

Research on the Live Protection of Non-Material Cultural Heritage of Folk Art Based on the Principle of Visual Communication Design

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Abstract: China is a Big Country with a Long History of Intangible Cultural Heritage. Today, with the Continuous Development of Science and Technology and the Gradual Implementation of Socialist Modernization. How to Protect Intangible Cultural Heritage in an All-Round Way and Implement the Great Strategic Goal of Scientific Development Concept Has Become the Focus of the Construction of Spiritual Civilization in Our Country Nowadays. It is Also an Important Work for Our Country to Prevent Cultural Faults and Arouse and Enhance the Traditional Consciousness of the Whole People. the Main Factors Affecting Its Inheritance Are: the Local Government's Enforcement of the Protection Policy of Folk Art is Not Enough. the Desire of Market Organizations to Enter the Field of Folk Art is Not High. Folk Art Groups Have Insufficient Power to Pass on Folk Art. Lack of Relevant Systematic Theoretical Research; the Influence of Foreign Cultures. Inheriting Sustainable Mechanisms: Enhance the Attention of Government Departments At All Levels; Strengthen Technological Innovation in Folk Art. Extensively Carry out Various Heritage Activities. Strengthen the Depth of Relevant Theoretical Research. This Paper Will Further Analyze and Discuss the Active Protection Work from the Perspective of the Intangible Cultural Heritage of Folk Art.

1. Introduction

Intangible Cultural Heritage is the Manifestation and Cultural Space of Various Traditional Cultures That Have Been Passed Down from Generation to Generation and Closely Related to People's Lives [1]. Intangible Cultural Heritage is Not Only a Witness to Historical Development, But Also a Precious Cultural Resource of Great Value [2]. Some Scholars and Experts Have Worked Tirelessly to Find out the Endangered Treasures of Various Folk Art, and Some Have Spared No Expense to Buy Folk Art to Save and Protect Them. I Also Heard That There is a Famous Everyone Who, While Running Around and Screaming, Sells His Own Paintings and Collects the Woodcut New Year Pictures and Their Engravings That Are on the Verge of Extinction, So That They Can Get New Care [3-5]. the Intangible Cultural Heritage is the Manifestation and Cultural Space of Various Traditional Cultures Which Are Handed Down from Generation to Generation and Closely Related to People's Lives. the Intangible Cultural Heritage is Not Only the Witness of Historical Development, But Also the Precious and Valuable Cultural Resources. It Represents the Spiritual Culture of a Nation and is the Lifeblood and Symbol of Local Culture [6]. Once the Protection of Intangible Cultural Heritage of Folk Art is Hindered, the Development of the Whole National Cultural Industry Chain Will Be Directly Damaged, Which Fundamentally Laid the Importance of Inheriting and Protecting Intangible Cultural Heritage of Folk Art [7].

With the Proposal of the Great Strategic Goal of Sustainable Development, the Directional Contradiction between the Work of Cultural Inheritance and the Work of Modernization in China Has Been Fully Alleviated. Especially for the Protection of Intangible Cultural Heritage of Folk Art, the Alleviation of Directional Contradiction between Cultural Inheritance and Modernization Work [8]. It Has Become the Main Guarantee to Prevent the National Cultural Fault and to Inherit the Intangible Cultural Heritage of Folk Art in China. Because Material Culture Itself is a Concrete Entity, a Series of Protective Actions Can Be Carried out More Easily [9]. However, the Protection

of Intangible Cultural Heritage in China Has Been in a Relatively Backward Stage, and It is Not Until Recent Years That Attention Has Been Paid to This Kind of Culture. Once Folk Art Leaves the Soil That Nourishes Them, It Will Be Difficult to Survive. Therefore, in Order for Folk Art to Be Truly Protected, It Must Be Guided by the Scientific Concept of Development, Let It Return to the Source of Life, and Protect the Living Environment in the Realistic Ecological Scene of the People [10]. the Rich and Intangible Cultural Heritage Created by the People of All Ethnic Groups in China in the Long-Term Production and Life Practice is the Crystallization of the Wisdom and Civilization of the Chinese Nation, the Link That Connects the National Sentiments and the Foundation for Maintaining National Unity.

2. Analysis of Factors Affecting the Inheritance of Folk Art

2.1 Local Governments Are Not Strong Enough to Implement Folk Art Protection Policies

Folk art is the general term for the creative work of the people of Huaxia, which is characterized by the needs of production and life in different periods, characterized by beautifying the environment, enriching the activities of folk art and culture, and improving the ability of the masses to appreciate beauty and appreciate beauty. Folk art is visual art in form, but they are not pure works of art in real life scenes, but “life phases” in people's real life. The so-called “life phase” is the look or style of life. Like the folk decoration in various parts of China, from the walled door to the window roots, the sculptures and beams, it is a living part of living and living. Especially in recent years, with the deepening of China's reform and opening up process and the gradual acceleration of the pace of internationalization. Although some intangible cultural heritages have been paid some attention to, there are still many unknown cultural heritages gradually fading their vitality, and folk art is the typical representative of such gradually forgotten cultural heritages. In addition, the fundamental difference between the living protection and the traditional inheritance protection measures lies in the fact that the living protection also realizes the epochal characteristics of the intangible cultural heritage of folk art. This avoids the corresponding cognitive impairment of Chinese people, and can acquire more timely traditional Chinese culture under the development of living protection measures. Avoid the directional contradiction between the work of cultural inheritance and the work of modernization caused by the inadequate cultural inheritance.

2.2 The Market's Acceptance of the Living Inheritance of Folk Art is Insufficient

The reason why folk art has gradually declined is that this art form is not suitable for today's market demand. Especially in today's market economy environment, economic efficiency is the primary goal that people pursue. With the gradual decline of market economic benefits related to folk art, more and more people are unwilling to invest in the industry, which makes the total number of people studying folk art less, let alone talking about the living inheritance. Folk art intangible cultural heritage has its unique form, but in essence, it is not an isolated existence. It is a kind of “life culture” that exists in and does not divorce from life, a kind of cultural “life phase” or life mode. The new year paintings, paper-cuts, stoves, embroidery, and folk decoration mentioned above are also special styles of our lives. At present, many local governments in the country are in a state of debt operation, which may be one of the reasons why local governments have not invested heavily in the protection of folk art and human resources. This limits the effective development of the teaching of folk art in China's campus from the source, so that the effectiveness of education and teaching can not be guaranteed. This is a series of problems caused by China's national conditions, and it is also a major difficulty in the implementation of China's living protection.

3. Effective Measures to Effectively Realize the Inheritance of Folk Art

3.1 The Government Has Increased Investment in Folk Art

Folk art is one of the artistic expressions with extremely high aesthetic value. It is of great significance to study the inheritance of folk art in the new era. From the analysis of some problems

in the process of folk art reproduction, we can see that there are many development problems in folk art in China, and the difficulty of living inheritance has even reached a difficult level. Some auspicious images can be preserved based on the understanding and emotions of the auspicious images of the older generations in the vast rural areas, and also part of their customary life. It has profound cultural connotations and symbolic meanings. However, in its sophisticated traditional techniques, the long-term errors and lacks of publicity and education are even more negligible. For a long time, the reasons why these folk arts are in a weak position include being squeezed by the strong “court art” and “literati art”, which are not accepted by the so-called mainstream elite culture. From the theoretical point of view of the construction of service-oriented government, such requirements are not conducive to the sustainable inheritance of folk art. However, as the most advantageous subject in the process of inheritance, the government is facing the immature development of other inheritance subjects. In the initial stage of the inheritance of folk art, it is the best choice for local governments to increase all-round human and financial investment in the inheritance work.

3.2 Make a Rational Market-Oriented Change of Folk Art

Art without market value, even if supported by the government, will only be a “baby waiting to be fed” and lack the ability to grow up independently. Therefore, only by restoring the strong competitiveness of folk art in the art market can we truly realize the continuation of this art and make it be inherited for a long time. The disadvantage of social status decides that the art category of this group is not valued. If the art of the disadvantaged position lacks powerful protection means, its danger is inevitable. Therefore, our protectors and media must publicize the real value and significance of intangible cultural heritage of folk art rightly and vigorously, and study its cultural significance. Although foreign sociologists and management experts have recently proposed “stakeholder theory”, according to this theory, enterprises are required to pay attention to the interests of other interest groups in society. We must not only see the small profits in front of us, but also look at the development and changes of things with a long-term sustainable development. In the protection, we must guide these tasks with the scientific and complete concept of cultural life space. Therefore, in the actual operation, even in real life, the protection of intangible cultural heritage such as folk art should pay attention to the integrity and prevent the protection of pure cultural debris.

4. Conclusion

The inheritance of folk art is a long, arduous and even tortuous process, and the success of the inheritance work cannot be accomplished. During this period, it is necessary for the inheritors of the government, academia and folk art to work together so that folk art can usher in a prosperous future. Inheritance is a long, arduous and even tortuous process, and the success of the inheritance work cannot be accomplished. Whether it is folk art or other intangible cultural heritage, it is a very precious cultural treasure in the long history of our country, and it needs to attract enough attention. The living inheritance of folk art needs to be considered from many aspects. The government support, market influence, school education and other factors should be fully combined to find a feasible way for the development of folk art, so that this precious art form of our country can be well continued. Therefore, for the intangible cultural heritage of folk art, how to make use of the living protection to realize the effective inheritance of intangible cultural heritage of folk art is the most important thing to do a good job in the protection of cultural heritage.

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