

Strategies of Folk Art Entering Local Comprehensive Museums

—Take the Museum of Hubei Province as an Example

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Abstract. Folk art is a lively art created by folk artists, and it is also a living art created by working people according to their own needs in daily life. While building a strong socialist cultural country has become the strategic goal of the country, and the protection of intangible cultural heritage has become the focus of the times, the important value of Chinese folk art as a kind of folk culture is increasingly emerging. It is a meaningful way to solve the problem of inheritance as well as protection of folk art, in addition, it is also a powerful way to enrich museum resources and add vitality to museums.

Introduction

The Chinese nation's culture is profound and wide-ranging. In the vast sea of Chinese culture, folk art is like a sincerely refined boat shuttling among them. However, due to the disintegration of the economic basis on which traditional folk art depends for its survival and the relentless impact of industrial commodity economy, many excellent folk works and techniques are slowly losing or facing the crisis of disappearance. In the research of folk art, the author searched accurately on the advanced retrieval of HowNet on November 9, 2016. The retrieval records and literature data are shown in Table I. It can be seen that there are many studies on folklore museums by researchers, but the research on folk art entering museums is a drop in the bucket.

Table 1. Hownet document reference data table

Keyword	Search Type	Number of Documents
Folk Art	Precise search	1581 articles
folk custom	Precise search	382 articles
Folklore Museum	Precise search	17842 articles
Folk Art+Museum	Precise search	22 articles

The folk art that the author studies enter the museum and folk art museum has inextricably linked, but there are also many differences. Folk art can't be a castle in the air. It comes from the folk. Now it needs to return to the folk. Therefore, it is necessary to find a correct position and establish a solid foundation. Introducing folk art into museums is a new method, which is also the focus of this paper.

Folk Art Entering Local Comprehensive Museum

A. The Present Situation of Folk Art.

Tracing back to the origin, decorations made by bones of cave people in primitive times, painted pottery in Yangshao culture, ancient totems and primitive singing and dancing are all forms of expression of ancient art. At that time, the concept of art had not been formed. They were part of the life of the ancient ancestors, but they just reflected the essence of folk art: the art of life. The emergence of folk art is also the emergence of human culture. With food, clothing, shelter, and

transportation, with life, there is the art of life. The art of life has been passed down from generation to generation, and after a long period of precipitation; it has formed a unique style of folk art. It is not only the connotation of Chinese traditional culture, but also the essential connotation of Chinese life for thousands of years, reflecting the idea of the unity of heaven and man.

However, with the development of the economy, there is a serious fault phenomenon in folk art: many family's skills lost, in addition, further folk art has no successors. At this time, the concept of intangible cultural heritage has come into people's vision, and the protection and inheritance of intangible cultural heritage have become a hot spot of the times. For folk art, it still maintains the connotation of life art, but this connotation is not easy to be known by modern society. With the change in social consciousness and lifestyle, folk art has to find a way to live in conformity with nature and modern times.

B. Current Situation of Folklore Museums.

Folklore Museum is a museum specializing in collecting and displaying folk art. In(On Museum Protection of Folklore:—Taking Nanjing Folklore Museum as an example)(Zhang Sicheng, 2012), the author takes Nanjing Folklore Museum as an example to discuss the inevitability of Museum participation in the protection of folk art, and puts forward the landscape of folk art in museums^[2].The Nanjing Museum of Civil Customs was built on the site of Ganjia Grand Courtyard, which is a multi-access hall-style residential building. It has become the base for the protection and research of intangible heritage in Nanjing. In the existing problems in the Development of Folklore Museums: Taking Nanjing Museum of Folklore as an example (Yang Shujuan, 2014), the author puts forward three development problems and two development limitations, expressing the shortcomings of people's understanding of Folklore Museums, the limitation of traditional housing structure on exhibition layout, and the difficulty of attracting audiences after freshness^[3].People's daily published a particular article "Folklore Museum, Who Knows the Loneliness" in the 16th edition of August 11, 2014. It told about the status quo of the four folk museums in Guangzhou. The reasons for this was associated with the inconvenience of traffic, the imperfect supporting facilities, the lack of a guiding system and so on^[4].Guangzhou Folklore Museum was renovated by the Senior Doctor Temple. It was renamed formally at the end of 2010. Now it is being renovated comprehensively with 4A scenic spot. According to the re-planning of Guangzhou Folklore Museum, it is challenging for the museum to sustain its development in the absence of audience awareness, because it relies only on its former residence and cultural relics.

In addition to the provincial and municipal folk museums, there are also many folk museums with specific themes, such as Zhuxian Town Wood Print New Year Museum, Huaxia Paper-cut Museum, China Academy of Fine Arts Folk Art Museum, and so on. These folklore museums have strong pertinence, but they are only known by a few professionals and are under great operational pressure.

C. Advantages of Local Comprehensive Museums.

Folklore museums have shortcomings in various aspects. Local comprehensive museums can be chosen for folk art. The reason for restricting the "local integration" of museums is that there are a large number of museums in China. Taking Hubei Province as an example, in the National Museum List 2014, there are 190 museums in Hubei Province. Among them, there are 3 first-class museums, namely, Hubei Museum, Wuhan Museum, and Jingzhou Museum; 11 second-class museums, including 8 local comprehensive museums. The list of local comprehensive museums above level 2 in Hubei province is shown in Table 2.

Table 2. List of local comprehensive museums at or above level 2 in hubei province

Name of Museum	Nature	Grade
Hubei Provincial Museum	Cultural Relic	one-level
wuhan museum	Cultural Relic	one-level
Jingzhou Museum	Cultural Relic	one-level
Huangshi Museum	Cultural Relic	second level
Xiangyang Museum	Cultural Relic	second level
Yichang Museum	Cultural Relic	second level
Shiyan Museum	Cultural Relic	second level
Museum of Wudang Mountain Special Tourism Economic Zone	Cultural Relic	second level
Ezhou Museum	Cultural Relic	second level
Suizhou Museum	Cultural Relic	second level
Museum of Enshi Tujia and Miao Autonomous Prefecture	Cultural Relic	second level

The advantages of local comprehensive museums are as follows: (1) The national policy of free admission to museums has dramatically increased the flow of people to museums. Local comprehensive museums can ensure the number of visitors. Since the National Museum opened free in 2008, the number of visitors has increased dramatically. By May 2014, the annual number of visitors exceeded 600 million. In the latest document "Basic Situation of National Cultural Development in 2013" published by the Ministry of Culture, the number of visitors received by national cultural relics institutions from 2008 to 2013 has been charted, as shown in Figure 1. As can be seen from figure 1, since the free opening of cultural relics institutions, including museums, in 2008, the audience base has been large, and the number has increased year by year. (2) The software and hardware facilities of the local comprehensive museum are complete. The first item of "Comprehensive Management and Infrastructure" in the "Standards for Museum Grading and Evaluation" issued by the State Administration of Cultural Relics in 2016 has a clear accounting method for museum buildings and environment, human resources and personnel training. Taking the 11 museums listed in Table 2 above level 2 in Hubei Province as an example, they are fully guaranteed in terms of construction, exhibition hall and staff. (3) In addition to regular exhibitions of cultural relics, local comprehensive museums also undertake other high-level exhibitions. Taking the Hubei Museum as an example, in addition to the permanent exhibition of cultural relics, the Hubei Museum also hosts temporary exhibitions, domestic exchange exhibitions, and overseas exchange exhibitions. Famous painters'solo exhibitions, photographic exhibitions, international tour exhibitions, and other exhibitions complement each other in the museum cultural exhibition platform and complement each other, forming a "cultural feast." In the process of admiring various exhibitions, people may enter the branch of folk art. Understand folk art by chance, get close to folk art and love folk art accordingly.

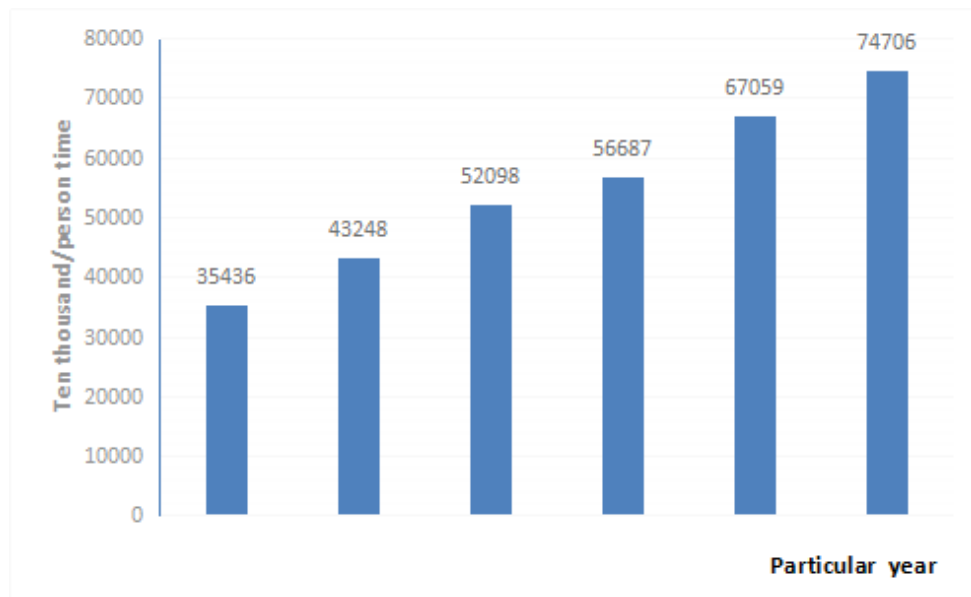


Fig.1. Visitors Received by National Cultural Relics Institutions from 2008 to 2013

The Strategy of Folk Art Entering the Museum of Hubei Province

It is the most direct and reasonable way to set up a branch of folk art in the museum for folk art to live in. At the same time, it can also use the museum as a "window" to let more people know and understand folk art. The Hubei Museum, which was built in 1953, is one of the eight state-level key Museums jointly built by the central and local governments, and is also an AAAAA-level scenic spot. Its vibrant collection, long running time, rich experience and high public awareness are excellent choices for opening branch libraries of folk art. Therefore, taking the Hubei Museum as an example, this paper expounds some strategies for folk art to enter local comprehensive museums.

Strategies in the Museum of Hubei Province.

Folk art into local comprehensive museums, first of all, must be supported by policies and museum facilities resources. Folk art has branches in museums. Museums need to hand over the relevant work with government departments, because there are few authorities in provinces or even in China, so they can not rely on the departments of folk art and folk art organizations that need to be improved to carry out the docking work. In addition, the museum should also undertake the procurement of related facilities and training of human resources.

1) *Guarantee the Support of the Bureau of Cultural Relics and the Ministry of Finance of Hubei Province:* In order to build a new branch of folk art, the Museum of Hubei Province should first report to the Bureau of Cultural Relics of Hubei Province for approval. The Cultural Relics Bureau of Hubei Province is a public function department directly under the Cultural Department of Hubei Province. The Museum Office of the Cultural Relics Bureau specializes in formulating the development plan of the Provincial Museum undertakings, and is responsible for the examination and approval of the application for the establishment and termination of the provincial museums. The development plan and project application of the branch of folk art need the Hubei Museum to organize and declare. In addition to the approval of the provincial Bureau of Cultural Relics, the Museum of Hubei Province also needs more financial support from the government. Vigorously developing cultural industry and promoting cultural prosperity is one of the national development strategies. The most practical implementation of the strategy is the government's financial support for cultural and artistic undertakings. In 2014, the Central Finance allocated 4.957 billion yuan for the free opening of museums, memorials, art galleries, public libraries and cultural centers (stations) throughout the country. It is unrealistic for the Museum of Hubei Province to set up a branch of folk art only with the financial support of the Museum itself. It must apply to the finance department of Hubei province for financial support for the construction of the branch. After ensuring the support

of the Bureau of Cultural Relics and the Ministry of Finance of Hubei Province, the establishment of branch libraries and personnel training can be carried out.

Institutional Establishment and Personnel Training: Since the Museum of Hubei Province and the Institute of Archaeology of Hubei Province have become the Museum of Hubei Province, there are 20 institutions in the Museum. There are two ways to set up branches of folk art: one is to recruit talented people in society and directly set up folk art centers; the other is to select suitable talents from existing organizations to form temporary office structures of matrix structure, and gradually improve the formation of folk art centers. The ultimate goal of the two approaches is the same, but they differ in the management and training of human resources. The Museum of Hubei province can choose according to the allocation of funds for personnel recruitment and training. It can also combine the above two methods, select talents in some organizations as the core of management, and recruit folk artists and art managers in society.

Activity Strategies for Folk Art and Folk Art.

In the current study of the situation of the folk museum, the lack of interaction with the audience and the inability to maintain the freshness of the audience are the core problems of the folk museum. Folk art in Hubei Museum cannot be once and for all, which requires the branch to strengthen interaction with the audience, enrich the form of activities, so that folk art truly into the museum, and then from the museum into people's lives.

1) *Regular folk festivals:* If folk art is only displayed in the glass window of the museum, it loses the essential characteristics of the source life of folk art. There is saying that "Where there is life, there is folk art". Regular folk festivals are held to revive the sleeping folk arts, thus deepening the impression of traditional folk festivals in people's hearts and awakening people's memories of traditional folk culture.

2) *The window of Industrialization of Folk Art:* The concept of industrialization of folk art has aroused controversy since it was put forward. Supporters believed that industrialization of folk art could protect it from being abandoned by the times and let it be inherited in another way. Opponents believe that the industrialization of folk art has lost the emotions of handmade folk art, and the process of industrialization will make folk art become ordinary. As a window for the industrialization of folk art, the Museum of Hubei Province is actually a reasonable choice to synthesize the above two concepts. Taking the branch of folk art as a window is to gather the inheritors of it better and make use of the platform of the museum to become bigger and stronger. Folk art is first transformed into folk art products through the window of branch libraries of folk art; secondly, organized folk art enterprises are formed from independent and dispersed folk art products to produce large-scale benefits; finally, on the basis of collecting, displaying and researching folk art, branch libraries of folk art gradually go to the market and obtain economic benefits through the production and sale of folk art products. In this form of industrial composition, folk artists benefit from the production of folk art, and will also enhance their pride in local folk art, and consciously invest in the inheritance and protection of folk art. When the survival of folk artists is no longer a problem, and can be re-enjoyed in it, the design of creative products about the modernization of folk art can also get enough momentum. In addition, It become one of the unique nodes with rich cultural connotations in the modern industrial chain.

3) *Connect Handicraft Classes of Primary and Secondary School Students in Wuhan:* In the opinions on implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture, published in January 2017, "Chinese Excellent Traditional Culture Runs through National Education" is the key task of the opinions. As far as folk art is concerned, it is very suitable to combine the learning content of primary and secondary school students. Hubei Museum Folk Art Branch can be connected with the handicraft lessons of primary and secondary school students in Wuhan, and it can be used as the touchstone for Hubei Museum to be incorporated into the civic education system of Wuhan. In order to connect the branch library of folk art with the handicraft curriculum in primary and secondary schools, it is necessary to establish a cooperative relationship with primary and secondary schools. With the support of the Hubei Museum, the attraction of the branch of folk art for primary and secondary schools in Wuhan will also be

significantly enhanced. After the cooperative relationship has been reached, the teaching methods can be flexibly changed. the Primary and secondary school students can be invited to participate in the study of a folk art branch library, and folk art teachers can also be invited to teach themselves in primary and secondary school classes, so as to grasp the traditional culture from the doll effectively.

4) *Establishment of communication channels for non-survivors:* There are 16 non-heritage research centers in Hubei Province, most of which are universities. Folk Art Branch can connect 16 non-heritage research centers in Hubei Province and maintain long-term interaction. It cannot only help to build its own branch, invite folk art masters and collect folk art with the help of non-heritage research center, but also it can provide site support and help to collect public opinions for the non-heritage research center, so that the protection and inheritance of intangible cultural heritage is not a slogan.

Publicity Strategy of Hubei Museum to Folk Art Branch.

There are main halls and side halls in Hubei Museum. Here are different exhibition halls in each hall. Among them, Zeng Houyi exhibition hall in the main hall is the most famous. Folk Art Branch is a small part of the Museum of Hubei Province. If there is not enough publicity, even if it is built in the Museum of Hubei Province, it can not guarantee enough audience. Therefore, the importance of publicity is self-evident. According to the existing propaganda channels of Hubei Museum, combining with modern propaganda methods, this study propagandizes the branch of folk art from two aspects i.e., propaganda inside the library and cooperation outside the library.

1) *Dissemination through in-library propaganda channels:* The propaganda of the channels in the museums of Hubei province can begin with the planning of the branch of folk art. Rationally planning the location of branch libraries, skillfully connecting the visiting routes of branch libraries and main libraries, increasing the chances of audience entering the branch libraries of folk arts, and doing well the publicity work of branch libraries from the beginning of construction; at the same time, through microblog regularly updating the progress of the construction of venues, basic knowledge of popular science and folk arts, introducing the stories of masters of folk arts, to keep the branch libraries of folk arts warm.

2) *Cooperation with other secondary museums in Hubei Province:* The Museum of Hubei Province is the first-class Museum of the country. There are 10 local comprehensive museums above the second-class in Hubei Province. They can also be used as objects for folk art to enter the comprehensive museum. Interaction with other comprehensive museums in Hubei Province can further protect and inherit folk art, and further promote the development of the folk art branch of Hubei Museum and other municipal Folk Museum Art branches. When branch libraries of folk art are gradually on the right track and taking shape, It can be consider helping provincial and municipal museums to establish folk art galleries, giving guidance on key issues, and cooperating to carry out regional folk art exchange activities. In the process of mutual assistance, let the folk art branch of Hubei Museum be the leader in many museums in the province, and make the platform more mature.

Conclusion

Folk art is an art with unique charm in Chinese traditional culture. Folk art entering comprehensive local museums is to use Museum facilities, human resources, and public awareness to help it have a place in modern society. Folk art into local comprehensive museums is a new way to inherit and protect it under the current situation of low awareness, inaccurate positioning with the difficult reconstruction of folk art museums.

Hubei Museum has excellent conditions. Opening a branch of folk art is not only a new challenge for museums to undertake public education functions, but also a new opportunity for Hubei Museum to keep pace with the times and increase its self-charm. As Comrade Hu Jintao pointed out, "Strengthening the protection of world heritage has become an urgent task for the international community, which is a lofty responsibility entrusted to us by history and an inevitable requirement for the continuation and sustainable development of human civilization." Taking the Hubei Museum

as an example, this study discusses the strategy of folk art entering the local comprehensive museum, opening the window of folk art exhibition in the museum, and restoring the spiritual home on which we depend for survival.

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