing for a series of concerts and performances that helped enhance two of the Center’s priority initiatives: intercultural dialogue and the social power of music.

The three musical groups were Los Texmianiacs, a band from San Antonio that plays *conjunto* music from the American Southwest and whose 2010 Smithsonian Folkways release *Borders y Bailes* won a GRAMMY as Best Tejano Album; Wylie & the Wild West, a band from rural Montana that plays cowboy music, Western swing, and honky-tonk; and the Tremé Brass Band from New Orleans, which plays dirges,

hymns, marches, and popular songs, often in uniform, for street parades and other special occasions in the community. Recipients of a National Heritage Fellowship in 2006 from the National Endowment for the Arts, the Tremé band was also featured on the 2015 Smithsonian Folkways album *New Orleans Brass Bands: Through the Streets of the City*.

The groups were originally scheduled to perform outdoors in early May at the Chaoyang Pop Music Festival in Beijing. However, when Chinese government authorities in April suddenly banned all outdoor concerts in Beijing and Shanghai, we had to find a Plan B. In a matter of days, the China Arts and Entertainment Group—which had been our primary partner for the 2014 Folklife Festival program—located new indoor venues within the fashionable 798 Arts District and at the Beijing Foreign Studies University.

Although this meant crowds numbered in the hundreds rather than thousands, those who were able to attend—largely urban youth in their twenties—seemed to greatly enjoy the opportunity to hear, see, and meet traditional musical groups from the United States.

“The audience loves these American bands!” exclaimed Cao Jiawang, a student at Xinghai Conservatory of Music in Guangzhou, who played *erhu* (a two-stringed traditional instrument) onstage with the American groups. “My instrument is part of Chinese culture, and when audiences see me with these guys, it gives them a whole new feeling. They feel proud. Many people think the *erhu* can play only sad, traditional music. But when I play rock ‘n’ roll and jazz, they see it in a new way.”

As much as Cao Jiawang enjoyed accompanying cowboy, conjunto, and New Orleans jazz, she also observed, “It would be great if the guys could play Chinese music with me.”

We know that music not only communicates social and cultural values, but it may also build bonds by promoting mutual understanding and empathy across cultural differences. Bringing American musical groups to Beijing is an important first step, but bridges are best built from both sides in order to meet in the middle. Perhaps on a subsequent tour, our American musicians can help to bridge those cultural differences by trying out some Chinese rhythms and tones.

Support for the 2015 musical tour was provided primarily by the U.S. State Department and the U.S. Embassy in Beijing, along with the National Endowment for the Arts, National Endowment for the Humanities, Tulane University in New Orleans, and the China Arts and Entertainment Group in Beijing.

Members of Los Texmianiacs and Tremé Brass Band strike a pose in front of a stone lion in Beijing’s Forbidden City. Photo by James Deutsch



**PERU: LAND OF RICHES
THE MAKING OF FACES MAGAZINE'S
2015 JULY/AUGUST ISSUE**

By Betty Belanus
Curator and Education Specialist

A young dancer in an elaborate bright blue dress and bare feet beams, beckoning readers ages nine to fourteen to learn about the rich culture of Peru. Welcome to *FACES*, Cricket Media's magazine of "People, Places, and Culture," a great fit for features based on the 2015 Smithsonian Folklife Festival's *Perú: Pachamama* program.

What did it take to get this issue off the ground? The Center's existing partnership with Cricket Media, which manifested in the 2014 Junior Folklorist Challenge, opened the door to working with the editorial team on an issue of *FACES*, one of their excellent children's magazines. As soon as our curatorial team had an outline of the Peruvian groups they planned to feature in the Festival program, we started working eight of them into feature stories. We wanted to include articles that reflected Peruvian American participants as well, who were to hold a significant role in the program.

Who exactly is "we"? Initial planning was done by myself, in conjunction with Cricket's chief learning officer Joan Auchter and education consultant Laura Woodside. Once the issue had a green light, the Center team expanded to include interns Erica Martin from American University and Tiffany Wilt from Montgomery College, senior program specialist

Arlene Reiniger, and editor Elisa Hough. Although they were extremely busy organizing the Festival, the Peru curatorial team (co-curators Olivia Cadaval and Cristina Díaz-Carrera, coordinator Valentina Pilonieta-Vera, community engagement manager Alexia Fawcett, and intern Caity Huffman) provided us with fieldwork, reference materials, and photos.

We delivered all our content by the March deadline for a July/August publication, and we were pleased with the final result. Perhaps the most gratifying part of the project was handing copies to each of the Peruvian participants featured within when they came to Washington, D.C., for the Folklife Festival. They were quite excited to see themselves in print!

The magazines were sold in the Festival Marketplace and distributed to the *FACES* subscribers. Cricket Media usually prints about 15,000 copies, and since the majority of these copies go to educational institutions such as schools and libraries, they estimate that each institutional subscription is accessed by thirty students, bringing readership into the hundreds of thousands.

Tiffany Wilt reported that the magazine helped her, and other summer interns, prepare for working in the Festival's Wawawasi Kids Corner. "Not only were we extremely prepared for the questions we fielded at the Festival, we could also refer new interns or volunteers to the magazine, both a quick and fun read," she said. "Additionally, if we forgot a fact about one of the case studies, all it took was a quick glance inside the magazine to refresh our memories!"

Erica Martin left soon after the Festival ended for a semester in Chile and had the chance to visit Peru as part of her program. After contributing to the project, she said she gained a perspective beyond "tourist" while traveling in Machu Picchu and Cusco. "Working on the *FACES* issue was without a doubt one of the best learning experiences that I have had throughout my time in college, both in and out of the classroom," she reflected.

Perhaps one of the best testimonies of the issue, however, comes from our Center director Michael Mason's seven-year-old daughter, who enjoyed the article about the traditional Q'eswachaka Bridge so much it has become a standard bedtime story request.

In 2016 we will continue the partnership with Cricket Media to produce a second issue on Basque culture, coinciding with the 2016 Folklife Festival.

Image courtesy of Cricket Media



SUSTAINING MINORITY LANGUAGES IN EUROPE

By Robert Leopold

Deputy Director for Research and Collections

Why study minority languages in Europe when endangered languages are more prevalent elsewhere? We’ve heard this question often since the Center launched its latest program, Sustaining Minority Languages in Europe (SMiLE).

Europe is home to more than sixty minority languages, and at least ninety percent are endangered. A list of them contains some surprises: Breton, spoken by 250,000 people in France, and Lule Sami, with just 1,500 speakers in Norway and Sweden, are both considered severely endangered by UNESCO. How can that be?

We live in an era of rapid, but not unprecedented, language change. The 7,000-plus languages spoken around the world today are probably only a fraction of the languages we once spoke: think Aramaic, Ancient Greek, Egyptian, Old Norse—the list is endless but largely unknown. Dominant languages edge out minority languages when their use is more prevalent in commerce, education, government, entertainment, media, and technology, and when people perceive the use of that language to be more prestigious.

Language shift can occur relatively quickly. A provincial language such as Breton could disappear within a few generations if its speakers continue to adopt French as their vernacular language and teach French to their children—as they actually have done since 1900, when Breton had two million speakers.

Despite all odds, a handful of dormant languages have staged a comeback. The remarkable reawakening of Cornish and Manx in the United Kingdom demonstrates

the value of language as cultural heritage. Their resurgence underscores the importance of developing more sophisticated methods for assessing language vitality. Their revival offers encouragement to communities around the world actively engaged in revitalizing their own heritage languages.

What challenges will they face? What strategies might they learn from language revitalization efforts in European nations, such as those in Norway and Sweden where Lule Sami is actively supported by the government and increasingly spoken by youth? What cultural, political, and economic factors are responsible for the outcome of language revitalization initiatives, and how can we share our understanding of them?

In July, with the assistance of a generous gift from Ferring Pharmaceuticals, the Center launched SMiLE as a five-year program to support comparative ethnographic research in minority language communities. We chose to work in Europe because its minority ethnic groups, languages, and revitalization initiatives are well documented over a long period of time and because European revitalization initiatives provide a model for others to emulate. SMiLE research will focus on the social contexts in which language revitalization efforts take place, rather than on language learning and transmission.

In 2016, the Center will offer competitive grants to interdisciplinary teams of linguists and other social scientists to conduct research in language communities representing a broad range of factors known to sustain or challenge linguistic diversity. These include the availability and quality of language documentation, the relationship between speakers of different languages and dialects, literacy in minority and dominant languages, language ideologies, national and local language policies, formal education, participation in global communication networks, geographical mobility, mass entertainment, and cultural tourism.

SMiLE builds on the Center’s traditional strengths: institutional leadership, community collaboration, cultural heritage policy research, and the development of proven methodologies. The results of our field research, workshops, and symposia will be valued by national and local governments, NGOs, research funding agencies, researchers in linguistics and anthropology, and minority language communities themselves. This is truly something to smile about.

In 2002, Sweden recognized Sami as an official minority language. It is used primarily in the northern region—like the banks of lake Ladtjojaure in Gällivare and Kiruna municipalities. Photo by Fredrik Broman/imagebank.sweden.se



GIVING A BREATH OF LIFE TO INDIGENOUS LANGUAGE

By Mary Linn

Curator of Cultural and Linguistic Revitalization

Most endangered language revitalization efforts focus on documenting speakers and lifeways before they disappear. This research then feeds into developing curriculum and materials. Speakers are trained to be teachers. But what do you do if your community no longer has any speakers?

In the past, we might have said that a language without any speakers is dead. But unlike an extinct animal species, languages can be brought back to life.

The Smithsonian’s Recovering Voices Program is dedicated to supporting the documentation, revitalization, and sustainability of languages around the world. As a collaboration between the Center, the National Museum of Natural History, and the National Museum of the American Indian, the program also helps organize the annual National Breath of Life Archival Institute for Indigenous People, which convened endangered language community researchers for two weeks in June 2015.

Supported by the National Science Foundation Documenting Endangered Languages grant, Breath of Life creates a safe environment, bringing together others who are going through the same loss and recovery. It first provides access to documentation from various Smithsonian archives and

the Library of Congress. But it is not enough to help people find documents written in or about their languages if they do not know how to use these materials, so we encourage small learning groups, each assigned to a linguistic partner. This partner helps the participants through the oddly written older forms and the “linguistic-ese” of many grammatical documents.

The participants also have access to ethnographic collections—baskets, clothing, fishing gear, and ceremonial objects—that give context to language. The institute allows time for people to share what they are learning and the emotions, both of joy and loss, that come with these discoveries.

In 2015 we brought in twenty-nine community researchers representing fourteen languages throughout the United States. As a linguistic partner, I had the opportunity to see just how life changing the experience can be. I worked with two amazing young people from Kodiak Island, Alaska, working on Alutiiq. Marya Halvorsen is a gifted Alutiiq craftswoman and Michael Bach a curriculum developer and teacher; both are second-language speakers of Alutiiq. Whereas the language once had several dialect variations, there are now only a handful of elders who grew up speaking the language.

The language archives were filled with “ohhs” and “ahhs” as other groups found previously unknown documentation, from names of family members and their photos to long narratives rich with language and cultural information. In days of searching, we found one short text: an eight-line story from an Alutiiq man who had traveled down to the San Francisco Bay in 1886. It was transcribed by a linguist who had probably never heard the language before but did the best he could.

We spent days trying to make sense of it. And then there was the “aha” moment: leaving aside the translation and only thinking in their new Alutiiq, with my eye for linguistic structures and their knowledge of Alutiiq ways, Marya and Michael heard for the first time in nearly 140 years the reason for a traditional lifeway. Only eight lines, but it was breathtaking.

Silent languages can be given a breath of life. It takes committed people who identify with their culture, who are willing and able to dedicate their lives to renewing the language. It takes the support of their own Indigenous communities and the wider community to understand that this is a worthy endeavor. It takes documentation of the language, otherwise there is no place to start. And finally it takes the support of the institutions like the Smithsonian to open the doors to archives and collections, aiding in the rediscovery of these treasures.

Marya Halvorsen and Michael Bach share a joke in Alutiiq at the end of a long day of research. Photo by Mary Linn



**DR. FREDRIK PAULSEN,
FOLKLIFE PHILANTHROPIST**

By Cynthia Jacobs Carter
Chief Development Officer

By day, Dr. Frederik Paulsen Jr. is the executive chairman of Ferring Pharmaceuticals in Saint-Prex, Switzerland. At heart, he is an explorer, an adventurer, and a great supporter of cultural sustainability. In 2014 he joined our advisory council, and this year his company donated \$1.24 million, the largest gift we have ever received.

Dr. Paulsen was born and raised in Stockholm, Sweden. He studied chemistry at the Christian Albrecht University in Kiel, Germany, and business administration at Lund University in Sweden. He began working at Ferring Pharmaceuticals in 1976 and took the business over from his father, founder Dr. Frederik Paulsen Sr., in 1988.

A 2013 article in *Forbes* praised Dr. Paulsen for “his ability to leave business behind and push himself to extremes in search of new knowledge and adventure.” This drive has taken him to incredible places. In January 2013 he completed a thirteen-year quest to become the first human to tour all eight of the earth’s poles (geographic, geomagnetic, magnetic, and least accessible in the north and south). He has also climbed the 20,564-foot Ecuadoran volcano Chimborazo—the point furthest away from the center of the earth.

Dr. Paulsen has an extensive range of humanitarian interests, from the United States to Western Europe, Russia, the islands

“My family heritage includes Frisian, an endangered language, so I am keenly aware of the importance of language to our identity and our humanity.”

—Frederik Paulsen Jr.

of South Georgia, and the Kingdom of Bhutan. In addition to serving on our advisory council, he is on the boards of the Salk Institute of Biological Studies, the Russian Geographical Society, and the Royal Textile Academy of Bhutan.

His philanthropic work is guided by a keen interest in art and his family’s cultural heritage. He is especially committed to the research and preservation of Frisian, the native language of his father’s ancestors—in fact, *ferring* is the Frisian word for “natives of the land.” The language has about 500,000 speakers in the Netherlands, Germany, and Denmark, but UNESCO has identified varieties of it as severely endangered and vulnerable.

Dr. Paulsen first became involved in our work as a research funder for the 2013 Smithsonian Folklife Festival program *One World, Many Voices: Endangered Languages and Cultural Heritage*. Now with the significance and urgency of revitalization efforts in mind, Ferring’s recent gift will support a new research project aimed at sustaining endangered languages. The donation will fund much of the Center’s new Sustaining Minority Languages in Europe project for five years (see page 34), building on the Smithsonian’s Recovering Voices Program and our cultural sustainability work.

“This project is the first large-scale comparative approach to language revitalization across communities in relation to broader social, cultural, political, and economic factors,” Center director Michael Mason says. “The Smithsonian is a leader in the field of cultural sustainability, and the Center is the ideal institution to carry out this groundbreaking research.”

The gift brings us to 94 percent completion of our \$4 million Smithsonian Capital Campaign goal. The institution-wide campaign, which began in 2011 and continues through 2017, focuses on telling America’s stories, inspiring lifelong learning, reaching people everywhere, and sparking discovery—objectives that parallel our mission. With Dr. Paulsen’s funding, we can carry these efforts forward.

“We are incredibly grateful to Ferring for supporting this important work,” Mason says. “Their generosity will help communities sustain their languages and traditions for many years to come.”

Photo courtesy Ferring Pharmaceuticals



COLLABORATION WITH THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

By Justin Hensley
Festival Production Manager

In September 2004, the Smithsonian's National Museum of the American Indian opened on the National Mall with a six-day First Americans Festival, Native Nations procession, and a grand ceremony. Marshaling decades of festival production expertise and resources, the Center co-produced the weeklong celebration. In 2015, the Center and Museum again seized the opportunity to collaborate.

The 2015 Smithsonian Folklife Festival brought one hundred program participants from Peru to the National Mall. Concurrently, the Museum opened a new exhibition, *The Great Inka Road: Engineering an Empire*. Early on, curators from both organizations met to discuss content, prospects, and possibilities. Clearly we could benefit from the expertise and contacts the Museum had already matured. Likewise, the program would bring people, stories, and resources to Washington, D.C., which would be beneficial to the exhibition.

The partnership was especially fortuitous this year, as renovations on the National Mall shifted the Festival grounds to the east, adjacent to the Museum. Working closely with senior project manager Amy Van Allen, we signed a hosting agreement—the first of its kind—which allowed the Center to temporarily operate within the Museum. The Festival Marketplace became the vibrant visual centerpiece of this

collaboration, located in the beautiful Potomac Atrium. And when both Saturdays brought record-breaking rainstorms that might normally force the Festival to close, the Museum dedicated its Rasmuson Theater, conference rooms, and other spaces as alternate venues.

One connection the Museum offered was with Peruvian scholar Roger Valencia, who maintains contact with the four Quechua communities who annually rebuild the Q'eswachaka Bridge. Coordinating with Roger and the Museum, the Center arranged for twelve traditional engineers and builders to travel to Washington and replicate a sixty-five-foot bridge across the Mall. Over the ten days of the Festival, the builders were assisted by technical staff, other Peruvian participants, and the public in braiding, twisting, and stretching the bridge's ropes. Following the Festival, the builders split the span in two pieces, one bound for the Inka Road exhibition, the other for the National Museum of the American Indian in New York.

In addition to the bridge project, the Museum's cultural arts and interpreter staff worked closely with Festival participants from Peru. Artisans donated many handling objects to the Museum, which add texture, depth, and tangibility to the exhibition's content. One group of participants, the weavers of the Chinchero community, visited the Museum's Cultural Resource Center in Suitland, Maryland, to tour the collections and meet with staff. The unfettered exchange of cultural knowledge, vital perspective, and formative personalization of content has durably enriched the experience of museum goers.

From day one, the National Museum of the American Indian and the Center have been collaborators. A combined effort allowed us to focus allocation of resources, garner expertise, increase reach of programming, and foster cultural exchange. Van Allen summarized:

To have the Folklife Festival in front of the museum with a focus on Peru at the same time that we opened the exhibition *The Great Inka Road* was remarkable. As two of the Institution's cultural units, we naturally share considerable synergy in our approach and programming. This was a wonderful opportunity to cross-promote each other's work and build new audiences, one that we hope will have lasting effects not just for the communities in Peru but also in future collaborations.

Equipped with fresh experience, a model agreement, and paired focus on cultural democracy, the Center and Museum continue to advance progress on our respective missions.

The National Museum of the American Indian hosted the Folklife Festival Marketplace in the Potomac Atrium. Photo by Francisco Guerra, Ralph Rinzier Folklife Archives



BRINGING PERU TO THE FESTIVAL MARKETPLACE

By Jackie Flanagan Pangelinan
Marketplace Coordinator

Two hundred miles southeast of Peru’s capital city of Lima, Ayacucho sits nine thousand feet above sea level, where the air is cool and crisp. This Andean region has a rich craft heritage—ceramics, painted tin, masks, and more—with techniques rooted in the Wari culture from about 500 to 1000 AD. In his studio, Alfredo Lopez Morales creates *retablos* (story boxes), a craft he learned from his father, just as his father learned it from his grandfather. This form of folk art is his way to pay homage to his family and cultural traditions.

In February 2015, the Folklife Festival Marketplace team traveled to Ayacucho and elsewhere in Peru to meet with future Festival participants, gain a deeper understanding of their heritage, work with them to select products, and plan how to ship items to Washington, D.C. Our deep commitment to creating a robust Marketplace is the Center’s way to honor these master artisans at the Festival. Through the Marketplace, we strive to help them reach a wider audience during and beyond the ten Festival days.

Leading up to the event, the small indigenous Wachiperi community—one with a long pre-Hispanic history and severely endangered language—could put into practice the artisan training provided in pricing structures, packaging, and shipping. Practice became a meaningful reality as they arrived

in Washington to see Marketplace visitors appreciate and don their layered jewelry made from seeds and nuts. Through the brisk sales of their CD, the Wachiperi voices and language will spread to new listeners.

“It was an amazing, life-changing experience for the Wachiperi,” said researcher Holly Wissler, the group’s presenter and translator. “I still think about the Festival daily.”

In addition to supporting the current Festival participants, the Marketplace is committed to continued investment in artisans from previous Festival programs. We created a new “Best of the Marketplace” section to include merchandise from individuals and groups such as Ocean Sole’s flip-flop animal sculptures from the 2014 Kenya program and Andrew Kushner’s Silk Road Bazaar from the 2011 Peace Corps program. Valuable participant relationships will continue beyond the event on our online Festival Marketplace as well. Once completed, we hope the online platform will extend the market reach and further underscore the deep cultural histories from which these crafts were created.

By partnering with colleagues at the National Museum of the American Indian, the Marketplace made its home in their scenic Potomac Atrium. The woven copper screen wall and inlaid stone floor provided a striking architectural stage to showcase not only products but masterful demonstrations by Peruvian participants: weaving, painting, jewelry making, ceramics, arrow making, embroidery. These daily demonstrations extended the Peru program’s content to the Museum visitors and broadened the Marketplace definition from “store” to an additional platform for learning and engaging.

Our strong team of sales associates gained a deeper understanding of the products that surrounded them by meeting and learning from the participants during Marketplace demonstrations. Three sales associates were bilingual English and Spanish speakers, assisting both participants and visitors in translating and understanding the details of artisan processes and backgrounds of each craft. The entire sales staff became informed, appreciative “ambassadors” in cultural heritage to the more than 40,000 people who visited the Marketplace.

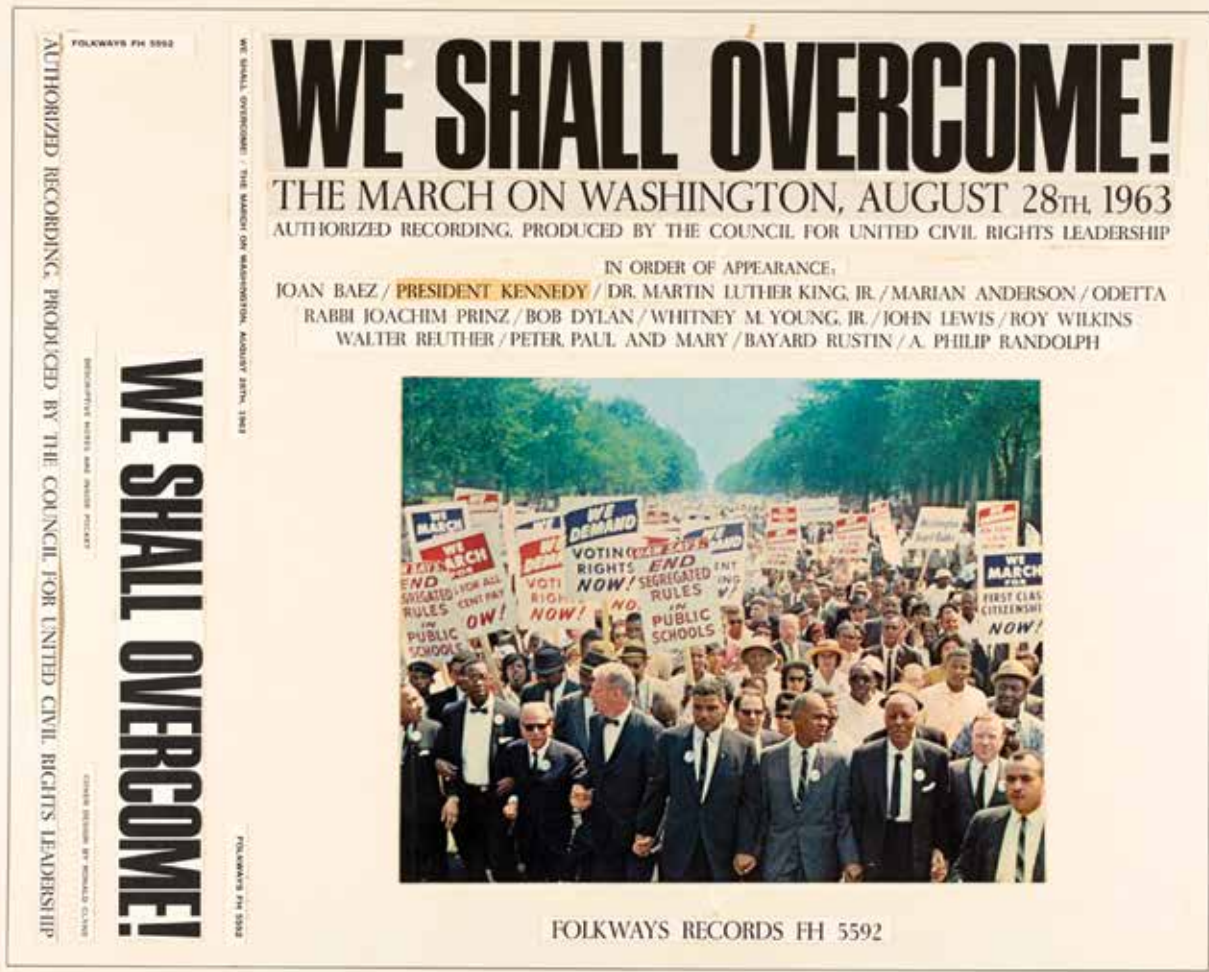
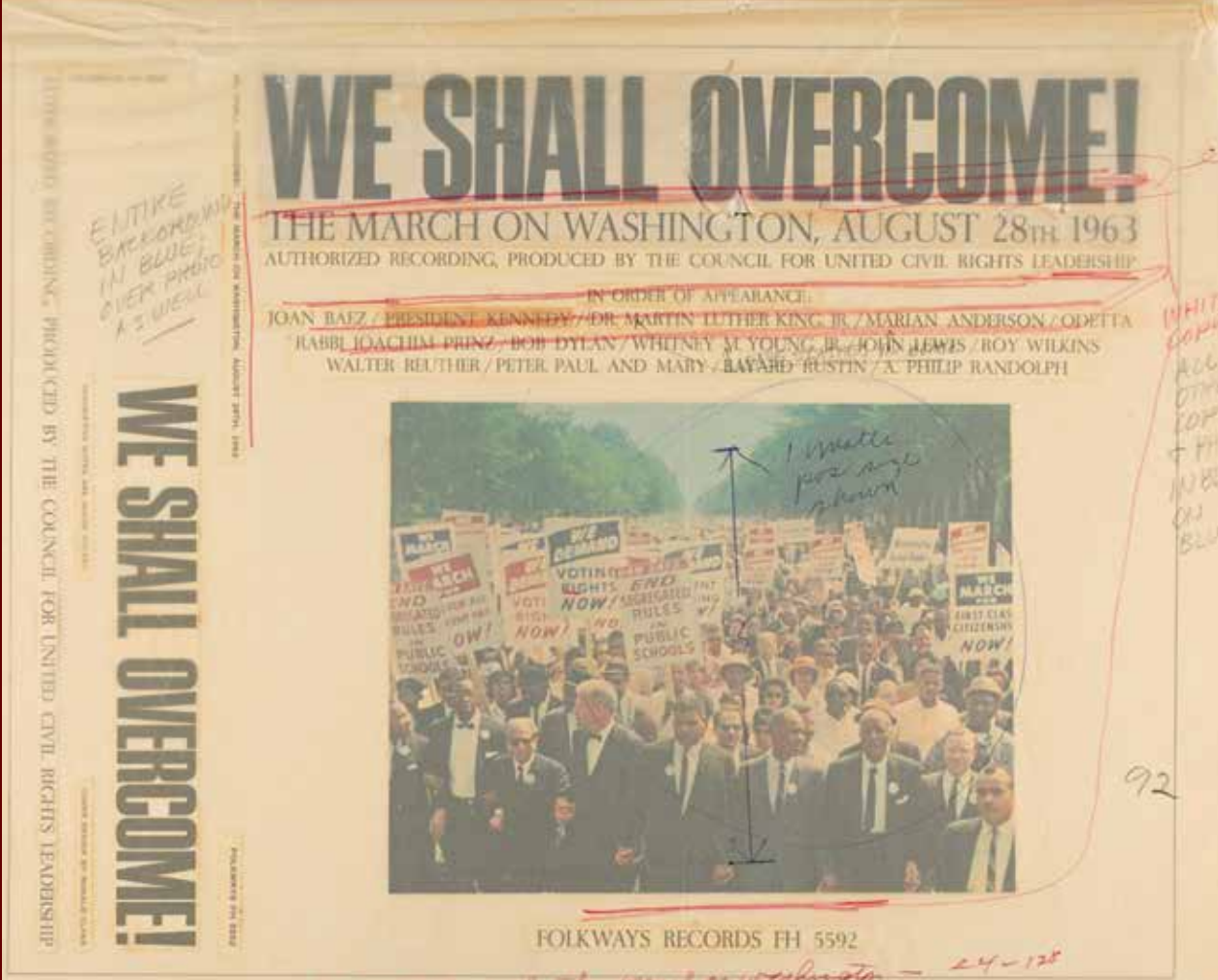
The Marketplace offered a unique shopping opportunity for visitors to bring home the beautiful sights, sounds, and tastes of Peru. As a result, the Center contributed over \$159,000 to Peruvian artists and artisan groups. Our goal is to increase these yearly contributions through increased artisan training opportunities and a realized ecommerce presence in 2016.

Artists from the Center for Traditional Textiles in Cusco sold their handwoven products in the Festival Marketplace. Photo by Josué Castilleja

The original album cover design mechanical for Folkways Records FH 5592 was among the artwork digitized in the Rinzler Archives' rapid capture project.

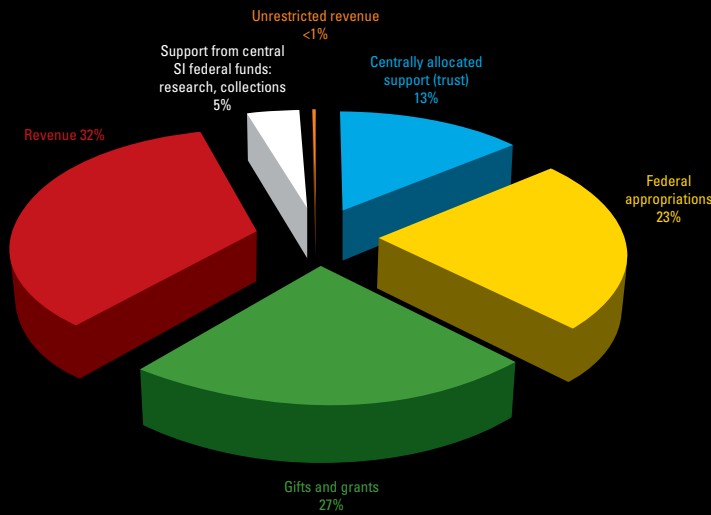
Top: tracing paper overlay with printing instructions from designer Ronald Clyne.
Bottom: camera-ready copy for printer.

Moses and Frances Asch Collection, Ralph Rinzler Folklife Archives



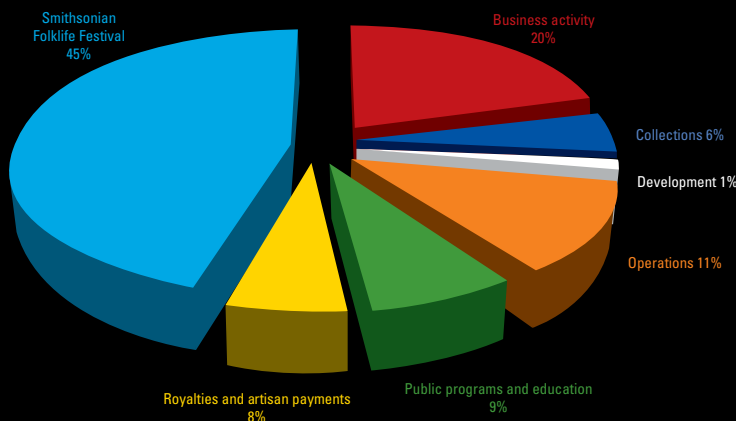
SOURCES OF FUNDS

Centrally allocated support (trust)	13%	\$1,439,330
Federal appropriations	23%	\$2,503,000
Gifts and grants	27%	\$2,949,931
Revenue	32%	\$3,425,964
Support from central Smithsonian federal funds: research, collections	5%	\$499,600
Unrestricted revenue	<1%	\$28,756
Grand total for fiscal year 2015	100%	\$10,846,581



USE OF FUNDS

Business activity	20%	\$2,381,034
Collections	6%	\$706,708
Development	1%	\$143,238
Operations	11%	\$1,328,183
Public programs and education	9%	\$1,019,460
Royalties and artisan payments	8%	\$904,952
Smithsonian Folklife Festival	45%	\$5,321,751
Total expenses for fiscal year 2015	100%	\$11,805,326*



*Total includes funds garnered in previous fiscal years but expended in FY2015.



Artists from the Center for Traditional Textiles in Cusco.
Photo by Josué Castilla

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Republic of Peru Ministry of Foreign Trade and Tourism (MINCETUR)
 Regional Government of Biscay

2015 SMITHSONIAN FOLKLIFE FESTIVAL

Produced by the Smithsonian Center for Folklife and Cultural Heritage
 Co-sponsored by the National Park Service

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Additional support was provided by the staff of the Smithsonian’s National Museum of the American Indian, directed by Kevin Gover (Pawnee), coordinated by Amy Van Allen; Washington Dulles International Airport; and the Smithsonian’s National Museum of African American History and Culture.

This program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

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See full list: folklife.si.edu/supporters
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Sculpture by *maestro* Mamerto Sánchez, Quinua, Peru.
Photo by Josué Castilleja

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around the world through research, education,
and community engagement.*

