

Research on the Value, Development and Application of Folk Art Resources

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[**Abstract**] This paper discusses the value of folk art resources and its development and application. Folk art works have rich cultural connotation and aesthetic value, important historical and artistic significance, and great significance to promote the inheritance and development of local culture and enrich people's spiritual life. However, in real life, the preservation and inheritance of folk art resources are faced with difficulties, such as low market value, contradictions in protection and utilization, conflicts between modernization and traditional culture, and the balance of cultural identity and diversity. Therefore, it is necessary to strengthen the protection and utilization of folk art resources, promote its cultural and economic value, explore effective inheritance mechanism and talent cultivation, and promote its sustainable development in modern society. This paper aims to provide some useful ideas and suggestions for the development and application of folk art resources.

[**Key words**] folk art; folk culture; value utilization; develop

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1 Introduction

Folk art is an important part of Chinese folk culture. It is an art form with regional characteristics created, spread and developed by the general public. It is one of the precious heritages of Chinese traditional culture. Folk art, with its vivid image, profound connotation, unique style and various means of expression, shows the history, culture, customs, religion and philosophy of ancient Chinese society. It is a carrier of culture and an important part of human cultural heritage. However, due to the impact of urbanization, modernization and Western culture, folk art is facing serious threats and challenges. Therefore, how to excavate and utilize folk art resources, and protect and inherit folk art culture has important significance and value. This paper will discuss the concept and characteristics, value and significance, existing problems and challenges, development and application approaches and strategies of folk art resources, in order to provide some enlightenment and reference for the protection and inheritance of folk art resources.

2 Concept and characteristics of folk art resources

Folk art resources refer to the works of art with national and regional characteristics created by the general public in life and labor, including painting, sculpture, paper cutting, window cutting, window flower, embroidery, wood carving, clay sculpture, lanterns, masks, totems, statues, gongs and drums and other art forms. With its natural, vivid, simple and rich forms of expression, folk art resources express the rich connotation of folk culture and people's understanding and expression of nature, society, the universe and the mysterious world.

The characteristics of folk art resources mainly include the following aspects:

(1) Strong regionality. Folk art usually has strong local characteristics because its creation and inheritance often take place in specific regions and communities. The characteristics of the history, culture, customs, nationalities and religions of different regions will be reflected in the local folk art. For example, in China, folk arts in different regions have their own unique styles and characteristics. For example, Cantonese Opera, Sichuan Opera, Beijing Opera and other local operas differ not only in the form of performance, but also in clothing, props and music. In addition, traditional handicrafts such as paper cuts, window decorations and folk paintings all over

China also have their own characteristics and styles. Similar situations can be seen in other countries and regions. For example, various folk arts in India, such as Indian dance, Indian music and yoga, all reflect the characteristics of local religion, culture and history. Tribal art in Africa and folk dance in Europe also have obvious local color.

(2) Creative forms are diverse. The creative forms of folk art are very diverse, including almost all kinds of handicrafts. Folk artists usually use their skills and tools to create works of art, so as to express their thoughts and feelings. In China, the creative forms of folk art are very rich and colorful. Paper cutting, window cutting, window tracers, folk paintings, clay sculptures, wood carvings and other handicrafts have a long history and profound cultural heritage in Chinese traditional culture. At the same time, China's intangible cultural heritage, such as traditional opera, folk music and folk performance, is also one of the important forms of folk art. In other countries and regions, the creative forms of folk art also have their own characteristics. For example, India's hand-painted silk, Africa's tribal masks and decorations, and South America's textiles and wood carvings are all representative works of local folk art. In a word, the creative forms of folk art are diverse, reflecting the culture, history and tradition of different regions.

(3) Vivid. A remarkable feature of folk art is vividness. As its creation often aims to express a certain emotion, tell a certain story or show a certain traditional culture, folk art works often use exaggeration to express image and emotion. In China, the characters in folk art are often depicted vividly and exaggeratively, such as the characters "Hualian" and "Qingyi" in Sichuan Opera. Their facial makeup is bright in color, simple in line and highly expressive. In addition, various performance forms in China's intangible cultural heritage, such as dragon dance, lion dance and acrobatics, also emphasize the exaggeration and vividness of the means of expression. In other countries and regions, the vivid expression of folk art is also different. For example, in African sculptures, animal images are often depicted with great vitality, strength and mystery; Indian hand-painted art works often use bright colors and delicate lines to express image and emotion. In short, folk art works are vivid, and can well show the local culture, tradition and national spirit.

(4) Rich cultural connotations. The cultural connotation contained in folk art works is very rich, reflecting all aspects of folk culture. As the creation of folk art works often stems from folk beliefs, thoughts, emotions, values and lifestyles, these works often contain very strong cultural connotations. In China, folk art works usually reflect some important aspects of Chinese traditional culture, such as Confucianism, Taoism, Buddhist culture, folk beliefs, etc. The creation process of these works often integrates the characteristics of local culture, such as various myths and legends, historical stories, folk traditions and so on, thus forming a unique artistic form. At the same time, folk art works also reflect the values and lifestyle of Chinese people. For example, Chinese New Year pictures, window tracers and other works often depict scenes of family reunion, festivity and peace, reflecting Chinese people's attention and yearning for families and communities. In addition, Chinese wood carvings, clay sculptures and other works often show scenes of work and life, reflecting Chinese people's attitudes and values towards work and life.

(5) Strong mass character. Folk art works are created, inherited and developed by the masses, with the characteristics of the masses, reflecting the rich and colorful folk culture and the characteristics of the masses. In China, folk art works are often created by ordinary people. Their creative process and motivation are usually closely related to folk culture, beliefs and traditions. These works are usually handed down through word of mouth, master-apprentice inheritance and other ways, and become the common cultural wealth of the general public. At the same time, because the creation skills of folk art works are usually relatively simple, it is easier for the masses to accept and develop. It is precisely because folk art works have such a mass characteristic that it reflects the characteristics of rich and colorful folk culture and the masses. The themes and contents reflected in these works are usually closely related to the lives of ordinary people, so they are more likely to arouse the resonance of the general public. At the same time, because folk art works are often passed down by word of mouth, they have high cultural popularization value.

3 Value and significance of folk art resources

As an important part of Chinese traditional culture, folk art resources have rich value and significance, mainly in the following aspects:

(1) An important part of cultural heritage. As a precious heritage of Chinese traditional culture, folk art reflects the history, culture, custom, religion and philosophy of ancient Chinese society. It is an important part of Chinese traditional culture and has irreplaceable historical and cultural value. Chinese folk art has a long history and profound cultural heritage. From ancient murals, stone carvings and lacquerware to modern paper-cut and embroidery, folk art works cover all aspects of ancient Chinese society, including religion, myth, legend, history, literature and art. These works provide us with precious historical and cultural materials through their unique artistic forms and techniques of expression. At the same time, as an important part of Chinese traditional culture, folk art has high cultural and artistic value. Many folk art works are made by hand. Their artistic techniques and techniques of expression are unique and have high aesthetic value. These works not only reflect the richness of Chinese traditional culture, but also provide important reference and inspiration for us to inherit and develop Chinese traditional culture.

(2) The manifestation of multiculturalism. Chinese folk art is a very diverse cultural field, which reflects the cultural differences and diversity of different regions, different nationalities and different religious beliefs, and reflects the richness and diversity of multiculturalism. For example, the folk art works in some regions show the local unique regional cultural characteristics, such as the paper cutting in Jiangnan Water Town, Sichuan folk wood carving, etc; Some folk art works reflect the cultural characteristics of different ethnic groups, such as embroidery, totem, wood carving, etc; Other works reflect the cultural characteristics of different religious beliefs, such as Buddhism, Taoism, Christianity, etc. These different types of folk art works, through their unique artistic forms and techniques of expression, show the cultural differences and diversity of different regions, different nationalities and different religious beliefs, and express people's different pursuit and expression of nature, life, beliefs and ideals. This form of multicultural expression helps to deepen our understanding and respect for multiculturalism, and also provides us with important resources for learning and reference.

(3) The embodiment of aesthetic value. As an important part of Chinese traditional culture, folk art works not only have rich cultural connotation and historical value, but also reflect the unique aesthetic value. They show the unique charm of Chinese aesthetics through the expression of image, color and shape. For example, in painting, folk art works often use bright lines and colors to show their unique style and image through exaggeration and deformation, so that people can feel the emotion and breath of beauty contained therein. In terms of sculpture, paper cutting, embroidery and other aspects, folk artists have also created their own distinctive works through exquisite skills and creative imagination, forming a unique artistic style and aesthetic standards. Therefore, folk art works are not only an important part of Chinese aesthetics, but also an art form with profound cultural heritage and unique aesthetic value.

(4) The embodiment of social value. Folk art works reflect people's thoughts, beliefs and lifestyles, as well as social development and progress. For example, the themes of "social fire" and "rural life" in folk paintings not only show people's life scenes and daily life, but also reflect the style, culture and living conditions of the society at that time. In addition, folk art works also carry rich contents of history, culture, art and national spirit, with high educational and cultural value, which can help people better understand and feel the traditional culture and national spirit, promote cultural inheritance and exchange, and promote the development of national unity and cultural diversity. Therefore, as an art form that reflects social reality, carries history and culture and inherits the national spirit, folk art has important social value and significance.

(5) A bridge for cultural exchanges. As an art form with regional characteristics and cultural uniqueness, folk art has played a positive role in cultural exchange through its multicultural expression, aesthetic value and social value. In various cultural exchange activities, the forms and cultural connotations of folk art can provide richer and

deeper content for cultural exchanges between different countries, and promote mutual understanding and cultural integration.

4 Problems and challenges of folk art resources

Although folk art resources have rich value and significance, there are also some problems and challenges in real life, mainly including the following aspects:

(1) Difficulties in preservation and inheritance. Influenced by many factors such as history, region, culture, society and nature, many folk art works have been lost or are facing difficulties in preservation. At the same time, due to the lack of effective inheritance mechanism and talents, many traditional skills are also in danger of being lost. With the continuous development of modernization and the strengthening of cultural diversity, the market demand for some traditional folk arts and handicrafts is gradually decreasing, which also leads to the loss of relevant skills. At the same time, due to the lack of sufficient economic and social support, many folk artists cannot obtain reasonable benefits and social recognition, which also affects the inheritance and development of folk art works. In addition, many folk art works have poor preservation conditions and improper preservation measures, which also lead to the loss and destruction of cultural heritage. Therefore, it is necessary to strengthen the cooperation between relevant departments and social forces, establish an effective protection, inheritance and development mechanism, and strive to protect and inherit China's rich and colorful folk art heritage

(2) The market value is not high. Although folk art works have unique aesthetic value and cultural connotation, due to the influence of market demand, their market value is relatively low and lack of good commercial promotion and market development, so it is difficult to realize the dual value of culture and economy. Because folk art works are usually handmade, the production cost is high, and the market demand is relatively small, so it is difficult to improve the market value. In addition, it's often difficult for traditional artisans to integrate into the modern business model, and they lack modern marketing channels and sales methods, which also limits their development of marketization and commercialization. Therefore, it is necessary to take measures to encourage the protection and inheritance of folk art works, and explore innovative marketing and sales models, so that they can better play their cultural and economic value.

(3) The contradiction between protection and utilization. There are some contradictions in the protection and utilization of folk art resources. How to find a balance between protection and utilization needs further exploration and research. On the one hand, it is necessary to protect the originality and purity of folk art works and prevent excessive commercialization and cultural erosion; On the other hand, it's also necessary to make full use of its cultural and economic value to promote the development of cultural industry. Therefore, it is necessary to find a balance between protection and utilization, strengthen the formulation and implementation of relevant laws and regulations, establish a perfect protection and management system, and promote the orderly development and utilization of folk art resources. At the same time, it is also necessary to strengthen the cultivation of folk art inheritance talents and the construction of inheritance mechanism to ensure the inheritance and development of folk art works.

(4) The conflict between modernization and traditional culture. In the process of modernization, traditional culture and folk art are facing the challenge and impact of modernization. How to seek harmonious development between modernization and traditional culture is an important issue. On the one hand, the fast-paced, high-efficiency and high-tech characteristics of modern society have reduced people's demand and attention to traditional culture and folk art. At the same time, traditional culture and folk art are facing the risk of gradual loss in the process of modernization. On the other hand, as an important part of Chinese culture, traditional culture and folk art have unique cultural values and national spirit, which should be protected and inherited. Therefore, in the process of modernization, we need to actively promote the protection, inheritance and development of traditional culture and folk art, and promote the organic integration of traditional and modern culture, so as to realize the modernization and vigorous development of traditional culture and folk art.

5 Development and application of folk art resources and case analysis

The development and application of folk art resources is not only an important way to protect and inherit folk art culture, but also an effective way to improve the social and economic value of folk art culture. The following is a case study of the development and application of folk art resources:

(1) Display of folk art culture. Through the display of folk art works, more people can understand folk art culture, and improve its cultural and social value. For example, the National Museum of China once held an exhibition called “Folk Art Treasures Exhibition”, which exhibited folk art works from all over the country and attracted a large number of visitors. Such exhibitions help to promote folk art culture, show the charm of traditional culture, and enhance cultural confidence and identity. At the same time, they can also drive the protection and inheritance of folk art and promote the development of related industries. Zhongshan folk art village in Nanjing, China is an art village integrating folk art creation, exhibition and sales. Based on traditional culture, the artists in the village carry forward folk art and create a series of unique works of art. The village has also set up an art exhibition and sales center to promote art to the market, which has achieved good economic benefits. At the same time, the art village has also become a platform for cultural exchange, attracting a large number of domestic and foreign tourists and art lovers.

(2) Creative products of folk art culture. Integrating folk art elements into the design of cultural and creative products can not only improve the market value and cultural connotation of folk art culture, but also help to inherit and carry forward it. For example, the National Library of China has launched a series of cultural and creative products called “folk cultural elements”, including mobile phone cases, bookmarks, notebooks, etc., which integrate traditional folk art elements and are popular among consumers. By combining traditional folk art elements with modern cultural and creative products, the traditional culture can be promoted and inherited, and the needs of contemporary people for a better life can be met, which have high market value and social significance. In addition, it also provides an opportunity for folk art artists to innovate and develop. They can integrate their works into the broader cultural and market fields and realize the dual value of art and economy. Embroidery is one of the traditional handicrafts in China, and Mianyang, Sichuan Province is one of the representative areas of Chinese embroidery culture. Mianyang municipal government promotes the inheritance and development of local embroidery culture by carrying out various embroidery culture promotion activities, such as “Mianyang Embroidery Culture Festival” and “embroidery Masters Forum”, and promotes Mianyang embroidery products to the national and world markets. Embroidery has become the cultural card of Mianyang.

(3) Folk art culture tourism. Combining folk art works with tourist attractions can attract more tourists and improve the popularity and influence of folk art culture. For example, Shuhe ancient town in Lijiang, Yunnan Province is a well preserved ancient town, which attracts a large number of tourists to visit and experience with its unique folk art style and cultural heritage. Shuhe ancient town was built in the Ming Dynasty. It is a place where Naxi people live together. It has rich Naxi folk culture and artistic heritage, such as ancient woodcut paintings, murals, architectural decoration, handicrafts, etc. In order to protect and utilize the folk art resources in Shuhe ancient town, the local government and relevant departments have taken a number of measures, including strengthening the protection of cultural heritage, repairing ancient buildings and cultural attractions, cultivating inheritance talents, and carrying out cultural exchanges and tourism promotion. These measures not only protect the traditional cultural and artistic heritage of Shuhe ancient town, but also provide new impetus and opportunities for the development of local tourism. Ceramics is one of the traditional crafts in China, and Jingdezhen, Jiangxi Province is one of the representative areas of Chinese ceramic culture. Jingdezhen Municipal government has carried out a number of cultural tourism projects through the development and utilization of local ceramic cultural resources, such as “ceramic Expo Park” and “ceramic culture street”, attracting a large number of tourists to visit and buy Jingdezhen ceramic products. The development of these tourism projects has not only promoted the development and inheritance of Jingdezhen ceramic industry, but also brought great benefits to local economy and

tourism.

6 Development and application strategies of folk art resources

The development and application of folk art resources need to formulate effective strategies and consider various factors, such as region, culture, market and resources.

(1) Protect and collect folk art works. For existing folk art works, measures should be taken to protect and collect them, and special folk art museums or cultural heritage protection centers should be established to provide places for the preservation and display of folk art works. Strengthen the protection and management of folk art works, and adopt physical protection, digital protection and other ways to ensure that works are not affected by natural disasters, man-made destruction or theft and other factors. We will actively collect and excavate folk art works, carry out research and fieldwork, and discover and collect more folk art works. Guide folk artists to create more excellent works and improve the quality and level of folk art works. Encourage all sectors of society to pay attention to folk art, and improve the public's understanding and attention to folk art works. Strengthen the protection of intellectual property rights of folk art works, crack down on piracy and infringement, and safeguard the legitimate rights and interests of artists.

(2) Cultivate inheritance talents. We should strengthen the training and inheritance of traditional skills, and cultivate inheritance talents of the young generation, so that traditional skills can be inherited. It can be done by setting up traditional art majors, relevant courses, inheritance talent training courses and workshops. In addition, advanced scientific and technological means, such as virtual reality and augmented reality, can also be introduced to inherit folk art works and techniques in a more vivid and intuitive way.

(3) Innovative design and production. We should strengthen the innovative design and production of folk art works, and combine traditional elements with modern technology to create cultural and creative products with a sense of modernity and market competitiveness. For example, when designing cultural and creative products, traditional folk art elements can be integrated into modern product design, such as applying traditional folk embroidery to modern fashion bags, or applying traditional folk picture elements to modern home decoration. At the same time, modern science and technology can also be applied to the production of folk art works to improve product quality and production efficiency.

(4) Strengthen publicity and promotion. Strengthening publicity and promotion is a very important aspect. We should strengthen the publicity and promotion of folk art works through various channels, including exhibitions, cultural festivals, cultural and creative products, so as to improve public's understanding of folk art. We can also use modern media platforms, such as social media and network platforms, to publicize and promote the cultural connotation and unique charm of folk art, so as to attract more young people to pay attention to and understand folk art, and promote its cultural inheritance and protection. In addition, various forms of exhibitions and activities can be organized, including folk art festivals, folk art exhibitions, folk art works exhibitions, etc., to display and promote folk art works and attract more participation and attention.

(5) Attract investment and resources. We should actively strive for investment and resources from the government, enterprises and all sectors of society to support the development and application of folk art works. By attracting investment and resources, we can provide more sufficient funds and technical support for the development of folk art works. The government can provide support through policy and special funds, and enterprises can provide capital and technical support through cooperation and investment. At the same time, the Internet and social media can also be used to attract more resources and partners to promote the development and application of folk art works.

(6) Give play to the advantages of local culture. We should combine local cultural characteristics and advantages, strengthen the excavation and development of folk art works, and create a cultural brand with local characteristics. For example, folk art exhibitions and performance venues can be set up in characteristic towns or cultural tourism areas to attract more tourists to understand and experience local folk art and culture. In addition,

folk art elements can also be added to local cultural festivals or celebrations, so that more people can contact and understand folk art.

(7) Introduce new technologies and models. We should actively introduce new technologies and models, promote the digitization and networking of folk art resources, and open up new markets and application fields. For example, through the establishment of websites or social media platforms, more people can understand the value and cultural connotation of folk art works; at the same time, we can promote folk art works to a broader market, expand sales channels and achieve better economic benefits through e-commerce platforms or cross-border e-commerce.

7 Conclusion

To sum up, folk art resources are a kind of cultural resources with important value. Through the research on their development and application, the development of cultural industry, economic benefits of cultural industry, and inheritance of the excellent traditional culture of the Chinese nation can be promoted.

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