

# **Title of submitted paper: The Thinking of the Ethnic Museums facing challenges**

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The collections and displayed contents of the Ethnic Museum can best embody the cultural diversity. Facing the challenge of cultural convergence, we should make full use of this advantage to rescue endangered culture and organize the museum vividly and distinctively.

Firstly, we should use the most advanced technology to rescue endangered cultural heritage and make the most distinctive endangered traditional culture displayed again, improve the quality of the exhibition in both content and form, such as Hezhe traditional Fishing-Hunting-Culture and Elunchun traditional Hunting-Culture, etc. to avoid following the same pattern.

Secondly, we should introduce active feature of inheritance of the Intangible Cultural Heritage, exert inherited and interactive functions, and bring the demonstration of the staff and the manipulation of the visitors into the museum's exhibition, in order to inject energy into the Ethnic Museum.

Past the emphasis in museum's work were all directly on the Tangible cultural relics, but the conservation for the Intangible Heritages were rarely treated as key. Although the national & folk-custom museums did many static conservation works related on the Physical Culture, but they were not treated as emphasis. Now trying to assurance the concept of the Intangible Heritages has already become the main topic faced by the museum's leaderships, the academic circle and the experts. The International Museum Association treated as museum's worldwide organization more and more pays attention to the conservation for the Intangible Heritages. This is not only challenge to the traditional museology, and is also the opportunity faced by museum's own development. Facing the challenge to the museums, the national & folk-custom museums should use own superiority, the existing resources and the achievements, and complete the conservation for the Intangible Heritages, and prominent own function in collection, conservation, demonstration and explanation for the Intangible Heritages.

First, must renew the traditional museology idea, so as to adapt the managing for museums to need of the new times developing.

The Physical Cultural carriers are the materials. Bui the Non-Physical Cultural carriers are men, certainly also include the tools, the handicrafts, the cultural place and etc displaying by the material's shapes, and but these the material's shapes must take men activity as a relying, and exist during men activity and performance. Taking men as the basic is the key of modern museology new idea. The national & folk-custom museums should actively adapt times the developing trend, complete to renew the idea managing for museums. To exhibiting-displaying the Non-Physical Culture in the museums will draw close to the audiences. For instance to the conservation for the folk skills may invite the folk craftsmen enter the museums to demonstrate, and may also demonstrate by the staffs learned skills in where (the researchers have learned some of the

traditional Fish Skin Skill when investigation), simultaneously ask the audiences to participation. This interaction with audiences will change the traditional exhibition form and cause the display to be more spirited, and will also strengthen the museum's functions of spreading knowledge, rest and entertainment for men.

For example, the Fish Skin Skill is an old traditional skill created and inherited by Hezhes and their ancestors, and it has become near-extinct cultural heritage. In the summer 1994, Heilongjiang National Museum interviewed the inheritance-imparting woman of the Fish Skin Skill You Cui-Yu at Tongjiang City Jiejinkou ethnic Village. This investigation lasted ten days. Members of the investigation team and aunt You Cui-Yu together skinned fishes, tanned fish skin and sewed the fish skin cloths, and they accumulated the precious first material. Then we video-recorded the entire process that You Cui-Yu demonstrated the traditional Fish Skin Skill, and we photographed the massive material pictures. Now, old men mastering the Hezhe traditional the Fish Skin Skill have leaved the world one after another. Nanai living now in Russia and Hezhe together was our country's a unification nationality in history. Because Tsarist Russia invaded to the east in the mid-19th century, it became the transnational nationality. Now, Nanai's old men mastering the Hezhe traditional the Fish Skin Skill, one of them is 70-year-old, another is 93-year-old. In order that can overall preserve the traditional the Fish Skin Skill, we went to the Russian Far East area in the summer 2007, and we interview-recorded Nanai's present situation of the traditional Fish Skin Skill. Then we discovered some Fish Skin products and Fish Skin Skill that are only recorded but did not have the material object, so that the interview recording is more precious.

Erlunchun and so on minorities of the Heilongjiang Province all have history using clothes, boots, gloves and various packages made by the beast skin, because they were influenced from natural environment and traditional hunting-life custom. Therefore they have created the unique north characteristic Beast Skin Skill. The Erlunchun Beast Skin Skill is also primitive until the pre-liberation. Especially the Dwarf-deer-head-fur-hat is made by an entire head-fur of dwarf-deer grown horns and ears, and the eyes inlaid by the leather with black and white two colors are very lifelike, so that its camouflage is very strong when is worn on men's head. The Erlunchun's women also decorate fur products by many kinds of decorative design. Now the Erlunchuns already have not worn the clothes made by the beast skin, but the individual elderly women master the traditional process also. Some of them can also make clip decorative design by the beast skins, can embroidery on the Dwarf-deer's skins and can make lines by the Dwarf-deer's muscles in the ethnic Village at Heihe City. We video- recorded all live. Now the Beast Skin Skill has used to make the arts, so that the new connotations have given the traditional craft.

The Birch Bark Skill is the North national unique culture, and the investigation about its traditional craft is very precious. The Hezhe old man You Lian-Zhong inherited the traditional Birch Bark Skill, and he made many products by the birch bark. His apprentice and the descendant have also studied the Skill, but some crafts done not inherited after he died.

These investigations and interview-recordings regarding Three-skin-cultures are foundational work to preserve it. Now, the Three-skin-cultures Have all been included the National-Conservation-list. The firsthand materials we interview-recorded not only have prepared the reliable basis for the project application, moreover have left the precious source material for the later further research and conservation.

At the same time, may also penetrate the folk to manage the museums, so as to extend their

function.

The active Non-physical Cultural conservation is to enable this culture to inherit continuously in the folk. The national museum must go out, arrives at the folk thoroughly, and momentarily grasps the folk cultural change in the times, promptly the preserves folk culture changed in the museum. Should establish the link with the folk craftsmen, and help them to establish the workroom (small workshop) and the small exhibition room. This interaction with the folk can also enable us to establish more extensive network for collecting cultural relics, further rich collections. Arriving at the folk thoroughly may also enable us to momentarily provide the basis formulating the conservation policy to the Local authority, guidance folk cultural active conservation and development. These methods similar to going out and organizing various activities not only is to integrate the Non-physical Cultural conservation into museums, moreover can extend the work scope, develop the function and infuses the new vigor for the museum on the foundations of the Physical Cultural conservation.

Thirdly, we should "go out", "introduce in", join hands with ethnic museums from other countries, exchange and exhibit each others' high-quality characteristic exhibitions, and meanwhile exchange digital- subject exhibitions.