

## **Folklore and Museum Policy and Practice: A Proposal To the AFS Executive Board**

The following group of folklorists proposes the creation of an 2013-2014 AFS working group on Folklore and Museum Policy and Practice: Marsha Bol and Suzy Seriff of the Museum of International Folk Art, C. Kurt Dewhurst of Michigan State University and the Michigan State University Museum, Jason Baird Jackson of Indiana University's Mathers Museum of World Cultures and Department of Folklore and Ethnomusicology, Marsha MacDowell of the Michigan State University Museum, Charlie Seemann of the Western Folklife Center, and Dan Sheehy of the Smithsonian Institution's Center for Folklife and Cultural Heritage.

This group has been focusing on the growing number of folklorists who are working in and with museums to foster greater presence of folklore in museum theory, practice, and policy. While folklorists have made major contributions to museum theory and practice, the working group proposes a focused initiative to (1) convene, (2) implement a series of professional activities, and (3) develop and issue reports and publications to examine areas where folklore scholars can contribute to public policy and museum policies. This proposal grows out of some more focused discussions that have taken place as a result of coordinated sessions at AFS and follow-on conversations. In his 2011 AFS Presidential Address, Kurt Dewhurst traced the longer history of museums as a key site of folklore scholarship since the founding of the AFS. While there have been folklorists serving in virtually all areas of museum professional positions and folklorists have long contributed as guest curators/scholars to museums, there has been a significant renewal of interest in museums as a site for folklore careers among recent graduates and graduate students in U.S. folklore programs. The public sector as an arena for folklore work has led to opportunities at state and federal agencies but more recently, given global economic pressures, many young folklorists are looking to museums and community centers as sites for employment and professional careers. These shifts provide a contextual surround for the work outlined here.

Folklorists have much to bring to the realm of policy and programs at museums in the United States and beyond our borders. "Community engagement" has become the buzz phrase of twenty-first century cultural institutions. Museums are increasingly being called upon to use their facilities, collections, and staff skills to address the needs of their communities in new and creative ways, crafting unique experiences based on sustained collaborative engagement with their constituent communities, real and virtual, national and international. Folklorists working in museums are drawing on their unique skills to work with diverse communities in an equitable, respectful, and informed way. Our training and experience contributes by helping effectively identify cultural assets, engage community members, and facilitate critical dialogue to build new bridges between their museum and communities.

Beyond community engagement, there are a growing number of public policy issues emerging in the museum field where folklorists need to be at the table. In recent years, folklorists such as Bill Ivey have made the case for a deeper understanding of what it means to live "an expressive life." Ivey proposed a *Cultural Bill of Rights* that is grounded in his training and understanding of folk expression, vernacular culture, and more importantly, cultural democracy.<sup>1</sup> There have been ongoing discussions about the value of our federal, state, regional, and local cultural agencies and their responsiveness to the changing demographics, shifting priorities for

philanthropy, movement toward a more participatory culture, and the related changes associated with the digital world. Folklorists have been involved on an individual level in some of these dialogues as well by producing both innovative approaches to community documentation, community engagement, shared authority, and creative presentation strategies—but clearly, not enough coordinated thinking has been done to truly help shape museum policy and practice. This proposal is designed to build on the work that has been done over the past few decades and to provide a series of settings where folklorists can contribute to the shaping of policy and practice for the 21<sup>st</sup> century museum.

Another policy area at the museums-folklore studies interface centers on cultural property and heritage policies at the national and international level. Folklorists have made important general contributions to property and heritage policy formation and critique, but museums are a key site where these policies meet the ground in the form of such locally enacted phenomena as repatriation requests, community co-curation agreements, heritage documentation initiatives, database construction, and digitization practices. Much innovative work is being done in museum contexts, but as is true with public folklore innovations generally, it is not always being written up and situated within general scholarly and policy discussions. The field is overdue for an effort to linkup general and conceptual work on heritage and property policy with the instructive practical (but no-less theoretical) work being done on a day-to-day basis in museum contexts.

It is helpful to remember that the shift in museum practice was shaped early on by cultural policy decisions made at the national level. Beginning in the late 19<sup>th</sup> century changes began to occur within the museum world that impacted what was collected, why it was collected, who did the collecting, and how collections were interpreted and used. One can look back at the history of deep connections of folklore with museums since the founding of AFS to review a sampling of these changes that have created a fertile landscape in which folklore and museum practices increasingly began to converge and flourish.

One of the first major developments was the emergence and growth of open-air museums and living history programming. In 1872, Swedish teacher, scholar and folklorist, Artur Hazelius established a museum in Stockholm for Swedish ethnography, now called *Nordiska museet*, to house the peasant life materials he bought or managed to get donated from all over Sweden and the other Nordic countries. Inspired by the open-air display of the collection of buildings owned by Norway's King Oscar II near Oslo, Norway, Hazelius began to collect entire buildings and farmsteads. In 1891 he opened the open-air museum Skansen in Stockholm. Skansen became the prototype for a movement of creating model open-air museums first in Northern Europe and then around the world.<sup>2</sup> In the United States, the Skansen model informed the development of the Henry Ford Museum and Greenfield Village, Old Sturbridge Village, Williamsburg, and scores of other museums. In each iteration the open-air museum typically consisted of “traditional homes, farmsteads, and community buildings relocated into a unified setting where regional differences were contrasted.”<sup>3</sup> Such museums deeply impacted not only museum-based folklore scholarship, but also the whole of the field's folklife framework.

In an effort to animate the buildings and enhance understanding of the cultures, time periods, and experiences associated with the individuals who lived in the buildings, these open-air

museums began to use “living history” techniques to recreate the historical work and daily life associated with the buildings. The buildings became a virtual theatrical set for demonstrations and presentations of traditional lifeways and expressive culture.<sup>4</sup> The open-air museums were real laboratories for the development of new strategies for interpretation and they led to the growth of living farm museums and living history museums in the years that followed.<sup>5</sup> The Association for Living History, Farm and Agricultural Museums explicitly includes folklife in its mission statement, i.e. “to serve those involved in living historical farms, agricultural museums and outdoor museums of history and folklife.”<sup>6</sup>

Another more recent development has been the eco-museum movement that began to emerge in the closing decades of the 20<sup>th</sup> century.<sup>7</sup> The concept of an eco-museum is one more of process than a type of museum; it relies on an agreement with the community to preserve, interpret, and manage their heritage resources for “sustainable development.” The goal is to foster a dynamic process for broader community involvement and shared responsibilities for heritage becomes closer to the idea of “place”—where the history of the inhabitants and the physical objects, buildings, and environment are infused with the intangible...memories and aspirations. It is a strategy for place-based development that honors local networks/relationships and it plays a role in fostering social capital at the local level.<sup>8</sup> Eco-museums have been developed around specific immigrant groups, ethnicity, occupational culture, and regional traditions: many serve as centers of community activity. Eco-museums in Western Europe have become a hospitable work setting for some folklorists.<sup>9</sup>

Perhaps the most widespread shifts in museum practice have been the call for museums to be more active forces for civil society. Museums in America have been challenged by cultural activists, community members, the American Association of Museums, and funding agencies to become more engaged in civic life. Cultural researcher Ellen Hirzy describes this engagement:

Civic engagement occurs when museum and community intersect—in subtle and overt ways, over time, and as an accepted and natural way of doing business. The museum becomes a center where people gather to meet and converse, a place that celebrates the richness of individual and collective experience, and a participant in collaborative problem solving. It is an active player in civic life, a safe haven, and a trusted incubator of change...Power and decision-making are shared more broadly than ever before, giving citizens both expanded obligations and unparalleled opportunities.<sup>10</sup>

Museums are increasingly being expected to proactively use their facilities, collections, and staff skills to address the needs of their communities and thus build a civil society. For instance, the Institute of Museum and Library Services – a federal agency - recently issued a report entitled, *Museums and Libraries, and 21<sup>st</sup> Century Skills* that identifies the skills necessary to develop 21<sup>st</sup> century communities, citizens, and workers and calls for museums and libraries to take a more active role in helping members of their communities to attain those skills.<sup>11</sup> Despite the perceptions and realities of museums as sites of authoritative knowledge, their reservoir of social capital, and their potential to be agents and sites of civic engagement, museums are rarely at the center of community life. Maria Rosario Jackson, a researcher specializing in studies of community cultural assets, has analyzed the potential and challenges

of museums increasing connections to and playing more meaningful roles in civic life. She argues that, “Too often, they are on the sidelines of civic life...the museum field [faces] a noble challenge—to stretch its boundaries, step away from the sidelines, come to the center of civic life, and become a more active participant and even a leader in social-capital and community-building processes.”<sup>12</sup>

Folklorists, especially those working in public sector, have the skill sets to conduct community cultural asset inventories, to map and describe those assets, to develop strategies to present those assets in public contexts, and to engage community members and facilitate dialogue. Folklorists who work in and with museums often serve as critical bridge builders between museums and communities. Folklore training enables one to acquire deep understanding of how to work with diverse communities in an equitable, respectful, and informed way. Folklorists can also assist libraries and museums in their new mission to cultivate a 21<sup>st</sup> century workforce especially by lending their expertise in visual literacy, cross-disciplinary thinking, social and cross-cultural skills.

One of the most powerful new museum movements is the development of museums that preserve and use sites of historic conscience as places of healing and education, as places where public memory is made more visible and especially for realms of memory dealing with difficult histories and issues.

Corinne Kratz and Ivan Karp have stated that museums in general need to become sites for exploring the social challenges and divisive issues that often divide communities and for museums to become sites of dialogue, critical discourse, and forging community wellbeing. They state “Museum work is not without strife and conflict. Many in our field seek to avoid engaging in the issues that occupy their community and choose to be sites of only reflection and reverence. While museums do play a valuable role in these ways, today, museums are finding themselves more marginalized due to global forces and we are just beginning to understand the intensity of the challenge that lies ahead if indeed we want to be players in our civic landscapes and to be a central force in the cultural commons of our communities.”<sup>13</sup>

In 1999, the International Coalition of Sites of Conscience was established; its over 260 member organizations are “specifically dedicated to remembering past struggles for justice and addressing contemporary legacies.”<sup>14</sup> These museums aim to “assist the public in drawing connections between the history of our sites and the contemporary implications. We view stimulating dialogue on pressing social issues and promoting humanitarian and democratic values as a primary function.”<sup>15</sup> There are a growing number of folklorists who strive to give voice to those individuals whose stories and life experiences are under-represented in the scholarly record or public discourse. Their interests and skills are especially suited for advancing the mission of the sites of historic conscience.

It is not surprising that American museums where folklorists have long been employed have been places that are bringing difficult issues and memories into the public discourse. The Michigan State University Museum, for instance, has developed a number of exhibitions on human rights and social justice, at least one in tandem with the Vermont Folklife Center and City Lore. Another example is the Museum of International Folk Art in Santa Fe, New Mexico,

which now has a dedicated *Gallery of Conscience*. And, of course, the Smithsonian Institution's Center for Folklife and Cultural Heritage, which has had one of the largest museum-based concentrations of folklorists, has, particularly through their festival programs and Folkways recordings, brought to public attention many previously untold and difficult histories.

Much has been made by folklorists in recent years—including at the Annual Meetings of the American Folklore Society—of the growing global awareness of the critical importance of the documentation and preservation of our intangible as well as our tangible cultural heritage. In 1989 the UNESCO General Conference adopted the *Recommendations on the Safeguarding of Traditional Culture and Folklore*.<sup>16</sup> A little more than a decade later, on May 16, 2001, the *Report on the Preliminary Study on the Advisability of Regulating Internationally, Through a New Standard-Setting Instrument, the Protection, of Traditional Culture and Folklore* significantly shifted the terms of the 1989 document. First, rather than emphasize the role of the professional folklorists and folklore institutions in documenting and preserving the records of endangered traditions, it focused on sustaining the traditions themselves by supporting the practitioners. This entailed a shift from artifacts (tales songs, customs) to people (performers, artisans, healers), their knowledge, and skills."<sup>17</sup> Barbara Kirshenblatt-Gimblett has written of the emerging opportunity to understand the tangible object from the perspective of a folklorist. She asks a central question, "Under what circumstances does the substance of the object matter? The conception of intangible heritage guiding UNESCO's preservation program is directed to supporting practitioners and the transmission of what they know-- so that what is preserved is the ability to continue to make and do things in ways that continue to be meaningful and valued."<sup>18</sup>

Museums are also coming to grips with the need to document, collect, provide stewardship for, and present intangible heritage—along with, for them, the more familiar focus on the tangible. As intangible heritage becomes a stronger focus of cultural heritage work, and as museums increasingly address intangible heritage needs, it becomes even more evident that folklorists can play vital roles in museums to elevate the standing of intangible heritage.

Museums are now considered critical to cultural tourism and cultural economic developments, movements that inherently depend on identifying, marketing, and connecting local cultural assets to more global audiences. In this realm of activity, folklorists have been active agents in not only identifying assets but also trying to triage the impacts of these larger movements in ways that are positive for traditional artists and their communities. Only a few years ago, a group of folklorists convened at an annual meeting to discuss reactions to Lucy R. Lippard's book, *The Lure of the Local: Senses of Place in a Multicentered Society*, in which she stated that "All places exist somewhere between the inside and the outside views of them, the ways in which they compare to, and contrast with, other places. A sense of place is a virtual immersion that depends on lived experience and a topographical intimacy that is rare today both in ordinary life and in the traditional educational fields. From the Lippard's viewpoint, it demands extensive visual and historical research, a great deal of walking "in the field," contact with oral tradition, and intensive knowledge of both local multiculturalism and the broader context of multi-centeredness."<sup>19</sup> Lippard's concepts resonate soundly with our field's deep interest in describing and understanding what defines the local and a sense of belonging to place. As we consider the future museum landscape for folklorists, we obviously have much to contribute to a

more intellectually rigorous sense of place and ethical approach to cultural tourism in a world shaped by transnationalism and multicenteredness.

Museums, libraries, and folklore archives are rapidly developing initiatives for digital preservation of and access to collections. Scholars now have unprecedented access to primary materials, including folklore collections. After years where museum collections have been stored separately from the fieldwork notes, oral recordings, and photographic documentation—today with the advent of digital tools and a shift in philosophy, the tangible collections are being reunited or connected to the intangible resources in remarkable ways. Collaborations among folklorists and museum, library, and archive information and collection specialists are resulting in new digital tools such as the Ethnographic Thesaurus, digital projects such as the National Folklore Archives Project, Open Folklore, Oral History in the Digital Age, as well as digital repositories of traditional material culture such as the Quilt Index. These resources are serving museums and the folklore field in ways we are just beginning to appreciate.

There have been some notable shifts and intersections of museums and folklore in the twentieth century. Just as the landscape of museum work was shifting and becoming a place that was more hospitable to and needful of folklorists, there were also shifts in the world of folklore studies and practice that helped increase opportunities for folklore and museum intersections. Here are four that have been critical.

### 1. Linking of Folklore and Museum Graduate Training

The emergence of graduate programs that purposefully linked folklore and museum studies has had a deep and lasting impact on the number of cultural heritage professionals who have been engaged in both folklore and museum work. “In the 1960s, [folklorist] Dr. Louis C. Jones, then Director of New York State Historical Association, lamented the lack of training for museum professionals. He wondered who would staff the growing number of museums, and preserve the objects of our nation's heritage.”<sup>20</sup> Jones hired folklorist Bruce Buckley as the first Director of the Cooperstown Graduate Program, a program affiliated with the State University of New York at Oneonta and the “two men set about the task of creating museum and folk culture programs that focused on community study, documentation, and cultural preservation.”<sup>21</sup> Subsequent graduate programs at universities such as Western Kentucky University have also been able to bring together their folk studies, anthropology, and museum studies programs to foster graduate training for students who have entered the workforce in many museum and/or folklore positions.

### 2. The National Endowment for the Arts Folk and Traditional Arts Program

In 1974, the National Endowment for the Arts (NEA) established a Folk Arts Program to underwrite grants to place folklorists in state arts councils and other state agencies across the country to conduct projects that would document and present traditional arts, increase public understanding of our country's folk and traditional arts, and, hopefully, encourage the arts council or agency to provide ongoing support for both a folklorist and a folk arts program.<sup>22</sup> Among the first grants awarded in this new program were grants to support statewide surveys of folklife/folk arts and then to present the collected data to the public in an accessible form.

[Many of the projects funded by the NEA program resulted in exhibitions accompanied by published catalogues and public programs in which traditional artists were brought into museums to do workshops, performances, and demonstrations. In the process of fieldwork and documentation, the folklorists working on these projects often also inventoried what historical materials were held in their state's public and private collections. As a result, the work of the folklorists brought new attention to collection holdings and helped to forge new interfaces between traditional artists and museums as well as between the grant's host institution – typically the state arts council - and other museums in the state.

### 3. Material Folk Culture Studies in Graduate Folklore Programs

The addition of material folk culture specialists to some of the major folklore graduate programs such as Indiana University, University of Pennsylvania, UCLA, University of North Carolina, University of Texas, and Memorial University helped foster an increased attention to the material culture forms of traditional expression. The impact of these university-based scholars of material folk culture have been instrumental in expanding the numbers of students who have become interested in material folk culture studies and museum-based work.

### 4. The Smithsonian Folklife Festival

In 1967, the Smithsonian Institution staged its first folklife festival on the National Mall in Washington, D.C. The sustained presence of the annual Smithsonian Folklife Festival has not only provided a high profile annual living museum exhibition of traditional culture on America's front lawn but it has also served as a field school/training experience for the presentation and interpretation of living traditional culture.<sup>23</sup> The planning and implementation stages of each festival program have drawn together sets of folklorists and museum practitioners whose skill sets and expertise were meshed in producing ground-breaking interpretive programming and that experience attracted some folklorists to pursue work with museums over their careers.

#### *Assessing the connections and impacts of folklore and museums*

Today, folklorists are employed in American museums in a variety of staff and consultative capacities. Folklorists have helped build a body of published scholarship that has described and critiqued folklore and museum history, practice, and policy. Their engagement in museum work has helped museums meet the changes demanded of them by the society and by new international standards of practice. Folklorists have contributed to the growing expectation for a “proliferation of voices”<sup>24</sup> in the re-shaping of the museum experience in the twenty-first century. Drawing on discussions over the past three years with folklorists whose careers have been based wholly or primarily in museums, we want to offer some observations of how folklore training has prepared them for this work, how the work of these individuals has augmented changes within their respective institutions, and, lastly, both some of the challenges and the unique opportunities that folklorists have faced in their museum-based careers.

1. Folklorists have helped museums expand their definition of what should be collected, how they should be collected, and how those collections should be presented.

2. The potential for folklorists finding work in museums is great but those seeking to work in museums should consider gaining additional skills that might better position for employment in museums.
3. Folklorists are finding that museums provide sites for experimenting with new methodologies and research models.
4. Folklorists working in museums have generally not been recognized as folklorists with a capital “F,” but there are an increasing number of folklore-specific jobs in museums. These folklore-specific positions are having an impact on the ways in which the public, the museums, and other disciplines view folklore.
5. The work of folklorists in museums can enhance the museum’s responsibility to serve as an agent to foster a civil society.

Today, according to the American Association of Museums, there are over 17,500 museums in the United States, the International Council of Museums estimates there are 55,000 museums in 202 countries<sup>25</sup> and the number and variety of museums continues to grow. This includes a dramatic growth of ethnically specific museums. Folklorists can and should be part of this phenomenon; they have and can “make a difference” in helping museums become more effective agents for creating a civil and inclusive society, sites of more effective informal learning for birth to gray audiences, as neutral places to explore differences, as institutions that embrace and take responsibilities for both the tangible and intangible aspects of our cultural heritage, and as socially responsive forces that embrace the evolving diverse traditions and expressive culture in America. Because our field is small, in order to forge new alliances between museums and folklore perhaps it is especially timely now to formalize new connectivity and synergies between folklore and museum studies.

### *Plan of Work*

We propose the following strategic plan of work to improve the ties among folklorists and museum professionals who are shaping public policy and practice. Our work will be designed for both folklorists and leading museum scholars who are helping guide the policy development for the 21<sup>st</sup> century. We propose the following:

1. Develop a white paper that will address will trace the history of folklore and museums and this will be accomplished by a literature review of the key published works, model projects, and policy work.
2. Convene the Folklore and Museum Policy and Practice team plus invited museum studies scholars (i.e. Marsha Semmel, Nina Simon, Kathy McLean, Sarah Pharaon, Bill Ivey, Elaine Gurian, Deborah Mack, Richard Kurin, Rick West, and Barbara Kirshenblatt-Gimblett) to identify strategies and opportunities for involvement in museum policy and practice. Special attention will also be given to including young emerging folklorists working in museums. This convening will also seek to identify impediments or barriers for deeper participation in museum policy and practice.



3. Develop specific strategies to connect folklorists to the international movement to document and preserve intangible cultural heritage, and to connect this work to the tangible collections of museums. This would include connecting with the International Sites of Historic Conscience and International Council of Museums.
4. Articulate an effective rationale for the contributions of folklore to museums.
5. Prepare at least one article for publication for the museum journal, *Curator* or other leading museum studies journal/s that is drawn from the white paper.
6. Draft policy recommendations to connect folklore in a more meaningful way to museum policy and practice.
7. Work with AFS staff to post relevant resources in a special section of the AFS website.
8. Develop an electronic community of folklorists working in and with museums in order to foster a learning community to strengthen the communication and interaction among these curators, educators, administrators, digital asset managers, scholars, etc.
9. Create a series of panels/forums as the 2014 American Folklore Society Annual Meeting in Santa Fe—a host city with an outstanding group of museums where programs can be offered and hosted. Special tours and related programming would be developed to support this focus on policy and practice related to folklore and museums. Special attention would be given to issues such as the importance of connecting intangible cultural heritage policy to the tangible collection development, management, and access; new digital approaches to collection development and use; new models for sharing authority with communities where fieldwork/documentation is conducted; the ethical policies of museums to enhance a more mutually beneficial sustained relationship; and the potential of folklorists to influence and impact public policy through their work with museums as safe sites of community dialogue and as responsive institutions for social action.
10. Identify other professional conferences and/or gatherings to present our work to national, state, and local audiences.

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<sup>1</sup> See Bill Ivey, *Arts Inc.: How Greed and Neglect have Destroyed Our Cultural Rights*, Berkeley: University of California Press, 2008.

<sup>2</sup> A comprehensive history of the open-air museum as idea and institution can be found in Swedish museologist Sten Rentzhog's 2007 book *Open Air Museums: The History and Future of a Visionary Idea*. Stockholm: Carlsons.

<sup>3</sup> See Skansen: [en.wikipedia.org/wiki/Skansen](http://en.wikipedia.org/wiki/Skansen). Accessed December 30, 2012.

<sup>4</sup> See Open-Air Museums: [en.wikipedia.org/wiki/Open-air\\_museum](http://en.wikipedia.org/wiki/Open-air_museum). Accessed December 30, 2012.

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<sup>5</sup> See The Association for Living History, Farm and Agricultural Museums, <http://www.alhfam.org/>. Accessed October 2, 2011.

<sup>6</sup> Ibid.

<sup>7</sup> The Eco-Museum idea has been credited to the French museum scholar Hugues de Varine in 1971. See Ecomuseums, *en.wikipedia.org/wiki/Ecomuseum*, Accessed December 30, 2012.

<sup>8</sup> See Gerard Corsane, Peter Davis, Sarah Elliott, Maurizio Maggi, Donatella Murtas and Sally Rogers, "Ecomuseum Evaluation: Experience in Piemonte and Liuria, Italy," *International Journal of Heritage Studies*, vol. 13, no. 2, March 2001, pp .101-106

<sup>9</sup> In 1999, three folklorists/museum directors and one historian participated in one sponsored by the French-American Foundation in cooperation with the National Endowment for the Arts that involved site visits to French Eco-Museums with the desire to share folklore expertise between the U.S. and France to foster academic and professional discourse on Eco-Museums. The folklorists included Joyce Ice, then Director of the Museum of International Folk Art; Tim Lloyd, then Director of Cityfolk; C. Kurt Dewhurst, then Director of the Michigan State University Museum, and historian Hope Allswang, then Director of the Shelburne Museum.

<sup>10</sup> Ellen Hirzy, *Mastering Civic Engagement: A Challenge to Museums*. Washington, D.C.: American Association of Museums, 2002, p. 7.

<sup>11</sup> *Libraries and Museum Twenty-First Century Job Skills*, Washington: D.C.: Institute of Museum and Library Services Report, 2010.

<sup>12</sup> Maria Rosario Jackson, "Coming to the Center of Community Life," in *Mastering Civic Engagement: A Challenge to Museums*. Washington, D.C.: American Association of Museums, 2002, p. 29.

<sup>13</sup> Ivan Karp and Corinne Kratz, Preface, *Museum Frictions: Public Cultures/Global Transformations*. Edited by Ivan Karp, Corinne Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto. Durham NC: Duke University Press, p. 2.

<sup>14</sup> See International Sites of Conscience. [www.sitesofconscience.org](http://www.sitesofconscience.org). Accessed December 30, 2012.

<sup>15</sup> Established originally in 1999, the District Six Museum (South Africa); Gulag Museum (Russia); Lower East Side Tenement Museum (SUS); Maison Des Esclaves (Spain); National Park Service (USA); Memoria Abierta (Argentina); Terezin Memorial (Czech Republic); and the Work House (United Kingdom); founded the Coalition with the following statement: ... "it is the obligation of historic sites to assist the public in drawing connections between the history of our sites and the contemporary implications. We view stimulating dialogue on pressing social issues and promoting humanitarian and democratic values as a primary function." Currently, the Coalition has 17 Accredited Sites of Conscience and more than 260 Individual and Institutional members from around the world. See [www.sitesofconscience.org](http://www.sitesofconscience.org) . Accessed December 30, 2012.

<sup>16</sup> See *Recommendations on the Safeguarding of Traditional Culture and Folklore* [portal.unesco.org/culture/.../ev.php-URL\\_ID=35219&URL\\_D](http://portal.unesco.org/culture/.../ev.php-URL_ID=35219&URL_D). Accessed December 30, 2012.

<sup>17</sup> Barbara Kirshenblatt-Gimblett, "World Heritage and Cultural Economics," *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press, 2006, p.165.

<sup>18</sup> Ibid.

<sup>19</sup> Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society*, New York: The New Press, 1997, p.33.

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<sup>20</sup> See Cooperstown Graduate Program (section on history). [www.oneonta.edu/academics/cgp/](http://www.oneonta.edu/academics/cgp/) Accessed December 30, 2012.

<sup>21</sup> See Cooperstown Graduate Program. [www.oneonta.edu/academics/cgp/](http://www.oneonta.edu/academics/cgp/) Accessed December 30, 2012.

<sup>22</sup> In 1978 this program became on a bureaucratic par with other NEA discipline areas. For more information, see <http://www.nea.gov/> . Accessed December 30, 2012.

<sup>23</sup> To learn more about the festival, see Richard Kurin, *Smithsonian Folklife Festival: Culture of, By, and For the People*. Smithsonian Center for Folklife and Cultural Heritage: Smithsonian Institution, 1998.

<sup>24</sup> See *Museums for a New Century: A Report of the Commission on Museums for a New Century*. Washington: American Association of Museums, 1984.

<sup>25</sup> ICOM is not aware of the accurate number of museums in the world. However, in its 17th edition (2010), the most comprehensive directory *Museums of the World*, published by De Gruyter Saur, lists 55,000 museums in 202 countries. Accessed ICOM web site, October 10, 2011.