



Fieldwork Research Workshop

for the Smithsonian Folklife Festival



Workshop Objectives

First Day	Second Day
<ul style="list-style-type: none">•Introductions•Philosophical orientation•Development of conceptual framework for the research•Discussion of pertinent projects and research related to the conceptual framework•Develop fieldwork research plan	<ul style="list-style-type: none">•Review and specify what is to be documented•Documentation objectives and researcher's role•Procedures•Research methods•Forms•Review research plan with dates

What is the Festival?



A museum without walls



The National Mall

Different Genres



Las Américas-Un mundo musical



Nuestra Música: Latino Chicago

Music and Dance



Indonesia: Forest, Field and Sea



Oman: Desert, Oasis and Sea



U.S.-Mexico Borderlands

Art



Indonesia: Forest, Field and Sea



Land in Native American Cultures

Crafts



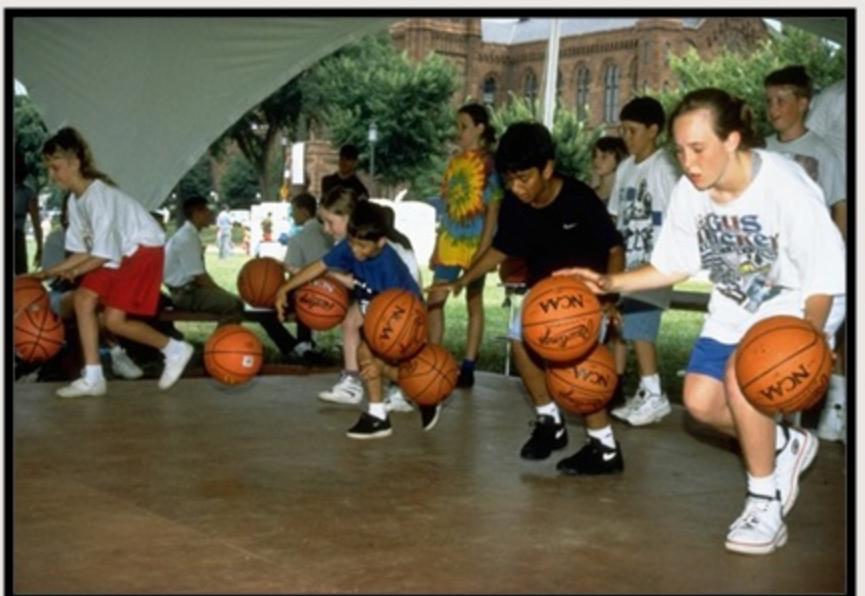
Indonesia: Forest, Field and Sea

Vernacular Architecture



The Bahamas

Carnivals and processions



Iowa - Community Style



Mekong River: Connecting Cultures



*Creativity and Resistance:
Maroon Culture in the Americas*

Occupations, sports, and foodways

Definitions

Traditional Culture



...is part of the community.



...is contemporary.

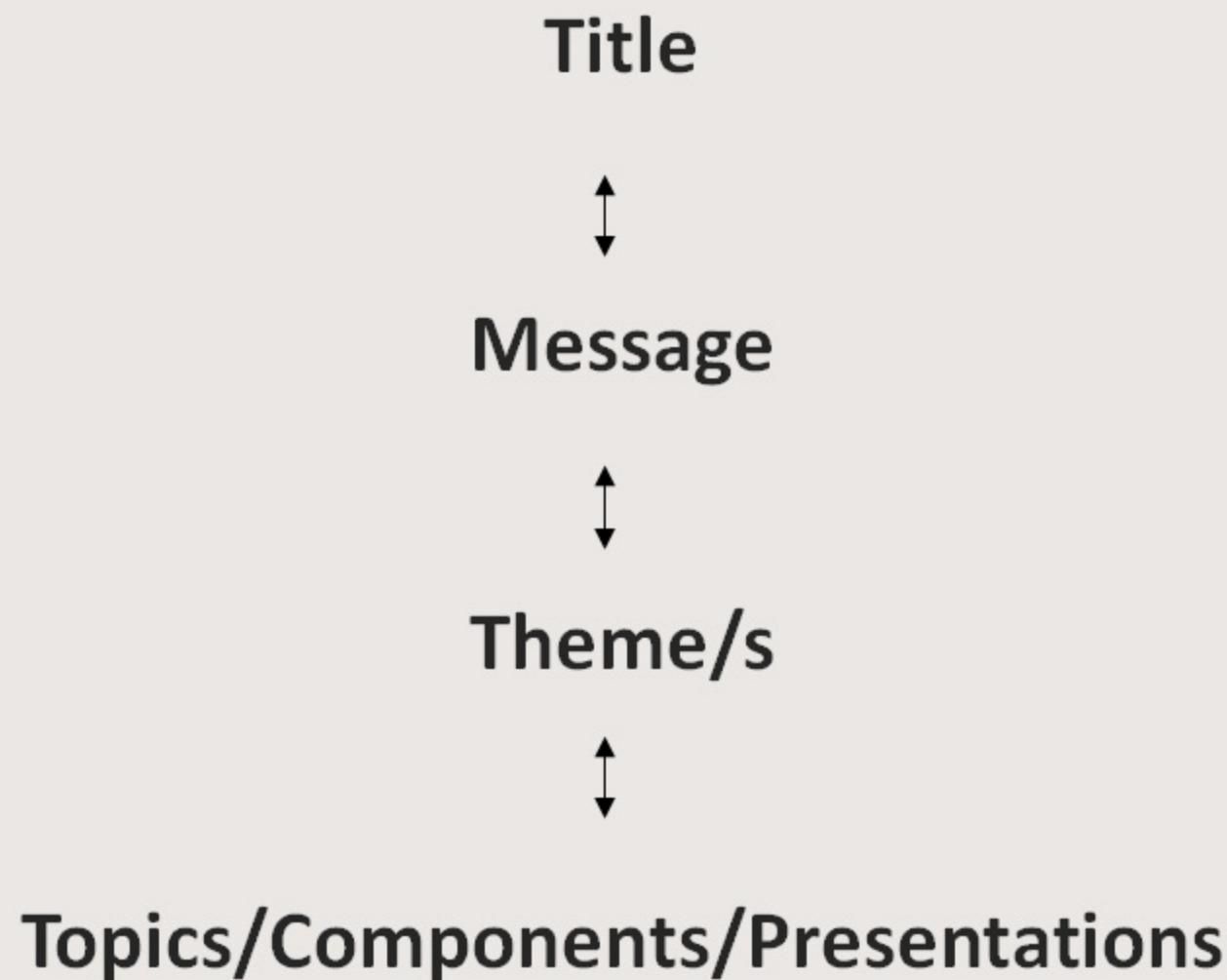
Folklórico
Dance



What are we not...

Traditional culture is lived and not reconstructed.

Coonceptual Diagram



Example: Indonesia



Facts:

- ↗ Indonesia has about 300 ethnic groups, over 1000 islands distributed along a 3000 mile stretch of ocean, and a population of about 240 million inhabitants.
- ↗ It has one of the largest tropical forest areas in the world.
- ↗ The inhabitants have a profound knowledge of their environment.

How to represent Indonesia?

- ↗ Based on its inhabitants?
- ↗ Based on religious, racial and/or ethnic diversity?
- ↗ Based on regions?
- ↗ What is Indonesia? What does it mean to be Indonesian?



Ejemplo: Diagrama Conceptual

Title: Indonesia: Unity and Diversity

Message: Indonesia is resources... diversity... environmental knowledge ...subsistence... identity...

Theme/s: Forest, field y sea

Topics/Components/Presentations: fishing, ceremonial dance, music, foodways, batiks, longhouses and their construction, the Pendopo, boat building, creation myth, Dance of the Reyog Ponorogo, Danza of the Mask....

Themes ↔ Topics

Temas: Forest, Field, and Sea

Topics: Symbolic Structures



Forest ↔ Longhouses
(East of Kalimantan)

Field ↔ Pendopo
(East of Java)

Sea ↔ Boat building
(South of Sulawesi)

Presentations: Longhouses

How was Dayak culture represented in the context of the longhouses?

- The building process
- Collaborative community work
- Rituals and dances
- Craft and foodways



Building a longhouse at the Festival



Presentation in the longhouse at the Festival

Presentations: The Pendopo

How does the Pendopo (community center) intergrate rural traditions with artistic expresiones.

- Kerek batik
- Foodways
- Dance of the Reyog Ponorogo
- Dance of the Mask



Kerek batik



Dance of the Reyog Ponorogo

Presentations: Boat Building

The sea unites, land divides

- Boat building
- “*Sawerigading*” creation myth
- Oral Tradition
- Rituals and dance
- Traditional knowledge practices



Boat building ritual



Boat building at the Festival

Colombia



Colombia is a country characterized by...

- pluriculturality
- environmental diversity
- identity/multivocality
- interaction of culture and nature interaction
- subsistence
- use & management of ecosystems
- conservation of human and natural resources
- More than regions
- Distinctive flora and fauna
- ...

Nature and culture: Ecosystems

- ↗ What constitutes an ecosystem?
- ↗ How does it work as a theme?
- ↗ How does it reflect the message; cultural traditions?

Themes – Ecosystems

- Momposino Depression
- Pacific Rainforest
- Southeastern Plains
- Andean Highlands
- Amazonian Rainforest
- Coffee Triangle
- Urban Areas

Organizing Centers

- ↗ The *maloca*
- ↗ The “*salón de la guadua*”

Topics

Relation of nature to culture (fauna-flora)

- ↗ On myths and categories
- ↗ Interactions
- ↗ Songs celebrating life and feasts of abundance
- ↗ Images and memory
- ↗ On sustainability

Relation of nature to culture (water)

- ↗ Mohanes, Madremontes and Mandingas
- ↗ “*Me contaron los abuelos que hace tiempo...*”

Components and representations

Pacific Rainforest

- San Pacho procession
- *pusandao* (use of plantain as ingredient or sausage from Chocó)
- construction of the marimba
- Embera body painting
- Guerrere basketmaking
- songs from the south
- ...

- Message
- Contexts
- Genres
- Expressions in the communities
- Relationship to other ecosystems

Andean Highlands

- music -- *carranga* / Primavera duo; (women's trio from Santa Rosa de Viterbo; band from Paipa)
 - corn and its processing -- making *arepas*
 - games -- *la rana* / *el tejo*
 - textiles (in wool and *fique*)
 - Pottery
-
- Message
 - Contexts
 - Genres
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Momosino Depression

- Carnival dancers and masqueraders (*coyongos* or *goleros*)
- candy / cassava / *icotea* / squash
calambucos / fish / rice with coconut
- flute (*caña de millo*) and drummaking
- maskmaking
- *caña flecha*
- river songs and *baile cantao*
- Message
- Contexts
- Genres
- Expressions in the communities
- Relationship to other ecosystems

Southeastern Plains

- *llanero* music group
- *mamona* roast
- leather crafts
- ranching culture
- blacksmithing
- ropemaking

- Message
- Contexts
- Genres
- Expressions in the communities
- Relationship to other ecosystems

Amazonian Rainforest

- the *maloca*
- processing cassava (*budare*, grater, small stool)
- varieties of hot pepper
- games -- *trompo zumbador*
- feather wreath-making
- *palo de sangre* crafts
- *chagra* – theater piece directed by Moyano
- the *chiruro*
- Dance of the Doll

- Message
- Contexts
- Genres
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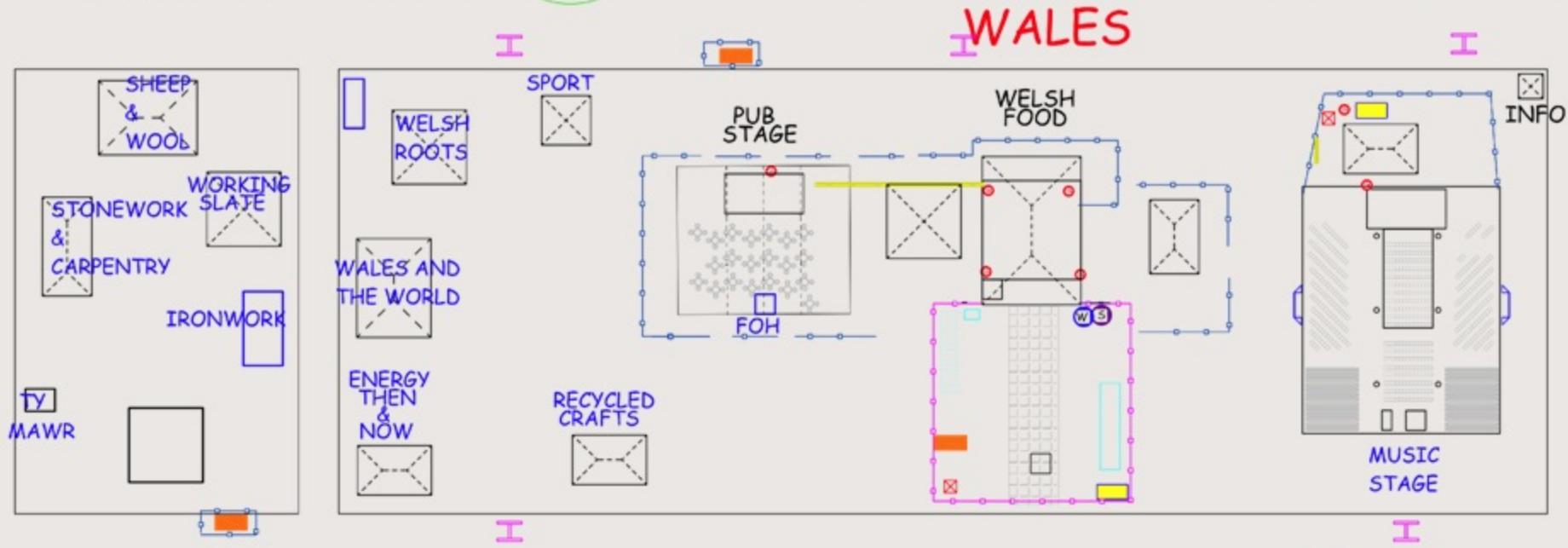
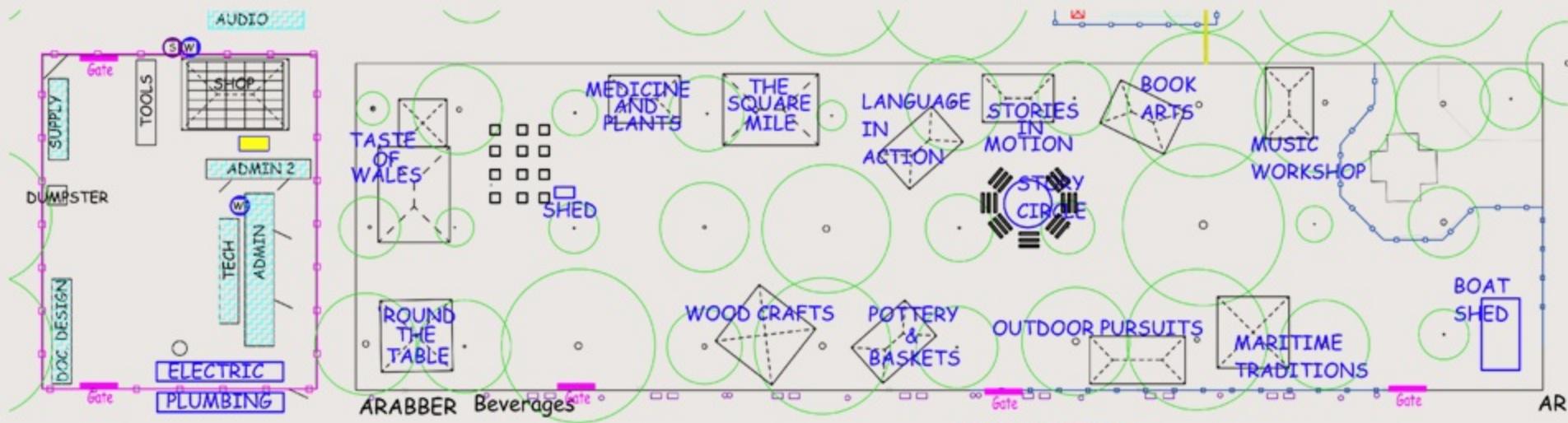
- *salón de la guadua*
- *guadua* and leather crafts
- growing and processing coffee
- coffee as ingredient

- Message
- Contexts
- Genres
- Expressions in the communities
- Relationship to other ecosystems

- urban music
- *salsa*
- street food vendors
- traditional or industrial crafts
- street games

- Message
- Contexts
- Genres
- Expressions in the communities
- Relationship to other ecosystems

Working the themes into the site



Second Day



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Workshop Objectives

Second Day

- Review and refine what will be documented
- Documentation objectives and the role of the researcher
- Procedures
- Research Methods
- Forms
- Work plan review with dates

Two Phases



Research



Production

Production Organizing Chart

Curators (Smithsonian and Colombia)

Research Team

Festival Director

Design Team

Technical Team

Web

The role of the presenter

- Identification and selection of traditions and cultural practitioners
- Identification and selection of participants for the Festival and traditions they represent
- Development of presentation formats and interpretive materials for the selected participants and traditions
- Development of thematic concepts, design, and staging logistics

Methods

- Recorded informal interviews
- Notes on observations, including contexts and processes
- Photos
- Drawings
- Video
- Archival research



Document...



...products



...knowledge and skills



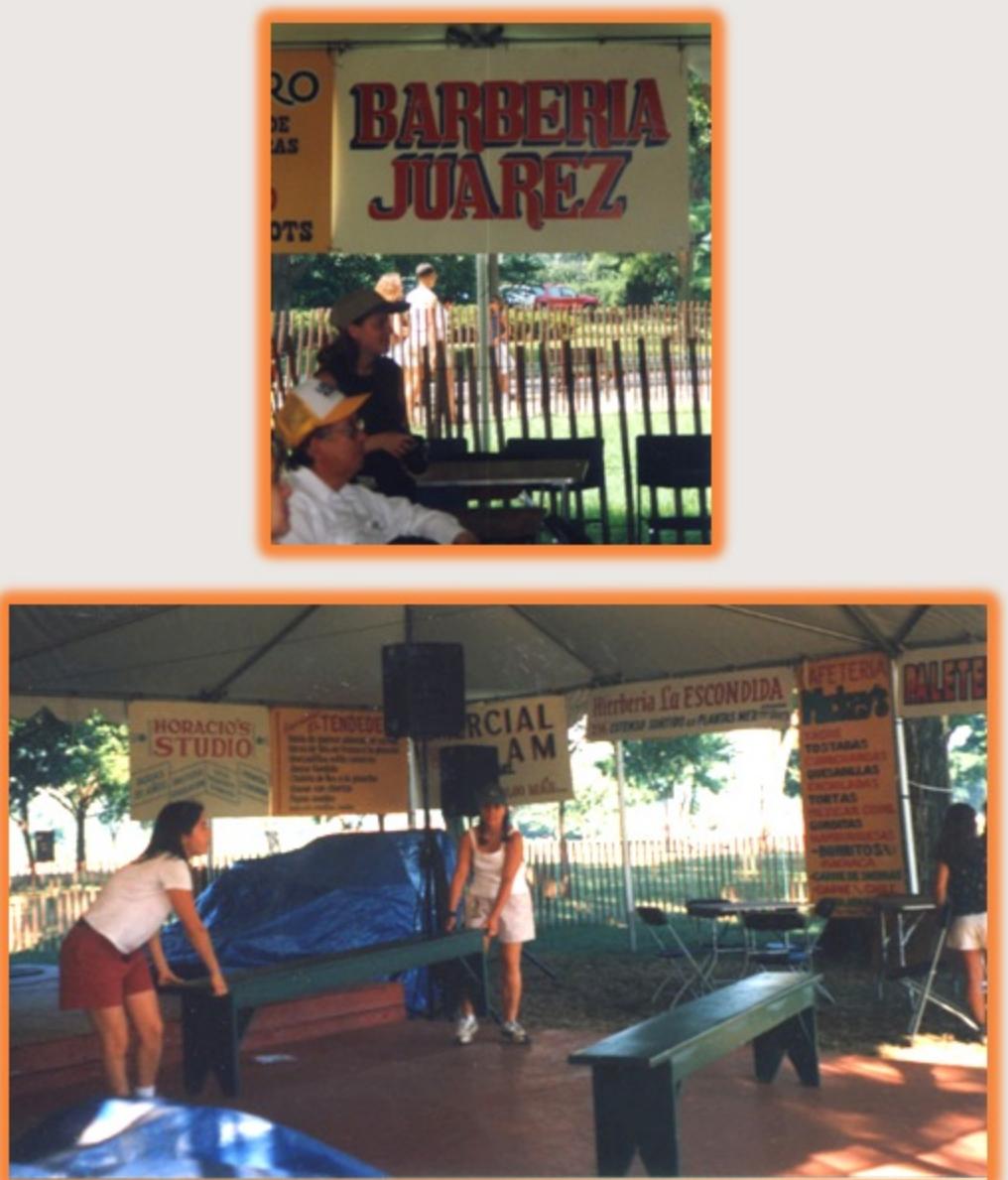
...environments, contexts and processes

Research used for production

Translate the original context
of the Mercado Juárez...



...into a Festival stage.

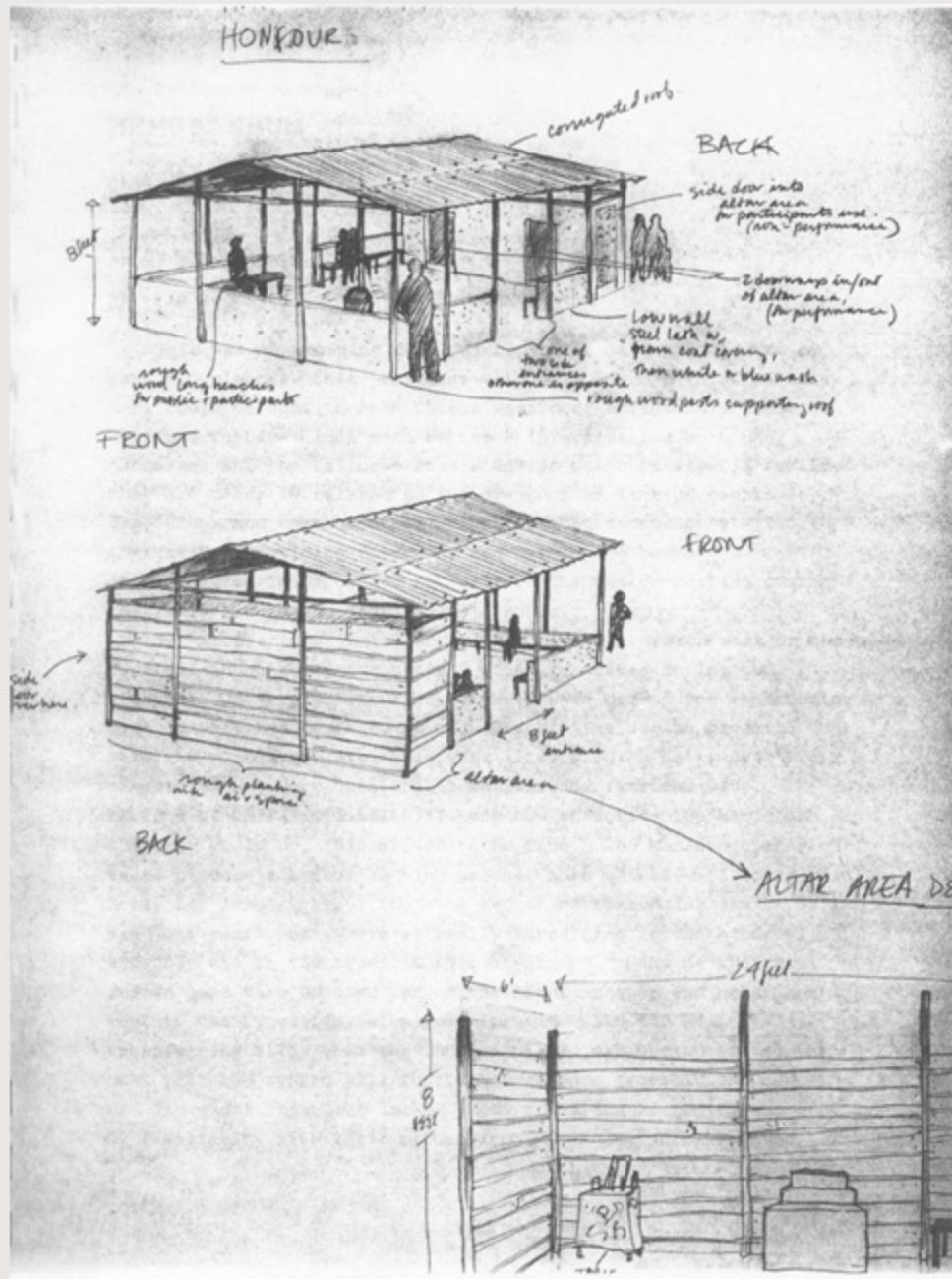


Processing and adobe
building in Ojinaga...

...in the Festival



Representation Formats



Haitian *honfour* design based on researcher's drawings



The longhouse veranda as a stage



The plaza integrating dance and crafts



Environmental installation for presentations



The store front for thematic
conversations ...



... or the house entrance for
discussions on dress.

Contexts for narrative sessions



Informal spaces for interaction



Three different Caribbean cultural groups present on the same stage.



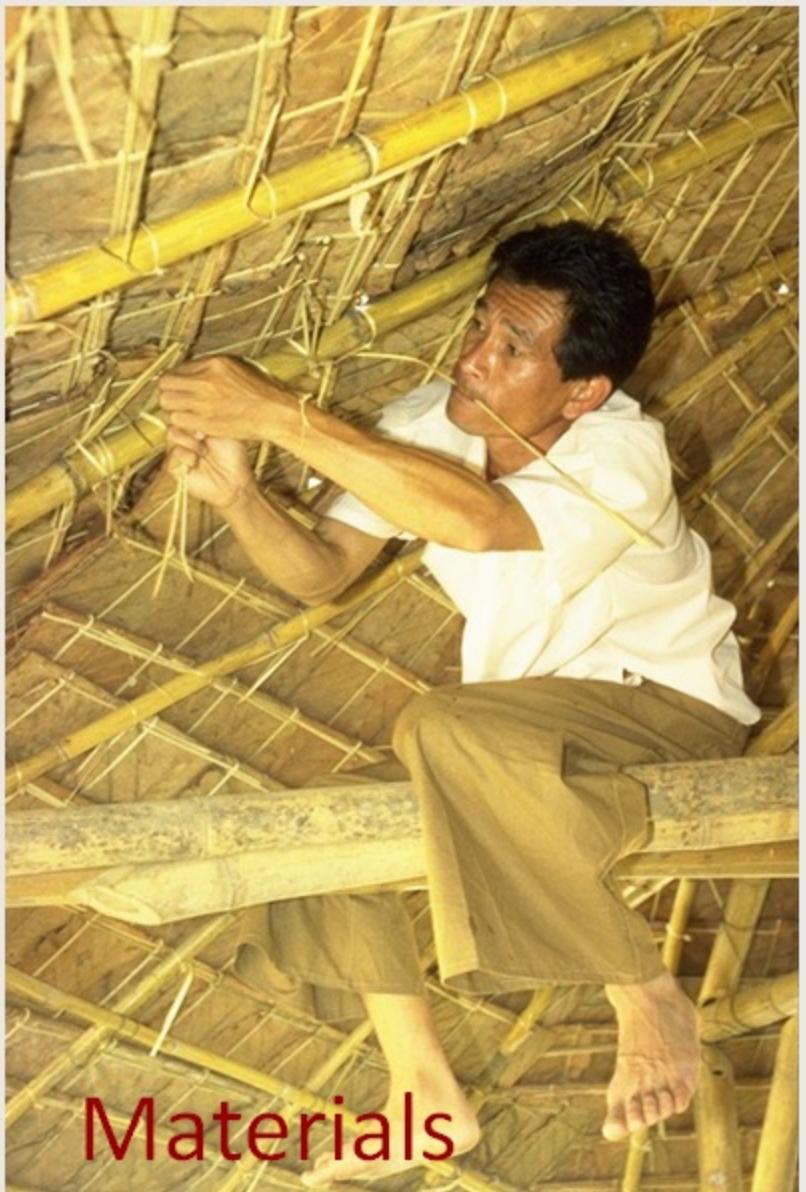
Versatility



México-USA Borderlands

Marking the entrance to a program

Presentation Requirements



Materials



Tools

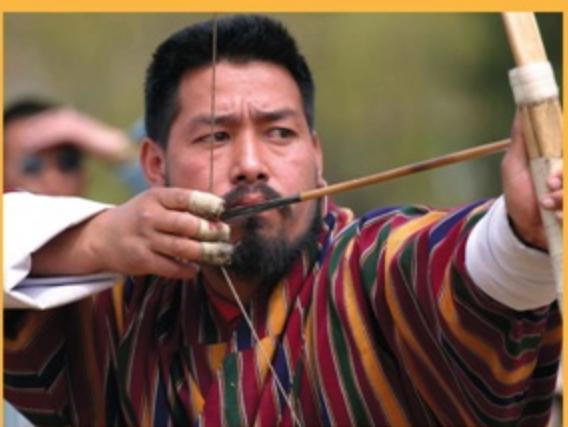


Loom



Ingredients

Signs



Archery



(Top) Bhutanese archers are some of the most skilled in the world and use bows and arrows made from bamboo and other locally available materials.

(Above) Bhutanese archery contests are punctuated by humorous dances and songs, which, when combined with the archers' skills, create a competitive, yet celebratory environment enjoyed by the whole community.

Photo courtesy: Royal Government of Bhutan.



The Victorious Banner (gyeñchen) celebrates victory over evil forces.

Archery is Bhutan's national sport and dates to the time when bows and arrows, and the country's rugged geography, were the principal means of defense.

Traditional Bhutanese bows and arrows are made from locally available bamboo. In recent years, more powerful factory-made compound bows have been introduced into some archery competitions. Small wooden targets are placed at either end of regulation-sized archery fields—approximately 120 yards for traditional bows and 140 yards for compound bows.

Archery contests are very colorful community events that feature highly skilled competitors and dancing and singing cheerleaders, who poke fun at the opposing team's performance. Virtually every village in Bhutan has an archery field nearby, and the sport forms a part of regular weekend recreation for many people. It is also an important part of all major festivals in the kingdom.



Food



(Top left) A woman from southern Bhutan prepares achar, an oil-preserved pickle made from different fruits and vegetables. Originally from India and Nepal, achar is now commonly eaten in Bhutan.

Photo by Walter Meier



(Bottom left) Chiles drying on rooftops are a common sight all over Bhutan.

Photo by Walter Meier

(Right) A rural Bhutanese mushroom seller uses a traditional scale.

Photo by Walter Meier



The Endless Knot (peigye) symbolizes the infinite wisdom of the Buddha, compassion, the ongoing nature of time, and the web of life.



Bhutan is an agrarian society where most people eat what they grow. Rural Bhutanese continue to process virtually everything they cook, including oils from a variety of seeds.

Most Bhutanese are not vegetarian, but they do not slaughter the animals they eat, so they import most of their meat. Tea, traditionally churned with salt and butter, is offered as a sign of hospitality. Many Bhutanese households also make their own aha, a distilled drink with a 20 percent alcohol content made from a variety of grains.

Nearly all meals are planned around rice. Buckwheat, made into pancakes or noodles, is another important staple. Dishes using semi-soft cheese (*datsi*) in combination with mushrooms, fiddlehead ferns, spinach, potatoes, meat, and eggs are characteristic of Bhutanese cooking. Chiles are the defining ingredient in Bhutanese cuisine; chiles and cheese is Bhutan's national dish, *ema datshi*.



Signs

More Examples

Good



Not very good

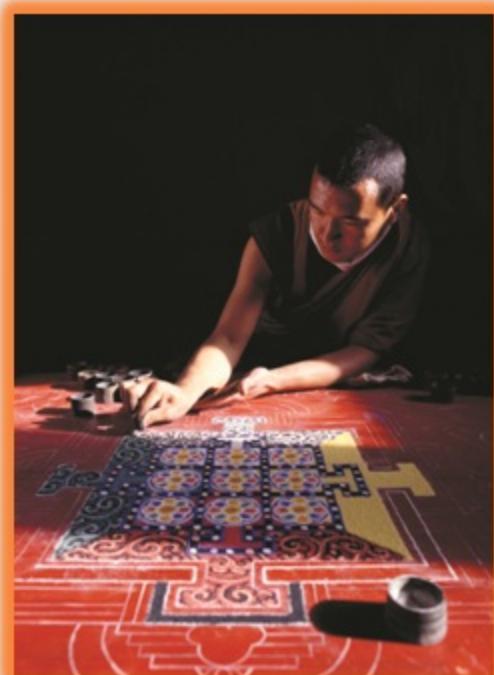


Photo Examples

Good



Not very good



Forms

REPORTE DE ENTREVISTA <p>DATOS PERSONALES</p> <p>Apellido paterno _____ Primer nombre _____ Apodo o nombre escénico _____ Honorífico: Sr. Sra. Srita. Dr. Dra. Otro: _____ Nombre como le gustaría que apareciera en documentos impresos _____ Edad _____ Dirección _____ Calle _____ Ciudad _____ Estado/provincia _____ Dirección alternativa _____ Calle _____ Ciudad _____ Teléfono casa # _____ Teléfono trabajo # _____ Teléfono celular # _____ Fax # _____ Hora preferida para ser localizado _____</p> <p>INFORMACIÓN BIOGRÁFICA</p> <p>Auto identificación cultural o étnica:</p> <p>La tradición que ejerce y su repertorio:</p> <p>Si forma parte de un grupo Nombre del grupo: Nombre de los integrantes:</p> <p>¿Cuánto tiempo ha vivido en esta comunidad?</p> <p>¿Dónde más han vivido?</p> <p>Ocupación actual:</p> <p>Ocupaciones anteriores:</p>		Registro de Fotografía <p>IDENTIFICADOR</p> <p>Investigador(a) _____ Fotógrafo(a) _____ Rollo # / nombre de CD con diapositivas _____ Ubicación _____ Condiciones de fotografía _____ Descripción general de contenido _____</p> <p>Para uso de SI Toma # Descripción</p> <p>Identificador de toma</p> <p>Prácticas de toma</p> <p>Notas de campo</p> <p>Muestras de materiales</p> <p>Descripción de otra documentación: _____</p> <p>Trabajo de campo entregado: <input type="checkbox"/> En papel</p>	<p>RESUMEN DE TRABAJO DE CAMPO</p> <p><input type="checkbox"/> Reportes de entrevista <input type="checkbox"/> Formularios de producción <input type="checkbox"/> Formularios de autorización firmados <input type="checkbox"/> Cintas audio cantidad _____ <input type="checkbox"/> Registro de audio <input type="checkbox"/> Transcripción <input type="checkbox"/> Cintas videos cantidad _____ <input type="checkbox"/> Registro de video <input type="checkbox"/> Transcripción <input type="checkbox"/> Fotos (incluyendo acción/actuación/demostración) <input type="checkbox"/> Registro de fotos <input type="checkbox"/> Préstamos de fotos <input type="checkbox"/> Registro fotos <input type="checkbox"/> Permisos de uso <input type="checkbox"/> Notas de campo <input type="checkbox"/> Muestras de materiales <input type="checkbox"/> Descripción de otra documentación: _____</p> <p>Existe un estilo particular de traje o una vestimenta particular para los danzantes y/o músicos asociados con esta tradición?</p> <p>Si los integrantes forman un grupo ¿cómo se llama? ¿Quiénes son los miembros del grupo? ¿Tocan instrumentos?</p> <p>Historia del grupo</p>	<p>DANZA / RITUAL FORMULARIO DE PRODUCCIÓN</p> <p>Programa _____ Entrevistado(a) _____ Actividad _____ Mínimo/máximo # de personas necesario para demostrar _____ Investigador(a) _____</p> <p>INFORMACIÓN GENERAL</p> <p>¿En qué consiste esta danza/ritual y por qué es parte importante del panorama cultural contemporáneo? ¿Cuál es el contexto cultural en que esta tradición se lleva a cabo? ¿Es esta una tradición secular o sagrada? ¿Cuál es el origen/la historia de esta tradición?</p> <p>¿Quién lleva a cabo esta actividad? ¿Es principalmente una actividad femenina o masculina? ¿Hay niños involucrados en el proceso? ¿De qué forma es transmitida esta tradición? Si es un ritual, ¿Qué tipo de preparación es necesaria para convertirse en un especialista? ¿Cuál es el estatus/posición de la persona dentro de la comunidad?</p> <p>¿Cuándo se lleva a cabo esta actividad? ¿Es esta actividad llevada a cabo a una hora particular en el día, en un período específico en el año, en un año en particular, etc.? ¿Está relacionada con otros eventos? ¿Está relacionada con formas de cultura material o culinaria?</p> <p>¿Dónde ocurre esta actividad? ¿En qué espacio físico se lleva a cabo? ¿Hay lugares geográficos específicos en la comunidad asociados con esta tradición? ¿Hay espacios sagrados creados como parte de esta actividad?</p>
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From conceptualization to production

