

A *Message* from the *Minister* of *Community Affairs & Sport*



Dear Teachers and Students,

In the summer of 2001 in Washington, D.C., we created a mini-Bermuda for nearly a million people to experience as part of the Smithsonian Institution's annual Folklife Festival. Our traditions and rich cultural heritage were showcased there for the world to see and enjoy. In 2002 we restaged the exhibition here in Bermuda to help spark renewed interest in our customs and revitalise aspects of our culture that uniquely belong to us.

The generosity of Bank of Bermuda Foundation has ensured that our traditions, so meticulously researched and documented by all involved throughout the Festival, are permanently recorded in these educational materials to be carried into the classrooms of all the schools in Bermuda.

This resource provides our young people with a fascinating insight into their cultural background. Most importantly, it gives our teachers the springboard to help their students carry on the research and preserve these traditions that are so much a part of the Bermudian way of life. The hard work and dedication of all those who participated has resulted in this magnificent social documentary, and I feel sure that you will enjoy using these materials.

Many people were involved in the production of the guide, but in particular I would like to thank the officers from the Departments of Community and Cultural Affairs and Education and the Smithsonian team who were responsible for the writing and production of the guide, the video and the music CD. We must not forget the Teacher Fellows who devoted many extra-curricular hours to this project, and thanks must also go to the Advisors for their guidance with the detail and to the many others who contributed to the production of these educational materials.

We could not have done this without the financial help of Bank of Bermuda Foundation. Their support has provided our schools with a resource that I firmly believe is the beginning of a better understanding of who we are as a community.

Finally, I would like to take this opportunity to personally thank Dr Diana N'Diaye, Curator at the Smithsonian Institution Center for Folklife and Cultural Heritage for her dedication to this project. Her own Bermudian roots made this a particularly poignant research assignment.

Yours sincerely,

The Hon K H Dale D Butler, JP, MP

Minister of Community Affairs & Sport

Government of Bermuda



Smithsonian *Center for Folklife and Cultural Heritage*

Smithsonian Folklife Festival
Smithsonian Folkways Recordings
Ralph Rinzler Folklife Archives and Collections
Cultural Research and Education
Cultural Heritage Policy

To Bermudian Teachers and Their Students:

It is a pleasure to see this education kit finally in the hands of Bermudian teachers and their students, for those hands hold the future of Bermuda's long and valuable cultural heritage. If the current generation of Bermudians does not carry that heritage forward, who else will?

Students in Bermuda inherit a beautiful island, to be treasured and cared for, and passed on to the next generation. These students also inherit a rich history and cultural heritage, born of discovery and settlement, invention and daring, pain and accomplishment. No generation should squander the cultural treasures left to it by those who have come before. Any society best succeeds and remains creatively vital when its people take traditions handed down and adapt them to present-day circumstances, often melding them with those from beyond the society to create new traditions. This creative process defines every community's living cultural heritage.

This education kit grows out of Bermuda's participation in the 2001 Smithsonian Folklife Festival. It is based on the important research that went into the Festival and the documentation that resulted from it.

The Festival itself was a striking demonstration of national will—showing that Bermudians of all backgrounds could come together, conduct research, mobilize resources, and successfully mount a world-class cultural presentation—on the National Mall of the United States in Washington, D.C., no less! Close to a million visitors came, learned about Bermuda, and recognized the high quality of the presentation. Many Bermudian traditions garnered attention, from doll makers and needleworkers to boatmen and stoneworkers. For those who witnessed the Festival, none can forget cricket on the Mall, which became front-page news in the *Washington Post*. None can forget the stirring opening ceremony as the red-coated Regiment Band, with the U.S. Capitol building at their back, marched down the Mall, to be followed by the magnificent Gombeyes.

At that opening, Senator Hillary Clinton voiced her admiration for Bermuda and Premier Jennifer Smith recognized that as a result of the Festival, “we have already developed a richer, more robust, more articulated vision of ourselves. It is the beginning of an ongoing process to insure that we preserve our folklife and cultural heritage so that future generations can gain a better appreciation of who they are and whence they come.”

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That commitment resulted in the remounting of the Festival program on the grounds of the National Botanical Garden in Pembroke in the Spring of 2002. The magnificent event drew more than half of Bermuda's population as visitors. It energized Bermuda's cultural exemplars—those skilled and talented experts in the traditions of their communities—to share their knowledge with their neighbors.

These activities, and this education kit can help Bermudians sustain and enhance Bermuda's living cultural heritage. Using this education kit will help students recognize and value a local, Bermudian identity in the midst of a sometimes overwhelming global world.

Key members of the Bermudian government provided insightful leadership in helping to bring this education kit to fruition. Bank of Bermuda Foundation has shown its commitment to and support for the project. Scores of Bermudian scholars and educators, working with Smithsonian counterparts, have done an excellent job in developing this pedagogical resource. Finally, my highest respect goes to the exemplary practitioners of the culture, the people whose knowledge of song and story, craft and workmanship, culinary and decorative artistry, ceremony and celebration is a continuing source of wisdom and inspiration, not only to Bermudians but also to people oceans away.

Respectfully yours,



Dr. Richard Kurin
Director
Smithsonian Institution
Center for Folklife and Cultural Heritage
Washington, D.C., USA

PREFACE

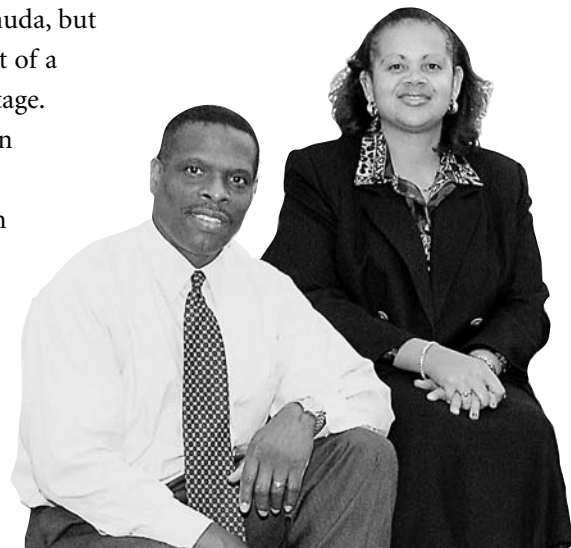
Bermuda Connections: A Cultural Resource Guide for Teachers

By Diana Baird N'Diaye

Why a Cultural Resource Guide for Bermuda?

Over forty years have passed since I first made my way along North Shore Road to the imposing entrance of West Pembroke primary school. Memories of my school days have become fondly cherished keepsakes. While I was a student at West Pembroke in the 1950s, it never occurred to me that the stuff of the everyday lives of my Bermudian classmates and our elders might also be featured on the pages we so dutifully perused. Could we have dreamed that our frequent expeditions down to Spanish Point (or “Pontoons”) or Shelley Bay, the cassava and farine pies lovingly prepared by our mothers and aunties, the colors and traditions of Cup Match, the kite-flying, “alley” shooting competitions, hot cross buns of Good Friday, and the awesome spectacle of the Gombey would become the subject of our reading and writing in the classroom?

We grew up cherishing our experiences of Bermuda, but often lacked the consciousness that we were part of a unique culture with its own traditions and heritage. The researchers, writers, educators, and tradition bearers who have contributed their knowledge, time, and effort on this project have shown faith that such a consciousness can be a powerful, transformative force for educating and empowering young people. The study of one’s own community traditions encourages students to read and write about, and to value, their own experience, that of their families,



neighbours, and friends. It can inspire a love of learning, pride in knowing, and the motivation to practice and pass on a traditional art form. It has been my privilege and pleasure to have helped facilitate the public recognition of Bermuda's cultural richness, both on the island and abroad, through the Bermuda Connections folklife project that includes the production of this guide.

Bermuda Connections Cultural Resource Guide for Classrooms has been produced through the generosity of the Bank of Bermuda Foundation and a partnership between the Smithsonian Institution's Center for Folklife and Cultural Heritage and committed Bermudian government officials, researchers, educators, cultural specialists and tradition bearers. A long-term benefit of Bermuda's participation in the 2001 Smithsonian Folklife Festival, the guide aims to make Bermudian cultural heritage a part of the classroom learning experience. Through the hard work and extraordinary collaboration of all involved, the *Guide* has emerged as a rich compendium of information and ideas articulated by Bermudians whose extraordinary artistry, skills, and knowledge have helped to sustain the island's traditions and identity.

Bermuda Connections Cultural Resource Guide for Classrooms contains a set of essays on the community culture and history of Bermuda and its relationship to the global context of culture, a classroom handbook, the video documentary *Exploring Bermuda Connections*, the CD *Bermudian Musical Connections*, and posters, all of which introduce students to traditional arts in Bermuda and to concepts and methods for understanding more about these expressions of local culture.



OPPOSITE PAGE,
from left to right:

Anthony Wade,
CedarBridge Academy

Deirdre Ross-Nwasike,
Berkeley Institute

THIS PAGE,
FRONT ROW,
from left to right:

Sharmaine Nusum,
Spice Valley Middle School

Lisa DeSilva,
CedarBridge Academy

BACK ROW,
from left to right:

Jennifer Ingham Hind,
NIE, *The Royal Gazette*
in Education

Louise Tannock,
Berkeley Institute

MISSING:

Nicole Douglas,
CedarBridge Academy

Tonetta Spring,
Sandy's Secondary Middle
School

**Eugene Hastings
Durham,**
Southampton Glebe Primary

Nicola O'Leary,
Education Officer,
Bermuda National Trust

History of the Project

In February 2000, the Smithsonian Institution conducted training in folklife fieldwork for Bermuda-based researchers to prepare them to survey the cultural traditions of the island. Their fieldwork, conducted from April 2000 through March 2001, became the research basis for both the Folklife Festival and for the development of *Bermuda Connections Cultural Resource Guide for Classrooms*.

In April 2000, teachers in public and private schools were invited to apply for Teacher Fellow positions by writing about the importance of culture to the school curriculum. Eight Teacher Fellows were selected and were joined by two educators from the Bermuda National Trust and *The Royal Gazette's* "Newspapers in Education" section to attend a two-week intensive training workshop on *Teaching about Folklife in the Classroom* and an initial planning session for the *Guide*. The workshop, held at the Smithsonian Folklife Festival in Washington, D.C., in June 2001, was followed by a series of planning sessions in Bermuda.

During these sessions the Teacher Fellows, along with co-educators, advisors, Smithsonian specialists, and Department of Education social studies curriculum planners, reviewed drafts of the *Guide*. Teacher Fellows also shared classroom projects and lesson plans they developed as a result of their training at the Smithsonian. In February 2002, an additional ten primary school teachers, representing both public and private schools, attended a Smithsonian-led workshop and provided further feedback to help develop materials in the handbook.

During the same period, Teacher Fellows engaged their students in projects researching community traditions. These student projects drew plenty of positive attention at the Bermuda Homecoming—the first Bermuda Folklife Festival, which was held at the Agricultural Exhibition in April 2002. At the Homecoming, a special tent and discussions by teachers and students on the narrative stage showcased the work that had been produced by the teachers, fellows, and their students.

Several Teacher Fellows also enabled their students and their families to participate in the production of the video programme included in this *Guide*. The video follows six middle- and high-school students and their classmates as they research, document, and present aspects of Bermuda's cultural and occupational traditions.

“ **The study of one’s own community traditions encourages students to read and write about, and to value, their own experience, that of their families, neighbors, and friends.** ”

Their interviews with local tradition bearers and documentation of Bermudian cultural events will inspire fellow students to further explore the living heritage of the island.

The audio CD *Another World: The Music of Bermuda* samples several generations of Bermudian music. The CD reflects the expertise of co-compilers Ronald Lightbourne and Vejay Steede, who wrote the track notes and related essays on Bermudian music. Both Mr Lightbourne and Mr Steede are educators in Bermuda’s schools as well as longtime passionate participants in Bermuda’s musical culture. Both men were presenters at the 2001 Smithsonian Folklife Festival and at the Bermuda Homecoming the following year. The range of selections on the CD would not have been possible without the cooperation of the musicians and local music producers who granted permission to include their work for educational use.

Dedication

Since the project began, Bermuda has lost several treasured culture bearers whose arts are represented in this *Guide*: Mr Dennis Place, Gombey artist and drummer extraordinaire; Mr David “Toots” Darrell, drummer for the Warner’s Gombey; Mr Hubert Smith, whose oft recorded song “Bermuda Is Another World” became an anthem to Bermuda; Ross “Blackie” Talbot of the Talbot Brothers, who helped define Bermudian music for so many decades; and Mr Royle Kempe, whose expertise in fitted dinghy restoration and love of sailing was conveyed so strongly at the Smithsonian Folklife Festival. This *Guide* is dedicated to their lasting contribution to Bermudian culture. May it inspire the youth of Bermuda to learn and cherish their cultural heritage.

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