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ORGANIZERS
The Curb Center at Vanderbilt University
The Institute of Chinese Intangible Cultural Heritage at Sun Yat-Sen University

组织者：
范德堡大学克尔博研究中心
中山大学中国非物质文化遗产研究中心

SUPPORTERS
American Folklore Society
China Folklore Society
Sun Yat-Sen University
Vanderbilt University

协助者：
美国民俗学会
中国民俗学会
中山大学
范德堡大学

SPONSORS
The Henry Luce Foundation
The Lingnan Foundation
China Ministry of Education

赞助者：
亨利·鲁斯基金会
岭南基金会
中国教育部
### April 29th

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00 p.m.</td>
<td>Participant Arrival</td>
</tr>
<tr>
<td></td>
<td>Hotel Check-in</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Informal Opening Dinner at Hotel for Early Arrivals</td>
</tr>
</tbody>
</table>

### April 30th

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30-8:30 a.m.</td>
<td>Breakfast</td>
</tr>
<tr>
<td>8:30 a.m.</td>
<td>Bus Departs to First Amendment Center</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>Greetings: Richard McCarty, Provost, Vanderbilt University</td>
</tr>
<tr>
<td>9:10-9:20 a.m.</td>
<td>Greetings and Opening Remarks: Bill Ivey, Director, Curb Center at Vanderbilt</td>
</tr>
<tr>
<td>9:20-9:30 a.m.</td>
<td>Greetings and Opening Remarks: Professor Baocheng Kang, Director, Institute of Chinese Intangible Cultural Heritage</td>
</tr>
<tr>
<td>9:30-9:55 a.m.</td>
<td>“The Center for the Study of Upper Midwestern Cultures” James P. Leary</td>
</tr>
</tbody>
</table>

### 4月29日

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:00</td>
<td>与会者入住酒店</td>
</tr>
<tr>
<td>18:30</td>
<td>在酒店用便餐</td>
</tr>
</tbody>
</table>

### 4月30日

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30-8:30</td>
<td>早餐</td>
</tr>
<tr>
<td>8:30</td>
<td>乘车前往会场 “第一修正案中心”</td>
</tr>
<tr>
<td>9:00</td>
<td>范德堡大学副校长 理查德·麦卡地做大会致辞</td>
</tr>
<tr>
<td>9:10-9:20</td>
<td>范德堡大学克尔博 艺术，事业与公共政策研究中心主任 艾伟致开幕词</td>
</tr>
<tr>
<td>9:20-9:30</td>
<td>中山大学中国非物质文化遗产研究中心主任 康保成致开幕词</td>
</tr>
<tr>
<td>9:30-9:55</td>
<td>詹姆斯·利瑞《美国威斯康星大学中西部上游文化研究中心》</td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 9:55-10:30 a.m. | Commentator Response  
Participant Discussion                                               |
| 10:30-10:45 a.m. | Coffee Break  
Group Photograph                                                   |
| 10:45-11:10 a.m. | "The Vitality of Chinese Loong (Dragon) Culture"  
Dr. Mingzhi Jiang, Institute of Chinese Intangible Cultural Heritage, SYSU |
| 11:10-11:45 a.m. | Commentator Response  
Participant Discussion                                               |
| 11:45-1:00 p.m.  | Lunch: Informal Discussion of Issues                              |
| 1:30-1:55 p.m.   | "Indigenous Representation, Applied Ethnography and Virtual Exhibition: Dane Wajich – Dane-zaa Stories and Songs: Dreamers and the Land" Amber Ridington, Memorial University of Newfoundland |
| 1:55-2:30 p.m.   | Commentator Response  
Participant Discussion                                               |
| 2:30-2:55 p.m.   | "Folkways as Intangible Cultural Heritage and the Question of Authenticity – A Study of ‘The Coming Spring’ Festival in Jiuhua (Zhejiang, PR China)" Dr. Xiaobing Wang-Riese, Institute of Chinese Intangible Cultural Heritage, SYSU |
| 9:55-10:30 p.m. | 评议员评议  
参会者讨论                                                          |
| 10:30-10:45 p.m. | 茶歇，合影                                                        |
| 10:45-11:10 p.m. | 中山大学中国非物质文化遗产研究中心蒋明志博士《中国龙文的生命力》 |
| 11:10-11:45 p.m. | 评议员评议  
参会者讨论                                                          |
| 11:45-13:00 p.m. | 午餐，聊天                                                        |
| 13:00-13:55 p.m. | 安伯 • 瑞丁顿，纽芬兰纪念大学博士生《土著表征、应用民族志与虚拟展览：Dane Wajich（说话的人）——Dane-zaa人的故事和歌曲：梦想和土地》 |
| 13:55-14:30 p.m. | 评议员评议  
参会者讨论                                                          |
<p>| 14:30-14:55 p.m. | 中山大学中国非物质文化遗产研究中心王霄冰博士《民俗文化的遗产化及其本真性问题——以“九华立春祭”为例》 |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>2:55-3:30 p.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>3:30-3:55 p.m.</td>
<td>&quot;Surviving Katrina and Rita in Houston: Case Study of a Survivor-Centered Disaster Response&quot; Pat Jasper, Houston Arts Alliance; Carl Lindahl, University of Houston</td>
</tr>
<tr>
<td>3:55-4:20 p.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>4:20-5:00 p.m.</td>
<td>Afternoon Break</td>
</tr>
<tr>
<td>5:00-5:25 p.m.</td>
<td>&quot;Popular Understanding and Safeguarding of Chinese Intangible Cultural Heritage&quot; Dr. Aidong Shi, Institute of Literature, Chinese Academy of Social Sciences</td>
</tr>
<tr>
<td>5:25-5:50 p.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>5:50 p.m.</td>
<td>Return to Hotel, Rest</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Bus Departs for Official Banquet at Country Music Hall of Fame</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Bus Returns to Hotel</td>
</tr>
<tr>
<td><strong>May 1st</strong></td>
<td></td>
</tr>
<tr>
<td>7:30-8:30 a.m.</td>
<td>Breakfast</td>
</tr>
<tr>
<td>8:30 a.m.</td>
<td>Bus Departs for First Amendment Center</td>
</tr>
</tbody>
</table>

**May 1st**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:55-15:30</td>
<td>评议人评议参会者讨论</td>
</tr>
<tr>
<td>15:50-15:55</td>
<td>休斯顿艺术联合会帕特·贾斯帕，休斯顿大学卡尔·林达尔《“卡特里娜”和“丽塔”飓风后生还：休斯顿以幸存者为核的灾难应对研究》</td>
</tr>
<tr>
<td>15:55-16:20</td>
<td>评议人评议参会者讨论</td>
</tr>
<tr>
<td>16:20-17:00</td>
<td>休息</td>
</tr>
<tr>
<td>17:00-17:25</td>
<td>中国社会科学院文学研究所施爱东博士《中国基层社会非物质文化遗产项目的理解与保护》</td>
</tr>
<tr>
<td>17:25-17:50</td>
<td>评议人评议参会者讨论</td>
</tr>
<tr>
<td>17:50</td>
<td>回酒店休息</td>
</tr>
<tr>
<td>18:30</td>
<td>乘车前往乡村音乐名人堂，正式晚宴</td>
</tr>
<tr>
<td>21:00</td>
<td>乘车返回酒店</td>
</tr>
</tbody>
</table>

**5月1日**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>7:30-8:30 a.m.</td>
<td>早餐</td>
</tr>
<tr>
<td>8:30 a.m.</td>
<td>乘车前往会场“第一修正案中心”</td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>9:00-9:25 a.m.</td>
<td>&quot;Multiform Practices for Safeguarding Epic Singing Tradition: A Case Study of the King Gesar Epic in the Durbud Tribe&quot; Dr. Gejin Chao, Institute of Ethnic Literature, Chinese Academy of Social Sciences</td>
</tr>
<tr>
<td>9:25-9:50 a.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>9:50-10:15 a.m.</td>
<td>&quot;Teaching Folk Arts and Cultural Heritage in Philadelphia: Challenges and Practices&quot; Dr. Debora Kodish, Philadelphia Folklore Project</td>
</tr>
<tr>
<td>10:15-10:40 a.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>10:40-11:05 a.m.</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>11:05-11:30 a.m.</td>
<td>&quot;A Study of the Protection Models of Bearers of Intangible Cultural Heritage – A Case of Folk Story-Tellers Sun Jiaxiang, Liu Defang, and Liu Depei in Yichang, Hubei, China&quot; Professor Yonglin Huang, National Research Center for Cultural Industry, Central China Normal University</td>
</tr>
<tr>
<td>11:30-11:55 a.m.</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>11:55-12:20</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:20-12:45</td>
<td>Break</td>
</tr>
<tr>
<td>12:45-13:10</td>
<td>Tea Tea</td>
</tr>
<tr>
<td>13:10-13:35</td>
<td>Open Session</td>
</tr>
<tr>
<td>13:35-14:00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>14:00-14:25</td>
<td>&quot;Understanding and Safeguarding Cultural Heritage: A Case Study of the King Gesar Epic in the Durbud Tribe&quot; Dr. Gejin Chao, Institute of Ethnic Literature, Chinese Academy of Social Sciences</td>
</tr>
<tr>
<td>14:25-14:50</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>14:50-15:15</td>
<td>&quot;Teaching Folk Arts and Cultural Heritage in Philadelphia: Challenges and Practices&quot; Dr. Debora Kodish, Philadelphia Folklore Project</td>
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<td>15:15-15:40</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
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<td>Coffee Break</td>
</tr>
<tr>
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<td>&quot;A Study of the Protection Models of Bearers of Intangible Cultural Heritage – A Case of Folk Story-Tellers Sun Jiaxiang, Liu Defang, and Liu Depei in Yichang, Hubei, China&quot; Professor Yonglin Huang, National Research Center for Cultural Industry, Central China Normal University</td>
</tr>
<tr>
<td>17:30-18:00</td>
<td>Commentator Response Participant Discussion</td>
</tr>
<tr>
<td>18:00-18:25</td>
<td>Tea Tea</td>
</tr>
<tr>
<td>18:25-18:50</td>
<td>Open Session</td>
</tr>
</tbody>
</table>

**Notes:**
- Sessions include discussions and presentations by various cultural heritage experts.
- The schedule is tailored to highlight the protection and teaching of intangible cultural heritage.
- The event takes place in Philadelphia, featuring contributions from Chinese and American scholars.
- The day's agenda includes both theoretical and practical components.

**Translation Notes:**
- Multiform Practices for Safeguarding Epic Singing Tradition: A Case Study of the King Gesar Epic in the Durbud Tribe
- Teaching Folk Arts and Cultural Heritage in Philadelphia: Challenges and Practices
- A Study of the Protection Models of Bearers of Intangible Cultural Heritage – A Case of Folk Story-Tellers
- Understanding and Safeguarding Cultural Heritage: A Case Study of the King Gesar Epic in the Durbud Tribe
- Multiform Practices for Safeguarding Epic Singing Tradition: A Case Study of the King Gesar Epic in the Durbud Tribe
- 保护史诗吟唱传统的多形式实践：对于杜尔伯特部落格萨尔王史诗的个案研究
12:00 p.m.  Conclusion: Closing Ceremony
Dr. Timothy Lloyd, American
Folklore Society
Professor Junhua Song, Institute
of Chinese Intangible Cultural
Heritage, SYSU
Professor Steven Tepper, Curb
Center for Art, Enterprise,
and Public Policy, Vanderbilt
University

12:30 p.m.  Bus departs for informal lunch
at Nashville Opera Center/
Hotel checkout as necessary

2:30 p.m.  Bus departs for sightseeing and
touring, followed by hosted
informal dinner

12:00  会议闭幕式
美国民俗学会蒂
姆•罗仪德博士
中山大学中国非物
质文化遗产研究中心
宋俊华教授
范德堡大学克尔博
艺术、事业和公共
政策研究中心斯蒂
文•特普教授

12:30  乘车到纳什维尔歌
剧中心便餐
或回酒店退房

14:30  乘车外出参观旅行
简便晚餐

会议评议人：
印第安那大学民俗
学研究所黛安•戈
尔茨教授

美国民俗学会执行
理事长蒂姆•罗仪
德博士

美国国家艺术基金
会巴里•伯杰

Commentators:

Professor Diane Goldstein,
Indiana University Folklore
Institute

Dr. Timothy Lloyd,
Executive Director,
American Folklore Society

Barry Bergey,
National Endowment for the Arts
The Center for the Study of Upper Midwestern Cultures, University of Wisconsin

James P. Leary,
The Center for the Study of Upper Midwestern Cultures

The Center for the Study of Upper Midwestern Cultures (CSUMC; http://csumc.wisc.edu) is situated in Madison, the capital city of Wisconsin. Based in the College of Letters and Science at the University of Wisconsin (UW), CSUMC was created in 2001 with support from the UW and from the National Endowment for the Humanities, a federal agency. As folklorists and linguists collectively embracing a populist approach to the humanities, we are committed to research, collections development, publications, collaborative projects, and educational programs concerning the languages and folklore of diverse peoples in the Upper Midwest.

Our region includes Minnesota, Wisconsin, and the Upper Peninsula of Michigan (with overlap into Lower Michigan, Ontario, Manitoba, the Dakotas, Iowa, Illinois, and extends to river towns like St. Louis, Missouri). A territory of woods, waters, fields, small towns, and industrial cities, the Upper Midwest is a cultural middle ground: the meeting place for centuries of Woodland and Plains Indians, the American region with the most entrenched and varied European-American population, and recent home to communities of African, Asian, and Hispanic Americans.

Thanks to UW support, donations, earned income from productions, competitive grants from many sources (e.g. UW, state and federal government agencies, American Indian nations, private foundations), and partnerships with many organizations, we have worked with all of the aforementioned cultural groups. We

美国威斯康星大学中西部上游文化研究中心

詹姆斯·P.·利瑞
中西部上游文化研究中心

中西部上游文化研究中心（简称CSUMC；http://csumc.wisc.edu）坐落在麦迪逊——威斯康星州的首府城市。基于美国威斯康星大学（UW）的文学和科学学院的基础之上，CSUMC创建于2001年，主要由威斯康星大学和联邦机构国家人文基金会提供支持。

作为共同从民粹主义角度切入人文领域的民俗学家和语言学家，我们致力于中西部上游地区不同人群语言和民俗的研究、收藏和出版以及诸多合作项目和教育项目。

我们中心涉及的地区包括明尼苏达州、威斯康星州和密歇根州的北部半岛（交叉至密歇根州南部、安大略省、曼尼托巴省、南北达科他州、爱荷华州和伊利诺斯州，并延伸至河流区域的城镇，像圣路易斯和密苏里）。中西部上游地区，领土上有大片树林、水域、农场以及小城镇和工业城市，是文化的中间地带：这里聚集着在此生活数百年的林地和平原印第安人，会聚着最稳固和最多样的欧洲裔美国人，并且最近定居着很多非洲裔、亚洲裔和拉美裔美国人。

由于有威斯康星大学的支持、捐款资助、从制作所赚取的收入、从多个来源（像威斯康星大学、州立和联邦政府机构、美洲印第安人民族、私人基金会等）资助的竞争性拨款，并与许多组织建立了伙伴关系，我们已经与上述全部文化团体合作过。我们与威斯康星大学的民俗学项目（http://folklore.wisc.
collaborate closely with the Folklore Program at UW (http://folklore.wisc.edu); indeed several key CSUMC staff members are members of the Folklore Program, and we often involve graduate students from the Program in our activities. Our efforts emphasize three major areas: 1) Preservation and Access; 2) Education and Outreach; and 3) Publications and Productions.

**PRESERVATION AND ACCESS**

We actively conduct new field research throughout the region, using digital audio recorders, as well as digital still and video cameras to create documentation regarding speakers of various languages and practitioners of diverse cultural traditions. Collaborating with the UW library system’s Digital Collections Center (http://uwdc.library.wisc.edu/) and University Archives (http://archives.library.wisc.edu/), we are in the process of creating digital repositories for new folkloristic/ethnographic field documentation. We also work regularly with UW’s Mills Music Library to acquire collections (field and commercial sound recordings in analog and digital formats, sheet music, song books, programs and posters for musical events, photographs, etc.) from traditional musicians that form part of the regional “Folk and Ethnic” component of the Library’s Wisconsin Music Archives http://music.library.wisc.edu/wma/.

Our Wisconsin Englishes Project (http://csumc.wisc.edu/wep/), undertaken with the Max Kade Institute (http://mki.wisc.edu/), concerns: 1) regional and ethnic changes and differences in English across the state and the Upper Midwest; 2) the full range of languages spoken in our region, past and present; and 3) the reflection of regional culture and identity through language choices residents make. We currently work with German, Hmong, Norwegian, Swedish, and Spanish speakers. We also partner with the Dictionary of American Regional English (http://dare.wisc.edu) in these efforts.

**保护和访问**

我们积极开展整个区域新领域的研究，用数码录音机、数码相机和数码摄像机记录不同语言的讲话者和不同文化传统的实践者。与威斯康星大学图书馆系统的数字收藏中心（http://uwdc.library.wisc.edu/）和大学档案馆（http://archives.library.wisc.edu/）合作，我们正在为新的民俗/民族志田野记录创建数字化文档库。我们还定期与威斯康星大学的米尔斯音乐图书馆合作，收集来自传统音乐家的收藏（模拟和数字格式的田野和商业录音资料，乐谱，歌本，音乐活动的节目单和海报，照片，等等），这些部分地构成了图书馆的威斯康星音乐档案（http://music.library.wisc.edu/wma/）中“民间和民族”区域部分。

我们威斯康星英语项目（http://csumc.wisc.edu/wep/），与麦肯齐－卡德研究所（http://mki.wisc/）合作进行，主要关注：1）全州和中西部上游地区在英语语言上区域内和族群内的变化与差异；2）在我们区域过去和现在所说的全部语言；以及 3）通过居民的语言选择所反映的区域文化和身份认同。目前，我们正在与说德语、苗族语言、挪威语、瑞典语和西班牙语的人进行合作。我们还是美国区域英语词典（http://dare.wisc.edu/）的合作伙伴。我们保护和促进土著语言（http://csumc.wisc.edu/?q=node/110）的倡议将威斯康
And our initiative for Indigenous Language Preservation and Promotion (http://csumc.wisc.edu/?q=node/110) connects tribal language programs with UW-Madison and other UW campuses, while establishing a resource center for archival materials on the indigenous languages in the region.

Our major folklore archiving effort—Public Folk Arts and Folklife Projects of the Upper Midwest (http://digicoll.library.wisc.edu/w/wiarchives/csumc.html)—is a series of project collection guides highlighting a wealth of ethnographic documentation and public productions generated since the 1970s, often with funding from the National Endowment for the Arts, the National Endowment for the Humanities, and state, county, and local arts and humanities councils in Wisconsin. This digital on-line clearinghouse provides project descriptions and history, and leads researchers to the varied repositories across the region and nation that house project documentation such as field reports, sound, video, and commercial recordings, photography, exhibits, and ephemeral publications. Representing research in Wisconsin, Illinois, Iowa, Minnesota, Missouri, and the western Upper Peninsula of Michigan, projects focus on the region’s distinctive expressive cultures, survey diverse indigenous and immigrant populations, and record an incredible range of traditional performers and practices, from the artistic and musical, occupational and recreational, to the religious and spiritual.

**EDUCATION AND OUTREACH**

Our Wisconsin Teachers of Local Culture (WTLC) initiative (http://csumc.wisc.edu/wtlc/), undertaken in partnership with the Wisconsin Arts Board’s Folk Arts Program (http://artsboard.wisconsin.gov/category.asp?linkcatid=3658&linkid=1652&locid=171), is a coalition of folklorists and educators deeply involved with local culture and curricula. WTLC enables educators Madison campus and other UW campuses, while establishing a resource center for archival materials on the indigenous languages in the region.

**我们主要的民俗学立档努力——“中西部上游地区公共民间艺术和民俗生活项目”（http://digicoll.library.wisc.edu/w/wiarchives/csumc.html）——是一系列项目集合指南，着重突出自上世纪70年代以来所产生的民族志记录和公共制作的收藏，其所得资助常来自国家艺术基金会、国家人文基金会，在威斯康星州的州、县和当地的艺术家和人文委员会。这个网上数字交流中心提供诸多项目的描述和历史，并将研究人员导向全地区和全国范围内的各种各样的宝库，这些宝库中存放了诸如反映库考报告、录音、视频、商业唱片、摄影、展览和短期出版物等项目记录。代表在威斯康星州、伊利诺斯州、密歇根州、明尼苏达州、俄亥俄州和密歇根州北部半岛的研究，项目集中在该地区的独特表现性文化，调查不同的土著和移民人口，记录令人难以置信的范围内的传统表演者和实践，从艺术的和音乐的，职业的和娱乐的，到宗教的和精神的。**

**教育和宣传**

teachers to create integrated lessons linked with academic standards required by the state and to place specific knowledge in broad context. Supplemental online resources (including curriculum guides) address tensions and opportunities arising from changing demographics in local communities (http://csumc.wisc.edu/?q=node/21). And WTLC makes innovative use of summer cultural tours connecting teachers directly with practitioners of local cultural traditions (http://csumc.wisc.edu/wtlc/?q=tours). The related Cultural Maps/Cultural Tours project (http://csumc.wisc.edu/?q=node/19) is a digital archive created especially for teachers who may use images, written information, audio recordings and video recordings of traditional music, foodways, folk art and other material culture from a variety of cultural groups as a stimulus to working with their students in documenting their own local communities.

CSUMC staff members frequently give talks on various aspects of regional languages and folklore to community groups around the Upper Midwest. We are often interviewed by print and broadcast journalists on a broad range of topics. We consult regularly with writers and filmmakers, and we offer technical assistance to and field questions from diverse community organizations and ordinary citizens.

**PUBLICATIONS AND PRODUCTIONS**

We have published a series of books and documentary sound recordings (http://csumc.wisc.edu/?q=node/4). In cooperation with the University of Wisconsin Press, we have recently established a series, “Languages and Folklore of the Upper Midwest” (http://uwpress.wisc.edu/languagesandfolklore.html), which will include original monographs, translations, reprints/new editions, edited anthologies, and documentary compact discs that focus on the lives, languages, and cultural traditions of the region’s diverse peoples.

出版和制作

我们已经出版了一系列的书籍和纪录唱片(http://csumc.wisc.edu/?q=node/4)。与威斯康星大学出版社合作，我们最近确定了一个出版系列，“中西部上游地区的语言和民俗”(http://uwpress.wisc.edu/languagesandfolklore.html)，其中包括原著、翻译、再版／新版本、编辑的文集和纪录片光碟，着重围绕这个区域各种人群的生活、语言和文化传统，既有历史的也有当代的。此外，我们还制作了播客作品和纪录影片，主题跨度大，从独特的威斯康星话到从事钢铁构件浇铸的钢铁工人的“劳动民俗”，应有尽有。

对保存和访问工作的补充——基于我们威斯康星大学的收藏，而实际上是
both historical and contemporary. In addition we have produced podcasts and documentary films on topics ranging from peculiar Wisconsin words to the “laborlore” of ironworkers engaged in structural steel construction.

Complementing Preservation and Access efforts—which build upon our UW collections, while virtually organizing collections scattered throughout the region—we have produced six online exhibits (http://cs unc.wisc.edu/?q=node/44), with more being developed, as well as a Norwegian American Folk Music Portal (http://vanhise.lss.wisc.edu/nafmp/), the first of what we imagine as a series of portals uniting performers, organizations, and archival collections related to ethnic musical traditions in our region.
The Vitality of Chinese Loong (Dragon) Culture

Mingzhi Jiang, Institute of Chinese Intangible Cultural Heritage, Sun Yat-sen University, Guangzhou, Guangdong Province, China, 510275)

Chinese Loong (dragon) culture has a history of 8,000 years, and still demonstrates great vitality. Existing scholarly attention in the Chinese academia focuses on the diachronic, static aspects of the Loong culture, debating around questions such as “What is the prototype of Chinese Loong?” “Is Loong part of totemism?” etc. In fact, the Loong culture is more appropriately understood as a kind of living and intangible culture. Having survived 8,000 years of historical vicissitudes, the Loong culture is deeply embedded in Chinese people’s everyday life, and very much a part of what is yet to come. As a result, there is much to be expected from research on the current state of inheritance and future development of the Loong culture.

Today, the Loong culture is without a doubt a kind of folk culture, not the political culture in feudalist, imperial China. As a folk culture, Loong culture’s carriers are the Chinese people, and its inheritance takes on three major forms. The first is sacred festivals related to the Loong, such as the Loong-Head-Raising Festival on February 2nd (lunar calendar), the White Loong Festival on March 3rd (lunar calendar), Temple Fair of the Loong King Festival on March 15th (lunar calendar), Loong Boat Racing on May 5th, Mother-of-Loong’s Birthday on May 8th, (lunar calendar), the Pan Wang Festival of the Yao people, the Fen Long Festival of the She people, the Loong Boat Festival of the Miao people, the Loong Sacrifice Festival of the Zhuang people, the Tibetan Loong Dance Festival, so on and so forth. The second aspect of the Loong culture is the Loong, which is regarded as the symbol of Chinese culture, a kind of image, and also the embodiment of the Chinese territory. It can be seen in the ancient songs and poems, in the traditional festivals and customs, and in the modern art and literature. The third aspect of the Loong culture is the Loong legend, which is a source of knowledge and inspiration for the Chinese people. It reflects the Chinese people’s love for Loong, their regard for Loong, and their respect for Loong. The Loong culture is a precious cultural heritage of the Chinese people, and it is also a valuable resource for the world.
culture includes customs and rituals in everyday life, such as Loong as one of the twelve zodiac signs, Loong as part of a person’s name, Loong as decoration, and, most commonly, Loong dances and Loong boat racing during various kinds of festival and competition. Finally, the third aspect of the Loong culture is related to language, such as Loong-related myths, legends, stories, proverbs, idioms, etc. Sharing some commonalities as well as bearing distinct geographical and ethnical specificities, these Loong-related folkways deserve thorough investigation, in-depth exploration, and theoretical interpretation.

Meanwhile, traditional Loong culture has been referenced by and incorporated into the “elite” culture, becoming an important source in the creation of the “Chinese element”. For example, we see Loong vividly expressed as the cultural symbol of the Chinese nation during the “Beijing Cultural Olympics”: there are Loongs on the Olympic Dragon Medallion as well as all sorts of special edition bills, memorial coins and badges, seals, stamps, etc.; Loong was featured in major celebratory events, inscribed on the medals, embroidered on athletic clothes and shoes, and even inspired the architecture of the Olympic Village; the general public also engaged in numerous ways to greet the Olympic Games, such as writing the Loongs character, drawing Loongs, engraving Loongs, sculpting Loongs, knitting Loongs, Loong dances, Loong songs, etc. That Loong is at once a symbol of the Chinese culture and a spiritual bond that ensures and maintains national unity is now widely acknowledged.

The far-reaching effects of the Chinese Loong culture stem from China’s traditional agricultural civilization and its isomorphic state-family social structure. Even in contemporary China, “relying on nature” is still part of the destiny for the Chinese agriculture. The general public wish nothing more than good weather and peace and prosperity. The
Loong King, believed to be in charge of rainfall, has thus long been a popular object of worship. Even though devout rain prayers are hard to find nowadays, we still can vaguely see the vestige of traditional Loong worship in the aforementioned Loong customs and rituals.

As a symbol of good fortune, nobility, and virtue, the Chinese Loong holds a prestigious place in the Chinese people's mind, and this is quite different from in the West, where the dragon is an incarnation of violence and evil. As a matter of fact, the Western dragon is a combination of several different animals; it can breathe fire and swallow people; it is destructive and ugly; it represents the evil. As a result, equating the Chinese Loong with the Western dragon is inappropriate, just as is translating the Chinese Loong simply into dragon. It is time that we reflect upon and redress such inappropriateness. With the wide spread of international Loong boat races and Loong dance competitions, the Chinese Loong culture is bound to be invigorated and spread wider and further.
Indigenous Representation, Applied Ethnography and Virtual Exhibition: Dane Wajich — Dane-zaa Stories and Songs: Dreamers and the Land

Amber Ridington
Independent Folklorist & Doctoral Candidate, Memorial University of Newfoundland


The Doig River First Nation is one of four Indigenous Dane-zaa communities from northeastern British Columbia, Canada. I will present examples from the collaborative online multimedia exhibition, directed by the Doig River First Nation community, as a springboard for discussion about the strengths and challenges of the participatory action research design, and some of the emergent issues about intellectual property and balancing sharing and protecting Indigenous culture on the Internet which surfaced and were mediated during the projects’ four-years of development.

THE PROJECT

*Dane Wajich* means “The people speak” in the Dane-zaa language. The exhibition showcases Dane-zaa culture and addresses concerns faced by the community as it negotiates legacies of colonialism and a changing relationship to the land with the encroachment of oil and gas development. The exhibition is built around oral narratives documented with digital video for this public exhibition. The multimedia exhibition integrates these bilingually subtitled (Dane-zaa and
English languages) video narratives with interpretive e-text, photographs of the production process, archival and contemporary recordings of dreamers’ songs, contemporary and archival images of traditional lands, background information on Dane-zaa language and culture, and teaching guides oriented to school groups.

**PROJECT TEAM**
While the project was directed by the community, the exhibit represents the work of many people over a four-year period. The project was designed to bring together a broad segment of the Doig River First Nation community and included elders, community leaders, adults, and youth. The collaborative team was expanded to incorporate a wide range of professionals who each brought their own set of skills to share with the collaborative team. These specialists included media anthropologists, linguists, ethnographers with longstanding relationships with the community, educators, and website designers.

**FUNDING**
This online exhibit was made possible by a number of organizations, including:

- The Virtual Museum of Canada, an initiative of the department of Canadian Heritage
- The Volkswagen Foundation’s Endangered Languages Program (Dane-zaa/Beaver language translation and transcription funding)
- The Doig River First Nation
- The North East Native Advancing Society (supported youth training)
- The North Peace School District #60 First Nations Education Program (preparation of accompanying teachers’ resources)

展览展示了Dane-zaa的文化，并关注社区所面临的问题，当它调和了殖民主义的遗产问题以及与土地不断变化的关系，随着这些土地在石油和天然气开发中被侵占。为了这次公共展览，我们用数码摄像机记录了很多口头叙述，这次展览就是围绕这些口头叙述创建起来的。这个多媒体展览综合使用了这些打上双语字幕（Dane-zaa语和英语）的录像叙述和解释性的电子文本，以及制作过程的照片、梦想者所歌唱歌曲的档案唱片和当代唱片、传统领土的当代和档案图片。有关Dane-zaa语言和文化的背景信息和面向学校群体的教学指导。

**项目团队**
虽然该项目是由社区指导的，但是这个展览展示了很多人在四年间的工作成果。该项目旨在凝聚多伊格河第一民族社区的大部分人，包括长者、社区领袖、成人和青年。合作团队还吸收了很多专业人士，他们每位都带来了自己的技能与合作团队分享。这些专家包括媒体人类学家、语言学家、与社区保持长期合作关系的民族志学家、教育者和网页设计师。

**资金**
这个网上展览能够成为可能，中间得到很多组织的支持，包括：

- 加拿大虚拟博物馆，加拿大遗产部的倡议
- 大众汽车基金会的濒危语言项目（Dane-zaa/Beaver语言翻译和转录基金）
- 多伊格河第一民族
- 东北土著发展协会（支持青年培训）
- 北部和平学区60号第一民族
THE PROCESS
Many First Nations in Canada, and around the world, are struggling to defend their Aboriginal and Treaty rights, and to protect and renew their language and cultural traditions. Within this context we can see the Dane Wajich exhibition as a form of social action providing voice and agency though storytelling on the Internet.

The project developed organically from a relatively generalized “applied” approach. In hindsight it is clear that the project is aligned with the participatory action research (PAR) model with goals of empowering the community to shape the research agenda and to choose the content for the exhibition.

It began with a number of planning meetings and storyboarding exercises that included the entire team and were recorded on video. Developing out of the storyboarding meetings, the community chose to visit eight places in Doig River Territory so that elders could share their knowledge of stories, songs, people, and experiences that connect them to the land from these locations. They also shared their concerns about the impact that oil and gas industrialization has had on these places and their plants and animals.

LANGUAGE AND CULTURE REVITALIZATION
Integrating community priorities for youth skill development and culture and language documentation and revitalization, youth were trained in video production to document these oral histories, often told in the Dane-zaa language.

Community and academic linguists worked together to carefully translate and to transcribe stories told in the Dane-zaa language using Dane-zaa orthography. These translations were integrated into the exhibit and are displayed as a hypermedia complement to the audio and video recordings. All the translations can be downloaded for further study.
COMMUNITY REVIEW(S) - POST PRODUCTION

An extensive process of community selection and review of exhibit content over a three-year period led to the community's increased awareness of their opportunity to speak to both local and global audiences. It also made them more aware of the reach of the Internet.

GOING GLOBAL

With risks for cultural appropriation, misuse of powerful dreamers' songs and images, and digital piracy as growing concerns, the community revised exhibit content to balance sharing and protecting their digital cultural heritage materials. For example, following a series of reviews the image of Dreamer Gaay 's drum, which had inspired the central theme and home page design for the exhibit, was removed from public display to protect its power to connect people to the spirit world.

THE PRODUCT

The community chose to use first-person voice for all interpretive text so that it was clear that they were speaking for themselves. Self-representation and self-documentation are significant strides in the current post-colonial environment. Additionally, the museum platform has helped the First Nation reclaim their portrayal as Aboriginal people and to assert a new master narrative about their culture and traditions, dissociated from disrespectful historic accounts of their culture and lifeways. For Chief Kelvin Davis, along with connecting youth with the knowledge of their elders, he asserts "This project, Dane Wajich, is a positive step in helping the public to know and understand that we still carry out our cultural and traditional practices, and assert our Aboriginal and Treaty Rights. We maintain our way of life, and this is one of the values from our culture that we want to share with the world" (2007).

COMMUNITY REVIEW(S) - POST PRODUCTION

社区评论——后期制作

由社区选择并评论展览内容，这一大规模的过程前后横跨三年的时间，这一过程让社区成员日益意识到他们对本地和全球的观众所拥有的发言机会。这也使他们更加清楚互联网的覆盖范围。

面向全球

随着文化“盗用(appropriation)”风险的弥散，梦想者的强有力的歌曲和影像被滥用，数字盗版日益受到关注，社区因此修订了展览内容，以此来平衡共享和保护他们的数字文化遗产资源的矛盾。例如，跟随一系列的评论，梦想家Gaayeq的鼓的形象——它自发出整个展览的中心主题和主页设计——就从公共展示中撤出，以此保护它将人们与精神世界相联系的强大力量。

作品

社区成员为所有解释性文本选择使用第一人称，因此，很明显，他们是自己代表自己说话。自我表征和自我记录是当前的后殖民环境中的重大跨越。此外，博物馆的平台已经帮助第一民族矫正了他们作为原著民的遗忘，并确立了他们对自身文化和传统的新主体叙述，由此剥离了对他们的文化和生活方式做出的不够尊重的历史描述。除了将年轻人与长辈的知识相联系之外，首领凯尔文·戴维斯声明道：“这个项目，Dane Wajich，是一个积极的步骤，它可以帮助公众知道并了解到，我们仍将坚持我们的文化和传统实践，我们仍将坚持我们的原著民和契约权利。我们维持我们的生活方式，我们希望与世界分享，这是我们文化中的价值观之一”（2007）。

社区评论过程也产生出对以文化为基础的文化产权议定书的清楚表述，这
The community review process also led to an important ongoing articulation of culturally-based cultural property protocols for controlling access to and distribution of various types of digital cultural heritage - more mobile than traditional forms of tangible heritage.

Thanks to my collaborators on the Dane Wajich project:
• The Doig River First Nation community
• Dr. Kate Hennessy (media anthropologist, now at Simon Fraser University's School of Interactive Arts and Technology)
• Dr. Peter Biella, (visual anthropologist at San Francisco State University)
• Dr. Patrick Moore (anthropological linguist at the University of British Columbia)
• Dr. Julia Miller (linguist, currently fulfilling a post-doctoral scholarship at The Australian National University)
• Dr. Robin Ridington and Jillian Ridington (ethnographers working with the Dane-zaa since 1964)
• Unlimited Digital Communications (web design)

Amber Ridington, drawing on her life-long relationship with the community as well as her folklore skills, served as the grant writer and co-producer, exhibit curator, community consultant, project coordinator and production mentor, with Kate Hennessy, for the Dane Wajich project.

Amber Ridington，借助她与生俱来的与该社区的联系以及她的民俗学技能，与凯特·轩尼诗一起，为整个Dane Wajich项目担任资助申请的写作人和联合制作人、展览的馆长、社区顾问、项目协调员和制作指导。
Folkways as Intangible Cultural Heritage and the Question of Authenticity: A Study of "The Coming of Spring" Festival in Jiuhua (Zhejiang, PR China)
Xiaobing Wang-Riese, Institute of Chinese Intangible Heritage of Sun Yat-sen University

Folkways, as pointed out by the American sociologist William Graham Sumner (1906: 3-4), “are not creations of human purpose and wit” but “are made unconsciously”. They are present in folk life in a free and self-determined way, although their development might have been influenced by outside powers such as politics and elite culture. In traditional rural China many kinds of folkways can be observed. However, customs and folklore have been largely destroyed through social changes and cultural revolutions during the last 100 years. With the recent emergence of industrialization and urbanization rural population is rapidly vanishing in contemporary China, resulting also in the loss of bearers of folkways. These developments were good reasons for the Chinese government to initiate practical measures of protecting folkways under the framework of UNESCOs Convention for the Safeguarding of Intangible Cultural Heritage (2003).

Compared to traditional folkways, which should remain and develop untouched by cultural brokers and governments, an ICH item allows more intervention from the outside. I will take the festival “The coming of spring” (lichun) in Jiuhua (Zhejiang, PR China) as an example: It was derived from the state sacrificial rites of the Chinese Empire. According to the Chinese peasant solar calendar, comprising 24 sections with approximately 20 days each (jieqi), “The Coming of Spring” constitutes the first day of the first section...
and was celebrated by the emperor himself or his representatives since the Han dynasty. Later it spread over all of China and was celebrated on the official level (state and local) as well as informally by the common people. After 1911 the official rites were abolished, but some elements were carried on by local populations for several decades until the new policy after 1949 had all kinds of traditional culture abandoned. In Jiuhua, the temple devoted to the spring deity, Goumang, in which “The Coming of Spring” had been celebrated annually, was turned into a workshop of the village. Meanwhile, the cult of Goumang and the festival of “The Coming of Spring” had been almost forgotten. Only about ten years ago the temple was re-identified by a local folklorist during an investigation tour focusing on regional touristic resources. Realizing the importance of this unique traditional relic he urged the villagers to renovate the building and to revive the annual sacrificing ritual to the spring deity Goumang in it. Soon thereafter the value of this festival was appreciated by the local government and they raised it to a local heritage item. In 2010 it was entered into the “National List of Masterpieces of ICH of the People’s Republic of China”.

During “The Coming of Spring” festival in February 2012 I did field work in this region in order to investigate the changes occurred after it had been declared a national heritage item. A myth about the origin of the temple was told to me by his official inheritor, Xiaolian Wang. He is the local folklorist who discovered the temple ten years ago. The story sounds like a mixture of modern invention and traditional elements: The spring deity Goumang is also guardian of the vegetation. He came to the Plantain Hill (Wutong feng) close to the village since being a bird - similar to a phoenix - he preferred plantains as his abode. After his arrival trees and food crops grew ever better so that the mountain people built a small “house” (temple) for...
him. It formerly stood in the valley. On the mountain on the other side of the village there were two further deities, Chixu zi and Chisong zi, who were responsible for wind and rain. Chisong zi who had formerly been a shepherd, was fond of sheep and breaded but never slaughtered them. The increasing number of his sheep destroyed the vegetation of the valley and mountains. This angered Goumang greatly. Next spring he stopped the vegetation to grow anew. When Chisong zi had driven his sheep to a different mountain for grazing, Goumang let grow many trees on the path so as to bar the road for the sheep. Chisong zi had no choice but to transform his sheep preliminarily into rocks to wait for the next spring. Then his brother Chixu zi mediated between the two deities. He persuaded Chisong zi to abandon his hobby of breading sheep and to leave them being rocks. Instead nearby peasants should be allowed to raise a few sheep for meat so that their numbers would not increase too quickly. Thus Chisong zi also could enjoy the bleat of the sheep. Chixu zi also persuaded Goumang to descent from the lonely mountain and to settle in the village below. To give this move a reason he called a rain storm to destroy the small temple on the mountain. The statue of Goumang was washed down by the rain storm into the creek which transported him towards the village where it stalled and turned constantly about as if caught in a whirlpool. When the villagers looked in surprised Chixu zi appeared as a human passing by and told them that the deity of vegetation would like to stay with them. Therefore they rescued the stature and built a large temple for it at this spot.

Preparations for the celebration on February 4th had been started one week earlier under the supervision of the local cultural bureau. Even I as a researcher from outside was asked for my opinion concerning the rites and their performance. On February 3rd, every family in the village had to prepare sacrificial food for the
deity. Many of them also participated in rehearsals of the coming ritual. On the next morning government officials and reporters of local newspapers, internet and TV attended at the ceremony. This enhanced the official and theatrical character of the event. However, the roles of chief and assistant sacrificers as well as other active participants remained among the villagers and were not handed over to representatives of the government as is often seen in other cases of ICH performances. After the sacrifices had been offered to Goumang, ritual beating of a water buffalo and its first work unit followed. Then, cereals were sown in the field and vegetables were symbolically planted. Concluding these ceremonies the statues of other local deities in the temple were carried out in a procession around the village and to neighboring settlements. After lunch all official guests were dismissed, but the ceremonies continued. For four nights from this evening onward traditional theater plays would be staged in the temple to entertain the deities and the public. Before the first theater performance even a secret cleansing ritual was held in the afternoon. Punctually at 6:22 pm, the exact time of “The Coming of Spring” this year, all participants greeted the spring deity in front of the gate with incense and fire crackers, and then they prayed to the returning deity of spring in the temple.

As an ICH item “The Coming of Spring” in Jiuhua indeed adopted some elements of modern official ceremonies and medial performances. Folklorists also played an important part in the design of the event. Even though, I will not classify it as belonging to folklorism (Folklorismus in German) phenomenon and doubt about its authenticity. One reason is, that its main inheritors and participants are still local villagers; and theirs have been the most important decisions. Another reason is the strong impression I gained during the festival that local participants sincerely believe in the deities celebrated and venerated. As conclusion I
suppose that the maintenance of an inheriting group of people connected with an ICH item is the decisive factor which guaranties its authenticity. While much effort is spent in nominating and remunerating of individuals responsible for safeguarding such an item of folklore, the backing of a group of dedicated people might be even more necessary - be it institutionally organized as a non-government association or spontaneously formed.

CONTENTS:
1 Historical development of rites for celebrating “The Coming of Spring”
2 Temple of Spring Deity in Jiuhua and its myth
3 Revival of “The Coming of Spring” Festival in Jiuhua
4 Is “The Coming of Spring” Festival authentic?
5 Concluding remarks
德国学者汉斯·莫泽（Hans Moser）在上个世纪60年代曾提出“民俗主义”（Folklorismus）的概念，批评的是“在旅游业的影响下和由于大众传媒的需求，习俗由经常是非常简单的表演形式而转向夸张的色彩斑斓的表演形式的改变”。其后发生的德国民俗学界的争论主要聚焦于四个问题：1）过去的民俗之面向观众和当前的民俗主义做秀效果之间的区别；2）恰恰经常被民俗主义的当事人所征用的“真实”这一范畴的可疑性，以及与此相应的对不真实的伪民俗加以排斥的倾向；3）民俗学对民俗主义——在多数情况下属非自愿——的贡献；4）在对美好的古老的过去进行安抚性展现的民俗主义在政治上的可能利得性。”由此可见，原始意义上的民俗自身也带有表演的特征，具有服务于地方政治和经济的功能。但相比之下，“民俗主义”行为的表演性和功利性更为强烈也更加明显，几已从仪式性的表演转化成了迎合游客和媒体的炒作与做秀；民俗主义者借助民俗学的研究成果，打“真实”的旗号，贩卖着最不真实的“二手民俗”，使其为政治、商业、旅游等其他服务所利用。

“九华立春祭”的最初发现，也与当地开发旅游业的动机有关。在立春祭祀与习俗的恢复过程中，当地的文化人像汪碧联、已故衢州民间文艺家协会会长翁成志、衢州市诗词协会副会长林秋平等都发挥了极大的推动作用。他们为村民们重新“发明”仪式提供了专业咨询。但在他们整理的“申遗”资料中，历史的和现代的、全国的和地方的、神话的和真实的信息全部融汇在一起，且都被作为“历史的真实”对待，让人一时难辨真假。最后，“九华立春祭”被当地政府的文化部门看中，并推荐申报成为省级和国家级的非物质文化遗产，祭祀由此也染上了官方色彩，或多或少地为地方政治所利用，比如乡政府的官员们就难免会把这场仪式当成是自我展示和领导和媒体关注的机会。那么，我们由此是否就可以给它的套上一个“民俗主义”的帽子，而对其本
性产生怀疑呢？

笔者根据自己的参与观察，认为今天的“九华立春祭”与德国学者所批评的“民俗主义”现象还不能同日而语，这是因为到目前为止，它所受到的外力干预与影响还是比较有限的。其中最关键的一点，就是它的传承主体并未发生转移。在整个活动中，外陈村的村民始终担任主角，其中直接在照片中负有职责的主参与人有近200人，包括不少平时在外地打工的青壮年。

再者，村民们祭祀春神、“迎春接福”，为自己、为家人也为自己祈福、祈寿、祈财、祈年。当然，为了给外人留下一个美好的印象，村民们也会以他们自身的理解尽量把仪式举办得体面一些，把自己认为阴暗的部分遮掩起来，把儿童们乔装打扮后推到台前去表演，等等，但这些都还在适度的范围内，尚属民俗本身所带有的面向观众的仪式表演性使然，不能被指责为是炒作和做秀。

由此，笔者得出结论认为，只要有严格的传承主体存在，其中成员的文化主体意识并未丧失，非物质文化遗产的真和活态传承就可以得到保证。所谓的传承主体，指的是传承人背景的那一个集体，它和传承人的关系，应是民众群体及其代言人的关系。以外陈村为例，国家级代表性传承人目前只挂着汪蔼联一个人的名字。当时的文化部门正准备将龚元龙这样的本村主事者也报批为传承人。还有傅洪民、吴海根等年轻一代的村民，也作为后备人才得到培养。乡政府和村委员也在筹备建立一个非宗教性的民间组织（协会），专门负责管理和推动梧桐庙会和立春祭的运营。这些生于斯长于斯、习惯于穿西装和牛仔裤的当代农民，一方面依然扎根农村，另一方面又具备现代人的眼光和管理能力，一旦他们认识到来自所拥有的乡土文化的价值，的确可以在传承家乡文化方面发挥出巨大的能量。

但是，光有这些还不够。在树立与培养传承人之时，我们也不应忘记了在个别的传承人之后的那一个作为传承主体存在的民众群体。在“九华立春祭”中，他们就是外陈村的600多名村民和临近各村的九华乡民众。立春日当天，迎春完毕，一支名为“九九红”的造纸团的男女演员们舞着一条鳞光闪闪的“龙”，登上梧桐庙会的戏台亮相。照例先要“闹花台”，然后“摆八仙”。台下人头攒动，老老少少，有的坐有的站。当台上所有的神仙一一登场，汇聚一堂，由“天官”发令被他们派往民间送福送财、护佑百姓时，一位村民代表按照给剧团领队送上了一个红包和四条香烟，而“天官”则及时地亮出了“风调雨顺”、“国泰民安”的锦旗，以示降福，并把一个硕大的塑胶“金元宝”交到村民代表的手中，顿时群情欢腾，一片欢喜。当看到这一幕时，我对于民俗遗产化后的本真性问题的担忧和疑虑全都烟消云散了。因为我相信，只要有这片土地在，有这些庙，有这些农民在，有这种生活的欢乐在，民俗就一定可以以它本土、本色、本真的面目永久地生存和发展下去。


上个世纪90年代，简涛曾就立春习俗的传承情况做过调查。他得出的结论是，“即使在民间，大陆许多地区也不再把立春作为节日，不再举行节庆活动，而只是把立春作为一个节令。各级政府只是把立春作为农业节令，作为春耕生产的开始而予以重视。”因此，当代的立春民俗“只是一些零星的民俗事象，并且只限于某些地区，无论是事象的规模还是流行的范围都未能与清代立春民俗相比，他们只是清代立春文化的残余。”在探讨立春习俗式微的原因时，作者认为并不能完全归咎于外界原因，而也与节日功能本身的转化有关：“今天立春不再作为一个节日，人们甚至失去了立春迎春的观念，却不是由于立春文化变迁的突变造成的，而是由于它的渐变造成的。这里一个重要的原因是立春节日功能转移。立春不再作为一个节日庆祝，它的功能已经被另一个重要节日所取代，这个节日就是春节，也就是中国的传统新年。立春的民间习俗也部分地转移到了春节的习俗之中。”参见简涛：《略论近代立春节日文化的演变》，载《民俗研究》1998年第2期，第58-72页，引文出自第68、69页。

原为衢州市建筑器材公司总经理，从早年开始就喜爱研究当地的地理、民俗与传统文化，已出版《峥嵘山志》（与叶裕龙合著，中国文史出版社2010年）、《毓秀九华（中国衢州）》，《衢州日报》2011年）等著作。

参见汪徳华、邬继华携手、于红萍整理《衢州梧桐朝殿立春祭祀——立春祭祀申报“人类传说及无形遗产著作”的依据和理由》（内部资料，由衢州市文化广电新闻出版局提供）。

引自鲍辛格：《民俗主义》（Hermann Bausinger “Folklorismus”），载《童话百科全书》第四集（Enzyklopaedie des Maerchen: Handwoerterbuch zur historischen und vergleichenden Erzaehlforschung IV），第1406-1407页。

同上，第1407页。

语出莫泽。参见王霄冰：《民主主义论与德国民俗学》，《民间文化论坛》2006年第3期，第100-105页。

其中最远的一位来自卡塔尔。他告诉笔者，自己出国已有6年，早就听说村里恢复了立春祭，这次回家过年正好赶上，感觉非常幸福、自豪。为了出份力，他自愿报名，替村委会用私家车接送往来客人，并在祭祀日担任维持秩序的工作。

1. The spring deity Goumang and offerings to him
2. The official part of the ceremony
3. Ritual beating of the spring buffalo
4. The procession
Surviving Katrina and Rita in Houston:
Case Study of A Survivor-Centered Disaster Response
Pat Jasper, Houston Arts Alliance
Carl Lindahl, University of Houston

INTRODUCTION
Our presentation will focus on the goals and strategies shaping Surviving Katrina and Rita in Houston (SKRH) – a survivor-centered documentation project. Our remarks will share not only the processes that informed the project, but also the outcomes and observations that continue to result from it.

In the first days of September 2005, with New Orleans under water, as hundreds of buses emptied the New Orleans Superdome into the Houston Astrodome, Houston’s population grew by as many as 250,000, while New Orleans’s dwindled to a few thousand. Houston gathered massive material resources to distribute to the survivors, and volunteers worked overtime to meet their needs.

SKRH co-director, folklorist Carl Lindahl, joined that response by volunteering at George R. Brown Convention Center. He soon found that things were happening in these shelters that transcended the generosity of the volunteers. Assigned the job of sorting donated clothing, he began listening to the survivors’ stories and soon discovered that they needed something more than material assistance. These individuals needed to tell their stories. And he realized that, equally importantly, we needed to hear them.

The Surviving Katrina and Rita in Houston project is, among other things, an attempt to fill that need. The project was conceived by Carl Lindahl and co-directed by folklorist Pat Jasper in an effort to counter sensationalized media accounts, to document
the survivor stories for the public record, and to disseminate them to the world at large. SKRH was designed for the express purpose of representing survivors in their own words and on their own terms. The project would meet its goal most effectively and innovatively by relying upon the survivors themselves -- by giving them the opportunity to produce their own history and, in a time of economic need and life-altering circumstances, to create their own "jobs."

With the help of the American Folklife Center at the Library of Congress (AFC), we designed "field schools" in which survivors received training for their involvement in the project. We developed an intensive curriculum to accommodate the participants and offered compensation for work completed. Most trainees did not possess educational backgrounds related to ethnographic research but instead of academic preparedness, we stressed common experience. Each trainee shared one crucial bond with her interviewee: both of their lives had been upended by the hurricanes. These concepts resulted in an archive of more than 400 recorded interviews on deposit at the University of Houston. Currently, more than 100 are also available at the AFC.

**THE FIELD SCHOOL**

The leading principle of the field school was simple: the ideal interview is one in which the survivor’s story is told on the survivor’s own terms. Thus, the stories are more important than information per se. We asked interviewers to record three separate but closely entwined stories centered on the concept of community.

- Each interviewee was asked to describe the community where he lived before the storm hit.
- Second, the interviewers asked for storm stories.

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- Each interviewee was asked to describe the community where he lived before the storm hit.
- Second, the interviewers asked for storm stories.
Third, interviewers asked the survivors about their life in Houston today, to record their efforts to re-build social networks or create new communities.

Field school training involved sharing technical information and instructions for administering release and consent forms, but always stressed precepts that privileged the interviewee. Essential among these are:

- **Recognize the Survivors’ Expertise.** We began by telling the participants that they were the experts regarding their own experience and that the individuals they would interview deserve the same consideration and occupy the same status.

- **Never Force a Story.** Interviewees must be ready to narrate. The need to narrate must emerge voluntarily.

- **Volunteer at the Level You Solicit.** If you are not ready to tell your own story, you are not ready to record others. This was essential for overcoming the role of the objectifying interviewer.

- **Create a Kitchen Table Environment.** This approach privileged performance over information to record the teller’s subjective truths and to draw upon the survivor communities’ traditional verbal communicative strategies.

- **Practice Solicitous Listening.** Training focused on ways through which interviewers transformed themselves into listeners by transferring narrative control to the person on the other side of the microphone. The idea is to go wherever the narrator leads.

- **Stick to the Concrete.** Interviewers
must allow narrators to select their own comfort levels and to reinforce interviewees’ sense of narrative entitlement by refraining from asking questions that solicit emotions and interpretations from the speakers.

• The Interviewee Is Always Right. This is the guiding principle behind all of the precepts just discussed.

OUTCOMES: COMMUNITY BUILDING AND SURVIVOR-TO-SURVIVOR NARRATIVE HEALING

The work of the survivor narrators and interviewers created both short-term and long-term responses to the devastation of Hurricane Katrina.

• First, by coming together, the diasporic population of survivors quickly became mutual friends and supporters. They created a sense of community among themselves.

• By sharing their own stories and by helping others tell theirs, the survivors took part in a group self-healing project. As a result, SKRH began receiving funding support as a behavioral health project.

• By sharing their stories with their Houston hosts, survivors were able to confront media stereotypes. Through public programming, survivors’ used their stories to introduce themselves to their fellow Houstonians.

• Because SKRH is the world’s first project in which survivors have taken the lead in recording their fellow survivors’ experiences of disaster, these are

自己舒服的状态，并强化受访者叙述的权益意识，就是通过克制问一些问题，这些问题会从讲话的人那里诱出情绪和解释。

• 受访者永远是正确的。这是刚才所讨论的所有规则背后的指导原则。

结果：社区建设和幸存者对幸存者的叙述性的疗伤

将幸存者作为叙述者和访谈者的工作创造出应对“卡特里娜”飓风破坏的方法，包括短期和长期的破坏。

• 首先，通过聚集在一起，流动的幸存者迅速成为共同的朋友和支持者。他们创造了自己对社区的归属感。

• 通过分享自己的故事，并通过帮助别人讲述他们的故事，幸存者参与到一个社群自我疗伤的项目。结果，SKRH作为一个行为健康项目开始得到资金支持。

• 通过跟他们的休斯顿赞助方分享他们的故事，幸存者能够面对媒体的成见。通过公共节目，幸存者用他们的故事将自己介绍给他们的休斯顿同胞。

• 因为SKRH是世界上第一个由幸存者主导记录他们幸存同胞的灾难经历的项目，这些都是很特殊的文档，不受外界研究议程的影响，SKRH访谈可以让局外人直接接触幸存者自己的观点。
special documents. Free from external research agendas, the SKRH interviews allow outsiders to access the survivors’ perspectives directly.

• In such large-scale disasters, the greatest untapped response resource has been the survivor community itself. Survivors feel a need to help their fellows, they are often available for new work because they have been displaced or left unemployed, and they usually know the needs of their community far better than do outsider, professional responders. Through compassionate listening and community building, effective tools fashioned by folklorists and perfected by survivors, the SKRH project created a model for future disaster survivors to own their own stories and, through those stories, to heal.


• 在这样大规模的灾害里，最大的尚未触及的应对资源一直都是幸存者社区本身。幸存者觉得有必要帮助他们的同胞，他们往往可以做新的工作，因为他们已经流离失所或失业，他们通常比局外人和专业应对人员更加清楚他们社区的需要。通过富有同情心的倾听和社区建设，以及由民俗学家建构、由幸存者完善的有效途径，SKRH项目创建了一个模型，可以帮助将来的灾难幸存者拥有自己的故事，并通过这些故事来疗伤。

以上是基于林达尔的论文《暴风雨的记忆：“卡特里娜”和“丽塔”飓风后生还休斯顿的新奥尔良人》，发表在Callaloo 2007年第4期第29卷第526-38页，和《“卡特里娜”飓风传奇：对可以是错，幸存者对幸存者的故事讲述和疗伤》，发表在《美国民俗学刊》2012年第125卷第139-76页。
Popular Understanding and Safeguarding of Chinese Intangible Cultural Heritage

Dr. Aidong Shi, Institute of Literature, Chinese Academy of Social Sciences

1. In contemporary China, tourism and leisure economy takes up an increasingly high proportion in the country’s Gross National Income. Some remote areas far away from central cities are in urgent need to explore various natural and cultural resources to attract urban residents. Being selected as intangible cultural heritage (ICH) is equivalent to getting a certification from authority, which can be used as a marketing tool in disseminating tourist culture.

2. The further away the areas are from cultural centers, the slower the cultural evolution, the more intact the ICH remains in local communities, the better it is for the development of tourism and leisure industries. The very creation of the ICH list is to cater to the practical needs of many remote areas.

3. China is a centralized state. It is a great honor for a local government if its particular projects receive Beijing’s endorsement. As a result, for local officials, it is considered a major political achievement that both benefits the people and is worth highlighting in their political curriculum vitae if they manage to enlist local folk phenomena in the registry of national ICH.

4. Every place has its own group of local intellectuals who are passionate about traditional folkways. In the past, when such traditional folkways are labeled as “superstitions”, the intellectuals tended to keep a safe distance. Now the new concept of ICH picked...
up a political connotation when it was introduced to China, representing a cultural concept that was considered cutting-edge. The new concept and its underlying cultural philosophy have released most of the folk phenomena from the shackles of superstition, thereby eliminating the apprehension of local intellectuals about the traditional folkways.

5. Chinese intellectuals have a knack for capturing changes in political climate from governmental documents and various news avenues, and they are quick to adjust their cultural approaches according to signs from Beijing. Once they sense opportunities conducive to the growth of traditional folkways, they would spare no effort to pitch ideas to local officials. If their suggestions fall through with the incumbent official, they will be patient to wait and work with the next one in office, until their ideas are accepted and implemented.

6. Generally speaking, the more economically developed an area is, the lower its officials’ economic expectations on local cultural industries, the lower interest in and less attention to ICH project. This, however, does not mean local government is to forsake their safeguarding of ICH project. Under the pressure from the public’s cultural needs and for their own political reputation, local officials more or less do invest in ICH projects. Those who reject new concepts and ideas will be seen as outdated and conservative and not able to keep up with the times.

7. Before the rise of the ICH concept, most traditional folkways could hardly make their way onto the list of “healthy cultural activities”. Most folkway bearers usually did not have legitimate cultural identities, and their active involvement in those traditional folk activities were largely out of faith...
or pure interest. They hope not only to use the new ICH concept to enhance the legitimacy for traditional folkways, but also, by being included on the national list, to gain financial assistance from the government that can be used in equipment improvement, team expansion, and gaining other kinds of financial benefits.

8. Traditional folkway bearers and local intellectuals usually work in alliance in the advocacy for ICH. Most folkway practitioners are from the rank and file; they are not terribly educated and are not very good at communicating with officials. Local intellectuals thus play the role of a bridge. Being well-versed in both traditional folkways and official discourses, they know how to interpret and “sell” traditional folk culture to officials on the one hand, and how to read the “political barometer” and adjust the performance and content of folk culture to fit the official cultural policies on the other.

9. Local officials’ understanding of ICH is not always accurate. They often attempt to adopt new policies to reap more benefits. They may even try to declare certain corporate projects or fictitious cultural phenomena as ICH, and take the opportunity to increase publicity.

10. If being on the ICH list cannot bring sustainable benefits to local economy, or cannot keep enhancing local officials’ political reputation, officials will generally decrease investment in ICH soon after the cultural objects make the list and they themselves gain political reputation. The enthusiasm of the general public, however, will keep rising, and they will continue the traditions out of faith or interest. The most important thing is traditional folk phenomena have gained legitimate cultural status.
11. The selection of “ICH bearers” can easily do harm to traditional folk activities. To the folkway community, the name tag of “the bearer” is not only a certificated honor, but also has practical impact on resource redistribution. Because there is a limited number of “bearers”, and such a quota system may seriously drive practitioners of folk culture apart and dampen the enthusiasm of the majority of the ICH carriers.
Multiform Practices for Safeguarding Epic Singing Tradition: A Case Study of King Gesar Epic in thedur-bud Tribe

Gejin Chao
Institute of Ethnic Literature,
Chinese Academy of Social Sciences

The dur-bud Tribe is located in kho-chu Township, in the dgav-bde County of the mgo-log Tibetan Autonomous Prefecture in south-eastern Qinghai-Tibet Plateau, adjacent to the Amye Machin Snow Mountain and near the source region of the Yellow River. Furthermore, the dur-bud’s growing influence extends continually to the Tibetan a’mdo and khams dialect areas between 91°59’ and 102°01’ east longitude, and between 29°48’ and 36°17’ north latitude, covering Tibetan communities in the mgo-log, yu-shul, and mtsho-lho prefectures of Qinghai Province, the ma-chu County of kan-lho Prefecture in Gansu Province, the sde-dge, gser-thar, ser-shul and other counties of dkar-mdzes Prefecture of Sichuan Province, as well as the nag-chu and chab-mdo districts of the Tibet Autonomous Region.

The oral epic of King Gesar is a paradigmatic instance of humanity’s excellence in verbal arts. The Gesar cycle, recounting the sacred deeds of the ancient hero King Gesar has been handed down primarily among the Tibetans and Mongolians in China.

Since the 1980s, modernization, globalization, urbanization and information technologies have consecutively brought tremendous change to the native land. Even in local communities, the epic singing and storytelling have suffered from shrinking interest. As the result, a self-fashioned plan of rescue has emerged.

Since 2003, for example, a close collaboration with academic institutions, folk societies, and governmental
organs has generated a series of safeguarding measures and a long-term self-governed plan for maintaining the epic’s viability and visibility.

Thanks to the example provided by community-based practices within the dur-dub tribe, the proposed project has gone through several key stages and adopted a series of measures to safeguard the Gesar epic tradition.

• Wide participation of clans, households, performers, lamas, and Buddhist monasteries.

• Active reinstallation of epic singing within popular folk festivals.

• Establishment of the “dur-bud Gesar Culture and the Epic Village” and its “Villager Committee”.

• Financial remuneration to respected elders for training youth.

• Collaboration between academic and governmental institutions to build a “Ling Gesar Performers House”.

To aid in safeguarding the cultural ecosystem, the local government has conducted several supportive means to revitalize the singing tradition: (1) “rma-yul Gesar Culture and Art Festival” (2) meetings to honor master singers (3) inclusion of Gesar in pimarary and secondary school curricula (4) “Development Plan for Safeguarding Gesar Culture in mgo-log Prefecture” (5) “mgo-lo rma-yul Long Gesar Culture Corridor along the Banks of the Yellow River,” now under construction (6) thematic museum of Gesar epic tradition and “mgo-log Cultural Ecological Reserve for Gesar Culture,” both underway.

The present case will provide an effective working model for safeguarding the Gesar epic in regions of China with similar social and cultural conditions.
It is also a working model applicable to traditions outside of China, since Gesar, as one of the world’s largest oral epic traditions, is disseminated in different languages throughout neighbouring countries and regions, including Bhutan, Nepal, Sikkim, Pakistan, India, Mongolia, and the Buriat and Kalmuck areas of Russia.
Teaching Folk Arts and Cultural Heritage in Philadelphia: Challenges and Practices

Debora Kodish, Philadelphia Folklore Project

The Philadelphia Folklore Project (PFP), founded in 1987, is an independent public folk life not-for-profit organization. For 25 years, we have worked to sustain vital and diverse living cultural heritage in communities in our region, and to create equitable processes and practices for nurturing local grassroots arts and humanities. We are a very small shop, and our efforts are both modest and locally based.

Working in Philadelphia, we face large inequalities and problems. A persistent issue relates to how diverse cultural traditions can thrive. For example, many local artists express concern that a next generation does not have access to serious learning in community-significant folk traditions. To address these generational gaps, in 1991, PFP began folk arts education residencies allowing artists to teach young people.

One of our early partners was the organization Asian Americans United (AAU), with whom we offered folk arts education programs in Philadelphia’s Chinatown neighborhood. Growing out of the Asian American movement of the 1980s, AAU was founded by American-born and immigrant activists to address Anti-Asian hate crimes and violence: its mission is “to build leadership in Asian American communities and to unite to fight oppression.” Since 1985, AAU has worked tirelessly in Philadelphia’s Asian American communities and in broader multiracial coalitions around anti-Asian violence, immigrant rights, youth leadership, folk arts and cultural maintenance, and quality education.

Philadelphia’s immigrant students are poorly served by our school district. To address the needs of Chinese...
and immigrant communities, in 2005, AAU and PFP fought for, and won, a charter to establish the Folk Arts - Cultural Treasures Charter School (FACTS), a public school in our Chinatown. In addition to offering folk artists ways to pass on valued traditions, we now serve 450 students, from kindergarten through eighth grade. We are developing a school-wide curriculum that uses folk arts and social change as tools for teaching and learning.

Our school is the first public investment in Chinatown, the last remaining community of color in center-city Philadelphia. For fifty years, Chinatown has been targeted by one draconian development scheme after another: all projects that have eaten away at the historic 15-block neighborhood.

FACTS aims to use folk arts and intangible cultural heritage to build a real alternative: to model the kind of place-based and vital community we value and need. This involves actively engaging the school community in considering how intangible cultural heritage matters in our lives.

We engage teachers and students in community investigations — framing ethnography and oral history projects at every grade level to allow students to draw on their own cultures and traditions as resources for teaching and learning. From the earliest age, students learn to pay attention to, and to value, the folk arts in their lives.

This is a challenge for many reasons. This is a time of virulent anti-immigrant sentiment and policy. Parents are hesitant to share much about their lives and experiences, and are sometimes frightened to be visible or “different.” Many parents hope that their students will leave folk culture behind to be “successful.” We have to challenge these attitudes, and to find ways to make it safe, respectful, and appropriate to inquire into family lives and cultural traditions.

Another major challenge has to do with the education system in which we operate. The public education system in this country has abandoned
generations of young people. High-stakes tests force teaching and learning into narrow channels. In the face of cuts to education dollars, we constantly struggle to find resources for a folk arts program that will not be assessed in nationally and state-mandated standardized tests by which schools sink or swim.

We founded the school with a multicultural anti-racist vision. Asian American students are a majority (71%) in our school; 33% of our students are immigrants, refugees or migrants. Here, our challenges include the need to move past cultural stereotypes that people have about “others” and themselves.

We bring local folk artists (including parents and neighbors) into the school to teach diverse folk arts — Liberian song, African American dance, percussion and play-party songs, Vietnamese dan tranh, Chinese erhu, yangquin, lion dance, and puppetry, Tibetan sand mandala, and more. We are modeling the importance and value of sharing cultural heritage and social histories, and people’s own life experiences. Students participate in ensembles where they study particular art forms, learning technique and the values taught by folk arts: patience, persistence, respect, and the power of working together. This approach to artmaking counters the dominant approach to arts education where a focus on individual creativity, rather than a focus on collective knowledge and participation, drives instruction.

In all of these programs, we continually encourage discussion about problematic histories, how power works, and who (should) control representations. Examples of stereotyped representations of Mexican and Chinese “minorities” provide opportunities for learning. We present the history of these “minority” peoples and their current struggles, and explore how and why state and commercial interests deploy folk traditions. We present alternatives: ways that folk arts are used by people in their own communities and for themselves. It is important to us that FACTS becomes a place where people actively share their experiences and knowledge.

经费的削减，我们不断努力为民间艺术项目寻找资源，使其不会被国家和州里所规定的标准化考试所评估，而这些标准化考试中有很多学校沉沉浮浮。

带着一个多元文化的反种族主义的视野，我们成立了我们的学校。美国亚裔学生在我们学校占大多数（71%）；33%的学生是移民、难民或移居者。在这里，我们面临的挑战包括需要克服人们对“他者”和对自己的文化成见。

我们将当地民间艺人（包括父母和邻居）带入学校教授多种多样的民间艺术——利比里亚歌曲、美国黑人舞蹈、打击乐和花朵派对的歌曲、越南 dan tranh，中国二胡、扬琴、狮子舞、木偶戏和西藏沙坛等等。我们正在构建共享文化遗产与社会历史以及共享人们自己的生活经历的重要性和价值体系。

学生们参加他们学习特殊艺术形式的综合活动，学习技艺和民间艺术传递的价值：耐心、毅力、尊重和团队合作的力量。这种创造艺术的方法平衡了当下主导的艺术教育的方法，这种主导的艺术教育方式强调个人的创造力，而不是强调集体知识和参与，并以此推动教学。

在所有这些项目中，我们不断鼓励大家展开讨论，探讨有诸多问题的历史，探讨权力如何运作，探讨谁（应该）控制表征或者发言。墨西哥和中国“少数民族”的带有成见的表征的例子为我们提供了学习的机会。我们展示这些“少数民族”人群的历史和他们当前的斗争，并探讨国家和商业利益如何盘剥民间传统。我们提出了替代方案：民间艺术在自己的社区为自己人所使用的方式。对我们非常重要的是，FACTS成为这样一个地方，人们在此积极参与思考文化遗产如何被使用，由何人使用，出于什么目的。

我们探索文化遗产的政治性，因为
engage in thinking about how cultural heritage is used, by whom, and for what purposes.

We explore the politics of cultural heritage because it advances our vision of a school culture where we together can actively ask:

- Where does knowledge come from?
- What is valued and what is devalued, inside and outside our school?
- How do folk arts work in our lives, name and share peoples' own history and values, and build community?
- How do folk arts play roles in, and teach about, movements for social change?

By purposefully shaping learning experiences that grapple with inequality and injustice, we aim to shape transformative learning for students and staff. This critical folk arts education practice requires us to become actors in making our world (and our school) places where justice is possible. The school itself is a model of what people can do together to “change unjust situations and move to greater social justice and human possibility.” We are just at the beginning of this journey, and have much to learn. But the process of being responsible to the vision of FACTS is changing all of us.

It elevates our school cultural field, so we can now explore together:

- Where does knowledge come from?
- In our school and its environments, what is valued and what is devalued, inside and outside our school?
- How do the folk arts work in our lives, name and share people's history and values, and build community?
- How do folk arts play roles in, and teach about, movements for social change?

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A Study of the Protection Model of Bearers of Intangible Culture Heritage—A Case of Folk Story-Tellers Sun Jiaxiang, Liu Defang, and Liu Depei in Yichang, Hubei, China

Yonglin Huang
National Research Center for Cultural Industry, Central China Normal University, Hubei, Wuhan 430079

The key to protect intangible cultural heritage (ICH) is to establish and maintain a fitting, sustainable inheritance mechanism that meets the needs of the times, so that ICH, traditionally spread around by word of mouth, can still be passed on under modern conditions. Since the crux of this mechanism is the ICH bearer, to protect ICH is essentially to protect the bearer. This article uses storytellers Sun Jiaxiang, Liu Defang, and Liu Depei, from Yichang, Hubei Province, as examples to discuss three models of safeguarding key bearers of ICH in modern society.

1. STATIC SAFEGUARDING

Bearers are key successors and transmitters of ICH, and they are capable of mastering and carrying greater, richer, more comprehensive and systematic knowledge and skills of ICH than ordinary people. As a result, the key to protecting ICH is to protect its bearers. China greatly emphasizes the safeguarding of outstanding bearers of ICH, paying special attention to their health and living conditions, ensuring their optimal physical wellness, and relieving them of any concerns and obstacles that may prevent them from focusing on carrying on ICH. In the mean time, texts, images, audios, videos etc. are used to comprehensively record various ICH manifestations, skills, and knowledge grasped by bearers; related archives are established for the purposes of learning, researching, inheriting, developing, and promoting of ICH.
This “static safeguarding” model has been used to safeguard the folk story-teller Sun Jiaxiang of the Tujia Autonomous County in Changyang, Yichang, Hubei Province. Sun Jiaxiang is originally from Dujiachong Village, Duzhen Bay, Tujia Autonomous County in Changyang, and she is able to tell more than 600 folk stories. She is the first Tujia female folk story-teller who was named an “Outstanding Bearer of Chinese Folk Culture” by the Chinese Folk Literature and Art Society (CFLAS), and she is also among the third cohort of the representative bearers identified by the Chinese National ICH Project. In 1998, Changjiang River Literature and Art Publishing House published her story anthology Tales by Sun Jiaxiang. Until she was named an outstanding bearer, Sun Jiaxiang had always lived in Duzhen Bay, telling stories whenever she can -- while visiting relatives or simply traveling with companions. After the naming, in an attempt to give Sun special protection, the government moved her to a senior center in the county, where her everyday life has been taken great care of. However, although her living condition has been improved in large measure by the relocation to the senior center, Sun was uprooted from her original rural milieu. Now surrounded by elderly people who are widowed and/or disabled, she lost her familiar audiences and interlocutors, as well as the interactive story-telling atmosphere that once inspired and nurtured her storytelling. As a result, Sun’s storytelling activities were gradually diminishing -- her once earthy, vivid stories have largely disappeared.

This kind of static safeguarding -- including ensuring the livelihood of bearers, recording and organizing their ICH manifestations, skills, and knowledge in the forms of books and discs, and archiving ICH in databases or libraries -- is necessary, but not sufficient. Sun Jiaxiang’s experience has taught us that the best way to safeguard bearers is to

全面记录传承人掌握的非物质文化遗产表现形式、技艺和知识等，建立有关档案，起到供人们学习、研究、传承、发展、弘扬的作用。

湖北省宜昌市长阳土家族自治县对民间故事讲述家孙家香的保护采取的就是“静态保护”模式。孙家香是长阳土家族自治县都镇湾社家冲人，能讲600多个故事，是第一位被中国民间文艺家协会命名为“中国民间文化杰出传承人”的土家族女故事家，是我国公布的第一批国家级非遗项目代表性传承人。1998年长江文艺出版社出版了她的故事专集《孙家香故事集》。孙家香在被命名为杰出传承人前一直生活在都镇湾，那时她讲故事不论走亲戚还是与别人同行，她走到哪就讲到哪。被命名之后，政府对她实行特殊保护，将她从长阳县都镇湾镇接到县城福利院，由政府全面供养。尽管孙家香入住福利院后，生活条件有了很大改善，然而她离开原来的乡土生活后，整日与鳏寡残疾老人相处，他所熟悉的听众不见了，过去你一言我一语的故事场面不复存在了，后来她讲述的故事活动大大减少了，往日那些散发泥土芳香的故事逐渐消失了。

让传承人能够活下来，并把他们掌握的非物质文化遗产表现形式、技艺和知识整理出来，编印成书、刻成光盘、制作成数据库，放在图书馆和档案馆里，这种静态保护是非常必要的，但这样还很不够。孙家香讲述故事的转变告诉我们，保护现有传承人最好的办法是让传承人生活在他们所熟悉的特定的环境中，只有这样，非物质文化遗产的传承才不至于走样，不会绝种，文化的传统就不会中断。

2、活态保护模式
非物质文化遗产保护必须是活态的保
let them thrive in their familiar milieu. Only by doing so can ICH be effectively inherited, transmitted, and protected from extinction.

2. DYNAMIC SAFEGUARDING

The safeguarding of ICH must be dynamic. The safeguarding of ICH carriers must pay special attention to the specific requirements of cultural ecology, making sure the environment can optimize the inheritance and transmission of ICH. In other words, the safeguarding of outstanding ICH bearers by the cultural administrator within the government must include not only providing bearers with good social and material conditions, but also ensuring their original cultural ecology to optimize inheritance.

The safeguarding of the folk story-teller Liu Depei by the county government of Tujia Autonomous County in Wufeng, Yichang, Hubei Province falls into this type. Liu Depei was born in Pearl Village, White Deer of Tujia Autonomous County in Wufeng, Yichang, Hubei Province. As a kid, Liu loved hearing and telling stories and jokes, and as he grew older and his living experiences accumulated, storytelling became his signature way of entertaining himself and others. Liu is able to tell 512 different stories and jokes, sing over 1,000 folk songs, speak of more than 2,000 proverbs and more than 800 puzzles, and so on. In 1998, he ranked No. 1 on the list of “China’s Top 10 Folk Story-Tellers” recognized by UNESCO. In March, 2000, he became the only folk story-teller who won the first “Mountain Flower Prize of the Chinese Folk Literature and Art”. Liu Depei’s stories have been collected in an anthology entitled Xin Xiao Fu (New Collection of Jokes), a 480,000-word masterpiece that has been reprinted over and over again by Shanghai Art and Literature Publishing House. The county government of Tujia Autonomous County in Wufeng adopted a variety of special measures to safeguard Liu Depei as a “national treasure”, such as...
subsidizing his monthly living expenses, offering him free life insurance and medical insurance, funding the publication of the collection of his work, and so on. However, Liu Depei never left his hometown; instead, he has been very active in the village, entertaining people with his stories and jokes. Further, the very processes of repeatedly telling stories and interacting with his audiences honed his story-telling skills, elevating his presentation skills to an exquisite level.

Liu Depei’s experience as a story-teller has taught us that the safeguarding of ICH carriers should never be approached by keeping them in “captivity” or in a “greenhouse”. Instead, while supporting carriers’ everyday living, we should respect their original ways of practicing and inheriting ICH, keep intact the cultural ecology of the inheritance, and allow carriers to mingle with the public within their familiar environment. This dynamic model of safeguarding, by returning to the natural culture and ecological environment, ensures that the inheritance of ICH transpires in the ever changing socio-cultural environment, allowing ICH to develop while being inherited and passed on.

**PRODUCTIVE SAFEGUARDING**

The primary obligation of ICH bearers is to follow traditions, conserve conventions, and pass along cultural treasures from the past. However, we should keep in mind that ICH is always passed on while being changed and developed, and that the safeguarding of ICH has to be adapted to the changing socio-cultural environment. Thus, cultural innovation is the only feasible way in the safeguarding of ICH. Outstanding ICH carriers should be able to make cultural choices and cultural innovations while preserving and transmitting traditions, and such competencies play an extraordinary role in the inheritance, safeguarding, preservation, and development of ICH. As a result, on top of rescuing the endangered and providing necessary conditions, letting them live in their familiar environment, and taking them back home to do cultural research, we need to encourage carriers to develop new forms of ICH while preserving the traditional ones. In this way, the safeguarding of ICH is more effective and more sustainable.

3. **Productive Protection Model**

For the safeguarding of intangible cultural heritage carriers, it is important to recognize and respect their original practices and methods, without forcing them to conform to a standardized or compartmentalized system. Instead, we should support carriers in their everyday living and encourage them to maintain their traditional practices, while allowing them to engage with the public in their familiar environment. This dynamic model of safeguarding, by returning to the natural culture and ecological environment, ensures that the inheritance of ICH transpires in the ever-changing socio-cultural environment, allowing ICH to develop while being inherited and passed on.

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support and protection, more attention should be paid to productively safeguarding ICH and its bearers.

Such “productive safeguarding” is adopted in safeguarding the folk story-teller Liu Defang by the government of the Yiling region in Yichang, Hubei Province. Born in Tan Jia Ping village, Xia Bao Ping town in the Yiling region of Yichang, Liu Defang has a photograph memory and extraordinary presentation skills. He can tell more than 400 stories and sing several dozens of folk songs. The folk stories, folk song lyrics, shadow play lyrics, and funeral song lyrics that he has mastered total up to about ten million words. In the past few years, relevant departments in Yichang have edited and published Liu’s folk story anthology entitled Ye Shan Xiao Lin (Wild Humor), a compilation of his folk songs entitled Lang Ah Jie (), Liu’s biography Legendary Life, and a DVD collection entitled Jokes by Liu Defang. After he became famous, Liu Defang was encouraged to step out of the mountain-embraced and forest-surrounded Xia Bao Ping town and was arranged to live and work in the cultural center of the Yiling region. To fully garner this folk artist’s skills and potentials, local government established “Liu Defang Folk Art Troupe”, which has been engaging in commercial folk literature performances against the backdrop of Three Gorges tourism. Other than telling traditional local folk stories, Liu has also drawn on ancient and contemporary folk tale essence to create many new stories. Precisely because Liu’s substantive reception, absorption, transmission, and innovation of predecessors’ works have allowed him to contribute tremendously to the preservation and development of folk literature, he has been appraised by experts as “the Three Gorges region’s most dynamic folk story-teller and folk artist.”

The gist of safeguarding ICH bearers productively is to further bring into play their innovative spirit and creative role while trying to improve their living
conditions and increase their social status, and to transform the productive resources embedded in ICH into economic benefits. Measures of productive safeguarding should encourage ICH carriers to take initiative in transmitting as well as developing ICH, thereby changing the passive state in the past in which the promotion of ICH inheritance depended completely on external forces. With that said, it is worth noting that subjecting ICH to market mechanisms blindly is bound to ruin its very nature by tearing into pieces its original ecology. This flies in the face of the very intention of safeguarding, and will probably even accelerate the demise of precious cultural heritage.

In summary, ICH bearers carry the sacred mission in terms of the static storage of ICH information, the dynamic spread of ICH skills by word of mouth, and the productive exploration and utilization of ICH. This dictates that the safeguarding of ICH carriers must evolve from static safeguarding to dynamic safeguarding and eventually to productive safeguarding. In the end, our discussion of safeguarding ICH bearers must be grounded in the actual situations in China, based on scientific summaries of our own experiences and lessons, and aim at finding a new approach that is specifically and appropriately Chinese.

About the author: Yonglin Huang, male, born in August 1958 in Xian Tao, Hubei Province. Huang is currently a professor and Ph.D. supervisor and the vice chancellor of Central China Normal University. He is the director of National Research Center for Cultural Industry, director of New Chinese Literature Society, and vice director of Chinese Folklore Society. Huang's research interest lies in folk culture, cultural industry, and modern and contemporary literature. Correspondence: Vice Chancellor's Office at Central China Normal University, Hubei, Wuhan, 430079, China. Phone: 027-67868381.)
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