

PROGRAMMING THE SMITHSONIAN FOLKLIFE FESTIVAL: NATIONAL
CULTURAL POLICIES ON THE NATIONAL MALL

By

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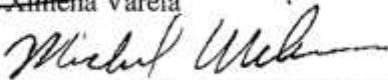
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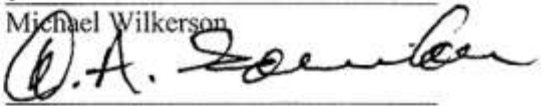
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DEDICATION

For my family, whose love and unending support
remain the greatest constants in my life

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This work examines the Smithsonian Folklife Festival as a text for the enactment of national cultural policies and interests on an international stage. By placing the Festival in the context of emergent discourses in the fields of museum studies, arts management, folklore, and anthropology, the study aims to analyze the complex influences involved in the programming of the Festival's featured country program. Through literary analysis, interviews with Festival curators, and case studies of past Festivals, the work acknowledges the presence and influence of cultural, political, economic, and social domains in the programming process. Additionally, by looking at three major influences on foreign programming choices – timing/availability, national interests, and funding – the study provides an example of the ways in which public cultural events can serve as sites for the living, changing enactment of national cultural policies.

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CHAPTER ONE

INTRODUCTION

“Our Mission: The increase and diffusion of knowledge. Our Vision: Shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world” –The Smithsonian Institution¹

My first experience with the Smithsonian Folklife Festival (SFF) was in 2005 when I braved the humid, mid-summer National Mall as a Center for Folklife and Cultural Heritage intern. Despite the fact that I – as a digital archiving intern working for the Smithsonian Folkways Recordings branch of the Center – had absolutely no involvement in the planning or execution of the enormous event, it was readily apparent why the SFF has been named the “top event in the U.S.”² The hard work of organizers, interns, and volunteers make the two weeks surrounding the fourth of July a cultural spectacle on the National Mall. Several years later, I joined the Festival production staff, first as the Housing Coordinator (the staff member in charge of housing and feeding all participants) in 2010, and subsequently in 2011 as the Participant Coordinator (overseeing travel, visa, and payment logistics).

One of the most frequent questions I received from friends and family members while I worked on the SFF was, “Why does the Smithsonian choose such seemingly

¹ Smithsonian Institution, "Mission and Vision," Smithsonian Institution, <http://www.si.edu/About/Mission>.

² Simon J. Bronner, "In Search of American Tradition," in *Folk Nation: Folklore in the Creation of American Tradition*, ed. Simon J. Bronner, *American Visions* (Wilmington, DE: Scholarly Resources, 2002), 47.

random programs for the Festival?” Inevitably, the year cited as an example of programming juxtaposition *par excellence* was 2008, in which the featured programs included Bhutan, NASA, and Texas. It seemed to these individuals – and indeed, to me as well – that Festival programs did not align as a cohesive whole.

The topic of SFF programming continued to perplex me as I became more involved with the Center for Folklife and Cultural Heritage (CFCH) and the Festival staff. In the spring of 2011, therefore, I undertook this project as a means of examining SFF programming choices and the relationship that they have to larger national cultural policy initiatives and trends. What I quickly discovered was that the choices that go into producing this multi-million dollar celebration of world cultures are far from clear-cut; rather, decisions about which programs to undertake are framed and negotiated by a multitude of nuanced issues, constraints, institutional standards, personal relationships, and governmental initiatives.

Through this work, I aim to examine these various influences and the ways in which they are manifest both explicitly and implicitly in the process of organizing the Smithsonian Folklife Festival. By viewing such trends through the lens of cultural policy and national interests, I seek to contextualize the Festival as one of the most visible, public-facing activities of a national institution whose policies and procedures hold resonance within the broader context of the arts and cultural affairs. Thus, as scholars Heather Diamond and Ricardo Trimillos so aptly contend, “The SFF... merits serious critical attention as a cultural laboratory, a touristic phenomenon, and de facto cultural

policy.”³ The extent to which national interests – both on the part of the United States Government and on the part of the governments of the Festival’s “featured countries” – intersect with the Festival’s mission of promoting “the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world”⁴ necessarily holds implications for everyone from arts managers to the citizens who gather yearly on the National Mall to enjoy the sights and sounds of the Smithsonian Folklife Festival.

What this research reveals are two parallel yet complementary domains of influences: on one hand, the Festival is inherently linked to national interests, cultural policy initiatives, and governmental agendas, while on the other hand it is moderated by the realities of funding, the strength of the tourism industry, and the practical limitations of producing such an enormous event. These realizations implicate the need for a nuanced study of the Festival that recognizes both external national influences and internal curatorial direction. The Smithsonian Folklife Festival, like United States cultural policy writ large, expresses the complexities of funding, choosing, and presenting a unified vision of national culture on an international stage.

Methodology

The research for this study took place over the course of 2010 and 2011 through participant observation (2010 and 2011 Festivals), textual analysis of extant literature on

³ Heather A. Diamond and Ricardo D. Trimillos, "Introduction: Interdisciplinary Perspectives on the Smithsonian Folklife Festival," *Journal of American Folklore* 121, no. 479 (2008).

⁴ Center for Folklife and Cultural Heritage, "Mission and History," Smithsonian Institution, <http://www.festival.si.edu/about/mission.aspx>.

the topic, and interviews conducted with Festival staff members.⁵ Much has already been written about the Festival, but little has been produced about the specific aspect of programming. As such, I use the literature review presented here to inform a theoretical framework whose roots are based in the fields of festival studies, folklore, anthropology, and international relations.

Perhaps the most important research to inform this work, however, is a series of interviews conducted with CFCH staff members who between them have decades of Festival experience. These interviews were conducted over the course of several weeks during the spring of 2011. I chose interviewees based on the longevity of their work with the Festival, their intimacy with Festival planning, and the depth of their knowledge of Festival history. Although they represent a variety of individuals who relate to the Festival in differing capacities, the interviews presented here are by no means comprehensive and most likely do not represent the complete range of Festival experience. Rather, the interviews suggest some of the multiple and complicated factors that influence programming and serve to illuminate a variety of viewpoints and perspectives from within the Festival environment.

Scope of the Work

Due to its 45-year history and extensive size, the Smithsonian Folklife Festival naturally provides a plethora of facets that lend themselves to academic research. In order to focus specifically on aspects of programming and cultural policy, I have chosen not to discuss aspects of the Festival such as aesthetic presentation, representation of

⁵ See Appendix A for a list of standard interview questions used in this research

participants, or audience-participant interaction. Scholars have written about these subjects extensively, and the Festival contains too much material for a singular study. Here I address such topics only tangentially while instead choosing to look at one specific aspect of the SFF. This is not to say that these other studies on the Festival do not provide important insight; rather, they form a strong foundation of knowledge about the Festival upon which I base my theoretical framework.

Moreover, typical programs at the SFF include one country, one state or geographic region, and one issue-oriented or occupation-oriented program.⁶ This was the case for the program highlighting Bhutan (country), Texas (state or geographic region), and NASA (issue-oriented or occupation-oriented). In order to best explore national cultural interests, I have chosen to focus exclusively on nation-based programs (known as featured country programs). Curator Olivia Cadaval comments that theme programs (issue-oriented or occupation-oriented) are the ones that best exemplify the Center's mission but that they are not the "bread and butter" of Festival production.⁷ Featured countries, on the other hand, are typically bigger, more expensive, and more prominent than theme-based programs. With these caveats in mind, I concentrate instead on featured countries, since such programs most clearly highlight the national and international policy aspects of the SFF.

As such, the first part of this study examines the existing literature pertaining to the SFF and its cultural policy implications. The literature review focuses in particular

⁶ Richard Bauman, Patricia Sawin, and Inta Gale Carpenter, *Reflections on the Folklife Festival: An Ethnography of Participant Experience*, Special Publications of the Folklore Institute (Bloomington: Indiana University, 1992), 4.

⁷ Olivia Cadaval, 2011.

on the work of scholars such as Richard Kurin,⁸ Robert Cantwell,⁹ and Richard Bauman and Patricia Sawin,¹⁰ all of whom have written extensively about numerous facets of the Festival. Their research – both critical and laudatory – has laid the foundation for what has become an extensive set of writings on the Folklife Festival. In addition, theories of festival management, folklore, policy, and cultural tourism instruct a conceptual framework from which to examine the Festival.

Following the literature review, I briefly discuss the nature of Festival studies and several of the reasons why festivals provide an appropriate context for the examination of cultural policy interests. To a passerby, the SFF and presentations like it may appear to be little more than entertainment (or “museo-edu-tainment,” as Diamond and Trimillos refer to it).¹¹ I argue here that the SFF serves as a site for the examination of cultural policies because it is a nationally aligned, public-facing product of our country’s national museums.

Moving from theoretical to concrete, the sections following this cultural policy framework delve into the main subject of the study. After a brief overview of the history of the SFF, I analyze the specific manifestations of national interests as seen through interviews with CFCH staff members, Festival case studies, and research into the programming process. Within these chapters, I also consider various aspects such as funding, tourism, and international economic relations that play an active role in

⁸ 1989, 1995, 1997, 1998, 2002

⁹ 1993

¹⁰ 1991, 1992

¹¹ Diamond and Trimillos, "Introduction: Interdisciplinary Perspectives on the Smithsonian Folklife Festival," 4.

decision-making and programming. As stated previously, national interests are only one set of influences among a variety of pressures that ultimately lead to the production of a certain program. Chapters 5, 6, 7, and 8, therefore, explore the diverse facets that contribute to the creation of a Festival program.

Finally, the work ends with several concluding remarks as well as with a variety of thoughts, concerns, and questions regarding the future of the SFF and its programming model. As the national climate and government environment in which the Festival is produced continues to give low priority to the arts and to cultural activities, Festival organizers must respond by looking for alternate sources of funding as well as programs that will draw crowds to concessions and craft sales. Although the long-term implications of programming choices based on economic necessities remain to be seen, the final chapters of this study examine possible changes relating to the programming, format, duration, and size of the Festival.

The research presented here is not meant to be authoritative or comprehensive in its discussion of Smithsonian Folklife Festival programming and the relationship to cultural policy. As a country without an official ministry of culture, the United States presents cultural initiatives and policies through a variety of institutions and events, of which the Smithsonian Institution and, by default, the SFF, comprise only one branch. By exploring such nuanced topics, however, I hope that this study will contribute to existing Festival research and open the door for additional studies into the intersection of large event planning and national cultural interests.

CHAPTER TWO

THEORETICAL FRAMEWORK & LITERATURE REVIEW

“Folklife is community life and values, artfully expressed in myriad forms and interactions. Universal, diverse, and enduring, it enriches the nation and makes us a commonwealth of cultures” –Mary Hufford¹²

The existing literature about the Smithsonian Folklife Festival is extensive in scope. Apart from the approximately 400 media stories that are produced on the SFF each year,¹³ the event also provides material for books, documentaries, scholarly articles, and case studies. Overall, the bulk of the existing literature focuses on a specific Festival program or year. There are several works that take a more holistic view, looking at a progression of Festivals,¹⁴ but the preponderance of narrowly focused scholarship indicates a need for additional long-term and broad-range studies.

As the current Under Secretary for History, Art and Culture at the Smithsonian and as the former director of the Smithsonian Center for Folklife and Cultural Heritage, with twenty years of Festival experience, Richard Kurin has perhaps contributed the most to the body of scholarship surrounding the SFF. In particular, his work *Reflections of a*

¹² Mary Hufford, "American Folklife: A Commonwealth of Cultures," in *Folk Nation: Folklore in the Creation of American Tradition*, ed. Simon J. Bronner, *American Visions* (Wilmington, DE: Scholarly Resources, 2002), 238-39.

¹³ Richard Kurin, *Reflections of a Culture Broker : A View from the Smithsonian* (Washington, D.C.: Smithsonian Institution Press, 1997), 111.

¹⁴ Notable among these are the works of Richard Kurin (*Reflections of a Culture Broker: A View from the Smithsonian*, 1997; and *Smithsonian Folklife Festival: Culture Of, By, and For the People*, 1998) and Robert Cantwell (*Ethnomimesis: Folklife and the Representation of Culture*, 1993).

*Culture Broker*¹⁵ provides an account of the author's experience with the Festival.

Kurin's writings explore the meanings and mediations of the Smithsonian's outdoor event by analyzing the Festival through an anthropological framework. He uses the term "brokerage" to describe the primary activities of Smithsonian Festival planners and focuses on the ways in which those individuals involved in the Festival facilitate interaction between staff, participants, and the general public. Moreover, Kurin is deeply concerned with issues of representation and the ways in which Festival participants are portrayed. He writes, "For culture brokers, cultural representations do not just happen, nor are they command to happen. They are negotiated and emergent, the result of strong knowledge, respect, a bedrock of good practice, and a lot of luck."¹⁶ Nowhere in this work, however, does Kurin thoroughly detail the process of *programming* brokerage. His chapters on the Jerusalem Project (an un-realized effort by the Smithsonian to present the city of Jerusalem as a Festival program) and on previous collaborations with the USSR (in which the Institution engaged in collaborative festivals near the end of the Cold War) provide glimpses into the complexities of inter- and intra-national negotiations, but he falls short of providing a clear connection between programming and cultural policy.

Kurin's other important (if somewhat outdated) work on the Festival, entitled *Smithsonian Folklife Festival: Culture Of, By, and For the People*,¹⁷ relies less on theoretical frameworks and instead provides a straightforward study of the various processes that go into the creation of the SFF. Chapter 5, in particular, lays out the basic

¹⁵ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*.

¹⁶ Ibid., 23.

¹⁷ Richard Kurin, *Smithsonian Folklife Festival: Culture of, by, and for the People* (Washington, D.C.: Smithsonian Institution, 1998).

steps that comprise Festival production, including the roles and responsibilities of individuals involved in the event. As an overview, the text highlights many key factors such as the need for communication between countries and the necessity of developing stable funding sources. Nonetheless, Kurin's work is precisely that – an overview – and presents only the most basic aspects of what is otherwise a highly complex event.

Robert Cantwell, much like Kurin, has produced what was originally intended to be a comprehensive study of the Festival in all of its various aspects. His work, *Ethnomimesis*,¹⁸ began as a project commissioned by the Smithsonian to provide a holistic study of the Festival. As the author notes, however, this in-depth project did not ultimately come to fruition due to what Cantwell describes as “divergent interests” and foci between him and the Center.¹⁹ Distinct from Kurin's anthropological study of negotiated representations, Cantwell's text labels the Festival as a work of “ethnomimesis,” or as the author contends, “in effect, my word for culture and for my conviction that, although it is embedded in social practices, manifested in art, and reproduced by power, culture is essentially imaginative.”²⁰ Moreover, Cantwell argues that the imaginative culture presented by the Festival implicitly enacts issues of class relations. He writes, “With its mostly affluent and educated visitors gazing into the lives of mostly working-class, immigrant, and rural peoples, the Festival adopts the class structure as an organizing principle.”²¹ Cantwell continues this line of thought by

¹⁸ Robert Cantwell, *Ethnomimesis : Folklife and the Representation of Culture* (Chapel Hill: University of North Carolina Press, 1993).

¹⁹ *ibid.*, xii.

²⁰ *ibid.*, 6.

stressing the stereotyping aspects of the event and the inherent inequalities expressed through the Festival structure. Whereas Kurin draws attention to the ways in which participants and audience members alike negotiate new identities through the autonomy gained from Festival performances, Cantwell examines the structural limitations and divisions created by the mimetic reproduction of existing cultural forms.

Another body of work that presents significant scholarship on the Festival is the special issue of the *Journal of American Folklife*²² from 2008 that presents “a variety of methodological and theoretical approaches to the SFF... as critical episodes of regional, national, and international programming.”²³ The collection of articles presents writings by anthropologists, curators, ethnomusicologists, and historians that highlight specific case studies that are narrowly focused on particular countries and Festival years. Taken as a whole, however, the journal underscores the importance of the Smithsonian Folklife Festival as a research subject. The introductory article by editors Trimillos and Diamond, in particular, outlines a concise argument for viewing the SFF as a locus for the enactment of various cultural policies.²⁴ From Straker’s analysis of the Tuareg ensemble Tartit at the 2003 celebration of Mali²⁵ to Satterwhite’s discussion of the changing

²¹ *ibid.*, 102.

²² Diamond and Trimillos, "Introduction: Interdisciplinary Perspectives on the Smithsonian Folklife Festival."

²³ *ibid.*, 6.

²⁴ *ibid.*

²⁵ Jay Straker, "Performing the Predicaments of National Belonging: The Art and Politics of the Tuareg Ensemble Tartit at the 2003 Folklife Festival," *Journal of American Folklore* 121, no. 479 (2008).

divisions between regional and international programs,²⁶ the collection as a whole provides a suggestive look at the multitude of theoretical approaches to the Festival.

Apart from works that examine the SFF directly, studies related to the Festival are necessarily situated within current trends in folklore and folk studies. Simon J. Bronner distinguishes the term “folklife” from “folklore” by arguing that “*life* implied a concern for traditions of subsistence (*lore* emphasized traditions of imagination) and the isolation of traditional cultures as whole active communities”²⁷ (italics in original). The Folklife Festival spans these two concepts, as it is both connected to substantive, living, breathing, and changing communities and also tied to understandings of what Benedict Anderson terms “imagined communities,”²⁸ or sets of individuals who perceive themselves as belonging to a common group.

Furthermore, contemporary scholars have moved away from concepts of folklore as being out-of-date; rather, they believe “no aspect of culture is trivial, and that the impulse to make culture, to *traditionalize* shared experiences, imbuing them with form and meaning, is universal among humans”²⁹ (italics in original). This theoretical shift is invaluable in examining Festival programming choices as reflective of modern realities and not merely as remnants of past traditions. Moreover, such formulations of American folklore draw a clear connection to concepts of nation, nationality, and identity. Bronner explains, “In all the perspectives taken to envision American culture, folklore has been an

²⁶ Emily Satterwhite, “Imagining Home, Nation, World: Appalachia on the Mall,” *Journal of American Folklore* 121, no. 479 (2008).

²⁷ Bronner, “In Search of American Tradition,” 10.

²⁸ Benedict R. O’G Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983).

²⁹ Hufford, “American Folklife: A Commonwealth of Cultures,” 239.

instrument of grounding. It has consistently provided extra depth to the nation's shallow roots."³⁰ In this way, the Smithsonian Folklife Festival is situated at the intersection of folklore theory and national identity construction.

In this unique position, the SFF is framed additionally by studies of "new museumology" in which traditional concepts of museum presentation and organization are re-examined as markers of social, political, and cultural norms. Kirshenblatt-Gimblett argues that "today's museum" (one of which is the SFF) is alternately recognized as a "cathedral of culture, school, laboratory, cultural center, forum, tribunal, theater..."³¹ She continues,

It is one thing, however, when ethnography is inscribed in books or displayed behind glass, at a remove in space, time, and language from the site described. It is quite another when people are themselves the medium of ethnographic representation, when they perform themselves, whether at home to tourists or at world's fairs, homelands entertainments, or folklife festivals – when they become living signs of themselves.³²

These trends in creating "living museums," in which ethnographic subjects inform audiences directly, not only complicate traditional models of curator-as-director but also humanize material cultural objects.

As museums allow additional voices to tell the stories of objects and artifacts, concern inevitably arises over the authenticity of those who are empowered to speak. Although scholars acknowledge that notions of authenticity are themselves cultural constructs, mediated by presenters and participants, museums nonetheless frequently

³⁰ Bronner, "In Search of American Tradition," 63.

³¹ Barbara Kirshenblatt-Gimblett, *Destination Culture : Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998), 138.

³² *ibid.*, 19.

discuss authenticity as a marker of quality production. Author Donald Getz pinpoints three different perspectives of event authenticity, which include an anthropological perspective of festivity and celebration, a planning perspective of community control, and a visitor perspective of event experience.³³ This acknowledgement of multiple approaches to authenticity allows museums – especially those such as the SFF, which takes a non-traditional format – to focus instead on participant agency in formulating an emergent reality through self-actualizing discussions, performances, and demonstrations.

From a management perspective, the literature on festival production and programming is limited to basic or cursory overviews. Wilson and Udall's work *Folk Festivals: A Handbook for Organization and Management*³⁴ is exemplary of such texts; although the authors provide guidance on how to develop a folk festival from the ground up, the handbook is unable to detail the nuances and complexities of a large-scale event such as the SFF. Nonetheless, *Folk Festivals* provides a structural framework that applies to festivals both large and small. Wilson and Udall define five major organizational categories of festival production: 1. Administration and Management; 2. Programming; 3. Publicity; 4. Hospitality; and 5. Production.³⁵ The Smithsonian Folklife Festival uses slightly different terminology to label its staff members and processes, but the essential divisions remain the same.

³³ Donald Getz, "Event Tourism and the Authenticity Dilemma," in *Global Tourism: The Next Decade*, ed. W.F. Theobald (Oxford: Butterworth-Heinemann, 1994).

³⁴ Joe Wilson and Lee Udall, *Folk Festivals : A Handbook for Organization and Management*, 1st ed. (Knoxville: University of Tennessee Press, 1982).

³⁵ *ibid.*, 15.

The Smithsonian Folklife Festival appears in a variety of other literary sources as well, including texts from the fields of oral history, cultural studies, and policy. Of note are several narrative works that examine participant experiences, particularly Bauman, Sawin, and Carpenter's *Reflections on the Folklife Festival: An Ethnography of Participant Experience*,³⁶ Cohen-Stratynner's "Voices of Others: Personal Narratives in the Folklife Festival,"³⁷ and Richard Kurin's oft-cited "Why We Do the Festival."³⁸ Additionally, the Festival appears in numerous compilations in which it is highlighted as an example of cultural tourism and the controversies surrounding ethnographic representation. Among such texts are *Festivals, Tourism, and Social Change: Remaking Worlds* by Picard and Robinson,³⁹ *Choreographing Identities: Folk Dance, Ethnicity, and Festival in the United States and Canada* by Anthony Shay⁴⁰ (particularly Chapter 16, "The Smithsonian Institution's Festival of American Folklife"),⁴¹ and *Exhibiting Cultures: The Poetics and Politics of Museum Display* by Karp and Lavine.⁴²

³⁶ Bauman, Sawin, and Carpenter, *Reflections on the Folklife Festival: An Ethnography of Participant Experience*.

³⁷ Barbara Cohen-Stratynner, "Voices of Others: Personal Narratives in the Folklife Festival," *Voices: The Journal of New York Folklore* 33 Spring-Summer(2007).

³⁸ Richard Kurin, "Why We Do the Festival," in *1989 Festival of American Folklife Program Book*, ed. Smithsonian Institution (Washington, D.C.: Smithsonian Institution, 1989).

³⁹ David Picard and Mike Robinson, *Festivals, Tourism and Social Change : Remaking Worlds, Tourism and Cultural Change* (Clevedon ; Buffalo: Channel View Publications, 2006).

⁴⁰ Anthony Shay, *Choreographing Identities : Folk Dance, Ethnicity and Festival in the United States and Canada* (Jefferson, N.C.: McFarland & Co., 2006).

⁴¹ *ibid.*, 204-20.

⁴² Ivan Karp, Steven Lavine, and Rockefeller Foundation., *Exhibiting Cultures : The Poetics and Politics of Museum Display* (Washington: Smithsonian Institution Press, 1991).

The common link between all of the aforementioned texts is the importance that they place on the Smithsonian Folklife Festival as a site of study, contemplation, and contestation. From works that critique ("Six Reasons Not to Produce Folklife Festivals")⁴³ to works that applaud ("Why We Do the Festival"),⁴⁴ Festival literature places the Smithsonian at the nexus of theories on folklore, curatorship, anthropology, and management. More importantly, the quantity of writings that relate to the SFF indicates the validity of festivals as sites of study. The next section examines this concept as well as the nature of festivals as culturally significant productions and their particular relationship to emergent domains of cultural policy.

⁴³ Charles Camp and Timothy Lloyd, "Six Reasons Not to Produce Folklife Festivals," *Kentucky Folklore Record* 26(1980).

⁴⁴ Kurin, "Why We Do the Festival."

CHAPTER THREE

FESTIVALS AND CULTURAL POLICY

“A festival contains a dialectic of control and resistance.”
–Richard Bauman & Patricia Sawin⁴⁵

The idea that folklore and festivals can serve as a site for the examination of national cultural policies – those principles and traditions that a government sets forth as exemplary of national identity and upholds through funding, legislation, or support – is not a new one. The American Folklore Society, which was founded in 1888, formed with what folklorist Simon Bronner describes as a “purpose that was both ethnological and nationalistic.”⁴⁶ Almost a century later when the government of the United States passed the American Folklife Preservation Act in 1976,⁴⁷ it noted that “the encouragement and support of American folklife... is also an appropriate matter of concern to the Federal Government.”⁴⁸ In subsequent years, former head of the National Endowment for the Arts (NEH) William Ferris argued that folklore was the “key to self and national realization.”⁴⁹

⁴⁵ Richard Bauman and Patricia Sawin, "The Politics of Participation in Folk-Life Festivals," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven Lavine (Washington, D.C.: Smithsonian Institution Press, 1991), 285.

⁴⁶ Bronner, "In Search of American Tradition," 15.

⁴⁷ *American Folklife Preservation Act*, Public Law 94-201, 94th Congress, H.R. 6673.

⁴⁸ *ibid.*, Section 2:5.

⁴⁹ Bronner, "In Search of American Tradition," 50.

This connection between folklore and national interests stems from the inherent meanings of folklore/folklife. Although early folklorists argued that there was no such thing as “American” folklore but rather only an imported imitation of European, Asian, and African traditions,⁵⁰ contemporary understandings of the field acknowledge that folklife – the living enactment of grassroots, people’s culture – is “an important force in the world today, directly affecting demographic, political, economic and ecological change.”⁵¹ As such, folklife studies illuminate those facets of a culture that define a community, in this case the politically-bounded community of the nation.

Apart from the inherent and historical linkage of folklore to national formulations, festivals are a vehicle by which the interests of a country can be played out on a public stage. As a field of study, “festivals provide important occasions for the overt exhibition of political power in particular demonstrated by the practices of spectacle, play and gifting.”⁵² Moreover, festivals heighten the importance of the people or acts presented because they situate them at the center of public focus. Bauman elaborates:

The folklife festival is a modern form of cultural production which draws upon the building blocks and dynamics of such traditional events as festivals and fairs: complex, scheduled, heightened, and participatory events in which symbolically resonant cultural goods and values are placed on public display.⁵³

⁵⁰ Alexander Haggerty Krappe, "'American' Folklore," in *Folk-Say: A Regional Miscellany, 1930*, ed. B.A. Botkin (Norman: University of Oklahoma Press, 1930).

⁵¹ Richard Kurin, "Folklife in Contemporary Multicultural Society," in *Folk Nation: Folklore in the Creation of American Tradition*, ed. Simon J. Bronner, *American Visions* (Wilmington, DE: Scholarly Resources, 2002), 251.

⁵² David Picard and Mike Robinson, "Remaking Worlds: Festivals, Tourism and Change," in *Festivals, Tourism, and Social Change: Remaking Worlds*, ed. David Picard and Mike Robinson (Buffalo, NY: Channel View Publications, 2006), 13.

⁵³ Bauman, Sawin, and Carpenter, *Reflections on the Folklife Festival: An Ethnography of Participant Experience*, 1.

The fact that festivals such as the SFF do not appear spontaneously but rather are mediated, planned, and programmed also points to the agendas or beliefs of the event's planners.

The Smithsonian Folklife Festival, in particular, has formed around concepts of country and nation. In her discussion of the 2003 Festival, Emily Satterwhite explains, "From its founding, the Festival of American Folklife has been identified with the celebration of nation."⁵⁴ She continues, "Against this steady backdrop of the festival as symbol of national pride, changing contexts for the festival have brought new meanings to bear on its assertion of nationalism."⁵⁵ One of the most prominent of these changing contexts has been the shift from a largely national Festival to a primarily *international* one. Although the SFF continues to highlight national interests and policies, it increasingly reveals the policies of other countries in addition to its own.

This shift in focus is most clearly seen in the 1998 name change from the Festival of American Folklife (FAF) to the Smithsonian Folklife Festival (SFF). Again, Satterwhite notes, "the removal of 'American' from the title can be read as a symbol of the festival's permutation from an inward-looking celebration to a more outward-facing attempt to understand the United States' prominence in and interactions with the world."⁵⁶ This shift from "a Festival about America to a Festival about (America in) the World"⁵⁷ follows similar globalizing trends in the internationalization of economics,

⁵⁴ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 13.

⁵⁵ *ibid.*, 14.

⁵⁶ *ibid.*

business, and technology that have developed over the past decades. The Festival's shift in focus is revealed by the terminology surrounding the event, as brochures and publications have moved from describing the Festival as a national "treasure" or "resource" to describing it as an exercise in "think[ing] globally," "bridge building," and "explor[ing] interconnections," a decided shift from internal value to external meaning and relationships.⁵⁸ Put another way, the SFF is a "window on changing notions of national and transnational identities – our own and those of others represented within and by SFF programs."⁵⁹ Now more so than in the past, the Festival serves as a text for the examination of international connections and relationships.

Through the examination of such arguments, it becomes apparent that Kurin's description of the Festival as "neutral ground"⁶⁰ belies implicit power struggles and negotiations of national identity. The actual grounds – the National Mall – are themselves a marker of power and a highly symbolic place on which to present cultural heritage. Cantwell writes,

On the National Mall, then, forms of folklife have become articulations not only of the social institutions whose authority we acknowledged by coming to Washington in the first place, but of the traditions of representation that surround them.⁶¹

⁵⁷ *ibid.*, 20.

⁵⁸ *Ibid.*, 16.

⁵⁹ Diamond and Trimillos, "Introduction: Interdisciplinary Perspectives on the Smithsonian Folklife Festival," 6.

⁶⁰ Kurin, "Folklife in Contemporary Multicultural Society," 262.

⁶¹ Cantwell, *Ethnomimesis : Folklife and the Representation of Culture*, 226.

With the placement of cultural displays at the “symbolic epicenter of American public space,”⁶² Festival producers endow the people and traditions being presented with a certain privileged status by the very fact of their location.

Moreover, the placement of the Festival at the center of American “public space” is also a placement at the center of American governmental and national power. As Festival curator Olivia Cadaval has noted, “The Festival takes place in a very unique site – on the National Mall of the U.S., between the national monument to the Nation’s first president and the National Capitol where national legislators make and implement policy.”⁶³ Former Festival Director Diana Parker has described the placement of the Festival as part of the creation of a “cultural DMZ [Demilitarized Zone],”⁶⁴ likewise implying an inherent political (and in this case, military) relation between physical space and presentation.

This is not to say, however, that the Festival is simply about making a political statement. In fact, many scholars disagree with studies that focus too heavily on the national/political aspects of the SFF. Authors Picard and Robinson contend, “Despite the dominance of such models in contemporary academic festival literature, human relations... cannot (nor should not) be reduced, nor confined, to a consequence of political action....”⁶⁵ Cadaval states that the Festival is not “a broker of transnational

⁶² Heather A. Diamond, "A Sense of Place: Mapping Hawai'i on the National Mall," *Journal of American Folklore* 121, no. 479 (2008): 37.

⁶³ Olivia Cadaval, "Negotiating Cultural Representations through the Smithsonian Festival of American Folklife" (paper presented at the Latin American Studies Association, The Sheraton Washington, September 28-30 1995), 3.

⁶⁴ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*, 126.

⁶⁵ Picard and Robinson, "Remaking Worlds: Festivals, Tourism and Change," 4.

relationships;”⁶⁶ Kurin argues that the Festival “concerns culture, not politics.”⁶⁷ What all of these authors agree on, however, is the fact that the Smithsonian, by virtue of its legacy and prominence, has a powerful voice in the nation’s capital and around the country. Richard Kurin explains the power of the Smithsonian name, stating,

If people don’t like history in a book, they don’t buy it. If they don’t like a television historical documentary, they change the channel. But history, when done by the Smithsonian as a public institution, when presented as an exhibit, a public display that has permanence, a solidity, and a powerful location, is not so easy to ignore.⁶⁸

Former President Clinton also acknowledged the Smithsonian influence by commenting, “When the Smithsonian does [something], it *looks like* it is being done officially, speaking of and for the nation as a whole” (italics in original).⁶⁹ As such, the Smithsonian has influence above that of many other cultural institutions in the United States.

Much of this intrinsic power comes from the fact that the Smithsonian Institution is a unique public trust, not a private organization. As a trust, it does rely on congressional appropriations for much of its operating funds and, consequently, is neither completely tied to the government nor completely free of governmental influences.⁷⁰ These aspects combine with the sheer numbers of visitors that attend the Smithsonian’s annual event in order to situate the SFF as a relevant, significant production. Statistics

⁶⁶ Cadaval, "Negotiating Cultural Representations through the Smithsonian Festival of American Folklife", 1.

⁶⁷ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 29.

⁶⁸ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*, 73.

⁶⁹ *ibid.*, 80.

⁷⁰ *ibid.*, 81.

indicate that approximately fifty-five million Americans attend at least one outdoor Festival per year across the nation,⁷¹ and over one million of those attend the Smithsonian's event. Approximate figures from the 2011 Festival estimate attendance at just below 1.1 million.⁷² Thus, the influencing factors of placement, prominence, and public participation all combine to enhance the viability of the SFF as a study in cultural production.

The next section provides a foundation for the importance of these issues by providing a short history of the Smithsonian Folklife Festival and of the production of featured country programs.

⁷¹ Carole Rosenstein, National Endowment for the Arts, and Silber & Associates, "Live from Your Neighborhood: A National Study of Outdoor Arts Festivals," (Washington, D.C.: National Endowment for the Arts, 2010), 9.

⁷² Steven Kidd, "2011 Smithsonian Folklife Festival Production Meeting" (Washington, D.C., July 13 2011).

CHAPTER FOUR

HISTORY OF FEATURED COUNTRIES AT THE SFF

*“Museum is a noun; the Festival is a verb” –Dean Anderson*⁷³

The Smithsonian Folklife Festival began in 1967 as the Festival of American Folklife (FAF), an initiative that grew out of then-Secretary S. Dillon Ripley’s desire to “take the instruments out of their glass cases and let them sing.”⁷⁴ The goal of presenting tradition-bearers as living, breathing individuals rather than as the inanimate objects they produce was part of larger trends from the Civil Rights movement as well as from the field of museum curatorship that sought to redress the wrongs of the past and give voice to grassroots culture.⁷⁵ Musician Henry Allen described the production as “attending a service at the First Church of the Great American idea.”⁷⁶ Furthermore, the FAF differed from other “living museums” that arose at the time, such as Colonial Williamsburg, in that participants were actual practitioners rather than actors reproducing an alternative experience.⁷⁷

⁷³ Kurin, *Smithsonian Folklife Festival: Culture of, by, and for the People*, 30.

⁷⁴ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*, 110.

⁷⁵ *ibid.*, 121.

⁷⁶ *ibid.*, 114.

⁷⁷ *ibid.*, 151.

In form, the FAF based its presentation on previously existing models including the 1893 Columbian Exposition of Chicago and the Newport Folk Festival.⁷⁸

Nonetheless, the Festival has always defied easy inclusion into conventional forms of exhibition. Over its forty-five year history, it has been called a theme park, cultural laboratory, national family reunion, living museum, street fair, block party, zoo, and national theater.⁷⁹ Indeed, the Festival combines elements from all of these forms, thereby presenting a unique brand of concert/celebration/craft show/museum exhibit that is dynamic and ever changing.

Under the original FAF rubric, the Festival was divided into five main themes or sections: African Diaspora, Old Ways in the New World, Working Americans, Native Americans, and Family Folklore.⁸⁰ Although this division was intended to highlight major categories of American folklife, it also created separations between cultural groups; by having Native Americans differentiated from Working Americans, for example, the Festival implied certain societal divisions. In this early manifestation, the FAF also tended to highlight (as well as receive funding from) workers' unions and occupational groups from bricklayers to carpenters.⁸¹

The largest FAF production was undoubtedly the 1976 Bicentennial celebration, in which the Festival stretched out over the course of twelve weeks and featured hundreds of rotating groups from across the country. The original idea was that the Festival would

⁷⁸ *ibid.*, 127.

⁷⁹ Cantwell, *Ethnomimesis : Folklife and the Representation of Culture*, xvi; Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*.

⁸⁰ Cantwell, *Ethnomimesis : Folklife and the Representation of Culture*, 109.

⁸¹ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 10.

end after the 1976 production, but popular opinion called for the continuance of the FAF, albeit on a smaller scale.⁸² In 1977, the Festival was quite diminished in scope, taking place in October and featuring the Commonwealth of Virginia.⁸³ As Center for Folklife and Cultural Heritage archivist Jeff Place notes, whenever there was a lack of planning time or a shortage of Festival funds, the FAF tended to feature “local” programs from Maryland, DC, and Virginia (a trend that continues today, for example with the 2010 *Smithsonian Inside Out* and *Asian Pacific Americans* programs).⁸⁴

The Festival of American Folklife began to include participation by foreign governments as early as 1973.⁸⁵ As scholar Satterwhite notes, however, “Under the FAF rubric, foreign countries were valued for the ways they might inform Americans about American culture.”⁸⁶ Thus, programs tended to focus on geographic areas from which large immigrant groups in the U.S. have historically migrated. The first shift toward the current model came in 1982 when the Festival featured Korea as a stand-alone program.⁸⁷ This change in programming also marked a move away from the five themes of the FAF and towards the three-theme model (one country program, one state/organization-based program, and one theme-oriented program) that appears in the majority of Festivals today.⁸⁸ Another major international program that pushed the Festival from an inward-

⁸² Jeff Place, 2011.

⁸³ *ibid.*

⁸⁴ *ibid.*

⁸⁵ Satterwhite, “Imagining Home, Nation, World: Appalachia on the Mall,” 15.

⁸⁶ *ibid.*, 20.

⁸⁷ Place.

focused to an outward-searching event was the 1985 *India: Mela!* program that highlighted the traditions of largely low-caste East Indian performers and craftspeople.⁸⁹ Trimillos notes, “Thus, the ideology and the intention of the festival can be inferred as decentering an American hegemony, decolonizing from within, and claiming identity with the nation.”⁹⁰ This change in perspective, he contends, formed the base for changes in broader conceptualizations of the Festival.

The official name change from the Festival of American Folklife to the Smithsonian Folklife Festival came in 1998. That year, Festival Director Diana Parker wrote,

The Smithsonian Folklife Festival presents community-based culture. It does this in a global capital under the aegis of a global institution. This makes the Festival an instance of ‘glocalization’ – an activity through which contemporary local traditions and their enactors are projected onto a world stage.⁹¹

Since by this point the Festival had been featuring foreign countries for many years, the name change was not, as Satterwhite notes, an actual shift in programming but rather “a recognition of the evolving internationalist aims of the festival since its 1960s-era interest in cataloguing and displaying American cultural groups.”⁹² Nonetheless, there has been significant United States representation at all Festivals except the 2002 Festival, which

⁸⁸ For a complete list of all Festival programs from 1967 to 2011, see Appendix B

⁸⁹ Ricardo D. Trimillos, "Histories, Resistences, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival," *Journal of American Folklore* 121, no. 479 (2008): 63.

⁹⁰ *ibid.*

⁹¹ Bronner, "In Search of American Tradition," 44.

⁹² Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 15.

was the only year to feature a single program – the Silk Road – as well as the only year that did not include an American component.⁹³

A comparison of all of the countries that have been represented throughout the Festival's history indicates the true breadth of international participation that has come to characterize the SFF. The following chart outlines all of the nations that have featured prominently in a Festival program, whether they participated as a single-themed featured country or as part of a geographically-bounded collection of countries (for example, the 2007 Mekong River program or the 2002 Silk Road program). The table also indicates the number of times that each country has taken part in the Festival through 2011.

⁹³ *ibid.*

TABLE 1: National Representations at the SFF⁹⁴

<i>Frequency of presentation</i>	<i>Countries</i>			
ONCE	Afghanistan	Armenia	Austria	The Bahamas
	Bangladesh	Belgium	Bermuda	Bhutan
	Brazil	Britain	Cambodia	Canada
	Cuba	Czech Republic	Denmark	Dominican Republic
	Ecuador	Egypt	England	El Salvador
	French Guiana	Georgia	Hungary	Indonesia
	Iran	Ireland	Israel	Kazakhstan
	Korea	Kyrgyzstan	Laos	Latvia
	Lebanon	Liberia	Mali	Mongolia
	Nepal	Oman	Paraguay	Philippines
	Poland	Portugal	South Africa	Switzerland
	Syria	Tajikistan	Tibet	Tunisia
	Turkey	Turkmenistan	Tuva	Ukraine
	Venezuela	Vietnam	Wales	Zaire
TWICE	Azerbaijan	Cape Verde	China	Estonia
	Finland	Germany	Greece	Lithuania
	Nigeria	Northern Ireland	Norway	Pakistan
	Romania	Scotland	Senegal	Suriname
	Sweden	Thailand	Trinidad & Tobago	Uzbekistan
	Yugoslavia			
THREE OR MORE TIMES	Colombia (4)	France (3)	Ghana (4)	Haiti (4)
	India (3)	Italy (3)	Jamaica (4)	Japan (4)
	Mexico (12) ⁹⁵	Russia (3)		

⁹⁴ Center for Folklife and Cultural Heritage, "Country Representation at the Smithsonian Folklife Festival," (Washington, D.C.: Smithsonian Institution, 2011).

⁹⁵ Mexico's apparent over-representation at the SFF is due to numerous Latino Initiatives programs that included the country as part of the line-up. Specifically, Mexico has appeared at the following Festivals and in the following capacities: Old Ways (1975 and 1976); Mexican Communities (1978); Native American Cultures (1991); Maroon Culture (1992); Borderlands (1993); El Rio (1998 and 2000); Nuestra Musica (2004 and 2005); Las Americas (2009); and Mexico (featured country, 2010).

In addition to the major representation of these countries in the Festival, numerous other countries have taken part in the Festival as part of occupation or theme-based programs; the 2011 Peace Corps program, for example, involved participants from Belize, Botswana, Georgia, Ghana, Guatemala, Jamaica, Kenya, the Kyrgyz Republic, Mali, Morocco, Peru, the Philippines, Tonga, Ukraine, the United States, and Zambia.

The most important aspect of Festival programming, and the main subject of this study, however, is not *which* countries are chosen to participate, *per se*, but rather *why* and *how* these countries are incorporated into the Festival, questions that the next chapter discusses in detail.

CHAPTER FIVE

PROGRAMMING

“The production of the Festival is affected by numerous variables – Smithsonian priorities, available funds and resources, the desires and interests of the many people and organizations involved, and the logistics and contingencies of implementation.”
–Richard Kurin⁹⁶

Each curator, staff member, and advisor for the Smithsonian Folklife Festival has his or her own thoughts regarding the process of programming. As each individual brings a unique perspective on the importance of certain aspects of programming based on his or her academic alignment, past experiences, and stated goals, so each person stresses particular aspects as being more important to the process than others. Overall, however, Festival planners point to three main influences as being pivotal to decision-making: timing/availability, national or institution-wide interests/cultural foci, and funding.

Timing and Availability

On the most fundamental level, Festival country programs are subject to situational factors, availability during a certain timeframe, and external or environmental influences. Many countries choose to situate a Festival program around an anniversary or national celebration; for example, the 1998 program on the Philippines celebrated the

⁹⁶ Kurin, *Smithsonian Folklife Festival: Culture of, by, and for the People*, 64.

country's century of independence from Spain,⁹⁷ while the 2010 Mexico program came on the 200th anniversary of the country's independence as well as on the 100th anniversary of its revolution.⁹⁸ Richard Kurin acknowledges the use of the Festival to inspire anniversary celebrations in his concise summary of how programming takes place at the Center for Folklife and Cultural Heritage:

Decisions on what programs to have at the Festival come from several sources and processes. The Center's scholarly staff engages in a continual dialogue.... A Center advisory board contemplates a variety of issues in the cultural arena. Suggestions about possible Festival programs emerge from these discussions. Sometimes the impetus for a program comes from officials from other nations, state governments or agencies, and even private individuals who think they have a good idea. Some ideas grow out of the desire to celebrate an anniversary, event, or status...⁹⁹

At times, even the best-laid plans for Festival programs become casualties of what Center Director Dan Sheehy describes as the "shifting sands" of external circumstances.¹⁰⁰ Although plans for a possible 2012 Festival on Bahrain fell through before the 2011 "Jasmine Revolution," the ensuing chaos in the Middle East is an environmental factor that most likely would have limited the feasibility of producing such a program.¹⁰¹

In theory, most curators feel that the process should be the other way around, that choices should be decided by research interests from within the Institution rather than having to wait for a country to approach the Smithsonian with an idea. Current Festival

⁹⁷ Trimillos, "Histories, Resistences, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival," 60.

⁹⁸ Center for Folklife and Cultural Heritage, *2010 Smithsonian Folklife Festival Program Book* (Washington, D.C.: Smithsonian Institution, 2010).

⁹⁹ Kurin, *Smithsonian Folklife Festival: Culture of, by, and for the People*, 66.

¹⁰⁰ Daniel Sheehy, 2011.

¹⁰¹ *ibid.*

Director Steven Kidd acknowledges that there used to be a “golden age of fieldwork” in which programs were decided largely by the Smithsonian.¹⁰² At that point in time, the intention was to have a strong thematic connection between Festival segments, linking the Festival together as a cohesive whole.¹⁰³ Although some programs do manage to maintain a connection between programming segments (the 2003 programs featuring Mali, Scotland, and Appalachia, for example, enabled curators to draw links between the geographic areas), the process of “waiting for whoever comes along” tends to disrupt Festival continuity and consequently produces years such as the aforementioned Bhutan-NASA-Texas program.¹⁰⁴ This “lack of intellectual grounding,” as CFCH Cultural Heritage Policy Director James Early describes it,¹⁰⁵ raises the question of who (or more precisely, which country,) is in the “driver’s seat” of Festival programming.¹⁰⁶ Moreover, such programming decisions show a shift that draws the Festival away from its historical focus on Smithsonian-led research interests.

Much of this shift from Smithsonian-led research to acceptance (or rejection) of what is placed in front of the Center stems from changing funding priorities. Specifically, Institution-wide budget erosion over the past eight to ten years has meant that the CFCH is frequently understaffed and overworked, thereby limiting the amount of time that can be invested in pre-production research on possible national programs.¹⁰⁷ As

¹⁰² Steven Kidd, 2011.

¹⁰³ Place.

¹⁰⁴ *ibid.*

¹⁰⁵ James Early, 2011.

¹⁰⁶ Sheehy.

a result, programs that include less research or time on the part of the Smithsonian necessarily rely on featured country governments and planning committees to play a larger role in determining the final outcome of the Festival. Sheehy, who has been involved with the Festival since 1974, describes this dilemma concisely, stating, “The balance is: how much do we get to research, choose, and decide versus how much do we accept what comes to us?”¹⁰⁸ There is an increasingly blurry line between the Festival as a site for the enactment of research interests and the Festival as a site for what comes close to propaganda.

This choice, however, must always be framed by the Center’s mission, no matter which options are presented. Although thematic programs are more easily aligned with the SFF’s mission due to their focus on cultural “hot spots,”¹⁰⁹ national programs are easier to fund (i.e. Festival “bread and butter”), so curators must work to make sure that country presentations relate to the Institution’s mission. Both the Center for Folklife and Cultural Heritage and the Smithsonian Folklife Festival have overlapping mission statements that focus on diversity and the preservation of cultures:

CFCH Mission:

The Smithsonian Center for Folklife and Cultural Heritage is dedicated to the collaborative research, presentation, conservation, and continuity of traditional knowledge and artistry with diverse contemporary cultural communities in the United States and around the world.¹¹⁰

SFF Mission:

¹⁰⁷ *ibid.*

¹⁰⁸ *Ibid.*

¹⁰⁹ Cadaval.

¹¹⁰ Center for Folklife and Cultural Heritage, "Mission and History."

Our mission is to promote the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world.¹¹¹

Of particular note is the fact that both statements contain the phrase “in the United States and around the world,” which leads once again to the issue of programming national/international Festival and the relationship between such programming choices and issues of national identity.

National Interests

When pertaining to featured country programs, Festival programming is primarily about “intersections with national identities as articulated by performance.”¹¹² The reasons why countries would want to explore such national identities on an international stage are complex, involving socio-economic pressures, intergovernmental relationships, and development interests. For many nations, the opportunity to form a relationship with the Smithsonian is important because of the visibility of the Institution and the platform it provides the presenting country.¹¹³ The visibility afforded by such an opportunity is, especially for developing nations, a prime chance to situate the country at the forefront of both national and international dialogue.¹¹⁴ This process of representation necessarily includes both internal and external agendas as featured countries build capacity in collaboration with the Smithsonian.¹¹⁵

¹¹¹ Center for Folklife and Cultural Heritage, "Employment," Smithsonian Institution, <http://www.festival.si.edu/about/employment.aspx>.

¹¹² Early.

¹¹³ Cadaval.

¹¹⁴ Early.

Festival Director Steven Kidd points to four prominent national interests that inspire many countries to enact a Festival program: promoting tourism, promoting ties with the United States, promoting grassroots arts, and promoting or making a statement about internal changes within the country.¹¹⁶ The second and fourth objectives, in particular, are pertinent to this discussion because they represent political initiatives supported through cultural enactment. As many Festival curators note, the effectiveness of pursuing such interests through the SFF lies frequently in the Festival's ability to present political hot spots in a non-threatening way.¹¹⁷ The fact that the SFF is "just culture" and not politics enables countries to promote themselves in ways that could be challenging in a political arena. For example, Afro-Colombian communities were well represented at the 2011 Festival despite the fact that this population faces significant challenges within Colombia. Reports place the Afro-Colombian population between 10.6% and 26% of the total national population; close to 60% of Afro-Colombians, however, are without basic health care services and over 75% fall below national poverty lines.¹¹⁸ The presentation of Afro-Colombian culture at the Festival, therefore, presented a quiet statement about the importance of these communities without engaging tensions about race, class, or ethnicity.

Here again, however, discourses surrounding Festival programming betray a divergence in what Festival programmers say and do regarding the SFF. At the same

¹¹⁵ Kidd.

¹¹⁶ Ibid.

¹¹⁷ Cadaval.

¹¹⁸ Minority Rights Group International, "Afro-Colombians," World Directory of Minorities and Indigenous Peoples, <http://www.minorityrights.org/5373/colombia/afrocolombians.html>.

time that curators and staff members stress the fact that the Festival is definitively not political in nature (“The Festival is about dignity, respect, and understanding, not about pushing political agendas”¹¹⁹), they also acknowledge that the main impetus from featured countries is *explicitly* political in nature. The standard informational literature handed out to countries that are interested in producing a Festival program acknowledges these underlying concepts:

Because the Festival occupies the central symbolic space in the United States and generates considerable media coverage, some partners find the Festival useful as a jumping off point for broader public relations campaigns or for increasing attention of U.S. and international government officials and organizations in Washington.... Some use the attention the Festival brings to promote tourism or cultural tourism “back home”.... Others have used the Festival to highlight other economic development opportunities.¹²⁰

As Olivia Cadaval reasons, the Festival is truly about both; political interests and mission-driven cultural advocacy go hand in hand at the SFF.¹²¹ Nonetheless, the Festival should seek to attract countries based on the implicit value of presenting unique cultural forms without providing an explicit rationale based on economic and political factors. Such statements are worrisome in that they seem to contradict those guiding values and principles that the CFCH and indeed, the Smithsonian Institution, set forth as a primary justification of the Festival’s existence.

The extent to which featured country programs are politically motivated, however, depends largely on the country and the year. Each country is required to sign a

¹¹⁹ Sheehy.

¹²⁰ Center for Folklife and Cultural Heritage, "Organizing a Program for the Smithsonian Folklife Festival: Basic Information," (Washington, D.C.: Smithsonian Institution, 2011), 2.

¹²¹ Cadaval.

Memorandum of Understanding (MOU)¹²² with the Smithsonian before beginning Festival preparations. As James Early notes, sometimes the MOU is sent all the way to the president of the featured country; at other times, it may not go any farther than the Ministry of Culture.¹²³ Some years, the Festival is visited by high-level governmental representatives; others may include only a cursory visit by an advisor or minister.¹²⁴

Colombia (2011) and Mexico (2010), although their programs occurred only one year apart, represent two very different involvement strategies on the part of the featured countries. Both nations had specific interests in promoting a positive image in light of critical issues that had put tension on U.S. relations. Mexico, mired in gang violence and drug wars, chose to use the Festival as a positive celebration of anniversary events and as an example of the cultural diversity of the country's indigenous groups. From the outset, however, the government of Mexico relied primarily on CFCH's staff to take charge of the curatorial vision and specific programming of the event. Similarly, Colombia chose to curate a Festival program that focused on ecological diversity and combated the images of drugs, violence, and displacement that characterize stereotyped presentations of the country in the United States.¹²⁵ As such, Colombia attempted to subvert pressing social issues by focusing on positive cultural elements. By privileging voices that have not had a voice historically – particularly among coastal populations of African descent¹²⁶ – Colombia strove to combat U.S. stereotypes through positive displays of diversity,

¹²² See Appendix C for the full MOU that countries must sign before Festival production

¹²³ Early.

¹²⁴ *ibid.*

¹²⁵ Sheehy.

¹²⁶ *ibid.*

multiculturalism, and sustainability. These carefully managed presentations also enhanced the status and prominence of participants back in Colombia, as the heightened media attention derived from the Festival brought awareness internally to minority populations.¹²⁷

On the other hand, festivals like the one put on by Colombia are not, as James Early notes, merely about breaking stereotypes. Rather, Early argues that these presentations are clear examples of *realpolitik* that focus on trade and material, economic interests.¹²⁸ Colombia has been trying for some time to negotiate a free trade agreement with the United States (as have Korea and Panama), a fact which Early says factors into the country's desire to enhance relations with Washington.¹²⁹ A similar parallel can be drawn with Bolivia, which has been in preliminary discussions with CFCH over the possibility of producing a Festival program.¹³⁰ Specifically, the U.S. and Bolivia are working on repairing connections between the two countries after diplomatic relations were cut off in 2008.¹³¹

While it is unlikely that either Colombia or Bolivia would acknowledge issues of free trade and diplomatic relations as being pivotal to the production of a cultural festival, such factors nonetheless contribute to broad-scale image control and influence in producing a featured country Festival program. By maintaining and developing relations through cultural production, governments are able to open avenues for discussion and

¹²⁷ Cadaval.

¹²⁸ Early.

¹²⁹ *ibid.*

¹³⁰ Cadaval.

¹³¹ *Ibid.*

debate. Sometimes, in fact, the Festival is one of the few ways that the United States will officially interact with a foreign government. Such is the case with Cuba, which the Center is hoping to produce as a featured country at some point in the near future.¹³²

The choosing of specific groups to be placed as symbols of national culture is an additional site of negotiation. Whereas the CFCH maintains the right to “veto” any choices by the featured nation,¹³³ the foreign country frequently has a high stake in which groups or individuals are placed at the center of the National Mall. A clear example of this is the 1998 Philippines program, in which foreign diplomats specifically wanted to present a picture of a developed nation, thereby excluding traditional forms of clothing that they thought would appear to be “backward” or “primitive.”¹³⁴ In the end, traditional outfits were included in the Festival. Nonetheless, such mediations and scripting of the presentation of national culture indicate the role of governments in presenting their countries as they would like to be seen by the rest of the world.

Just like in this example, the final programming choices must always be in line with CFCH’s mission, even when governments have a large stake in the production of a national Festival. Ultimately, it was in line with the Smithsonian’s goals to present traditional dress despite protests from the Philippines organizing committee. Furthermore, Sheehy states that the most important aspect of programming is understanding how the Festival mission is interpreted and applied by different

¹³² *ibid.*

¹³³ *ibid.*

¹³⁴ Trimillos, “Histories, Resistences, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival.”

individuals.¹³⁵ Whereas certain curators may feel that the educational elements of the mission are primary (and will, therefore, make programming choices that reflect a strong educational component), others place a greater emphasis on pressing or current cultural issues.¹³⁶ When a country is looking to project itself onto a global arena and it seeks out the Festival as a locus of presentation, CFCH must moderate political and economic impetuses by searching for deeper cultural issues that can be presented as an effective Festival program.¹³⁷ Moreover, the Center must always keep in mind the four Smithsonian Grand Challenges as set forth in the Institution's strategic plan:¹³⁸ Unlocking the Mysteries of the Universe, Understanding and Sustaining a Biodiverse Planet, Valuing World Cultures, and Understanding the American Experience.¹³⁹

In order to produce a successful featured country program, Director Kidd explains that there are three main necessities: good content/themes, a good partnership between the other country and the Smithsonian, and good funding.¹⁴⁰ If it becomes apparent that a country's agenda does not coincide with the Festival's mission, it will not be produced, no matter how much funding or experience the proposed country can provide.¹⁴¹ Effective collaboration between parties occurs on a number of levels from official

¹³⁵ Sheehy.

¹³⁶ *ibid.*

¹³⁷ *ibid.*

¹³⁸ James Deutsch, 2011.

¹³⁹ Smithsonian Institution, "Inspiring Generations through Knowledge and Discovery: Strategic Plan for Fiscal Years 2010-2015," (Washington, D.C.: Smithsonian Institution, 2009).

¹⁴⁰ Kidd.

¹⁴¹ *ibid.*

government organizations to grassroots communities and individuals (although Early contends that states, not communities, negotiate Festivals¹⁴²), and problems arise primarily when official parties do not have the same understanding of their work with communities as the Smithsonian does.¹⁴³ Moreover, Festival planners are adamant in their assertion that the Smithsonian Institution, as official producer of the SFF, holds the right to veto or terminate any program that does not adhere to established guidelines or coincide with the Festival's mission.¹⁴⁴

According to Center staff members, the U.S. State Department has very little to do with programming choices and processes.¹⁴⁵ Although there are certain connections between the two institutions, the State Department does not choose the programs or presentations.¹⁴⁶ That is not to say, however, that CFCH will not "ride the wave" of State Department interest if it happens to coincide with the Center's mission or plan, Sheehy notes.¹⁴⁷ He explains that programs which overlap with U.S. national agendas are often easier to fund and support; consequently, if such a connection happens, the Center tries to take advantage of the additional governmental backing.¹⁴⁸ Sheehy also notes that the

¹⁴² Early.

¹⁴³ Kidd.

¹⁴⁴ Smithsonian Institution, "Memorandum of Understanding between the Government Partner and the Smithsonian Institution," ed. Center for Folklife and Cultural Heritage (Washington, D.C.: Smithsonian Institution, 2011), 2-3.

¹⁴⁵ That is not to say, however, that the State Department is not interested in what happens at the Festival. During the 2011 Festival, for example, I received several phone calls from the State Department's Division of Educational and Cultural Affairs requesting meetings with specific Festival participants.

¹⁴⁶ An interesting example of this is the 2002 Silk Road Festival, which will be discussed in more detail in the following chapters

¹⁴⁷ Sheehy.

State Department was part of a group that approached CFCH last year with a proposal for a program on Russia.¹⁴⁹ When the agendas of the Russian committee and the CFCH did not align, however, CFCH cancelled the program. An outdated article from the Embassy of the United States in Belgium website still claims that Russia will be the featured country for 2012, stating, “The Russian participation in 2012 is part of the array of cultural and educational programs that fall within the activities of the U.S.-Russia Bilateral Presidential Commission, which aims to broaden and deepen bilateral ties.”¹⁵⁰ It seems that the disconnect happened, however, because Russia and the CFCH were not in agreement about the types of research and the nature of community interactions that go into producing a Festival program.¹⁵¹

Thus, as Early argues, it may be naïve to say that there are no political influences or interests at play in the Festival programming process.¹⁵² At the same time, such discussions cannot be reduced to a utilitarian view of national politics at the Festival. As the previous comments from curators and staff members indicate, there are multiple, nuanced considerations that are involved in choosing and producing a featured country program. It seems apparent, however, that the prevalence of national interests is more consistent on the part of the featured country than on the part of the United States. Foreign nations engage the SFF as a way to present socio-economic, political, and

¹⁴⁸ *ibid.*

¹⁴⁹ *Ibid.*

¹⁵⁰ Domenick DiPasquale, "Russia to Participate in 2012 Smithsonian Folklife Festival: Formal Agreement Expected Later This Year," Embassy of the United States - Brussels, Belgium, <http://www.uspolicy.be/headline/russia-participate-2012-smithsonian-folklife-festival>.

¹⁵¹ Deutsch.

¹⁵² Early.

cultural policies, whereas the Smithsonian is influenced less by national agendas. In fact, one of the most significant factors in doing a national program for CFCH is neither mission-driven nor politically based; rather, the most decisive aspect of programming is one of practicality: funding.

Funding

Producing a featured country program at the SFF is a costly endeavor. Whereas the entire Festival budget in 1967 was approximately \$5,000, a single program at the SFF today costs at least a million dollars.¹⁵³ Although the Festival is a joint endeavor between the foreign country and the Smithsonian, the presented nation provides much of the upfront costs while the Smithsonian contributes funding but also space, in-kind services, and human resources. As a percentage, CFCH contributes approximately thirty-five percent of a featured country program cost while the country itself fulfills the remaining sixty-five percent.¹⁵⁴ The estimated cost per participant for an event the size of the SFF is between \$4,000 and \$5,000 for housing, travel, and food alone.¹⁵⁵ A typical program including one hundred participants, therefore, faces a cost of \$450,000 to \$500,000 just for participant hospitality.¹⁵⁶ The following cost breakdown, which is provided to potential countries, outlines minimum and optimal festival production costs:

¹⁵³ Washingtonpost.com, "Smithsonian Folklife Festival," Washingtonpost.com, <http://www.washingtonpost.com/wp-dyn/content/discussion/2005/06/24/DI2005062401061.html>.

¹⁵⁴ Center for Folklife and Cultural Heritage, "Smithsonian Folklife Festival Presented Country Program Preliminary Draft Budget in U.S. \$ Equivalents," (Washington, D.C.2011).

¹⁵⁵ Center for Folklife and Cultural Heritage, "Organizing a Program for the Smithsonian Folklife Festival: Basic Information," 3.

¹⁵⁶ *ibid.*

TABLE 2: Featured Country Program Cost Breakdown¹⁵⁷

	<u>Minimal Festival Program</u> <i>60-80 musicians, artisans</i> <i>Minimal design and decor</i> <i>Minimal construction</i>	<u>Optimal Festival Program</u> <i>100-120 musicians, artisans</i> <i>Extensive design and decor</i> <i>Elaborate construction</i>
Smithsonian share	\$800,000	\$800,000
Government share	\$500,000 - \$800,000	\$900,000 - \$1,100,000
Corporate/foundation/ Individual fund raising	\$100,000 - \$200,000	\$300,000 - \$700,000
TOTAL FESTIVAL	\$1.4 - \$1.8 million	\$1.9 - \$2.6 million
<p>Various optional ancillary products and activities that build on the Festival also require funding. Such optional products and activities extend the impact of the Festival and help achieve the partner organization's larger goals.</p>		
	<u>Additional Optional Activities</u>	
Smithsonian share	In-kind support only	
Government or fund raising		
500 guest Reception	\$ 25,000 - \$ 50,000	
Smithsonian Lecture series	\$ 35,000 - \$ 65,000	
Smithsonian Folkways recordings	\$ 30,000 - \$ 90,000	
Enhanced Web feature	\$ 15,000 - \$ 30,000	
Film series, teacher training, portable exhibit	\$ 50,000 - \$200,000	
300,000 hand fans for giveaway	\$ 30,000 - \$ 40,000	
Special promotional brochures	\$ 5,000 - \$ 10,000	
Luncheon for travel writers	\$ 10,000 - \$ 15,000	
Advertising campaign	\$100,000 - \$200,000	
TOTAL ADDITIONAL OPTIONAL	\$300,000 - \$700,000	
<u>GRAND TOTAL RANGE</u>	<u>\$1.4 million - \$3.3 million (U.S.)</u>	

¹⁵⁷ *ibid.*, 4.

This basic funding chart indicates that a country must have significant resources – both financial as well as human – in order to undertake the process of presenting at the Festival.¹⁵⁸ Many excellent ideas and possible programs never come to fruition simply because the country in question is not able to support the financial burden of a Festival program.¹⁵⁹ Conversely, Kurin argues that the Smithsonian does not produce a program just because the financial component is there (for example, the Russia program mentioned above).¹⁶⁰ He contends, “We jokingly say ‘We can be bought, but we’re not cheap,’ meaning we listen to a lot of proposals, but will not sell out our basic principles nor those of the larger Smithsonian.”¹⁶¹ Again, such comments focus on the importance of mission above all other considerations, although it would be interesting to know just how flexible the SFF has been in acceding to country requests and plans.

Much of the emphasis on funding as a top priority for Festival programming stems from economic pressures, which have consistently decreased the funds available to SFF organizers. Steven Kidd states that CFCH’s funding base has been steadily eroding over the past several years and that fund sources are not scalable (i.e. are not dependent on the size of the program or Festival year).¹⁶² Although Festival support comes from a diversified group of earned and contributed revenue streams, economic pressures still

¹⁵⁸ For a more detailed budget, see Appendix D

¹⁵⁹ Deutsch.

¹⁶⁰ Through interviews and discussions with Center staff members, it seems that not all individuals involved in the Festival agree with Kurin’s assertion of moral superiority. In fact, several staff members half-jokingly referred to the process of programming as being very similar to “prostitution (i.e. selling out to the highest bidder.”

¹⁶¹ Kurin, *Smithsonian Folklife Festival: Culture of, by, and for the People*, 75.

¹⁶² Kidd.

affect planning. Smithsonian research guidelines, which are provided to Festival program researchers, state,

The Center's activities are funded by federal appropriations, Smithsonian trust funds, contracts, agreements with national, state, and local governments, foundation grants, gifts from individuals and corporations, and income from the Festival and Folkways sales.¹⁶³

As an acknowledgment of the amount of funds a featured country government puts into a program at the SFF, the Center's MOU states,

The Government Partner by virtue of this Agreement, is entitled to designate one entity - either itself, or other such entity as the lead partner under those standards, and thus entitled to the highest level of sponsor benefits and recognition. No other sponsor or supporter of the Presented Country program at the Festival will have superior benefits or recognition.¹⁶⁴

As such, the huge cost of the Festival is offset in some regards by the massive amount of publicity that the position of lead partner and sponsor engenders. All program materials contain the emblem of the featured program government; radio announcements mention the government as the principal supporter of the Festival; and invitations are sent on behalf of the Smithsonian Institution and the featured country government.

In the case of featured geographic regions that include involvement from several national governments (as opposed to a single featured country program), the challenges of funding are even more noticeable. As former curator Phil Tajitsu Nash notes, featured region programs are "appealing to many but not easily 'owned' by any."¹⁶⁵ Moreover, in

¹⁶³ Center for Folklife and Cultural Heritage, "Smithsonian Folklife Festival: Research Guidelines," (Washington, D.C.: Smithsonian Institution, 2011), 1.

¹⁶⁴ Smithsonian Institution, "Memorandum of Understanding between the Government Partner and the Smithsonian Institution," 12.

this situation curators are not able to promise a “one-to-one correlation between dollars donated and amount of stage time for that country's performers,”¹⁶⁶ yet another factor that harnesses countries’ interest in providing adequate funds. This was the case for a variety of past programs including the Mekong River (2007), the Silk Road (2002), and the Baltic Nations (1998).¹⁶⁷ In her analysis of the Silk Road Festival, Combs explains that although the idea for a Silk Road program began in 1996, it took until 2002 to produce an actual Festival because no one country wanted to put in more money than the others did.¹⁶⁸ Indeed, most Festival projects start three to four years in advance, partially so that programs have the time needed to secure appropriate funding.¹⁶⁹ In some instances, these financial challenges have been lessened by the donation of in-kind resources; for example, Colombia (2011) saved money on some of its transportation costs by receiving in-kind support from Avianca and Copa Airlines.¹⁷⁰

Many Festival planners worry that the prominence of funding considerations as deciding factors in the programming of a Festival indicates underlying issues.¹⁷¹ Cadaval notes that the event has gotten very expensive, moving away from what was originally a

¹⁶⁵ Phil Tajitsu Nash, "Memorandum: Producing a Folklife Festival," (Washington, D.C.: Center for Folklife and Cultural Heritage, 2010), 3.

¹⁶⁶ *ibid.*

¹⁶⁷ Center for Folklife and Cultural Heritage, "Programs by Year," Smithsonian Institution, http://www.festival.si.edu/past_festivals/year.aspx.

¹⁶⁸ Rhea L. Combs, "Catwalking through Culture: Notes from the 2002 Smithsonian Silk Road Festival," *Journal of American Folklore* 121, no. 479 (2008): 14.

¹⁶⁹ See Appendix E for a sample production timeline for a featured country program

¹⁷⁰ Cadaval.

¹⁷¹ Early.

“home shop” operation.¹⁷² As part of this shift, the Festival does a significant amount more “contracting out” than using internal resources for SFF production.¹⁷³ On one hand, this evolution of production is not necessarily negative, as it represents an overall professionalization of the Festival. On the other hand, however, staff members such as Early worry that it is an ideological issue rather than an issue of changing resource allocation, as the Center’s increasing need for funding sources is placed above academic principles and the moral underpinnings expressed in the Center’s mission.¹⁷⁴ As author Melanie Smith notes, “Accordingly, with the evolution of festivals into economic tools, the financial dimension can often take over social, cultural and educational objectives.”¹⁷⁵ While the SFF has certainly not abandoned its cultural and educational objectives, it is concerning that Festival programming assumes an increasingly reactive position to market demands.¹⁷⁶ Again, Early argues that such challenges are not only part of an economic crisis but are also part of a larger crisis of outlook.¹⁷⁷

Apart from financial and national influences on Festival programming, there is another sector whose relationship to the SFF deserves particular attention: tourism. The next chapter examines the connection between the tourism industry and the Festival,

¹⁷² Cadaval.

¹⁷³ *ibid.*

¹⁷⁴ Early.

¹⁷⁵ Melanie Smith, “Enhancing Vitality or Compromising Integrity? Festivals, Tourism and the Complexities of Performing Culture,” in *Festivals, Tourism and Social Change: Remaking Worlds*, ed. David Picard and Mike Robinson (Buffalo, NY: Channel View Publications, 2006), 140.

¹⁷⁶ Early.

¹⁷⁷ *ibid.*

focusing in particular on the ways in which tourism has filled some of the gaps left by economic downturns and funding cuts.

CHAPTER SIX

OTHER INFLUENCES: TOURISM

"Large-scale cultural displays are situated in a public world in which various parties have a stake. Politicians, advocacy groups, rebels and scholars may use these forms to forward their own agendas, and have become very sophisticated in doing so"
—Richard Kurin¹⁷⁸

Increasingly, tourism boards and national tourist organizations play a prominent role in funding SFF featured country programs and, consequently, in placing international travel at the forefront of Festival discourse. Keeping in line with what Richard Kurin terms a “code of conduct” for cultural public representation,¹⁷⁹ the Smithsonian is transparent in its funding sources for the Festival as well as for its other ventures. Kurin comments, “Producers of cultural representations should be explicit about those agencies involved in sponsoring, supporting, and implementing those activities.”¹⁸⁰ With advances in international travel over the past decades, the SFF and events like it frequently rely on tourism organizations as a source for financial support.

The following chart outlines the major sponsors for Festival programs over the course of the past decade. Of particular note is the fact that seven of the past ten years list organizations with explicit interests in tourism (here, highlighted in grey for ease of

¹⁷⁸ Richard Kurin, "Cultural Policy through Public Display," *Journal of Popular Culture* 29, no. 1 (1995).

¹⁷⁹ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*, 24.

¹⁸⁰ *ibid.*

viewing) as major program sponsors.¹⁸¹

TABLE 3: Top Featured Country Funders, 2002-2011

Year	Country	Top Funders
2011	Colombia	Ministry of Culture of Colombia Fondo de promoción turística de Colombia (<i>Tourism board</i>) Colombian Coffee Growers Federation
2010	Mexico	Mexican National Council for Culture and the Arts National Institute of Anthropology and History of Mexico The Embassy of Mexico and the Mexican Cultural Institute Consejo de Promoción Turística (<i>Tourism board</i>) Comisión Nacional para el Desarrollo de los Pueblos Indígenas Instituto Nacional de Lenguas Indígenas
2009	Wales	Welsh Assembly Government
2008	Bhutan	Royal Government of Bhutan Bhutan Department of Tourism Dancing Star Foundation
2007	Mekong River	Ministry of Culture and Information of the Republic of Vietnam Ministry of Culture of the Kingdom of Thailand Government of Yunnan Province of P. R. China Ministry of Information and Culture of the Lao People's Republic Ministry of Culture and Fine Arts of the Kingdom of Cambodia
	Northern Ireland	Department of Culture, Arts and Leisure of Northern Ireland The Arts Council of Northern Ireland Rediscover Northern Ireland
2006	Canada (Alberta)	The Government of Alberta The Alberta Foundation for the Arts
2005	Oman	Ministries of Tourism, Heritage and Culture, Information, and Foreign Affairs of Oman
2004	Haiti	Ministry of Haitians Living Abroad Institut Femmes Entrepreneurs National Organization for the Advancement of Haitians
2003	Scotland	Scottish Executive Scottish Arts Council VisitScotland (<i>Tourism board</i>)
	Mali	Government of Mali (Office of the President; Office of the Prime Minister; Malian National Folklife Festival Commission) Malian Ministries of Tourism and Crafts; Culture; Women, Family and Youth Affairs; and Education The World Bank U.S Agency for International Development.
2002	Silk Road	Silk Road Project, Inc. The Aga Khan Trust for Culture

¹⁸¹ Center for Folklife and Cultural Heritage, *2002 Smithsonian Folklife Festival Program Book* (Washington, D.C.: Smithsonian Institution, 2002). Subsequent years' program books: 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, and 2011.

Additionally, this list shows only organizations that were noted as principal or major featured country donors; it does not include smaller organizations (or non-principal donors) that may work for international tourism as well. Writing about the 2003 Festival, Satterwhite comments,

In 2003, the role of tourism in driving festival participation was underscored by the fact that Scottish tourist and government agencies and the nation of Mali each provided more than a million dollars in funding for their respective programs.¹⁸²

She continues by contending that the funding streams once occupied by labor unions and occupational organizations – the Bricklayers' Union, for example – has become replaced increasingly by tourist boards.¹⁸³

While this substitution of one financial source with another is not of concern to some, others worry about the larger implications of having a Festival funded by tourism interests. Waterman contends, "[T]he cultural facets of festivals cannot be divorced from the commercial interests of tourism.... Selling the place to the wider world... rapidly becomes a significant facet of most festivals."¹⁸⁴ In fact, the current iteration of the MOU between featured country governments and the Smithsonian specifically references tourism as one of the major benefits of producing a Festival program:

Whereas the Government Partner desires to see the country's folklife and cultural heritage accurately represented to a broad public audience in the United States and hopes to increase knowledge and understanding of its

¹⁸² Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 17.

¹⁸³ *ibid.*

¹⁸⁴ Stanley Waterman, "Carnivals for Elites? The Cultural Politics of Arts Festivals," *Progress in Human Geography* 22(1998): 60.

people, culture and history, so that it can promote tourism, cultural trade and partnerships as well as sales of cultural products...¹⁸⁵

The concern about tourism boards featuring prominently as funders of Festival programs is twofold. First, organizations that focus on tourism tend to use stereotypes of national representation in order to “brand” a country and make it recognizable internationally. The SFF, which is an event that celebrates grassroots communities, diversity, and non-mainstream cultural forms, works to fight such stereotypes that essentialize national representation.¹⁸⁶ Diamond acknowledges this inherent conflict in her discussion of the Hawai’i program which, although not a featured country program, nonetheless faced similar challenges. She writes, “A further challenge [for the Hawai’i program] was to debunk touristic versions of Hawai’i while being partially sponsored by the Hawai’i Visitors Bureau.”¹⁸⁷ As such, programmers had to negotiate the requirements of the supporting organizations while simultaneously subverting the very homogeneity represented by tourism publicity.

Second, tourism – especially in relation to indigenous groups and subaltern communities, which are frequently featured at the SFF – can prove to be a double-edged sword. Although marginalized populations may benefit from the enhanced presence of tourists in their home regions, tourism that is not culturally sensitive or responsible can also lead to the destruction or commodification of those very cultures the SFF seeks to preserve. Kidd comments that when a program includes touristic elements or support, the

¹⁸⁵ Smithsonian Institution, "Memorandum of Understanding between the Government Partner and the Smithsonian Institution," 1.

¹⁸⁶ Diamond, "A Sense of Place: Mapping Hawai’i on the National Mall."

¹⁸⁷ *ibid.*, 39.

Festival tries to encourage culturally and ecologically responsible tourism practices.¹⁸⁸

Nonetheless, he acknowledges that the theories of responsibility espoused by Festival programmers are hard to enforce in reality.¹⁸⁹ This “loop of faith,” as he calls it, requires CFCH to trust that effective and sensitive programs are enforced “back home,” but the Smithsonian lacks the resources or follow-through to make sure that plans are actually carried out.¹⁹⁰

In general, this is one of the aspects on which the SFF needs to focus more of its energy and resources. While staff members cite the promotion and development of cultural diversity in foreign countries as one of the benefits of Festival production, there are little to no metrics to support such claims.¹⁹¹ Rather, these assertions are based on the desire for advocacy – a notable Festival goal – but rely on purely anecdotal evidence for their support.¹⁹² As the role and presence of tourism boards increases at the same time that other funding sources diminish, it is imperative that Festival organizers examine true practices of tourism in the featured countries and work towards developing a model for sustainability, sensitivity, and responsibility.

In order to put all of these varying influences and factors into context, the next chapter examines one particular Festival – the 2002 Silk Road Festival – as an embodiment of many of the themes and theories presented in this work. Although the Silk Road program was not a featured country program *per se* but rather a collection of

¹⁸⁸ Kidd.

¹⁸⁹ *ibid.*

¹⁹⁰ *ibid.*

¹⁹¹ Camp and Lloyd, "Six Reasons Not to Produce Folklife Festivals," 67.

¹⁹² Kidd.

featured countries, it nonetheless epitomizes the diverse and nuanced factors influencing national programming and political interests at the Smithsonian Folklife Festival.

CHAPTER SEVEN

A CASE STUDY: THE 2002 SILK ROAD PROGRAM

"The trend to trace: the more foreign, the better." –Emily Satterwhite¹⁹³

The 2002 *Silk Road: Connecting Cultures, Creating Trust* Program, which featured participants from Turkey, Iran, Afghanistan, and Pakistan, among others, came almost exactly ten months after the 9/11 Attacks and the targeting of the Pentagon, only a mile away from the National Mall Festival grounds. Due to this close proximity – both psychological and physical – to the terrorist attacks and the ensuing wars in Iraq and Afghanistan, many viewed the Festival as a highly political event despite its focus on cultural connections. In light of this overt politicization, the 2002 Festival serves as a prime example by which to examine the relationship between national interests and Festival programming.

Sheehy vehemently opposes implications by some that the State Department co-opted the Festival as a way to enact its own agendas and demonstrate cultural acceptance in the face of political and military antagonism.¹⁹⁴ In fact, the planning of a Festival as immense as the Silk Road program¹⁹⁵ necessarily started many years before the actual

¹⁹³ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 29.

¹⁹⁴ Sheehy.

¹⁹⁵ The Silk Road program *was* truly immense; it has yet to be surpassed in attendance, concession sales, and, most likely, popularity.

event, 9/11, or even the Bush Administration.¹⁹⁶ As previously mentioned, the original idea for the Festival began in 1996, a full six years before production.¹⁹⁷ The grandiose nature of the Festival was possible due in large part to the financial backing of Yo-Yo Ma and the Silk Road Project, Inc. with collaboration from the Aga Khan Trust for Culture.¹⁹⁸ Satterwhite notes, "The six million dollar [Silk Road] program was the largest in the festival's history, the most expensive since the 1976 Bicentennial, and the first to focus on a single festival-wide theme."¹⁹⁹ Normally, such a program would have been risky; with one, singular theme and a huge cost of production, the Silk Road Festival would not have materialized without the unique constellation of support systems and publicity that enveloped the program.²⁰⁰ Kidd contends that the Festival was a matter of "timeliness"²⁰¹ – timeliness in funding, timeliness in programming, and timeliness in providing a cultural example to contrast with prevailing geopolitical interests in the Silk Road region.

Despite the fact that the 2002 Festival was based on a pre-existing concept and curatorial vision, the program nonetheless took on heightened meaning throughout the course of its production and came to serve as a vehicle through which the government of the United States was able to project national interests.²⁰² As Combs notes, "Through

¹⁹⁶ Kidd.

¹⁹⁷ Combs, "Catwalking through Culture: Notes from the 2002 Smithsonian Silk Road Festival," 114.

¹⁹⁸ Center for Folklife and Cultural Heritage, *2002 Smithsonian Folklife Festival Program Book*.

¹⁹⁹ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 21.

²⁰⁰ Kidd.

²⁰¹ *ibid.*

this emphasis on cultural exchange, the CFCH's Silk Road theme promoted an idealized form of globalization in which transnational identities could go beyond political differences."²⁰³ Moreover, the Festival was lauded as an example of the exercise of "the rite of cultural democracy," a concept whose political overtones were explicit in their meaning.²⁰⁴

Perhaps more importantly, the media – including governmental news briefs – couched the Festival in terms that drew an overt connection between the Festival's offerings and contemporary events in the Middle East. Satterwhite summarizes a variety of such press releases and reports:

News articles also suggested that the festival was valuable for its presentation of strategic geopolitical knowledge. One article claimed that "The festival offers a view of lands that are often reduced to snippets on nightly broadcasts involving troop movements or diplomatic brinkmanship".... The language of international diplomacy was underscored by photos of Secretary of State Colin Powell at the festival on opening day; descriptions of festival participants as "ambassadors" offering "theory on why U.S.-Pakistani relations have sometimes been strained"... and references to "the troubled state of affairs in much of the Silk Road territory"... and "since Sept. 11..., an interest in the region."²⁰⁵

Once again, however, none of these stated objectives or political concepts was part of the organizers' original plan when they programmed the Silk Road event. National interests came later, superimposed onto an existing platform of cultural production.²⁰⁶ Such subtle and nuanced connections between national interests and Festival presentations always

²⁰² *ibid.*

²⁰³ Combs, "Catwalking through Culture: Notes from the 2002 Smithsonian Silk Road Festival," 113.

²⁰⁴ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 21.

²⁰⁵ *ibid.*, 21.

²⁰⁶ Kidd.

exist at the SFF; the 2002 Silk Road program, however, enabled clearer, more defined lines to be drawn between the two.

As James Early notes, the Festival became “*de facto* cultural diplomacy” during the summer of 2002.²⁰⁷ It is fairly unusual (although not unheard of) for high-level U.S. politicians to attend the outdoor event; as such, the presence of then-Secretary of State Powell was in itself a reminder of the potential power of cultural display. Through all of the discussions of political interests, geopolitical strategies, and democratic principles, however, Kidd notes that the mission of the Festival did not change.²⁰⁸ The importance and meaning of the Festival changed, but the underlying premises of cultural diversity and tolerance did not.²⁰⁹ Even in the face of pressure to cancel the Festival because of the political connotations it might engage (not to mention the fact that many individuals were wary of large public gatherings at that particular point in time), Festival programmers chose to continue the event because that option was most in line with the Festival’s mission of cultural celebration.²¹⁰ What resulted was a Festival in which the ever-present political and national subtexts related to Festival production and planning were brought to the forefront of discourses on cultural display, thereby turning implicit national agendas into overt subjects for debate and discussion.

²⁰⁷ Early.

²⁰⁸ Kidd.

²⁰⁹ *ibid.*

²¹⁰ *ibid.*

The 2002 Festival, more than perhaps any other, invoked the concept of “cultural democracy,” a term frequently used in reference to the event.²¹¹ The idea of a culturally democratic Festival, however, can be seen from two different perspectives. On the one hand, the Festival *is* democratic in its presentation of culture because Festival participants are allowed to speak for themselves, to have an opinion, and to voice their own stories while taking part in the SFF. On the other hand, it should be clear from the preceding chapters that the choices of cultural presentation – who, what, and how – are by no means democratic but rather heavily mediated and controlled. Although the scholarship that goes into the Festival, both on the part of the Smithsonian and on the part of the featured country, does a great deal to present a well-rounded and equal representation of cultural traditions, decisions are still made by individuals – and organizations – with agendas, personal opinion, interests, and objectives.

²¹¹ Center for Folklife and Cultural Heritage, "Mission and History."

CHAPTER EIGHT

THE FUTURE OF THE FESTIVAL

“The major battles which will decide the future of American folk culture will not be fought at folk festivals.” –Charles Camp & Timothy Lloyd²¹²

Over the course of its forty-five year history, the Smithsonian Folklife Festival has grown from a small initiative aimed at bringing life to the quiet halls of the Smithsonian to a multi-million dollar event that is consistently ranked as one of the best cultural destinations in the United States.²¹³ What remains to be seen, however, is how the Festival will exist in the future. Specifically, staff members, scholars, and participants need to look at the current iteration of Festival programming and whether or not it is a sustainable model by which to carry the Festival into the coming decades.

From a theoretical perspective, many scholars and authors value the themes and presentations the SFF provides as meaningful examples of cultural diversity, tolerance, and education. Kurin writes,

[A]t a time when commodified culture is emerging as the world's foremost economic industry, and issues of cultural identity have become part of big-time politics, anthropologists and other scholars have both an opportunity and responsibility to participate in the public understanding of culture.²¹⁴

²¹² Camp and Lloyd, "Six Reasons Not to Produce Folklife Festivals," 68.

²¹³ Center for Folklife and Cultural Heritage, "Mission and History."

²¹⁴ Kurin, "Cultural Policy through Public Display."

His belief is that of the continued importance of the Festival as a way to share culture and continue its development. Moreover, Kurin argues that the continuance of such events as the SFF is essential to the regional, national, and even international good. He continues,

We have to expand the ability of people - regular people, common people, people at the grassroots - to create, debate, and manipulate their culture, and to share it with others. When culture is not created, it dies. When people cannot share, they fight. And where the cultural dialogue stops, it is replaced with violence, death, and destruction.²¹⁵

While most CFCH staff members would likely share Kurin's enthusiasm for the preservation of grassroots culture, Festival producers also point to serious flaws in the enactment of the SFF, which must be altered or addressed in order to keep the Festival as a viable cultural resource.

James Early sums up his feelings on the future of the SFF by saying, simply, "It's going down."²¹⁶ In his opinion, the Festival has moved away from its original focus on cultures that fall outside the mainstream and has instead become too "Convention-center-like."²¹⁷ Such scripted, regimented large-scale events have a place, he continues, but that place is not the Smithsonian Folklife Festival.²¹⁸ This can even be seen in the fact that Festival presenters are now given an actual script to read at the beginning of their presentations highlighting Festival funders and encouraging tourists to visit the Marketplace store before they leave. They are given kits that contain sample CDs, t-shirts, and program books to hold up for audiences.

²¹⁵ Kurin, *Reflections of a Culture Broker : A View from the Smithsonian*, 285.

²¹⁶ Early.

²¹⁷ *ibid.*

²¹⁸ *ibid.*

Moreover, Early views the Festival as having lost much of its intellectual grounding as it relates to programming. Subjectively, he argues, the Center needs to look at where the Festival has come from and to where the Center hopes it will go.²¹⁹ In its current form, the Festival has strayed from its original emphasis and goals.

This divergence is hard to pinpoint, but it seems to stem from two major features of Festival production. First, as previously discussed, Festival organization has switched from an active to a relatively passive planning model. This can even be seen in the fact that the CFCH does not have a full-time, dedicated Development Associate or any one person whose job it is to seek out funds. Rather, the Center takes an approach of waiting for what is presented as an option. Second, the Festival has shifted from an event that is organized on a person-to-person basis to one that is negotiated on an institution-to-institution or government-to-government basis, thereby moving away from what was original intended as a grassroots event.

Some of this expansion is both good and necessary; for the SFF to present nations on the scale that it currently does, a certain amount of high-level bureaucracy is necessary. Moreover, the Festival has been a response, in one sense, to public interest in having flashier, bigger, and more elaborate productions.²²⁰ What the Center needs to decide, therefore, is whether the Festival is meant to be a multi-million dollar expo (and in some ways it does feel like a cultural expo rather than a celebration of folklife) or an event that explores culturally-relevant issues in local communities around the world. While neither choice is necessarily better than the other, they represent different models;

²¹⁹ *ibid.*

²²⁰ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall."

at the moment, the Festival is situated somewhere in between without clear definition one way or the other.

Jeff Place, archivist at the Center, shares similar concerns over the Festival's programmatic trajectory. He describes the Festival as a giant board game, acknowledging that the Center has, in many ways, fallen into the rut of shifting pieces around on an otherwise static concept.²²¹ Again, he affirms that the Festival *has* to change in order to stay relevant. New eras require new methods of presenting information, whereas the SFF tends to continue along in "the way it's always been."²²² Place suggests that Festival planners contemplate shrinking down the scope of the Festival in order to focus more in depth on specific programs.²²³

This sentiment is shared in some regards by Kidd as well, who states that Festival programmers should consider focusing on smaller, less-complicated programs rather than attempting to do full blockbuster Festivals on a yearly basis.²²⁴ Some individuals have gone as far as to suggest that the SFF should be produced on a biyearly basis rather than on an annual basis.²²⁵ Cadaval, however, does not agree with the latter suggestion, as she argues that breaking the continuity of the Festival will ultimately break the Festival itself.²²⁶ The tradition of yearly presentations, she argues, is vital to the overall continuance of the Festival.

²²¹ Place.

²²² *ibid.*

²²³ *ibid.*

²²⁴ Kidd.

²²⁵ *ibid.*

Some of these factors and choices may have to be taken into consideration sooner rather than later. As of the writing of this text (August 2011), the Center still had not signed or created any definitive programs for the 2012 Festival. Possible programs had fallen through due to budget troubles or other circumstances, and the remaining options had not yet signed any MOUs with the Smithsonian. As such, it is quite possible that 2012 will require a reconceptualization of the Festival whether programmers are interested in reworking the model or not. For a process that is supposed to take three to four years to develop and create, it is a challenging proposition to be without a single finalized program less than a year before the next Festival season. It is almost inevitable that the SFF will feature a scaled-down version of itself in the summer of 2012. This “accordioning” of Festival programs – growing bigger and then smaller and bigger again – is not anything new, comments Cadaval. Festivals always go through shifts due to external or internal changes and challenges. How the actual results turn out remains to be seen.

Many of these challenges are not being addressed – and are not able to be addressed – because of a lack of evaluative measures and metrics on the part of the CFCH. Current evaluations tend to take the form of brief surveys, attendance counts, and qualitative, anecdotal expressions. In order for the Smithsonian to undertake a full review of the Festival and determine if there are other ways of formulating its programming, funds need to be invested in a deeper evaluation. Part of the problem is that many Festival workers believe so strongly in what they do (and, for the most part, with good reason) that it is challenging to step back and look objectively at current

²²⁶ Cadaval.

Festival trajectories. Just because a Festival is produced or presented or organized in a certain way – and has been for almost half a century – it does not mean that current iterations are not falling short of their intended goals.

CHAPTER NINE

CONCLUSIONS

“This is the Festival of the Common Man. This is the Festival of the Democratic Act... and even old tired Washington sometimes is beautiful when the American people gather to sing and fall in love with each other again.” –Alan Lomax²²⁷

It should be apparent from this study that the Smithsonian Folklife Festival is a complex, multifaceted event that defies easy categorization and explanation. From programs that challenge entrenched stereotypes to countries that strengthen relationships with the United States through cultural performance, the Festival is a text on issues of identity formation and negotiation. Moreover, the SFF serves as a site for contestations that implicate larger issues of socio-political interest.

This particular investigation has attempted to situate the Smithsonian Folklife Festival at the center of emergent discourses on cultural policy, funding, and museum studies that examine the role of cultural events such as the SFF in the context of political, economic, and social domains of influence. As the Festival has gone from being the Festival of American Folklife to the Smithsonian Folklife Festival – a shift that mirrors programming choices of a decidedly international nature – it has been used by foreign countries as a site for negotiation. Specifically, governments involved in creating featured country programs have participated in the Festival as a way to strengthen U.S.-foreign relations, promote tourism, and present a positive image on an international stage.

²²⁷ Satterwhite, "Imagining Home, Nation, World: Appalachia on the Mall," 13.

Although such national interests are frequently implicit or hidden in nature, they are nonetheless an active component in the process of presenting a featured country

Moreover, this study has revealed, through interviews with curators, literary analysis, and participant observation, that there are several key streams of influence that play an active role in the programming process. Specifically, the three main influences are availability/timing, national interests, and funding. The countries that are most likely to appear as featured programs in the Smithsonian Folklife Festival are those that provide a strong combination of these three.

Apart from these three primary influences on programming choices, there are a variety of circumstances and organizations that relate to national presentations. Among these are the presence of tourism boards and the increasing influence of the tourism industry in creating Festival presentations that encourage tourism back to the featured country.

These multiple perspectives and influences have been creating elaborate Festivals for the past forty-five years and featured country programs for almost as many. What remains unclear, however, is exactly what iteration the Festival will assume as it faces economic crises and new pressures to diversify its presentation methods. The Smithsonian Folklife Festival is a Washington, D.C. tradition, and its complete disappearance seems quite unlikely. It is possible – and probable – that the Festival will undergo numerous changes in the upcoming years, though. Programs may be smaller or scaled-down; Festival scope may go from three main programs to two. As long as there are countries being presented on the privileged stages of the National Mall, however, the

complex, nuanced, and multifaceted aspects of their programming will continue to make the Smithsonian Folklife Festival a site for contestation, negotiation, and connection.

As the Festival continues through future programs, organizers and Festival leaders must necessarily examine whether standard formations and ways of presenting information are the best models to use or whether there are new ways to conceptualize the SFF. Assertions by Center staff members and others that the Festival is becoming “convention-center-like,” “stale,” or “stuck in a rut,” indicate fundamental issues that must be addressed for the continuance of event. Moreover, if the Festival is to retain its emphasis on traditional, community-based culture, the CFCH needs to step back and examine whether or not the SFF is truly fulfilling its mission. Although many of the programs and presentations that take place during the Festival are fun, exciting, beautiful, and entertaining, what we must consider now is whether the Festival fulfills its mission of advocacy, conservation, and the preservation of grassroots traditions. With the 50th anniversary of the SFF rapidly approaching, the time is ripe for self-examination and study as programmers, organizers, and planners seek to understand what the Festival means to this country and what it increasingly means to the world.

APPENDIX A

STANDARD INTERVIEW QUESTIONS

1. What has been your involvement with the Smithsonian Folklife Festival?
 - a. How long have you worked with the SFF?
 - b. What has been the nature of your participation in the Festival (i.e. curator, presenter, director, etc.)?
2. Tell me about the process of choosing programming for the SFF. In your experience, what are the factors that go into deciding on a program?
 - a. Within each program, what are the factors that go into deciding on who will represent that country/occupation/ethnic group?
3. What are the challenges/concerns/decision-making factors involved in the process?
 - a. Who is involved?
4. How, if at all, has the process of programming changed?
5. What other influences/parties/policies come into play in the process if there are any at all? What are their roles?
6. Do you see any connection to larger issues of US cultural policy?
 - a. If so, what are they, and how do they affect the SFF?
7. What do you see as the future of SFF programming?
 - a. Do you see the process evolving in the future, and if so, how?
8. Is there anything else that you think is important for me to know/understand about SFF programming and the presentation of national culture?

APPENDIX B

SMITHSONIAN FOLKLIFE FESTIVAL PROGRAMS BY YEAR

2010

Asian Pacific Americans: Local Lives, Global Ties

México

Smithsonian Inside Out

Special Events (Haiti, Ralph Rinzler Concert, George Wallace & SI 3D)

2009

Giving Voice: The Power of Words in African American Culture

Las Américas: Un Mundo Musical

Wales Smithsonian Cymru

2008

Bhutan: Land of the Thunder Dragon

NASA: Fifty Years and Beyond

Texas: A Celebration of Music, Food, and Wine

2007

Mekong River: Connecting Cultures

Northern Ireland at the Smithsonian

Roots of Virginia Culture

2006

Alberta at the Smithsonian

Been in the Storm So Long: New Orleans Evening Concert Series

Carriers of Culture: Living Native Basket Traditions

Nuestra Música: Latino Chicago

2005

Food Culture USA

Forest Service, Culture, and Community

Oman: Desert, Oasis, and Sea

Nuestra Música: Music in Latino Culture

2004

Haiti: Freedom and Creativity from the Mountains to the Sea
Nuestra Música: Music in Latino Culture
Water Ways: Mid-Atlantic Maritime Communities

2003

Appalachia: Heritage and Harmony
Scotland at the Smithsonian
Mali: From Timbuktu to Washington

2002

Silk Road: Connecting Cultures, Creating Trust

2001

Bermuda Connections
Masters of the Building Arts
New York City at the Smithsonian

2000

El Río
Tibetan Culture: Beyond the Land of Snows
Washington, D.C.: It's Our Home

1999

Celebrating New Hampshire's Stories
Gateways to Romania
South Africa: Crafting the Economic Renaissance of the Rainbow Nation

1998

Baltic Nations: Estonia, Latvia, and Lithuania
Folkways 50th
Pahiyas: A Philippine Harvest
Rio Grande/Río Bravo Basin
Wisconsin

1997

African Immigrant Folklife
Mississippi Delta
Sacred Sounds

1996

American South
Iowa-Community Style
Working at the Smithsonian

1995

Cape Verdean Connection

Czech Republic: Tradition and Transformation

Russian Roots/American Branches

Heartbeat: Voices of First Nations Women

1994

The Bahamas

Culture and Development in Latin America and the Caribbean

Masters of Traditional Arts: National Heritage Fellowships

Thailand

1993

American Social Dance

Kids' Stuff

Metro Music

U.S.-Mexico Borderlands

1992

The Changing Soundscape in Indian Country

Creativity and Resistance: Maroon Culture in the Americas

New Mexico

Workers at the White House

1991

Family Farming in the Heartland

Indonesia: Forest, Field, and Sea

Land in Native American Cultures

Roots of Rhythm and Blues: The Robert Johnson Era

1990

Musics of Struggle

Senegal

U.S. Virgin Islands

1989

Cultural Conservation: (American Indian Program): Problems of access and cultural continuity among peoples of the Iroquois Nation, and Yaqui, Washoe, Paiute, Shoshone, Ojibwa, and Northern Plains tribes

Hawai'i

"Les Fêtes Chez Nous": France and North America

Quincentenary Program: (The Caribbean: Cultural Encounters in the New World): Musicians, dancers, and cooks from Puerto Rico, Haiti, Jamaica, and Cuba

1988

Cultural Conservation: American Folklore Society Centennial

Festival Music Stage: Bluegrass, Piedmont blues, Cajun and Puerto Rican music, American Indian performance, double-dutch jump roping

Ingenuity and Tradition: The Common Wealth of Massachusetts

Migration to Metropolitan Washington: Making a New Place Home

Music from the Peoples of the Soviet Union: Music and performance from Russia, Georgia, Uzbekistan, Azerbaijan, Estonia, Lithuania, the Ukraine, Tuva, Yakutsk

1987

Cultural Conservation: (Cultural Conservation and Languages: America's Many Voices): Appalachian community, Chinese-American community, Lao-American community, Mexican-American

Metropolitan Washington

Michigan

1986

American Trial Lawyers

Cultural Conservation: (Traditional Crafts in a Post Industrial Age): Cherokee and split-oak basketry, Hispanic weaving and woodcarving, Hmong embroidery, African American quilting, Italian American stone carving, Zuni and Southern pottery, rag-rug weaving

Japan

Tennessee

20th Anniversary Music Stage

1985

Cultural Conservation: Makah and Puerto Rican mask makers; African American cornrowers; Kmhmu craftsmen; Seneca basket makers; Appalachian balladry; Cajun music, cowboy music, song, and poetry; Irish music; Mayan marimba music; Mayan Indian weaving

India: Mela!

Louisiana

1984

Alaska

Black Urban Expressive Culture from Philadelphia

The Grand Generation: Folklore and Aging

1983

France

NEA: National Heritage Awards

New Jersey

Occupational Culture: Flight

1982

Children's Program

Korea

National Endowment for the Arts Program

Oklahoma

1981

American Tent Show

Children's Program

Energy and Community: Adobe architecture

Folklore of the Deaf

Native American Program: Ojibwa Indians

NEA: The Arts Endowment Folk Arts Program

Old Ways in the New World: South Slavic Americans

Regional America: Southeastern U.S. music and crafts, Northeastern music and dance

1980

American Talkers: Auctioneers, pitchmen, street criers

Energy and Community: Folk housing and energy efficiency, community activities, food preservation

Old Ways in the New World: Caribbean Americans, Southeast Asian Americans, Finnish Americans

1979

Children's Program

Energy and Community: Native American architecture

Folklore in Your Community: Baseball players, CB radio operators, firefighters, gospel singers, market vendors, neighborhood store owners, stone carvers, street hawkers, cab drivers, Vietnamese community

Medicine Show

1978

Energy and Community: Oil and coal industry workers

Ethnic Community: Ellis Island and American Immigration

Mexican Communities

Native American Community: San Juan Pueblo of New Mexico (NMNH)

Occupational Community: Organ builders, sleeping car porters, sharecroppers

Regional Community: Chesapeake Bay, Smith Island

1977

Crafts: Paint on wood/crafting with natural fibers

Energy and Community: America's Appetite (for Energy)

Nation of Nations: Dunham School, Ellis Island/Immigrant lore, baseball bat turning, ethnic foods

Native American Program: Ojibwa, Tolowa, San Juan Pueblo, Navajo, Seneca
Virginia

Working Americans: Folklore in Your Community (D.C. cab drivers, bartenders, vendors, Capitol building workers)

1976

African Diaspora: Ghana, Jamaica, Haiti, Liberia, Trinidad & Tobago, Nigeria, Brazil, Puerto Rico, Zaire, Suriname, Senegal, Cape Verde

Children's Program

Family Folklore

Native American Program: Tribes from the Northeast, Southeast, Southern Plains, Prairie, Northern Plains, Northwest Coast, Southwest, Plateau, Basin, Northern California, Arctic

Old Ways in the New World: Germany, Pakistan, Mexico, South America, Ireland, Yugoslavia, Belgium, Egypt, Greece, Japan, Austria, India, France, Poland, Britain, Portugal, Israel, Romania, Denmark, Norway, Finland, Sweden, Hungary, Switzerland, Italy

Regional America: Northeast, Great Lakes, South, Upland South, Heartland, Great West, Pacific Northwest, Pacific Southwest

Working Americans: Workers Who Feed Us, Workers Who Extract and Shape, Workers Who Build, Workers in Technical and Professional Skills, Workers Who Clothe Us, Workers in Communications, Arts and Recreation

1975

African Diaspora: Jamaica, Ghana, Haiti

Children's Program

Family Folklore

Native American Program: Iroquois Confederacy

Old Ways in the New World: Germany, Italy, Lebanon, Japan, Mexico

Regional America: Northern Plains, California Heartland

Working Americans: Railroad workers, aircraft employees, truckers, seafarers

1974

African Diaspora: Ghana, Trinidad & Tobago, Nigeria, Caribbean

Children's Program

Family Folklore

Mississippi

Native American Program: California tribes (Tolowa, Pomo, Hoopa, Yurok, Karok, Luiseno, Maidu, Cahuilla), Basin/Plateau tribes (Paiute, Shoshone, Kaibab, Northern Ute, Ute Mountain, Southern Ute, Nez Perce), Creek, Cherokee, Eskimo, Acoma, Athabaskan, Jemez, Laguna

Old Ways in the New World: Sweden, Norway, Finland, Tunisia, Greece

Performance: Evolution of American Folk Music

Working Americans: Graphic artists, radio operators (amateur/commercial)

1973

Kentucky

Native American Program: Northern Plains Indians

Old Ways in the New World: Britain, Yugoslavia

Working Americans: Plumbers, carpenters, electricians, stone masons, lathers, bricklayers, plasterers, millwrights, operating engineers, pipe fitters, sheet metal workers, steam fitters

1972

Labor Program: ILGWU, lithographers and photoengravers, carpenters and joiners, molders and allied workers

Maryland

Native American Program: Southwest Indians

Performance: Chicago blues, old-time country blues, gospel, First Annual Fiddlers' Convention

1971

Native American Program: Northwest Coast Indians

Labor Program: Meat cutters and butchers; bakery and confectionery workers; glass bottle blowers; bridge, structural, and ornamental iron workers

Ohio

Performance: Puerto Rican music and dance, Cajun music, country music, ragtime, shouts, jubilees, work songs, blues, Caribbean music and dance, rock and roll, rhythm and blues, old-time banjo and fiddle music

1970**Arkansas****Crafts:** Dairy traditions**Native American Program:** Southern Plains Indians**Performance:** Spanish, Irish, and Scottish bagpipers; country; bluegrass music; southern blues; Sacred Harp; Portuguese-American Fado musicians; Chinese dragon dancers; shouts; spirituals; jubilees; string bands; East European folk songs**1969****Crafts:** Sheep shearing and wool processing, corn culture, Seminole Indian crafts, carvers and toy makers, doll makers, blacksmiths, basket maker, potter**Pennsylvania****Performance:** French singers from New Hampshire and Louisiana; Grand Ole Opry performers; Turkish, Afro-Cuban, Greek singers and dancers; ballad singers; string bands; fife and drum bands; blues; shouts; jubilees; spirituals**Toby Show:** Traditional Touring Tent Theater**1968****City-Country Area:** Blues, bluegrass, jazz, gospel, Cajun, Basque, Indian, dancers, ballad singers**Crafts:** Butter churning; sheep shearing; soap, candy, sorghum making; milling**Native American Program:** Lummi Indians**Texas****1967****Crafts:** American basket makers, carvers, doll makers, needleworkers, potters, blacksmith, silversmith, spinners, weavers**Performance:** American fife and drum groups; brass bands; string bands; gospel; shouts; jubilees; spirituals; Puerto Rican music; New Orleans jazz; Cajun music; ballads; Mesquakie Indian music; blues; country music; polka music; cowboy songs; clogging; Scottish, Russian, Irish dancers; Chinese New Year's Pantomime; King Island Eskimo dancers; dance of Galicia

²²⁸ Center for Folklife and Cultural Heritage, "Programs by Year."

APPENDIX C

MEMORANDUM OF UNDERSTANDING BETWEEN THE GOVERNMENT PARTNER AND THE SMITHSONIAN INSTITUTION

MEMORANDUM OF UNDERSTANDING

BETWEEN THE

Government Partner

AND THE

SMITHSONIAN INSTITUTION

THIS AGREEMENT is entered into, by and between the Government Partner, and the Smithsonian Institution (hereinafter referred to as "the Smithsonian"), an independent trust establishment created by an act of the Congress of the United States in 1846 (20 U.S.C. 41 et seq.), on behalf of its Center for Folklife and Cultural Heritage which produces the annual Smithsonian Folklife Festival.

WITNESSETH:

WHEREAS, the Smithsonian will present the 2012 annual Smithsonian Folklife Festival on the National Mall of the United States in Washington, D.C., hereinafter referred to as the Festival, for ten days during the period June 27-July 1, July 4-8; and

WHEREAS, the Smithsonian will feature an exhibition area and program segment at the Festival devoted to the presentation of an accurate impression of modern Country represented through the country's folklife traditions and cultural heritage; and

WHEREAS, the Smithsonian regularly cooperates with nations featured at the Festival in producing a variety of lectures, film series, exhibits, publications, advertising campaigns, and other activities; and

WHEREAS, the Government Partner desires to see the country's folklife and cultural heritage accurately represented to a broad public audience in the United States and hopes to increase knowledge and understanding of its people, culture and history, so that it can promote tourism, cultural trade and partnerships as well as sales of cultural products; and

WHEREAS, the Government Partner's participation in the Festival will result in the

production of legacy materials that may be used by the Government Partner and others for educational, cultural, economic development and tourism purposes.

WHEREAS, the Government Partner desires to make a strong contribution to enhance US/Presented Country relations and promote a better understanding of Country with US key decision makers; and

WHEREAS, the Government Partner wishes to promote a positive image of Presented Country, increase its attractiveness to visitors and to showcase the excellence of Presented Country's artists, musicians, cultural heritage and crafts traditions thus promoting the richness and diversity of its arts and culture to a North American audience; and

WHEREAS, the Government Partner will form a coordinating group in order to work with the Smithsonian to plan and implement Presented Country's participation in the Festival and related programs;

NOW, THEREFORE, the parties agree to perform such activities as hereinafter set forth, and commit such resources, in support thereof, as are hereinafter specified, all upon the following terms and conditions:

1) Project Coordination

- a) Presented Country's participation in the Festival (hereinafter referred to as the "Project"), will be coordinated by the Smithsonian Center for Folklife and Cultural Heritage which produces the Festival, and a Presented Country coordinating group for the Festival formed within six months of the signing of this agreement, under the leadership of the Designated Department.
- b) The Smithsonian has the responsibility of producing the Festival and working with the Presented Country coordinating group and appropriate agencies and organizations to see that all the tasks and activities necessary to produce the Festival are performed and completed so as to assure a successful program at a high standard of quality.
- c) The Presented Country coordinating group will include appropriate representation as determined by the Designated Department. It will have as its responsibilities:
 - i. the raising of the Presented Country funds for the Project,
 - ii. the co-ordination of arrangements in Presented Country relating to the Project,
 - iii. the planning and implementation of programs and activities related to, but ancillary to the Project,
 - iv. the planning and implementation of public relations and other promotional activities related to Presented Country's involvement in the Project, and

- v. the coordination of the involvement of Government Partner officials in events relating to the Project.

2) Research and Curation

- a) A Presented Country research and curatorial committee agreeable to both the Designated Department and the Smithsonian shall be formed under the auspices of the Presented Country coordinating group to work in Presented Country. The team will include mainly Presented Country scholars and a Smithsonian assigned chief curator and a Designated Department assigned project manager.
- b) The research and curatorial committee will work in collaboration with the Smithsonian assigned chief curator and in close communication with the Presented Country coordinating group. The Smithsonian assigned chief curator will present regular feedback to the research and curatorial committee during the research and development phases of the Festival program.
- c) The Presented Country Program will be thematic - based on high level theme(s) set by the Presented Country coordinating group. The research and curatorial committee will examine previous research and material which can be enhanced, refreshed or used to represent these themes within the Festival program.
- d) The research and curatorial committee will identify and oversee the research of possible sub-themes, genres, traditions and culture bearers for presentation at the Festival through living performances and demonstrations, signs, program book articles and other means. The work of the committee will involve the conduct and arrangement of empirical field research conforming to Smithsonian standards. Research will commence in 2008 and continue through to the end of 2009.
- e) The results of the research and the recommendations of the committee shall be presented to appropriate Smithsonian officials and appropriate representatives of the Presented Country coordinating group in a fieldwork review to be held in Presented Country no later than October 31, 2009. The review and its follow-up will allow for the determination of the Festival program.
- f) The traditions and participants to be included in the Festival must be agreed to by both the Smithsonian and the Presented Country coordinating group.
- g) Pre-production preparations and participant arrangements in Presented Country, directed by the Smithsonian chief curator and Presented Country project manager and members of the research and curatorial committee will be facilitated by the Presented Country coordinating group operating through its various constituent Departments and associated bodies.

- h) Festival production on the National Mall of the United States, including site design, publications, signage, logistical arrangements and other matters will be overseen by the Smithsonian; according to production and design plans mutually agreed with the Designated Department. The Smithsonian has final responsibility for the production of the Festival, and all program and products thereof.
- i) The Presented Country coordinating group shall be responsible for making copies of field research reports and documentation commissioned for the Festival program and sending them to the Smithsonian for inclusion in the Smithsonian archival collections. The Smithsonian shall be responsible for making copies of audio, photographic and video documentation of the Presented Country program at the Festival and sending that material to Presented Country for inclusion in a designated archival collection in Presented Country. Both parties reciprocally allow for the use of those respective collections for not-for-profit educational, scholarly, non-commercial purposes.

3) Fiscal Responsibilities

All dollar amounts below and in the attached budget are in U.S. dollars.

- a) The Smithsonian will perform the following services and be fiscally responsible for the following, as indicated in the attached budget:
 - i. the salaries and benefits of Smithsonian general and technical staff, basic construction crew, designers, logistics and housing staff, public relations staff;
 - ii. basic Festival site infrastructure and construction materials including a limited number of tents (including Festival services, information booths, participant hospitality, administrative and technical compound, and \$10,000 in tents for program uses), banner and sign structures for up to four program banners and thirty program signs, \$10,000 in sound systems, and stages and platforms as available;
 - iii. services including first aid, security, local transportation, infrastructural supplies, equipment rentals, program book, signs, and standard promotional brochure;
 - iv. Festival-wide special events including opening ceremonies and VIP lunch, tours of Washington and the White House for participants (if allowed);
 - v. the arrangements for sales of Presented Country food, crafts, books,

recordings, and other products at the Festival;

vi. the Smithsonian will provide in-kind cooperation with education and ancillary programs as mutually agreed with the Presented Country coordinating group.

b) The Government Partner is responsible for the following costs associated with the Festival program as indicated in the attached budget:

- i. Presented Country coordination of the project including communication, administrative travel to and from and within Presented Country for its officials and researchers;
- ii. Presented Country salaries and office expenses;
- iii. Half the salary and benefits of the Smithsonian chief curator for the Project, the salary and benefits of the Smithsonian program coordinator (beginning January 5, 2010) and participant assistant (beginning February 2, 2010), travel and hotel/meal costs for the Smithsonian curator and Smithsonian Festival directors and technical specialists while in Presented Country, according to mutually agreed travel plans;
- iv. the fees, research expenses and local travel costs of Presented Country researchers participating in the project that are not covered by institutions of the Government Partner;
- v. the roundtrip travel of the Presented Country delegation of musicians, artists and presenters from their homes to Washington and their return including the procurement of any necessary travel documents except passports or birth certificates. Festival participants will be responsible for securing their own passports or birth certificates;
- vi. the housing and feeding of the Presented Country delegation in Washington at the Smithsonian designated hotel and on site at the Festival;
- vii. the payment of fees to the Presented Country participants and insurance costs for the Presented Country delegation;
- viii. supplies needed by craftspeople, cooks and others;
- ix. special building materials and supplies to enhance the basic (as outlined in 3. a) ii) Festival site including tents, sound systems, bleachers and staging beyond that provided by the Smithsonian to the extent that such

items are necessary in relation to the Project;

- x. any build outs, and specialized construction, supplemental banners, program specific signs, backdrops and decorative materials and the expenses associated with any special events, presentations, or site enhancements beyond the basic (as outlined in 3. a) ii) ones supported by the Smithsonian to the extent that such items are necessary in relation to the Project;
 - xi. the costs of shipping and the costs of procurement, shipment, any customs duties associated with materials sent for the Festival for purposes of either exhibition or sale to the extent that such items are necessary in relation to the Project;
 - xii. and the costs associated with the support of any activities ancillary to the Festival such as film series, lecture series, exhibits, publications, recordings, websites, advertising campaigns and promotional items, receptions, public relations costs, et. al, to the extent that such items are necessary in relation to the Project (see attached budget).
- c) It is understood by both parties that the costs of the Festival program and possible related ancillary activities given in the attached budget are estimated costs. Both parties recognize that such estimates may change as costs are actually incurred. Both parties recognize that ancillary activities may change and are not committed or restricted to the possibilities outlined in the budget. In applying Project funds to costs, the Smithsonian reserves the right to make expenditures in accordance with actual needs that arise in formulating and carrying out the Project. The Smithsonian will not exceed the amounts committed by the Government Partner, as indicated in 3. d). The Smithsonian will inform the Government Partner of any changes that may significantly alter the Festival program, and both parties will agree on the scope of the program in terms of numbers of participants, the elaborateness of the displays, and the production of potential ancillary activities (as listed in attached budget) subject to the following conditions:
- i. Both parties agree that the highest priority item is the production of the Festival itself. The preliminary budget specifies 100 participants and presenters coming from Presented Country (not including added participants for special events and concerts). In no case will the Smithsonian produce a program with less than 80 participants and presenters from Presented Country.
 - ii. The Smithsonian is committed to the support of costs in "Column A" in the budget.

- iii. The costs indicated in sub-Columns "B1 and B2" are to be supported by the Government Partner in combination with fund raising from public, private, individual, foundation, and corporate sources. For convenience and planning, these columns have been consolidated to reflect all costs that will be underwritten by the Government Partner. The amounts eventually coming from the Government Partner and from other donors/ sponsors will depend upon the success of fund raising.
 - iv. Funds from the Government Partner to be transferred to the Smithsonian will be so transferred through the Non-Governmental Arts Organization with whom a separate agreement, referencing and consistent with this Memorandum of Understanding, will aim to be concluded by November 30, 2008. It is understood by both parties that the Non-Governmental Arts Organization is the equivalent of a non-governmental organization. Funds received by the Smithsonian from the Non-Governmental Arts Organization are not subject to any overhead recovery rate if stated in writing by the Non-Governmental Arts Organization that it does not allow overhead on the grant of funds to the Smithsonian. If any funds are received by the Smithsonian directly from the Government Partner, an overhead recovery rate will apply that will lower the amount of funds applied directly to the Project. Currently that rate is 27.4% on funds expended for personnel and 6.5% on non-personnel expensed funds
- d) Recognizing that fund raising may be of varying success, the Government Partner commits by this Memorandum of Understanding to support at least a minimal program to be composed of at least 80 participants, and agrees to:
- i. Provide the necessary support for the Presented Country coordinating group through either the outlay of funds for staff and operating expenses or in-kind support and assignment of such staff, or combination thereof.
 - ii. Provide the necessary support, for Smithsonian and Presented Country Project personnel to meet and plan the Project. This is secured by a commitment to provide the equivalent of up to U.S. \$xx toward such purposes, broken down as follows, and not payable towards retrospective costs:
- \$xx Budget line 11b for half the salary and benefits of the Smithsonian chief curator assigned to the Project; aim to be transferred to the Smithsonian via the Non-Governmental Arts Organization by December 21, 2008.

\$xx Budget line 21a for Smithsonian administrative travel and curatorial costs to, from, and within Presented Country; aim to be transferred to the Smithsonian via the Non-Governmental Arts Organization by December 21, 2008.

\$xx Budget line 11c for the salary and benefits of the Smithsonian Program Coordinator; to be transferred to the Smithsonian via the Non-Governmental Arts Organization by March 1, 2009.

\$xx Budget line 11e for the salary and benefits of the Participant assistant; to be transferred to the Smithsonian via the Non-Governmental Arts Organization by March 1, 2009.

\$xx Budget line 25a for identifying and coordinating existing research and for researchers to carry out field work and archival research in Presented Country, identifying musicians, artists and other possible Festival participants, documenting those traditions through photographs, recordings, and other means, and developing recommendations for Festival presentations. This includes supplies and equipment used by the researchers. Also to be used for development of Presented Country design/decorative elements for the Festival site. Funds to be administered in Presented Country unless otherwise mutually agreed.

- iii. Provide roundtrip transportation from their homes to Washington, DC for the participants (a minimum of 80) and their instruments, tools, and other materials needed to demonstrate their traditions.
- iv. Pay those participants (a minimum of 80) a fee of at least the equivalent of U.S. \$xx each for their participation in the Festival, with at least \$xx of this amount paid in advance of their trip to Washington so that it may be used for incidental expenses.
- v. Transfer by March 1, 2011 to the Smithsonian through the Non-Governmental Arts Organization a payment equal to \$xx to secure the hotel and board for the equivalent of 100 participants and to serve as deposit of Presented Country's commitment to participation in the Festival. Should the number of participants be less than 100, the outstanding balance will be used towards the final balance of Project costs due March 31, 2010. Should the number of participants increase, the transfer will be used as a deposit, with the final payment for such costs due March 31, 2010

depending upon the disposition of fund raising and programmatic decisions reflecting the total number of participants to be supported.

- vi. Transfer additional funds by March 31, 2011 to support the program so as to cover the costs of hotel, meals and insurance of the agreed upon number of participants and presenters (no fewer than 80). Also transfer by March 31, 2010 the additional funds needed for additional tents, sound equipment, bleachers, staging, signage, sound technicians and stage managers, sign language interpreters, special programs, constructions, props, décor, materials, and supplies not covered by the Smithsonian nor raised from outside parties including private individuals, corporations and foundations. Such funds are currently indicated in Column B1 but will be more fully costed and specifically agreed by both parties prior to transfer of additional funds. Both parties may mutually agree to additional transfers to the Smithsonian for items such as airfare or shipping, if advantageous for cost savings to do so.
- e) The Smithsonian agrees to help in the fund raising effort by producing material, writing letters and making presentations; at no additional costs to those indicated in the attached budget.
- f) Additional sources of revenue above those committed in Section 3(d) above may be identified to cover the costs of more participants, Festival program enhancements and possible ancillary and educational programs, as given in the Budget, Column B (B1, B2). Transfers of any such funds to the Smithsonian, will be preferably made either by transfers through Non-Governmental Arts Organization or directly by non-government entities or donors to the Smithsonian. Any such transfers shall be accompanied by either amendment to the agreement with Non-Governmental Arts Organization or by separate sponsor agreements with each donor. Said funds must be secured by dates to be determined by the Smithsonian and the Government Partner in order to be useful. In applying those funds to costs, the Smithsonian reserves the right to make expenditures in accordance with actual needs that arise in formulating and carrying out the Presented Country program as agreed with the Government Partner and in accordance with best value for money. The Government Partner will be informed of any changes to the agreed use of these additional funds.
- g) If the funding transfer deadlines are not met, without fair reason being given and agreed by both parties, the Smithsonian will be under no obligation to produce the program. Government Partner will forfeit all deposited funds equivalent to reimburse the Smithsonian for any and all reasonable non-recoverable costs

incurred, expensed and obligated for the preparation and planning of the program incurred as of the date of the missed transfer deadline.

- h) The Smithsonian shall provide to the Government Partner and the Non-Governmental Arts Organization a final financial report of funds expended within 90 days of the end of the agreement period. Any unexpended funds will either be redirected to projects mutually agreed by both parties or returned to the source as possible and appropriate.
 - i) Neither party shall be liable to the other for any delay in or failure to perform its obligations under the Agreement if such delay or failure results from an event of Force Majeure. Each party shall use all reasonable endeavors to continue to perform its obligations hereunder for the duration of such Force Majeure event. For the purpose of this Agreement, Force Majeure means any event or occurrence which is outside the reasonable control of either Party including (but not limited to) governmental regulations, fire, flood, or any disaster.
- 4) For this Agreement, the parties shall be represented by the following officials:
- a) The Smithsonian shall be represented by
 Stephen Kidd
 Acting Director, Smithsonian Folklife Festival
 Tele (202) 633-2871, Fax (202) 633-6474
 Email: Kidds@si.edu
 - b) The Government Partner shall be represented by
 Representative
 Contact Information
- 5) This Agreement shall be subject to and interpreted by all applicable national, federal, state, and local laws with preference given to arbitration for the solution of all disputes. During any dispute it is mutually agreed that the Parties shall continue their respective performance of the Agreement. The parties shall attempt in good faith to negotiate a settlement to any dispute between them arising out of or in connection with the Agreement within sixty days of either Party notifying the other of the dispute.
- 6) To the extent authorized by law, each party to the Agreement shall save and hold harmless and indemnify the other party against liability, claims, and costs arising from injury to or death of any person or persons and for loss or damage to any property occurring in connection with or in any way incident to or arising

out of the service, operations or performance of work under the terms of this Agreement resulting from its negligent acts or omissions.

- 7) This Agreement may be terminated by either party upon one-hundred and eighty three (183) days written notice to the other party.
- 8) Copyrights arising from the work of Smithsonian employees and subcontractors covered by rights-in-data agreements in producing reports, papers, and other products required or authorized by this Agreement will be the property of the Smithsonian. However, the Smithsonian hereby grants to the Government Partner the royalty-free, non-exclusive and irrevocable right and license to reproduce, publish, or otherwise use, and to authorize others, including members of the public, to use the Festival program book and signage, research and documentary materials, to the extent it holds rights over such material, for educational and scholarly non-commercial, not-for-profit purposes. Government Partner will obtain prior written approval for use of any other work over which the Smithsonian has rights, such approval will not be unreasonably refused.
- 9) Copyrights arising from the work of the Government Partner officials or their designees and subcontractors in producing reports, papers, and other products required or authorized by this Agreement will be the property of the Government Partner. However, the Government Partner hereby grants to the Smithsonian the royalty-free, non-exclusive, and irrevocable right and license to reproduce, publish, or otherwise use, and to authorize others, including members of the public, to use the program book and signage, research and documentary materials for educational and scholarly non-commercial, not-for-profit purposes. The Smithsonian will obtain prior written approval for use of any other work over which the Government Partner has rights.
- 10) The name, marks, and logo of the Smithsonian, the Center for Folklife and Cultural Heritage or the Festival may not be used for public distribution by any Government Partner or associated bodies, or the coordinating group, or research and curatorial committee in any way or in any format without the direct, written approval of the Smithsonian. Reciprocally, the name or marks of the Government Partner or associated bodies may not be used for public distribution by the Smithsonian or any of its designees in any way or in any format without the direct, written approval of the Government Partner. Neither party will use the name of the other in any public communication without prior agreement, recognizing that such permission will not be unreasonably withheld, and once approved for standard usages will not require such permission in each individual case.
- 11) Recognition of sponsors for their support for the Festival, including any and all uses of their names, marks, and logos is subject to the guidelines of the

Smithsonian and must be mutually agreed upon by the parties. For reference, the Smithsonian includes its present standards for recognizing Festival sponsors at various levels ranging from \$10,000 to \$500,000 or more. The Government Partner by virtue of this Agreement, is entitled to designate one entity - either itself, or other such entity as the lead partner under those standards, and thus entitled to the highest level of sponsor benefits and recognition. No other sponsor or supporter of the Presented Country program at the Festival will have superior benefits or recognition.

- 12) This Agreement shall become binding and of force when it has been fully and properly executed by all the parties hereto.
- 13) No change, modification, or termination of any terms, provisions or conditions of this Agreement shall be made effective unless in writing and signed by the Agreement representatives of both parties.
- 14) For purposes of this Agreement, the parties are represented by the incumbents of the positions occupied by the signatories of the Agreement.
- 15) This Agreement may not be assigned by the Government Partner to any third party.
- 16) If any portion of this Agreement is held to be invalid or unenforceable, the remainder shall be valid and enforceable.
- 17) The period of this Agreement is from the date of the last signature until December 31, 2010.
- 18) Neither party can undertake an action that legally commits the other to that action without the prior approval of the other.
- 19) This document with attachment embodies the entire Agreement and understanding between the parties hereto with regard to responsibilities for the production and support of the Presented Country program at the Festival and ancillary related educational programs. No verbal representation, interpretation, or commitment by any officer, agent, representative, or employee of the Smithsonian or the Government Partner whether before or after the execution of the Agreement, will affect or modify any of the terms, conditions, or obligations herein, unless expressly stated in a written amendment hereto signed by a representative of each of the parties identified in this Agreement.

IN WITNESS WHEREOF, the parties have caused this Agreement to be executed and signed, and to be in effect as of the date of that witnessed below:

SMITHSONIAN INSTITUTION	Government Partner
By _____	By _____
Stephen Kidd, Acting-Director Smithsonian Folklife Festival	Representative
_____	_____
Richard Kurin, Under Secretary for History and Culture Smithsonian Institution	Representative
Date: _____	Date: _____

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²²⁹ Smithsonian Institution, "Memorandum of Understanding between the Government Partner and the Smithsonian Institution."

APPENDIX D

SFF PRESENTED COUNTRY PROGRAM PRELIMINARY DRAFT BUDGET

Smithsonian Folklife Festival					
Presented Country Program					
Preliminary Draft Budget in U.S. \$ Equivalents					
		Column A	Column B		TOTAL
		Smithsonian	Government Partner		
BUDGET FOR EXPENSES		All Accts	Transfer to	Govt Spends	
PRESENTED COUNTRY PROGRAM			SI	Directly	
SMITHSONIAN					
FOLKLIFE FESTIVAL		A	B1	B2	
0 Presented Country COORDINATING EXP				\$150,000	
11 SALARY & BENEFITS					
a Smithsonian /Festival staff		\$500,000			
b Curator			\$110,000		
c Program coordinator			\$38,000		
e Participant assistant/coord			\$24,000		
f Extra Carpenter			\$20,000		
g Extra Exhibit Workers			\$40,000		
h Salary & Benefits Overhead			\$46,400		
21 TRAVEL-100 Parts/Pres					
a Administrative/curatorial travel			\$15,000	\$25,000	
b Domestl trav Presented Country (100 at \$100@)				\$10,000	
c Rndtrp Presented Country-DC (100 at \$700 @)				\$70,000	
d Visa fees/travel insurance/misc.				\$10,000	
22 TRANSPORT					
a Truck/ship materials rdtrp to DC			\$5,000	\$50,000	
b Customs agent			\$5,000		
23 RENTAL/COMMUNICATIONS					
a Tents		\$10,000	\$30,000		
b Sound equipment		\$10,000	\$15,000		
c Benches/Bleachers		\$2,000	\$5,000		
d Rentals chrs, tables, instr, bus, van, eq		\$70,000			
e Van rental for advance group			\$4,000		
24 PRINTING					
a Festival gen signs and banners		\$10,000			
b Digital exhibit signs			\$10,000		
c Murals/photoblowups			\$8,000		
d Stage backdrops/bunting			\$6,000		
e Program banners			\$6,000		
f ID signs		\$1,000			
g Program book section		\$16,000			
h Print/typeset invit, certs, brochures		\$2,000	\$4,000		
25 OTHER					
a Researchers & Research expenses				\$60,000	
b Sound techs/StMan(10at \$2000)			\$20,000		
c Sign language interp		\$9,000	\$2,000		
d Chief volunteers		\$500			
e Festival aide/Cultural liaison			\$3,000		
f1 Fees Pres & Parts(100 at \$1500 @)				\$150,000	
f2 Fees Construc (10 at \$3000 @)				\$30,000	
g1 Hotel/meal Parts(100 at \$150@14d)			\$210,000		
g2 Htl/mis Const&Ad (10at \$150 @ 20d)			\$30,000		
h Hotel/mealsTech/SM(5 at 150@14d)			\$10,500		
i Lunch on site (115 at \$12@11d)			\$15,180		
j Staff and volunteer lunches			\$5,000		
k Insurance (100 at \$6 day @14d)			\$8,400		
l Photo rights, articles, petty, misc			\$4,000		
m Materials duplication			\$5,000	\$5,000	
n Security, trash, Park Ser, firstA		\$100,000			
o Open cerem/VIP luncheon		\$9,000			
p Concessions costs		\$90,000			
q Construction/materials/structures			\$40,000	\$40,000	
r Spec props/décor			\$15,000	\$15,000	
s Special events and eve concerts			\$40,000	\$40,000	
t Web site design			\$10,000		

		Column A	Column B	TOTAL
		Smithsonian		
BUDGET FOR EXPENSES		All Accts	Government Partner	
PRESENTED COUNTRY PROGRAM			Transfer to	Govt Spends
SMITHSONIAN			SI	Directly
FOLKLIFE FESTIVAL		A	B1	B2
26 SUPPLIES				
a Food for foodways demonstrations			\$2,000	\$1,000
b Crafts materials/supplies			\$3,000	\$5,000
c Research supplies & equipment	\$1,000			\$5,000
c Documentary supplies & equipment	\$1,000		\$2,000	
d Plumb, elect, building, hard, paper	\$2,000		\$3,000	
SUBTOTAL COST FESTIVAL PROG		\$833,500	\$819,480	\$666,000
Administrative Overhead			\$85,226	
TOTAL COST FESTIVAL PROG		\$833,500	\$904,706	\$666,000
		SMITHSONIAN	Government Partner	
		\$833,500	\$1,570,706	
		36%	68%	100%
POSSIBLE INCLUSIONS IN ANCILLARY PROG.			Funds to SI	Govt/NGO direct
90 Lecture series	in-kind help		\$20,000	\$20,000
91 Teacher workshops	in-kind help		\$10,000	\$10,000
92 Smithsonian Folkways Recordi-2/3 CDs	in-kind help		\$60,000	
93 Film festival	in-kind help		\$10,000	\$15,000
94 Special web portal	in-kind help			\$15,000
95 Special promo fans/brochures	in-kind help			\$30,000
96 Tourism writers luncheon	in-kind help			\$20,000
97 Musician-agent promotion	in-kind help			\$20,000
98 Promotional activities	in-kind help			\$100,000
99 Presented Country reception	in-kind help		\$10,000	\$30,000
TOTAL COST ANCILARY PROG		\$0	\$110,000	\$260,000
		SMITHSONIAN	Government Partner	
		\$0	\$370,000	
All figures in columns B1 and B2 are provisional.				

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²³⁰ Center for Folklife and Cultural Heritage, "Smithsonian Folklife Festival Presented Country Program Preliminary Draft Budget in U.S. \$ Equivalents."

APPENDIX E

TIMELINE IN BRIEF FOR A 2014 SMITHSONIAN FESTIVAL PROGRAM²³¹

2011	Discussions and information exchange about the feasibility of a Festival program
	Presentations by Smithsonian staff as appropriate
	Lead agency in government designated
	Government funding commitment established
	Visit to country by Smithsonian staff
	MOU signed
	Government coordinating committee formed
	Secretariat/committee action agency formed
	Meetings of researchers, curatorial brainstorming
	Meetings on sponsorship, funding sources
	Research and curatorial committee in place
	Leadership committee in place
2012-2013	Fund raising activities
	Research for Festival program
	Meetings on ancillary activities and products
	Festival Program review for theme, participant selection
	Ancillary activities and products decided; implementation begins
	Final securing of funds
	Securing of passports, key contracts
	Draft articles
2014	Final preparations under way
<i>January</i>	Signs, program plans submitted
<i>February</i>	Festival plans finalized given funds available and committed
	Ancillary activities and products finalized
	Total participant logistics, production logistics executed
<i>May</i>	Construction begins on the National Mall
<i>June</i>	Opening Ceremony for Festival; Festival begins
<i>July</i>	Festival ends
<i>August</i>	Production of follow-up, ancillary products and activities continues

²³¹ Center for Folklife and Cultural Heritage, "Organizing a Program for the Smithsonian Folklife Festival: Basic Information," 6.

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