

The Seventh Forum on China-US Folklore and Intangible Cultural Heritage: Collaborative Work in Museum Folklore and Heritage Studies

第七届中美民俗学与非物质文化遗产论坛：
博物馆民俗与遗产研究的协作工作



Indiana University China Gateway
印第安纳大学中国办公室
May 19-22, 2019
2019年5月19日 - 2019年5月21日

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Anthropology Museum of Guangxi 广西民族博物馆
China Folklore Society 中国民俗学会
Indiana University China Gateway 印第安纳大学中国办公室
Mathers Museum of World Cultures 马瑟斯世界文化博物馆

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Program Book Translators 会议手册翻译

CHEN Xi 陈熙
ZHANG Lijun 张丽君

Conference Translators 会议现场翻译

CHEN Xi 陈熙
LUO Wenhong 罗文宏

Other Translation Assistance 其他翻译协助人员

CHEN Ting Ting 陈婷婷
WUERXIYA 吾尔茜娅

Sunday May 19, 2019
2019年5月19日, 星期日

2:45-3:00 pm 14:45-15:00	Welcome and Registration 欢迎
3:00-3:30 15:00-15:30	Opening Ceremony 开幕式 Jessica Anderson TURNER , American Folklore Society 蒋岚, 美国民俗学会
3:30-4:30 15:30-16:30	The Community Engaged Museum in the 21st Century: Lessons from the U.S. and China Folklore and Intangible Cultural Heritage International Partnership 21世纪社区参与的博物馆: 中美民俗学与非物质文化遗产国际合 作的收获 C. Kurt DEWHURST , Michigan State University Museum 库尔特露赫斯特, 密歇根州大学博物馆 Discussion 讨论
4:30-5:30 16:30-17:30	Panel Discussion on Ecomuseums 生态博物馆小组
5:30-5:45 17:30-17:45	Photograph 照片

Abstracts are found alphabetized by family name following the schedule.
 根据时间安排, 摘要按姓氏字母顺序排列。

Monday, May 20, 2019
2019年5月20日, 星期一

<p>8:30-9:00 a.m. 08:30-09:00</p>	<p>Collaboration with Community Individuals and Ecomuseums in Museum Ethnographic Work 与社区个人的协作与博物馆民族志工作中的生态博物馆</p> <p>ZHANG Lijun, Mathers Museum of World Cultures 张丽君, 马瑟斯世界文化博物馆</p>
<p>9:00-9:30 09:00-09:30</p>	<p>The Inter-supportive Roles of Museum Textile Collection and Fieldwork 馆藏民族服饰与田野调查 的相互佐证</p> <p>FAN Miaomiao, Anthropological Museum of Guangxi 樊苗苗, 广西民族博物馆</p>
<p>9:30-10:00 a.m. 09:30-10:00</p>	<p>Shared Authority and Knowledge Production in Heritage Research and Museum Programs 遗产研究和博物馆项目中共享的权利和知识生产</p> <p>Daniel C. SWAN, Sam Noble Oklahoma Museum of Natural History 丹尼尔 C·斯万, 萨姆诺贝尔俄克拉荷马自然历史博物馆</p>
<p>10:00-10:30 a.m. 10:00-10:30</p>	<p>Discussion on the Issues of Cultural Heritage Safeguarding in the Context of a Contemporary Museum 当代博物馆视野下文化遗产抢救保护若干问题的探析</p> <p>ZHAO Fei, Yunnan Nationalities Museum 赵菲, 云南民族博物馆</p>
<p>10:30-10:50 a.m. 10:30-10:50</p>	<p>Question and Answer 问答环节</p>

10:50-11:00 a.m. Break
 10:50-11:00 休息

Monday, May 20, 2019
2019年5月20日, 星期一

11:00-11:30 a.m. 11:00-11:30	Intentional Strategies Towards Fostering Diversity and Equity in Collaborative Museum Work 在协同的博物馆工作中培育多元和平等的国际策略 Marsha MACDOWELL , Michigan State University Museum 玛莎 麦克道维尔, 密歇根州大学博物馆
11:30-12:00 p.m. 11:30-12:00	The Continuity and Development of ICH in Guizhou Province 贵州省非遗文化的传承与发展 ZHANG Yibing , Guizhou Nationalities Museum 张义兵, 贵州省民族博物馆
12:00-12:20 12:00-12:20	Question and Answer 问答环节

12:20-1:30 Lunch
12:20-13:30 午餐

Monday, May 20, 2019
2019年5月20日, 星期一

<p>1:30-2:00 p.m. 13:30-14:00</p>	<p>Collaborative Work for Museum Exhibitions: A Case Study of <i>Dressing with Purpose</i> 博物馆展览的协同工作: 以有意味的着装为例</p> <p>Carrie HERTZ, Museum of International Folk Art 凯莉·赫兹, 国际民间艺术博物馆</p>
<p>2:00-2:30 p.m. 14:00-14:30</p>	<p>Indigenous Engagement in Cultural Heritage Initiatives: Examining the Kiowa Tribe of Oklahoma and the Cheyenne and Arapaho Tribes' Participation in the Smithsonian Institution's Recovering Voices Program 文化遗产倡议的本土参与: 考察美国俄克拉荷马州的基奥瓦部落和夏延与阿拉巴霍部落在史密森尼学会恢复声音项目中的参与情况</p> <p>Michael JORDAN, Texas Tech University 迈克尔·乔丹, 德州理工大学</p>
<p>2:30-3:00 p.m. 14:30-15:00</p>	<p>Course Teaching, Media Cooperation and the Display of Urban Folklore: A Case Study of an Exhibition at a University 课程教学、媒体合作与城市民俗展示: 基于大学展览的个案讨论</p> <p>Mingjie LI, East China Normal University 李明洁 教授, 华东师范大学社会发展学院</p>
<p>3:00-3:30 p.m. 15:00-15:30</p>	<p>Fostering Community Self-Expression: Collaboration at an American City Museum 培育社区的自我表述: 美国城市博物馆中的协同工作</p> <p>Michael KNOLL, History Miami 迈克·诺尔, 迈阿密南佛罗里达历史博物馆</p>
<p>3:30-3:40 p.m. Break 15:30-15:40 休息</p>	
<p>3:40-4:10 p.m. 15:40-16:10</p>	<p>Learning to Share: Developing Collections Sharing and Community Lending Initiatives 学习共享: 促进藏品共享与社区借用的倡议</p> <p>Felicia KATZ-HARRIS, Museum of International Folk Art 费利西亚·卡茨哈里斯, 国际民间艺术博物馆</p>
<p>4:10-5:00 p.m. 16:10-17:00</p>	<p>Discussion 讨论</p>

Tuesday, May 21, 2019
2019年5月21日, 星期二

<p>8:30-9:00 a.m. 08:30-09:00</p>	<p>Building Community Ownership through Exhibit Design and Programming at the Birthplace of Country Music Museum 通过在乡村音乐诞生地博物馆的展览设计与项目规划来确立社区所有权</p> <p>Jessica Anderson TURNER, American Folklore Society 蒋岚, 美国民俗学会</p>
<p>9:00-9:30 a.m. 09:00-09:30</p>	<p>Reflection on Documenting the Making of Baiku-Yao Basketry in Lihu Town, Nandan County, Guangxi 广西南丹里湖乡白裤瑶竹编工艺纪录片拍摄心得体会</p> <p>WANG Yucheng, Anthropological Museum of Guanxi 王玉成, 广西民族博物馆</p>
<p>9:30-10:00 a.m. 09:30-10:00</p>	<p>Negotiating Museum Practice Through Collections-Based Collaboration: Examples from Museums in Africa and the West 通过展品合作进行协商的博物馆实践：以非洲和西方的博物馆为例</p> <p>Kristin OTTO, Mathers Museum of World Cultures 克里斯汀·奥托, 马瑟斯世界文化博物馆</p>
<p>10:00-10:30 a.m. 10:00-10:30</p>	<p>From Partnerships to Relationships to Programs: How and Why an American Folk Arts Agency Retooled Its Organizational Offerings 从合作关系到项目关系：美国民间艺术机构改造其组织供给的原因与方式</p> <p>Jon KAY, Mathers Museum of World Cultures 琼·凯, 马瑟斯世界文化博物馆</p>
<p>10:30-11:00 a.m. 10:30-11:00</p>	<p>Mongolian Costume Culture in the Yuan Dynasty 元朝的蒙古族服饰文化</p> <p>SURNA, Minzu University of China 苏日娜, 中央民族大学</p>

11:10-6:00 Lunch and ICH Activity
11:10-18:00 午餐和非物质文化遗产考察

C. Kurt DEWHURST
Director, Arts and Cultural Initiatives
Michigan State University Museum
East Lansing, Michigan, USA

The Community Engaged Museum in the 21st Century: Lessons from the U.S. and China Folklore and Intangible Cultural Heritage International Partnership

In 2007, the American Folklore Society (AFS) and the China Folklore Society (CFS) began collaborations to build sustained connections among folklorists and folklore studies institutions in both countries. In 2011, AFS began receiving financial support from the Henry Luce Foundation for larger-scale bi-national folklore and intangible cultural heritage work. In 2013 and again in 2017 the Luce Foundation awarded AFS grants for a new phase of this work focused on ethnographic museums and intangible cultural heritage. This paper will report on the work over the past decade including some of the valuable lessons that have been learned.

The collaborative work of this bi-national partnership has involved a number of institutions in both countries. To support and share information and best practices, the overall initiative has encompassed a variety of activities including conferences, professional development exchanges, publications and digital resources, folklore summer institutes, a folklore fieldwork workshop, project-based learning experiences, and international exhibitions.

Through the initiative we have collectively learned about new disciplinary theories and methods, the challenges of sustaining international work, the cultural differences in how cultural heritage work was done, and the intangible cultural heritage of the two countries. We also learned how important it was to have a real commitment to a set of principles of collaboration that honor co-creation, trust, transparency, flexibility, communication, and shared intellectual and cultural authority. Lastly, along the way we made friends and colleagues and created relationships that will serve as a foundation for future projects.

In the end we have learned that, while collaborative international work is demanding, the rewards are worth it and partnerships can be transformative in terms of understanding the ways in which museums can strengthen their professional practices through work with communities that is focused on intangible cultural heritage.

Bio:
C. Kurt Dewhurst serves as the director of Arts and Cultural Initiatives and as a Senior Fellow, University Outreach and Engagement. He is director emeritus of the Michigan State University Museum, as well as a curator of folklife and cultural heritage and a professor of English. The author or co-author of numerous books, articles, and exhibition catalogues, he has also curated over 60 exhibitions and festival programs. He teaches courses in folklife, material folk culture, and museum studies. He currently serves as chairperson of the Board of Trustees for the American Folklife Center of the Library of Congress. He has also served as president of the American Folklore Society, chair of the Advisory Council—Smithsonian Center for Folklife and Cultural Heritage, chair of the Michigan Council for the Arts and Cultural Affairs, vice-chair of the Michigan Humanities Council, and president of the Michigan Museums Association. Dewhurst is a past recipient of Fulbright grants for work in Thailand and South Africa.

库尔特露赫斯特
艺术与文化倡议主任
密歇根州立大学
美国密歇根州东兰辛

21世纪社区参与的博物馆：中美民俗学与非物质文化遗产国际合作的收获

2007年，美国民俗学会和中国民俗学会开始合作，试图在两国民俗学者和民俗研究机构之间建立可持续的联系。2011年，美国民俗学会开始收到来自亨利·路思基金会的资金资助，旨在促进两国间较大范围的民俗与非遗合作。2013年和2017年，路思基金会继续资助了美国民俗学会，支持他们以民族志博物馆和非物质文化遗产为重点的工作。本文将对过去十年的工作做一次报告，也会总结一些有价值的经验教训。

两国间的这一合作已经涉及双方的许多机构。为了支持优秀的实践活动，分享资讯，整个倡议涵盖了各种活动，包括会议、职业发展交流、出版著作、数字化资源建设、民俗学暑期研讨班、民俗田野工作室以项目为基础的学习经历以及国际展览。

通过这项倡议，我们双方都学到了新的学科理论和方法，了解了继续国际交流工作的困难，和开展文化遗产工作中出现的文化差异，以及两国的非物质文化遗产。我们还了解到，真正遵守合作原则——尊重共同创作、信任、透明、灵活、交流、共享的文化与知识权利，是多么重要。最终，这一路走来，我们结识了同事，交了朋友，还为未来的项目建立了网络基础。

最后，尽管国际性的合作工作要求很高，但它的回报是值得的。如果了解博物馆能通过与关注非遗的社区合作的方式来强化职业实践，那么合作关系也具有转化性。

个人简介

胡适德 (C. Kurt Dewhurst) 是密西根州立大学艺术与文化倡议的主任，也是该校对外推广办公室的高级研究员。他还是密西根州立大学博物馆的名誉主任，民间生活与文化遗产的策展人，英语教授。他有数本独立或合作出版的书籍、文章和展览目录，同时策展过60多次展览和节日项目。

FAN Miaomiao
Deputy Director of the First Research Department Branch
Anthropology Museum of Guangxi

The Inter-supportive Roles of Museum Textile Collection and Fieldwork

Research on ethnic costumes collections is significant to the research at the nationalities/ anthropological museums in China. Ethnic costumes are stored in museum collections in the form of tangible objects supplemented by intangible information relating to the objects. On one hand, in many cases we do not find enough object or contextual information for ethnic costume collections. Therefore, it is crucial to obtain research data through fieldwork. On the other hand, since society is experiencing rapid transformation, the authenticity and accuracy of information obtained from fieldwork may not be guaranteed. In this case, museum collections would help us decide which field data is usable.

樊苗苗
广西民族博物馆

馆藏民族服饰与田野调查的相互佐证

摘要：馆藏民族服饰研究是民族博物馆藏品研究的重要组成。博物馆民族服饰呈现的是以实物标本为主体、以藏品信息为补充的一种收藏状态。在研究馆藏民族服饰时，往往缺乏丰富材料支撑，因此以田野调查为主要方法获取研究材料成为关键。由于社会的快速变革，田野调查传统民族服饰时，出现对材料真实、准确的迷惑现象，馆藏民族服饰则为田野调查产生的各种材料提供了选择依据，二者之间相互佐证。

Carrie HERTZ
Curator of Textiles and Dress
Museum of International Folk Art
Santa Fe, New Mexico, USA

Collaborative Work for Museum Exhibitions: A Case Study of *Dressing with Purpose*

In her presentation, Carrie Hertz will discuss the typical collaborative research and planning that goes into creating an exhibition at the Museum of International Folk Art. Drawing upon ongoing work being completed for the exhibition *Dressing with Purpose: Belonging and Resistance in Scandinavia*, opening in June 2020, Hertz will outline some of the representative partnerships that link together diverse individuals, organizations, and institutions for the project. As an example, this project—comprising a traveling exhibition, academic publication, and accompanying public programming—is the outcome of more than four years of research; extensive consultation with scholarly, professional, and community-based networks; and three ethnographic fieldtrips to Sweden, Norway, and Sápmi (ancestral Sámi lands). *Dressing with Purpose* examines three dress traditions—Swedish *folkdräkt*, Norwegian *bunad*, and Sámi *gákti*—exploring their contemporary uses, aesthetics, and meanings in light of two centuries of social and political change. The exhibition will present historic and newly-made ensembles, jewelry and accessories alongside the stories and perspectives of diverse makers and wearers gathered through interviews. Many new artworks and short documentaries are being created. The show will incorporate a rich offering of multimedia, bringing the voices, sartorial artworks, community celebrations, and living landscapes of Scandinavia into the gallery and online.

Bio:
Carrie Hertz is Curator of Textiles and Dress at the Museum of International Folk Art. She previously served as Curator of Folk Art at the Castellani Art Museum of Niagara University. She has pursued research, publication, and exhibition projects on diverse topics, including wedding dress, uniforms, and clothing practices in the United States and on heritage and dress in Scandinavia.

凯莉·赫兹
馆长
国际民间艺术博物馆
圣达菲，新墨西哥州，美国

博物馆展览的协同工作：以有意味的着装为例

在卡丽·赫尔兹（Carrie Hertz）的发言中，她将会讨论一次典型的协作研究和规划，其最终成果是在国际民间艺术博物馆创建了一项展览。赫尔兹会先总结为2020年6月开展的“有意味的着装：斯堪的纳维亚的归属与抗拒”展览所做的工作，同时她将概述其中一些有代表性的个体、组织和机构间的合作。以该项目为例，它是四年多研究的成果，是与学者、专家、社区网络广泛咨询的结果，是先后三次在瑞典、挪威文和萨普米（ancestral Sámi lands）的田野调查，包括巡展、学术出版以及附带的公共项目制作。“有意味的着装”项目检验了三大着装传统：瑞典的folkdräkt、挪威的bunad、萨普米的gákti，探索了它们在当代的运用、美学以及两百年来社会政治变迁中的意义。此次展览将会根据访谈中不同工匠和穿着者的视角来展示历史的和新近制作的成套服装、珠宝和配饰，以及它们背后的故事。许多新的艺术品和记录短片都在制作中。该展览将会并入丰富的多媒体手段，将斯堪的纳维亚的声音、缝纫艺术品、社区庆祝活动以及生活景观都带到展馆、带到线上。

个人简介

卡丽·赫尔兹是国际民间艺术博物馆负责纺织品和时装的策展人。此前，她曾作民间艺术策展人供职于位于纽约的尼亚加拉大学卡斯泰拉尼艺术博物馆。她已就不同主题在研究、出版和展览方面有所建树，包括美国的婚礼服装、制服以及制衣实践，同时也对斯堪的纳维亚的遗产和服装有所研究。

Michael Paul JORDAN
Associate Professor of Anthropology
Texas Tech University
Lubbock, Texas, USA

Indigenous Engagement in Cultural Heritage Initiatives: Examining the Kiowa Tribe of Oklahoma and the Cheyenne and Arapaho Tribes' Participation in the Smithsonian Institution's Recovering Voices Program

Museums in the United States are increasingly seeking meaningful engagements with indigenous communities. This paper examines the role of collaboration in two recent museum initiatives, exploring the Kiowa Tribe of Oklahoma and the Cheyenne and Arapaho Tribes' participation in the Smithsonian Institution's Recovering Voices Program. The Recovering Voices Program seeks to promote the preservation of indigenous languages and traditional knowledge systems by fostering collections-based research. Drawing on insights from museum anthropology and public folklore, this paper examines the Smithsonian's efforts to make its collections more accessible to Native American community members and to incorporate indigenous perspectives into its interpretive programming. At the same time, it addresses the ways in which indigenous community members have utilized information recovered through the study of Smithsonian collections to develop programs designed to revitalize endangered culture practices.

Funded by Community Research Grants provided by the Recovering Voices Program, representatives from the Kiowa Tribe of Oklahoma and the Cheyenne and Arapaho Tribes visited the Smithsonian in 2014 and 2015 respectively. Community members studied the Kiowa and Southern Cheyenne collections at the National Museum of Natural History, the National Museum of the American Indian, and the National Anthropological Archives. These collections consisted of both ethnographic objects and archival materials. This paper analyzes the research teams' activities, including their subsequent efforts to develop and implement community-based heritage initiatives.

Both tribes have incorporated information gleaned from their research visits into community programming. In the Cheyenne-Arapaho case, collaborations between tribal government programs, including Language and Culture and Heritage, have proven critical to the dissemination of this information. In addition, materials from the Smithsonian have been incorporated into the tribe's substance abuse prevention initiative, demonstrating how access to museum collections may advance community agendas. Ultimately, the Recovering Voices Program presents a collaborative model that benefits both indigenous communities and the Smithsonian.

Bio:
Michael Paul Jordan is an associate professor of anthropology at Texas Tech University and a research associate at the Smithsonian Institution's National Museum of Natural History and the Denver Museum of Nature and Science. His research focuses on the material and expressive culture of the Plains Indians. His work also seeks to illuminate indigenous intellectual property systems. Recently, Dr. Jordan has conducted ethnographic research on behalf of the U.S. National Park Service, working with Native American tribes to document their historic ties to public lands, as well as indigenous patterns of resource use.

迈克尔·乔丹
人类学教授
德州理工大学
美国德克萨斯州拉伯克市

文化遗产倡议的本土参与：考察美国俄克拉荷马州的基奥瓦部落和夏延与阿拉巴霍部落在史密森尼学会恢复声音项目中的参与情况

美国的博物馆正逐步在寻求与土著社区有意义的接触。本文考察了最近两项博物馆倡议中协作的作用，探讨了俄克拉荷马州的基奥瓦部落、夏延部落与阿拉巴霍部落在史密森尼学会恢复声音项目中的参与情况。“恢复声音项目”旨在通过收藏品研究来推动本土语言和传统知识体系的保存。借鉴博物馆人类学和公共民俗学的观点，本文考察了史密森尼学会是如何让美国印第安人社区成员可以更容易接触到他们的馆藏，如何吸纳本土人的观点并运用到其阐释性的项目中。同时，它还讨论了土著社区成员利用史密森尼藏品研究中恢复的信息来开发为复兴濒危文化实践而设计的项目。受到“恢复声音项目”资助的“社区研究补助金”后，基奥瓦部落、夏延部落与阿拉巴霍部落的代表们先后于2014年和2015年访问了史密森尼学会。社区成员在国家自然历史博物馆、美国印第安人博物馆以及国家人类学档案馆研究基奥瓦和夏延南部的藏品。这些藏品由民族志物件和档案资料构成。本文分析了该研究小组的活动，包括他们后续如何开发和执行以社区为基础的遗产倡议。上述部落都将他们访问研究中收集的信息融入了他们社区的项目制作中。夏延-阿拉巴霍部落的案例中，事实证明，部落政府项目之间，包括语言、文化和遗产，的协作对于传播这些信息非常重要。此外，从史密森尼学会收集到的材料都被用于该部落的“防物质滥用倡议”，演示了如何使用博物馆馆藏来加速实现社区自己的意图。最后，“恢复声音项目”为我们展现了一种协同模式，它既有利于土著社区，又有益于史密森尼学会。

个人简介

迈克尔·保罗·乔丹是德克萨斯州科技大学的人类学副教授，还是美国史密森尼学会下属国家自然历史博物馆和丹佛自然科学博物馆的研究助理。他的研究主要关注美国大平原印第安人的物质文化与表述文化。他的作品也试图阐明土著人的知识产权体系。最近，代表美国国家公园管理局，乔丹博士在做一项民族志研究。他与土著印第安部落合作记录他们与公共土地的历史渊源，以及土著人利用资源的模式。

Felicia KATZ-HARRIS
Senior Curator, Curator of Asian Folk Art
Museum of International Folk Art
Santa Fe, New Mexico, USA

Learning to Share: Developing Collections Sharing and Community Lending Initiatives

Museum-community collaborations take many forms. This presentation focuses on relationships between communities and museum collections. Traditionally, the preservation of art and cultural objects is a high priority for museums and precludes the handling and use of objects by non-museum professionals. However, as museums strive to nurture their delicate relationships with communities, relationships that are often fraught with colonial history, Western-museum models of preservation are brought into question. Questions of ownership aside, there is a growing trend in museums to invite source and descendent communities to reconnect with, collaboratively care for, and borrow objects of cultural patrimony for use in ceremonial practices. Doing so may recognize the expertise of indigenous intellectuals, the importance of their relationships with their material culture, and/or the inalienability of their possessions. However, these interactions do not come without physical risks to those (and potentially other) objects in the museum's holdings. So, what is the balance? Should all communities be granted permission to borrow museum collections for all purposes? Are community specialists less qualified than curators to handle objects that are made by and intended for use by the community? What is a "community," anyway? The Museum of International Folk Art (Santa Fe, NM, USA) is currently grappling with these and a host of challenging questions in response to a request from a local Jewish community to borrow an object for a holiday ritual. This presentation looks at and beyond theory and details the process and deliberations the museum encounters as it considers what a collection sharing and community lending program might look like in practice.

Bio:
Felicia Katz-Harris is Senior Curator and Curator of Asian Folk Art at the Museum of International Folk Art and a doctoral student in anthropology at the University of New Mexico.. She previously held curatorial positions at the Brooklyn Children's Museum and the Woody Guthrie Archives. She is the curator of numerous exhibitions and the author of varied works, including Inside the Puppet Box: A Performance Collection of Wayang Kulit at the Museum of International Folk Art.

费利西亚·卡茨哈里斯
高级策展人
国际民间艺术博物馆
圣达菲，新墨西哥州，美国

学习共享：促进藏品共享与社区借用的倡议

博物馆共同体间有许多协作方式。我的发言主要关注社区和博物馆藏品之间的关系。通常，博物馆会优先考虑对艺术品和文化物品的保存，同时阻止博物馆以外的专业人士对物件的触摸和使用。然而，由于博物馆致力于发展他们与社区的微妙关系——常常充满着殖民史，西方博物馆的保护模式已经受到质疑。除了所有权的质疑，在博物馆中还有一种日益增长的趋势，那就是邀请藏品的来源社区及其世袭成员，与他们重新建立联系，协同照料文化遗产中的物品，并且借用于仪式活动中。这样做可以识别土著知识分子的专业知识，他们与物质文化的关系的重要性，以及（或）他们的财产的不可转让性。但是，这些互动对博物馆藏品有破坏的风险（或其它潜在的风险）。那么，如何平衡呢？社区专家就不如博物馆策展人有资格来触摸那些原本就是社区制作和用来使用的物品吗？到底什么是“社区”呢？为了回应当地的一个犹太人社区要借用一个物品去做节日仪式的要求，国际民间艺术博物馆（美国新墨西哥州圣塔菲）正在努力克服这些问题和困难。我的发言既关注博物馆遇到的这一过程和思考所涉及的细节和理论，又超越这些问题，因为我考虑的是藏品在实践中的分享，是社区的借用项目应该是怎样的问题。

个人简介

费力西亚·卡茨-哈里斯 (Felicia Katz-Harris) 是国际民间艺术博物馆亚洲民间艺术部的策展人，同时也是新墨西哥大学人类学专业的博士生。她曾供职于纽约布鲁克林儿童博物馆和伍迪·盖瑟瑞档案馆，负责策展工作。她完成过多项策展工作和著作，例如 *Inside the Puppet Box: A Performance Collection of Wayang Kulit at the Museum of International Folk Art*。

Jon KAY
Director of Traditional Arts Indiana
Indiana University, Bloomington, Indiana, USA

From Partnerships to Relationships to Programs: How and Why an American Folk Arts Agency Retooled Its Organizational Offerings

In an earlier essay, I described how Traditional Arts Indiana (TAI), the official folk and traditional arts program for the state, worked with artists to produce a large folk arts exhibition to celebrate the state's bicentennial. As a result of that program, TAI forged deep relationships with key artists in the state, and developed a network of traditional arts supporters. In this presentation, I report how TAI is deepening those relationships, through the development of programs designed to best serve these collaborators.

TAI has developed two new initiatives: a statewide apprenticeship program, and a new Indiana Heritage Fellowship, each aims to support the work of traditional artists and their communities. The new apprenticeship program, similar to those found in many folk arts programs in the United States, works to encourage traditional arts practices, helping ensure they continue into the next generation. The Indiana Heritage Fellowship Award recognizes a traditional artist who has made outstanding contributions to their artistic tradition and to their community. While these two programs are not unique, they are structured based upon the distinct needs of our state.

In concert with these new programs, TAI has reconfigured a third program; its Rotating Exhibit Network (REN). Founded in 2006, REN travels single-panel exhibitions to libraries and community centers. The exhibitions are seen by hundreds of thousand Indiana residents each year. In this new era, all of the REN exhibitions feature artists who are participants in our apprenticeship program, and recipients of the Indiana Heritage Fellowships. Why? We use these exhibits to serve as an outreach tool, and are encouraging the sites where panels travel to host demonstrations, workshops, and related programs with these artists. This increases the recognition of the artists, providing support for their traditional arts practices, and hopefully increasing cultural equity in our state.

Bio:
Jon Kay is a Clinical Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University, where he also directs Traditional Arts Indiana a public folklore program based at Mathers Museum of World Cultures. He is the author of Folk Art and Aging: Life-Story Objects and Their Makers and the edited volume The Expressive Lives of Elders: Folklore, Art, and Aging.

琼·凯
马瑟斯世界文化博物馆
布卢明顿，印第安纳州，美国

从合作关系到项目关系：美国民间艺术机构改造其组织供给的原因与方式

我曾在一篇文章中讲述了印第安纳州官方的民间与传统艺术项目“印第安纳传统艺术”（TAI）如何与艺术家合作创作出一个大型的民间艺术展，以庆祝本州的两百周年。那个项目最终使“印第安纳传统艺术”与该州的几位重要艺术家建立了深厚的关系，并且建立了传统艺术支持者网络。在此次发言中，我会报告“印第安纳传统艺术”项目如何通过设计出较好服务于协作者的项目来加强上述关系。

“印第安纳传统艺术”项目已经开发出了两项新的任务：全国性的师承项目和全新的印第安纳遗产奖。它们都旨在支持传统艺术家和他们所在的社区的工作。与美国许多民间艺术项目中的情况相似，新的师承项目是为了鼓励传统艺术实践，帮助确保这些实践能继续传给下一代。印第安纳遗产奖会认定一名为他的艺术传统和他的社区作出杰出贡献的传统艺术家。虽然这两个项目并不是独一无二的，但是它们的设计基于本州的独特需求。

通过这些项目间的通力协作，“印第安纳传统艺术”又重新设计了一个项目，即“旋转展示网”（Rotating Exhibit Network (REN)）。“旋转展示网”设立于2006年，到图书馆和社区中心以展架的方式进行展示。（single-panel exhibition）在这一新时代，所有的“旋转展示网”展览都以我们的传承项目参与人和获得印第安纳遗产奖的艺术师为主。为什么呢？我们将这些展览用作对外联络的手段，鼓励用展的图书馆和社区中心也主持演示活动、工作室活动以及与这些艺术家有关的展示。这样增强了这些艺术家的辨识度，支持了它们的传统艺术实践，还有希望促进本州的文化公正。

个人简介

乔恩·凯是印第安纳大学音乐民族学与民俗学系的社区服务教授，同时主持该校马瑟斯世界文化博物馆的一个公共民俗学项目“印第安纳传统艺术”。他的著作有《民间艺术与年老：生命故事对象和他们的造物主》，他编辑的著作是《老人的表述性生活：民俗、艺术与年老》

Michael KNOLL
Vice President, Curatorial Affairs
HistoryMiami, Miami, Florida, USA

Fostering Community Self-Expression: Collaboration at an American City Museum

Many American museums are currently striving to improve their community engagement efforts. Core to achieving this goal is museum-community collaboration, including to develop content, strategies for representation, and more. This paper examines collaborative work at one museum: HistoryMiami Museum, located in Miami, Florida. This city museum, which serves an uncommonly diverse urban population, is dedicated to safeguarding and sharing Miami stories to foster learning, inspire a sense of place, and cultivate an engaged community. Empowering community members to share their stories and express themselves through collaboration is essential to accomplishing this mission.

In particular, this paper will consider the work of the museum's public folklore division, which contributes to achieving the museum's mission by documenting, presenting, and supporting regional folklife. The division builds relationships with diverse populations, conducts ethnographic field research, undertakes collecting initiatives, and produces exhibitions, programs, and other educational products. Past projects have included survey work to guide a re-envisioning of the division's offerings, curatorial collaborations to produce exhibitions, and various types of programming partnerships. Reflecting on this work, including successes and challenges, provides examples of collaborations designed to encourage community self-expression, and reveals the potential impact of public folklore work on furthering the community engagement goals of American museums in general.

Bio:
Michael Knoll is Vice President of Curatorial Affairs at HistoryMiami. He previously served as HistoryMiami's folklorist. Among his exhibition projects are *The Guayabera: A Shirt's Story*, chronicling the history of the traditional shirt, which is popular in Latin American and the Caribbean and *Some Like It Hot*, a street art exhibition featuring the work of Miami-based artists.

迈克·诺尔
策展事务副总裁
迈阿密南佛罗里达历史博物馆
美国佛罗里达州迈阿密

培育社区的自我表述：美国城市博物馆中的协同工作

在新世纪，许多美国博物馆再次重视更有效的满足他们所服务的公众的需求。达到这一目标的核心是博物馆与社区的协作，包括开发内容和表征方法等等。本文考察了一个博物馆的协同工作。它就是位于佛罗里达州迈阿密的迈阿密历史博物馆。这座城市博物馆服务于及其多元化的都市人口，致力于保护和共享迈阿密故事，以期达到促进学习，唤起地域感，培育一个欣欣向荣的社区。赋予社区成员分享他们的故事，和通过协作来表达自己的权利，是这项任务的本质。

本文将特别思考博物馆公共民俗部的工作——通过记录、展示和支持地方民间生活来完成博物馆的任务。该部门和不同人群建立关系，做田野调查，担起收集的工作，制作展览，开发项目以及其它的教育产品。过去的项目已经引入了调查工作，以便指导重新规划该部门面向大众的展示品和相关活动、协作策展以开发展览、各种项目规划合作关系。通过对这些工作的反思，不论是成绩还是困难，提供了旨在鼓励社区自我表述的样板，展现出公共民俗学对强化社区参与目标的潜在影响。

个人简介:

迈克尔·诺尔是迈阿密历史策展部主任。他曾以民俗学家身份供职于迈阿密历史。他的代表策展有：“The Guayabera：一段衬衫史”，历时地呈现了在拉丁美洲和加勒比地区流行的传统衬衫的历史；“Some Like It Hot”是以迈阿密艺术家作品为特色的街头艺术展。

Mingjie LI
Professor, Folklore Institute
East China Normal University
Shanghai, China

Course Teaching, Media Cooperation and Display of Urban Folklore: A Case Study of an Exhibition at a University

2018 is the 40th anniversary of China's reform and opening up. The exhibition "1978-2018: Life Memory of Shanghai people" has been organized by the Museum of East China Normal University. The exhibit presented personal narratives, historical photos, and letters collected from the local Shanghainese' population, memorializing the changes occurring during the past forty years in Shanghai. As a completion of a course at the university's Folklore Institute, the exhibition provides a case for discussing the relationship between course teaching, media cooperation, and the display of urban folklore content.

Taking the exhibition as the final presentation, the course guided students to use the folklore method to conduct field investigations, giving the common people a voice, making their historical record conclusive, one that is different from the grand narrative, which may or may not have been. In the process of mobilizing the community and evoking the people to express themselves with a local perspective, the exhibition realizes the purpose of providing the curatorial team with a self-learning experience in addition to educating the audience.

This exhibition also provides an example for the relationship between the exhibition and the media in the Internet era. Online media can expand the time and space of the exhibition, and foster active interaction with the audience. This promotes more comprehensive public participation with stronger social mobilization. The media has changed the way that information has traditionally been gathered, becoming part of the process, while providing always expanding content. Through the Internet, the display of urban folklore becomes a beacon, drawing in a wide range of participation and valuable information.

Bio:
Dr. Mingjie Li, Professor of Folklore Institute, School of Social Development at East China Normal University, teaches and researches on folklore culture in China and its relations to the fast changing contemporary society. A visiting scholar to U.S., Europe and HK, Dr. Li has published widely in academia and for the general public. She is also the curator of exhibitions such as 1978-2018: Life Memory of Shanghai People and Peasant Paintings and Culture Landscape: Urbanization in the Suburbs of Shanghai.

李明洁 教授
民俗学研究所
华东师范大学
中国上海

课程教学、媒体合作与城市民俗展示：基于大学展览的个案讨论

2018年是中国改革开放四十周年，华东师范大学博物馆举办的《1978-2018：上海市民的生活记忆》展览，借助普通市民的个人叙事、历史照片和私人信件，回顾了上海这座中国最大城市四十年的变迁。作为民俗学研究所一门课程的结业展，它为讨论课程教学、媒体合作与城市民俗展示之间的关系提供了个案。

以展览为最终的呈现方式，课程引导学生利用民俗学的方法进行田野调查，收集展品并挖掘影像素材，让底层民众发声，呈现出了不同于宏大叙事的历史细节。在动员社区、唤起民众进行自我表述获得地方感的过程中，展览实现了教育观众之外，让策展团队自我学习的目的。

这一展览还为网络媒体时代展览与媒体的关系提供了新的范例。网络媒体可以拓展展览的时空外延，与观众积极互动，因而以更强大的社会动员带动了更全面的民众参与。媒体由此突破了资讯报道这一传统职能的限制，进而深刻介入展览内容的建构和持续生产，显示出了在城市民俗的博物馆展示中蕴藏着的强大能动性。

个人简介

李明洁，博士，中国上海华东师范大学社会发展学院民俗学研究所教授，主要研究兴趣是海外民族志、中国民俗及其在当代社会中的变迁研究。曾赴美国、欧洲和香港访学。她也是《1978-2018：上海市民的生活记忆》和《农民画与文化景观：城镇化在上海》等展览的策展人。

Marsha MACDOWELL
Curator and Professor
Michigan State University Museum
East Lansing, Michigan, USA

Intentional Strategies Towards Fostering Diversity and Equity in Collaborative Museum Work

Thousands of museums around the world were founded via colonial and/or Western perspectives and interests and their missions and practices reflect the philosophies of their founders. One of the most significant contemporary issues facing these institutions is the lack of multiple and diverse voices in the development, implementation, and evaluation of core elements of operation (exhibitions, educational programs, administration, and collections development, care, and access). Yet an increasing number of such museums are dedicated to becoming more inclusive and at the same time more responsive to the needs of society in general and diverse communities in particular. Towards that end they have tested and implemented strategies that are breaking down barriers of exclusivity.

This presentation will examine several intentional strategies involving collaborative museum and community work that have been used by folklorists at Michigan State University Museum to advance the museum's excellence in inclusion and diversity practices. These proactive strategies were intended to foster cross-cultural understanding and equity in a diverse society through the documentation, preservation, and presentation of traditional arts, folklife, and everyday culture. Especially effective towards meeting these goals have been project-based collaborative work, participatory shared learning experiences, and specialized, often thematic, gatherings involving museum and community cultural heritage workers. Specifically this presentation will review examples of how these strategies have been employed for projects based in Michigan, with multiple indigenous communities across the United States, and with partner museums in Sweden, South Africa, and China.

Bio:

Marsha MacDowell is a curator and professor at Michigan State University where she directs the Michigan Traditional Arts Program and the Quilt Index (www.quiltindex.org), a digital repository of data about quilts and their makers. She has published extensively on cultural heritage work based in museums and relating to intangible cultural heritage. She has been an active participant in the collaborative work of the American Folklore Society and China Folklore Society and co-curated the exhibition Quilts of Southwest China.

玛莎 麦克道维尔
馆长
密歇根州大学博物馆
美国密歇根州东兰辛

在协同的博物馆工作中培育多元和平等的国际策略

在全世界范围内，成千上万的博物馆在西方的或殖民的视角和兴趣中成立，它们的任务和实践反映出创建者的哲学观。这些机构现在面临的最重要的一个问题就是，在开发、执行和（操作的核心因素—展览、教育项目、管理、藏品开发、保护与获取）评估中缺乏多重不同的声音。然而，越来越多这样的博物馆开始热衷于变得更具包容性，同时更注意回应普罗大众的需求，尤其是不同社区的需求。从这一目标来看，他们已经在尝试和实施一些可以打破独占性壁垒的策略。

此次发言将考察几种博物馆和社区工作的协同的国际策略。这些策略已经由密西根州立大学博物馆用来提升该馆在包容性和多元性实践方面的优秀素质。通过对传统艺术、民间生活和日常文化的存档、保存和呈现，这些前瞻性的策略用来培养多元化社会中跨文化的理解和文化平等。达到上述目标，最有效的方法就是以项目方式来协同合作，参与式的共享学习，和由博物馆与社区文化遗产工作者参与的专业性（通常也是主题化的）集会。本次发言就将回顾一些案例，以期说明这些策略是如何运用于密西根与美国多个土著社区以及瑞典、南非和中国的博物馆同仁合作的项目中。

个人简介:

马美莎是密西根州立大学的教授和策展人，她主持的项目有：密西根传统艺术项目、拼布索引（一个关于珩缝品及其制作者的数字化知识库）。她已经发表了大量有关博物馆文化遗产和非遗的著作，并且积极参与美国民俗学会和中国民俗学会的协同工作，还联合策化了“中国西南拼布展”。

Kristin OTTO
Research Associate
Mathers Museum of World Cultures
Indiana University, Bloomington, Indiana, USA

Negotiating Museum Practice Through Collections-Based Collaboration: Examples from Museums in Africa and the West

Historically, relationships between museums in the West and museums in Africa were largely defined by the unequal distribution of power of the colonial and early post-colonial eras. Under the weight of these legacies, any interactions between Western and African museums in recent years take place amidst debates of repatriation, concerns over funding and resources, and claims to national identity or universal heritage. While international museum collaborations can take many forms, the majority of recent projects involving museums in Africa have focused on issues surrounding collections. As museum anthropology research has drawn attention to the relational nature of objects and collections (Bell 2017), museums in Africa, Europe, and America have leveraged these connections in order to renegotiate international museum relationships along with their own institutional identities.

This paper focuses on recent transcontinental, collections-based, collaborative projects between Western museums and museums in primarily Western and Eastern Africa. Informed by independent, multi-sited collections research on West African collections in diverse museums, and drawing from notable examples of international museum collaborations (Laely, Meyer, Schwere 2018), I outline how such collaborations have tended to focus on issues of collections access, care, and capacity building. The different approaches to unequal distribution of power, resources, and collections themselves manifests in the approaches and goals of each institution. The outcomes of these projects for the collections and the institutions not only has implications for the ways in which African and Western museums define their practices, but also more broadly how international museums approach diverse collections and the nature of collaborative projects.

Bio:
Kristin Otto is a PhD candidate in the anthropology department at Indiana University—Bloomington and a research associate with the Mathers Museum of World Cultures. Her research combines a focus on material culture and repair in African collections with ethnographic museum practice.

克里斯汀·奥托
研究助理
马瑟斯世界文化博物馆
布卢明顿，印第安纳州，美国

通过展品合作进行协商的博物馆实践：以非洲和西方的博物馆为例

从历史的角度来说，西方博物馆和非洲博物馆之间的关系基本是通过不对等的殖民和后殖民时期权力的分配来诠释的。在这些遗留的压力下，近年来，西方与非洲博物馆的任何互动都与遣送回国的讨论有关，有对资金和来源的考虑，对国家认同或全球遗产的诉求。虽然国际博物馆协作可以有多种形式，但近期涉及非洲博物馆的项目主要是围绕藏品展开。由于博物馆人类学的研究已经关注物体和藏品的关系本质 (Bell 2017)，非洲、欧洲和美洲的博物馆已经利用这些关系，连同他们自己的单位认同来重新考虑国际博物馆间的关系。

本文关注近期西方博物馆和东、西非博物馆之间跨大陆的、以藏品为基础的协同项目。根据不同博物馆中关于多处西非藏品的独立研究，借鉴知名的国际博物馆协作案例 (Laely, Meyer, Schwere 2018)，本人简述了这些协作是如何趋向于关注藏品的获取、保护、能力建设等问题。解决权力、资源和藏品不平等的各种方法本身体现在各个博物馆的目标和路径中。这些项目对于博物馆和藏品的影响不仅在于非洲和西方博物馆如何定义他们的实践，还在于国际博物馆如何在更广泛层面上分析不同的藏品和协作项目的本质。

个人简介

克里斯汀是印第安纳大学布鲁明顿分校人类学系的博士候选人，同时是马瑟斯世界文化博物馆的研究人员。她的研究将对物质文化的关注和民族志博物馆实践方法结合起来修正非洲藏品。

Daniel C. SWAN
Interim Director and Curator of Ethnology
Sam Noble Museum and Professor of Anthropology
University of Oklahoma, Norman, Oklahoma, USA

Shared Authority and Knowledge Production in Heritage Research and Museum Programs

This paper examines a series of collaborations between the Sam Noble Museum, University of Oklahoma, and various Native American communities in Oklahoma, USA. At their foundation these endeavors employed systems of reciprocal authority and shared decision-making. A major factor in our activity was the desire to engage community heritage agendas in the museum's exhibition, publication and research programs. In this paper I discuss the processes and products of these collaborative projects and identify their respective roles in fostering longitudinal relationships between the museum and Native American communities. Programmatic examples discussed in this paper include interpretive exhibitions, video and audio productions and academic and popular publications. Our collaborative approach is flexible in orientation and incorporates indigenous research methodologies and perspectives. We strive to incorporate community partners in all aspects of the development and implementation of museum programs, including crowd-sourced ethnographic research, co-curation of exhibitions, joint authorship and collaborative design. Through this process we have incorporated multiple modes of knowledge production in the development and reception of museum programs. We believe this approach engages new audiences and supports diverse educational objectives. We hope that these models will encourage our colleagues to consider similar approaches and embrace the need to actively address the inherent inequities in museum-community relationships.

Bio:

Dr. Daniel C. Swan's research focuses on tangible heritage studies with an emphasis on the expressive forms associated with the Native American Church. As a museum anthropologist, Dr. Swan has worked over the past 38 years to develop exhibitions, publications and public programs in collaboration with Native American Nations and their members. He is Interim Director and Curator of Ethnology at the Sam Noble Museum and Professor of Anthropology at the University of Oklahoma.

丹尼尔 C·斯万
临时主任兼民族学馆长
萨姆诺贝尔俄克拉荷马自然历史博物馆
诺曼, 俄克拉荷马州, 美国

遗产研究和博物馆项目中共享的权利和知识生产

本文考察了美国俄克拉荷马州山姆贵族博物馆和州内其他土著社区的一系列协同工作。他们的基础是对等权威和共同决策的体系。我们行动的关键因素是将社区对自己遗产的想法纳入博物馆的展示、出版物和研究项目中。本文会讨论这些协作项目的过程和成果,指出它们各自在培育博物馆与土著社区的长期关系中所发挥的作用。我们的协作方式灵活,吸收本土研究的观点和方法论。我们力图在博物馆项目整个发展和实施的过程中都有社区的合作伙伴。这个过程包括对社区的民族志研究、合作策展、合作写作以及协作设计。通过这个过程,我们已经在博物馆项目的接受度和过程中吸取了多种知识生产的方法。我们相信,这一方式能吸引新的观众并且符合不同的教育目标。我们希望这些方法将促进同事们考虑相似的路径,面对需求以便主动解决博物馆和社区关系中内在的不平等问题。

个人简介

博士的研究关注有形遗产,重点是与土著教堂有关的表述形式。作为博物馆人类学者,Swan博士已在藏品开发、出版、与“美洲原住民”及其成员合作的公共项目方面工作了38年。他现在是山姆贵族博物馆的临时馆长、民族学策展人,同时也是奥克拉荷马大学的人类学教授。

Mongolian Costume Culture in the Yuan Dynasty

From the Mongolian Khanate established by Genghis Khan to the Yuan Dynasty established by Kublai Khan, this historical period is referred to as the Mongolian Yuan Empire. The Mongolian Yuan Empire covered a vast territory and included a large number of ethnic groups. It was a period of national amalgamation in Chinese history. Mongols, who used to live a nomadic life on the northern prairie, walked into the palaces and possessed the rich resources of Eurasia. These included the world's rare treasures and skilled craftsmen, causing the production of artworks and daily objects to flourish during this period.

As an important part of the Mongolian culture, Mongolian costumes have reached a very high level of quality in terms of fabrics, designs, types and decorations, showing the combination of nomadic culture, the agricultural culture of China's central plains, and Central Asian culture. This is not only rare in Chinese history, but also valuable in the study of cultural exchanges between the East and the West. With its gorgeous and noble features, Mongolian costumes have attracted people's attention for hundreds of years. In particular, *Guguguan* (a headgear for noble women) and *jamaha-yi nasich* (*jamaha*) are unique and have become the representative of Mongolian clothing. At that time, the level of weaving technology of satin *dorure de Nankin*, a type of brocade woven with golden thread that originated from Persia, was much higher than that of Persia itself.

Bio:

Surna (Mongolian Chinese) is Professor of Folklore and a doctoral supervisor at the School of Ethnology and Sociology of the Minzu University of China. She is also director of the editorial department of the Journal of the Minzu University of China (Philosophy and Social Sciences), a member of the Committee of the Chinese Folklore Society, Deputy Director of the Research Center of Minority Folklore of the Chinese Folklore Society, an Academic Member of the Institute of Intangible Cultural Heritage of Inner Mongolia Normal University, an Adjunct Professor of Inner Mongolia Normal University, and Honorary President of Inner Mongolia National Costume Association.

Surna mainly conducts research in the fields of folklore, minority folklore, ethnology, Mongolian literature, and intangible cultural heritage protection research. In particular, she has made research achievements in the study of Chinese minority costume culture, Mongolian costume in Yuan Dynasty, Mongolian costume culture and Mongolian literature. In recent years, she has devoted herself to the study of the inheritance and protection of traditional techniques of intangible cultural heritage, the interdisciplinary study of Mongolian costume culture, and the study on the inheritance, protection and innovation of traditional Mongolian costume techniques under social changes.

She has published 5 books and 30 journal papers, written the chapter "Mongolian Costume Culture in Yuan Dynasty" in the book Chinese National Culture Series·Tianzhijiaozi-Mongolian, which is a national key project of the 12th Five-Year Plan. Her major works also include The Catalogue of Mongolian Studies in the Past Century, Chinese Minority Costumes, and "A Study of the Design of Guguguan in Yuan Dynasty."

元朝的蒙古族服饰文化

从成吉思汗建立的蒙古国到忽必烈称帝建立大一统的元王朝，简称为蒙元帝国。蒙元帝国幅员辽阔，民族众多，成为中国历史上民族大融合的一个高潮期。这个原本驰骋于北方草原，以游牧为生的民族，华丽转身走进万众仰望的宫殿之中，掌握着欧亚大陆的丰富资源，天下奇珍、精巧匠人皆可为其所用，使得蒙元时期无论艺术品还是生活用品的制作工艺皆得以蓬勃发展。作为蒙元文化重要组成部分的蒙元服饰，在面料、形制、种类以及服饰的装饰诸方面，都随之达到了相当高的水平，展现出集草原游牧文化、中原农耕文化与中亚文化相交融的多元文化，这在中国历史上不仅是极为罕见的，而且在东西方文化交流方面也极富研究价值。蒙元服饰以她华丽高贵的形态几百年来吸引着人们的注意力，特别是蒙古族的“罽罽冠”和“质孙服”独树一帜，成为蒙元服饰的代表；而当时源于西域的“纳石失”（织金锦），其织造工艺水平更是大大超过了西域。

苏日娜，蒙古族，中央民族大学民族学与社会学学院民俗学专业教授，博士生导师；《中央民族大学学报》（哲社版）编辑部主任，中国民俗学会理事，中国民俗学会少数民族民俗学研究中心副主任，内蒙古师范大学非物质文化遗产研究院学术委员，内蒙古师范大学兼职教授。内蒙古民族服饰协会名誉会长。

苏日娜主要在民俗学、少数民族民俗学、民族学、蒙古学文献、非物质文化遗产保护研究等学科领域开展研究。特别在中国少数民族服饰文化、蒙元服饰、蒙古族服饰文化及蒙古学文献研究方面取得研究成就。近年致力于非物质文化遗产传统技艺的传承保护研究、蒙古族服饰文化的跨学科研究，传统蒙古族服饰技艺在社会变迁下的传承、保护、创新等问题研究。

主要研究成果：出版图书5部，发表论文30篇，担任国家十二五重点出版项目《中华民族文化大系·天子骄子—蒙古族》（上海锦绣文章出版社、上海文化出版社，2017年）蒙元服饰文化撰稿人。代表作有《百年蒙古学综目》、《少数民族服饰》、《罽罽冠形制考》等。

Jessica A. TURNER
Executive Director
American Folklore Society
Bloomington, Indiana, USA

Building Community Ownership through Exhibit Design and Programming at the Birthplace of Country Music Museum

The Birthplace of Country Music Museum (Bristol Tennessee/Virginia) is the site of one of the most influential country music recording sessions in American music history. Bristol is also an important space for regional music history and for the past few decades community scholars have seriously engaged in documenting and celebrating musical traditions of this region; such verve for regional music creates a scene of strong community pride and ownership. Those involved in the interpretive exhibit design of the museum represent a small sampling of the many voices of researchers, musicians, and community members engaging the complex history and representation of early commercial country music both locally and beyond.

In this short talk about the museum's engagement with its community I focus on two questions: 1) How can we leverage more support and ownership toward the museum by cultivating the participation of multiple community groups and stakeholders? 2) How does a music museum invite an organic experience of early American popular music recordings and their impacts when our museum exhibits institutionalize this narrative? I will discuss the museum's challenges of accommodating many different interpretive perspectives, navigating various ideologies and funding structures, and incorporating community participation at each step of the project. By embracing the messiness of good ethnographic museum work, we invite debate and pluralism into museum exhibits and programs that allow for spaces for inquiry and multiple voices that give communities a sense of ownership.

Bio:
Jessica A. Turner (PhD Indiana University) is a folklorist and is the Executive Director of the American Folklore Society. In this role, Turner raises funds for and coordinates all of the Society's initiatives to benefit the field and manages the work of the Society's Executive Board. She also represents the AFS within the American Council of Learned Societies, the National Humanities Alliance, UNESCO, and the World Intellectual Property Organization. Prior to joining the leadership of the American Folklore Society, Turner served as director of the Smithsonian-Affiliated Birthplace of Country Music Museum in Bristol, Tennessee/Virginia from 2013 to 2018. While there, she helped secure the decisive funding for the Museum and led the curatorial team during its design and development phase. Turner's research explores community identity, heritage, and ownership through studies of performance; in addition to her work on Appalachia and early country music, Turner has conducted extensive research on performances and heritage tourism in Guangxi Zhuang Autonomous Region in southwestern China.

蒋岚
导向器
美国民俗学会
布卢明顿，印第安纳州，美国

通过在乡村音乐诞生地博物馆的展览设计与项目规划来确立社区所有权

早已有乡村音乐家与乡村音乐学者视田纳西州/弗吉尼亚州的布里斯托尔（一个横跨两州的城市）为乡村、蓝草与怀旧经典音乐的发源地，因为，1927年，首批具有历史性的乡村音乐唱片的录音就是出自布里斯托尔塞申斯(Bristol Sessions)的制作。这些录音所捕捉存留的音乐，可谓史上最具有影响力的乡村音乐唱片之一。最重要的是，这些唱片在早期的美国流行音乐历史中，赶在乡村音乐录制标准化之前，捕捉到了一段充满多样色彩的音乐潮流，不仅描绘出美国音乐传统中的创意与交流，并且在一个快速的技术变革时代中表现出了强烈的创业激情。

乡村音乐诞生地博物馆(The Birthplace of Country Music Museum)——是备受尊崇的史密森尼博物馆(Smithsonian)的附属机构——不仅陈列了美国音乐史上的重要文物，更是庆祝地方音乐史的重要空间。那些参与博物馆阐释性展览的设计者的声音只是众多声音中的一小部分，代表了研究员、音乐家以及参与复杂历史的社区人士与早期商业化乡村音乐的代表人物。

此次关于博物馆与社区互动的简短发言集中讨论以下几个问题：1) 我们如何通过促进自豪感、博物馆所有权以及博物馆展览内容来获得各大社区群体的更多支持（财务及其他方面）？2) 当我们的博物馆透过这种叙事方式来展现展览规范时，音乐博物馆又该如何就美国早期流行音乐录音的自发的体验及其影响向观众发出邀请？

本文将讨论博物馆面临的一些挑战，例如：适应包容各方不同观点（学术与社区）、游走在各种意识形态与资金结构之间，以及在项目的每个步骤中加入社区参与。通过面对混乱却精彩的博物馆工作，我们不仅提供了引发辩论以及多元化的展览，而且还为社区成员提供查询的空间，通过各种意见、展览设计和建立社区所有权的项目为我们的展览研究做出贡献。

简介：

Jessica A. Turner (蒋岚)，印第安纳大学博士。是一名民俗学者，也是美国民俗学会(American Folklore Society)的执行理事长。蒋岚的主要工作是，为该学会筹集资金并协调学会的所有倡议项目，以使其涉及领域得以受益，管理会内的执行委员会的工作。另外，她也是美国民俗学会在美国学术社团理事会、国家人文联盟、联合国教科文组织以及世界知识产权组织的代表。在加入美国民俗学会接任领导之前，蒋岚于2013年至2018年担任史密森尼博物馆附属的、田纳西州/维吉尼亚州布里斯托尔乡村音乐诞生地博物馆(Smithsonian-Affiliated Birthplace of Country Music Museum in Bristol, Tennessee/Virginia)的主任。任职期间，她确保了博物馆的决定性资金，并在设计与开发阶段指导该馆的策展团队。通过表演研究，蒋岚考察了社区认同、遗产和所有权问题。除了对阿帕拉契亚乡村音乐和早起乡村音乐的研究，她还做了大量关于广西壮族自治区民族表演和遗产旅游的研究。

WANG Yucheng

Documentary and Digital Staff of the Second Research Department Branch

Anthropology Museum of Guangxi

Reflection on Documenting the Making of Baiku-Yao Basketry in Lihu Town, Nandan County, Guangxi

From December 13 to 18 in 2017, the Cultural Memory Project team from the Anthropology Museum of Guangxi documented the making of a Baiku Yao basket in Huaili Village, Lihu Town, Nandan County, Guangxi. The artist who made the basket was LI Guicai, a 62-year old Baiku Yao villager who started to learn the skill of making baskets when he was 17 years old. We documented the process of basket making and selling. In addition, we learned the living conditions of the artist and the current practices of handcrafts in the village, through interviews.

王玉成

广西民族博物馆

广西南丹里湖乡白裤瑶竹编工艺纪录片拍摄心得体会

摘要：2017年12月13日至18日，广西民族博物馆文化记忆工程小组赴广西南丹县里湖乡怀里村拍摄白裤瑶竹编工艺纪录片。本纪录片的拍摄对象是怀里村土生土长的白裤瑶族黎桂才，黎桂才今年62岁，17岁开始学习竹编工艺，到现在已经有40几年的竹编手工经验了。本纪录片通过完整记录黎桂才的竹编流程，销售过程；再通过人物访谈，讲述乡村手工艺人的现状及民间手工艺的传承情况。

ZHANG Lijun
Research Associate
Mathers Museum of World Cultures
Indiana University, Bloomington, Indiana, USA

Collaboration with Community Individuals and Ecomuseums in Museum Ethnographic Work

This paper is a review and reflection of the process of establishing and developing partnership with ecomuseums and community members and the significance of this collaborative relationship in our museum ethnographic research. In the “China-US Collaborative Ethnographic Research on Museums and Intangible Cultural Heritage” project, which was initiated in 2015 by the Anthropological Museum of Guangxi and the Mathers Museum of World Cultures and started from 2017, our team of international museum researchers conducted ethnographic work in the counties of Nandan and Sanjiang in Southwest China where two ecomuseums are located. The project includes smaller group preliminary fieldtrips in 2016 and larger group fieldtrips in 2017 and 2018. In all the fieldtrips, the ecomuseums played various significant roles in our collaboration, including introducing the outside researchers to the communities, co-investigation, local language interpretation, and providing accommodation and office. In addition to our collaborative relationship with the ecomuseums, we have also established meaningful connections with individuals in the communities, either through the ecomuseums or by other means.

Bio:
Lijun Zhang is a Research Associate of the Mathers Museum of World Cultures at Indiana University. She previously served as Curator of Folklife and Cultural Heritage for the Anthropological Museum of Guangxi (Guangxi Museum of Nationalities). With Marsha MacDowell, she co-curated the exhibition Quilts of Southwest China and co-edited its published catalog. With Jason Baird Jackson, she co-curated Putting Baskets to Work in Southwest China. She is the editor of Chinese Folklore Studies Today, co-edited with Ziyang You.

张丽君
客座研究员
马瑟斯世界文化博物馆
布卢明顿，印第安纳州，美国

与社区个人的协作与博物馆民族志工作中的生态博物馆

本文回顾并反思了建立和发展与生态博物馆和社区成员关系的过程，以及这种协作关系在博物馆民族志研究中的意义。广西民族博物馆和马瑟斯世界文化博物馆于2015年发起了“中美博物馆与非物质文化遗产民族志协同研究”的项目，并于2017年正式启动了该项目，协同双方的研究员在位于中国西南地区南丹和三江县的两个生态博物馆展开了民族志调研。这个项目有三次田野工作，2016年第一次的预备调研规模较小，2017年和2018年的两次调研规模较大。不论是哪一处调研点，生态博物馆都为我们的协作工作发挥了不同作用，包括向社区介绍外来的研究者，合作调查，方言翻译，提供住宿和工作场地。除了与生态博物馆的协同关系而外，我们还通过生态博物馆或其他方式与社区个人建立了有意义的联系。

个人简介

张丽君是印第安纳大学马瑟斯世界文化博物馆的研究人员，曾作为民间生活与文化遗产部策展人供职于广西民族博物馆。她与马美莎合作策划了《中国西南拼布》展，同时共同出版了其目录；与Jason合作策划了《百工之蓝：中国西南篮子展》；与游自莹合作编辑了《今日中国民俗研究》。

ZHANG Yibing
Director
Guizhou Nationalities Museum

The Continuity and Development of ICH in Guizhou Province

Guizhou Province is located in Southwest China, and multiple ethnic groups, including the Han, Miao, Buyi, Dong, Tujia, Yi, Shui, and Gelao, live in the province and enjoy rich Intangible Cultural Heritage (ICH). Guizhou Nationalities Museum is committed to developing collections and exhibitions of the outstanding ethnic customs and cultures in Guizhou, and to documenting and protecting Guizhou's rich ICH. The museum has a collection of over 14,000 items that represent different Chinese ethnic groups. Based on the collection, the museum has collaborated with other museums to develop exhibitions and to engage in and help other local museums to develop ICH programs.

张义兵
馆长
贵州省民族博物馆

贵州省民族博物馆，贵州省非遗文化的传承与发展

贵州省地处中国西南，是汉族、苗族、布依族、侗族、土家族、彝族、水族和仡佬族等多个民族的居住地并拥有丰富的非物质文化遗产。贵州省民族博物馆致力于宣传展示贵州优秀的民族民间文化，记录并保护贵州丰富多彩的非物质文化遗产。目前馆里以收藏展示贵州及全国部分省区少数民族服饰、生产生活用具为特色和亮点，拥有各类民族文物藏品1万4千余件套。在丰富馆藏的基础上我们也举办了众多合作展览并帮助地方推动非遗项目发展。

ZHAO Fei
Associate Curator
Yunnan Nationalities Museum

Discussion on the Issues of Cultural Heritage Safeguarding in the Context of a Contemporary Museum

Facing the dramatic transformation of traditional culture and the emergence of enormous new cultural conceptions and theories in contemporary society, how would a museum, as an important institute for the safeguarding of cultural heritage, expand its vision and undertake actions to meet the new demands of social development, actively taking the historical responsibility to safeguard cultural heritage? This is a real question for those who work at museums to think about and explore further.

赵菲
策展人
云南民族博物馆

当代博物馆视野下文化遗产抢救保护若干问题的探析

摘要：在传统文化发生激剧变迁，现代文化理念、理论日新月异的今天，作为文化遗产保护重要机构的博物馆将如何拓展视野，有所作为，以适应社会发展对博物馆提出的新要求，积极主动承担起抢救和保护文化遗产的历史使命，是从事博物馆事业的人们今天必须思考、面对和积极探索的现实问题。

Other Conference Committee and Translators

Jason Baird JACKSON
Director
Mathers Museum of World Cultures
Bloomington, Indiana, USA

Jason Baird Jackson is Director of the Mathers Museum of World Cultures and a Professor of Folklore and Anthropology at Indiana University. He is the author, most recently, of the book Yuchi Folklore and the editor of the book Material Vernaculars.

杰森·拜尔德·杰克逊
馆长
马瑟斯世界文化博物馆
美国印第安纳州布卢明顿市

杰森·拜尔德·杰克逊是印第安纳大学马瑟斯世界文化博物馆馆长和民俗学与人类学教授。他近期发表的著作包括个人专著《尤奇民俗》和编著《民间物质文化》。

CHEN Xi
Assistant Research
Institute of Chinese Intangible Cultural Heritage
Sun Yat-sen University

Chen Xi is an assistant researcher with a Doctoral Degree of Law in folklore at the Institute of Chinese Intangible Cultural Heritage, Sun Yat-sen University. She's been the China-based coordinator of American Folklore Society's China-US efforts for over ten years. Her research interests are in theatre and in anthropological theories of ritual, performance, and their relation to and influence on theater studies. She also works on studies of intangible cultural heritage safeguarding practices in China, such as writing an annual report on a specific theme for almost each year. She's published 15 articles, including academic translations and studies on intangible cultural heritage and theatre performance. She attended the Training of Trainers Workshop on Safeguarding Plans and Policy support for Intangible Cultural Heritage for Facilitators from the Asia-Pacific Region in January 2015.

陈熙
中山大学

陈熙，中山大学中国非物质文化遗产研究中心研究助理，民俗学博士。在过去十年，她一直是美国民俗学会中美项目在中国的协调人。她的研究兴趣主要是戏剧表演以及人类学仪式、表演理论对戏剧史研究和舞台实践的影响；以及非遗中国实践的研究。她已发表相关学术论文和学术译文十余篇。2015年，她作为观察员参与过联合国教科文组织亚太地区非物质文化遗产保护计划与政策支持师资培训班。

GONG Shiyan
Deputy Director
Anthropology Museum of Guangxi

GONG Shiyan holds degrees from Minzu University of China and the Guangxi University for Nationalities. At the Anthropology Museum of Guangxi he was previously the Director of Research Department Branch Two and he is now the museum's Deputy Director. He is also a doctoral student in the Department of History at Nanjing University.

龚世扬
广西民族博物馆

龚世扬先后毕业于中央民族大学和广西民族大学。他曾任广西民族博物馆研究二部主任，现任广西民族博物馆副馆长。他现在是南京大学历史学院在读博士。

Wenhong LUO BUCCITELLI
Fudan University
NYU Shanghai

Wenhong Luo Buccitelli is a cultural anthropologist and museum practitioner, she had served as assistant curator and curator at the Yunnan Nationalities Museum from 2012 to 2018, as well as coordinator of YNM in The Collaborative Work in Intangible Cultural Heritage and Ethnographic Museum Practice under the auspices of CFS and AFS's China-US Folklore and Intangible Cultural Heritage project. She is currently a PHD candidate in archaeology and museology at Department of Culture Heritage and Museology, Fudan University, Shanghai, China. She is also working for NYU Shanghai as project manager for a cross-disciplinary research project "the Zaanheh Project", under NYU Shanghai-ECUN Center on Global History, Economy and Culture.

罗文宏
复旦大学
上海纽约大学

罗文宏是一位文化人类学家和博物馆从业者，曾在2012年至2018年期间担任云南民族博物馆的助理策展人和策展人，并在中美民俗学会“中美民俗和非物质文化遗产项目”的非物质文化遗产和民族志博物馆实践合作中担任云南民族博物馆协调员。她目前是中国上海复旦大学文博系考古学和博物馆学博士候选人。她还在上海纽约大学“华东师范大学-上海纽约大学全球历史·经济·文化中心”担任跨学科研究项目“Zaanheh项目”的研究项目主管。

Sarah JUNK HATCHER
Head of Programs and Education
Mathers Museum of World Cultures
Bloomington, IN, USA

Sarah Junk Hatcher is a museum educator and administrator with over a decade of experience in museum settings. As the Head of Programs and Education for the Mathers Museum of World Cultures, she oversees the development of exhibits, programs, tours, conferences, and curriculum materials.

萨拉·杨克·哈特切尔
马瑟斯世界文化博物馆
美国印第安纳州布卢明顿市

萨拉·杨克·哈特切尔是拥有超过十年博物馆策展经历的博物馆教育家和管理员。作为马瑟斯世界文化博物馆的项目和教育负责人，她负责策划展览，项目，讲解，会议，还有课程材料。



中国民俗学会
China Folklore Society



American
Folklore
Society

Keeping Folklorists Connected



广西民族博物馆

ANTHROPOLOGY MUSEUM OF GUANGXI



MATHERS MUSEUM
OF WORLD CULTURES