

Strategic Research on Heritage Protection of Historic Districts from the Perspective of New Museology

Chen Zhang^{1, a}

¹The Art Department of Zheng Zhou University, Zhengzhou University, Zhengzhou, 450001,
China

^aSuibian886@126.com

Abstract

History is advancing in a spiral, and museology follows the same laws. New museology has emerged in response to the ever-developing social needs. Compared with traditional museology, new museology is in multiple dimensions such as value pursuit and display methods. All are different. This article focuses on the development of museology and the advantages of new museology. It takes historical districts as the research object, the heritage protection of historical districts as the research purpose, and analyzes the development status of historical districts and museology in depth. Taking the new museum science as the entry point, this paper studies the protection strategy of the historic district.

Keywords

New museology; Block protection; Museology.

1. Introduction

In recent years, with the continuous advancement of world cultural heritage protection and the country's emphasis on cultural and ecological protection, there has been a "new museum fever" and "eco-museum fever". These research results are an important part of the international new museum movement and have enriched them. The theoretical system of the new international museum has also enriched my country's cultural heritage protection theory, and has important reference significance for the protection of cultural heritage. But overall, the current research still has shortcomings. my country has a large number of historical and cultural cities, historical and cultural towns and villages, cultural and ecological protection areas, ethnic cultural ecological villages, world heritage, etc., and heritage protection has become a hot topic of discussion. As far as my country is concerned, due to the lack of systematic analysis of heritage protection and the lack of systematic protection of historical blocks, it is difficult to adapt to the changes of historical blocks, it is difficult to propose effective cultural heritage protection strategies, and There is a lack of in-depth research on the community participation mechanism and stakeholder groups in the protection of cultural heritage. China lacks standardization and supervision on the construction and operation of new museums, and the development of new museums is stagnant or even declining. This makes it difficult to play the mirror function of the new museum. In addition, the practical research on new museology in academia focuses on the ethnic minorities in the southwest. Regions, such as Guizhou, Guangxi, etc. Pay less attention to the practice of new museums in urban historical districts, especially for the historical districts in urban centers with more developed economies, and there is less research on the coupling of cultural heritage protection and new museology theory. Therefore, the innovation point of this study is the first development of the new museum, the content and connotation, and will carry out the new museum and the comparative study of the old museum. second, to carry out the new museum and historical block protection of cultural heritage of the coupling research, put

forward a new museum historical block protection of cultural heritage in the concept of learning strategies.

2. Research on New Museum Theory

2.1. The Development History of the New Museum Theory

Collection, research, education and political functions are considered the foundation of traditional museums [1]. At the Eco-Museum Research Conference held in Montreal, Canada in 1983, the pioneer of the "New Museology" movement, Hugo Devalan, proposed and advocated a "community" type of eco-museum. The service to the society has gradually become a new symbol of museum development, and the society of museums.[2] Rooted in the political function of museums and the extensive practice of ecological and community-based museums around the world, museology has accumulated a large number of experiences and lessons that serve the social development, economic construction, and cultural inheritance of ethnic regions. Museum is a concept that is constantly updated. "New Museology" advocates a concept and process, not a model and result. Hugo de Varan divided the development of the New Museum Movement into three stages, namely the proposing and reforming stage of the new museum concept from 1960 to 1961, the forming stage of the new museum concept from 1971 to 1973, and After 1973 new museum practice stage [3].

2.1.1. Proposal and Reform Stage of the New Museum

Since its birth, modern museums have been closely related to the rise of nationalism, the establishment of countries, and the official nationalism of the colonial world. It can be said that modern museums are a direct product of nationalism. In addition to its function of shaping its own nationality and cultural identity, museums used to be an important means for colonists to conquer and control colonies. With the end of World War II, the former colonial countries of Asia, Africa and Latin America set off a climax of the national independence movement. The people of these countries have constantly awakened their national consciousness and strongly demanded to completely get rid of the cultural influence of the former colonial rulers. Museum scholars proposed the stage the core idea: Criticize the elite thinking of traditional museums, and the cultural and social values of tribal civilizations in some areas can be discovered and recognized by the society. They are exploring and experimenting with the new museum in their cultural soil. The new museum is not of a single origin, but was produced in different regions during the same period, but it shows differences in terms of name and form. Although the new museum advocates different development models and presents vastly different situations in practice in various countries, these superficial differences point to the same development trend: as a tool of social service, the museum industry is seeking to update and let the world's heritage come to life. Serving the whole world, at this stage, the "neighborhood museum" was born in the United States, and a mobile exhibition with the theme of "ethnic studies" appeared in Sweden to promote exchanges between local culture and the outside world [4].

2.1.2. The Formation of the Concept of New Museology

The 1960s and 1970s were a period of great development of museums in the world. During this period, tens of thousands of museums were added all over the world, which was called the second museum revolution by academia. The characteristic of the second museum revolution is that museums need to serve society and community development. In 1968, at the eighth meeting of the International Association of Museums held in Munich, it was proposed: "Because museums can contribute to cultural, social and economic life, museums are the main institution that promotes social development."

In 1971, the International Association of Museums added the concept of museums as public institutions. At this stage, the concept of eco-museum was born. In 1972, UNESCO and the

International Association of Museums held a landmark meeting in the history of the development of the new museum in San Diego [5]. Discuss topics such as museums and society, environment, agricultural development, technological development, and lifelong education, emphasizing that museums should continue to change with the development of society, and integrate the development of museums with the needs of the community.

2.1.3. Development and Practice of the New Museum

《The Quebec Declaration》 issued at the Quebec Conference in 1984 accepted the "New Museology" proposed by British museologist P. Mayrand and established the "International New Museology Alliance". 《The Manifesto》 is considered to be the starting point for the organization of the New Museology Movement, constructing the theoretical basis of the New Museology, and expounding the content of the New Museology. Community museums, ecological museums, local museums, "memory sites" and other types of new museums around the world constitute the network of the New Museology Movement [6]. The Haute-Potz Eco-Museum in Quebec, Canada, the "Integral museum" in Mexico, and the Industrial Museum established in discontinued industrial areas in Europe and North America are practical explorations of the new museum concept.

2.2. The Content of the New Museum Theory

American museologist Harrison proposed: using the concept of new museum literature to try to critique the concept of "traditional" museology and make a relatively comprehensive review. It is not only concerned with the traditional functions of archiving, preservation and display that traditional museums pursue, but also refers to the commitment to meet the needs of communities and communities. People-oriented is the highest criterion for museum management [7]. The new museum theory includes the following:

2.2.1. People-oriented

The curator of the Kyushu National Museum of Japan, Yoshiro Miwa, believes that a good museum should be a fun museum. In the museum, the audience is the only god, which embodies the museum's development concept of "people-oriented" [8]. The concept advocated by "people-oriented" is to develop the museum's protection of "things" to the attention of "people". Nowadays, museums must be committed to the sustainable development of society, and further integrate and participate in social changes and progress. The "people" here refers to the audience, and the communication of the museum must follow the people-oriented concept.

2.2.2. Pay Attention to Community Life and Community Memory

Whereas the original mission of the museum was to collect, preserve, communicate, research and exhibit, the current mission of the museum is to maintain a close relationship with the community in which it operates [9]. Today, the museum is looking for new ways to deal with modern social problems and contradictions, actively propaganda to alleviate global problems, and actively respond to the challenges of today's society. The museum is at the center of society, capable of establishing a dialogue between different cultures, building a bridge for world peace, and defining a sustainable future. As it continues to transform into a cultural hub, museums are exploring new ways of dealing with collections, history, and heritage. This new way refers to connecting with an increasingly diversified audience around the world. This change has had a profound impact on the theory and practice of museums, and it has also prompted scholars to rethink the value of museums. As the focal point of the community and an indispensable part of the global network, the museum is a platform for the needs and perspectives of local communities to be integrated into the global environment.

2.2.3. Emphasize the Regionality, Diversity and Overall Protection of Cultural Heritage of Culture [10]

The process of modern urbanization is accelerating, and various contradictions have become increasingly prominent. How to coordinate the balance of urban cultural heritage and development is a common challenge faced by all countries and regions in the world. In China, there are both the ancient town of Pingyao, which is under dual protection of culture and neighborhood, and the embarrassment of "one thousand people" in the old hutong. The new museology theory attaches importance to intangible cultural heritage and collective memory. Historical blocks are usually relatively prosperous areas in cities, so there must be an interactive relationship with the surrounding environment. Protection and renewal of them must not isolate historical blocks, but integrate them. The urban texture is studied from the overall layout characteristics of the city. The core content of new museology is: regional culture + residents' memory + overall protection = new museology, that is, the authentic protection of regional traditions and culture, the continuation of the collective memory of residents, and the overall protection of people-oriented, focusing on material. The protection of cultural heritage and intangible cultural heritage, while bringing community culture into the scope of protection, pays more attention to humanistic and social issues, which means that the fundamental purpose of museums established under the guidance of new museology theory is to use tangible. Material heritage preserves the intangible intangible cultural heritage. New museology upholds a value orientation of equality for multiculturalism, trying to dissolve cultural conflicts and confrontations in the integration of cultures, and become a place for different individuals and groups to express their cultural models and identities.

2.2.4. Emphasize the Value of Lifelong Learning in Museums

The new museum is an open institution for social education, and the new museum should be responsible for meeting people's needs for lifelong education. The purpose of new museology education is to make people understand the existing process of the status quo, rather than simply disseminating the established content. It advocates that while disseminating knowledge, the audience can learn to use knowledge, cultivate creativity and innovation, and educate the audience on how to treat nature and society correctly, Group and self. On the basis of full respect for the community's culture, it arouses the community's pride in the community's culture, rebuilds the community's cultural self-confidence, enhances the public's awareness of protecting the community's cultural heritage, and realizes the sustainable development of the community. The social distance between classes has been dispelled, and the differences in identity have been weakened. People enjoy equal educational resources, and thus experience the feeling of satisfaction and harmony, which is then internalized into a stronger learning interest and deep learning motivation [11].

2.2.5. Emphasize Sustainable Development [12]

Sustainable urban development refers to the development of strategies and specific implementation plans to achieve the environmental, social and economic aspects of the city. The developmental purpose of revival. As a branch of urban development, historical blocks should "meet the needs of the present generation without harming the development of future generations."

2.3. Practice of the New Museum

The new museum practice forms include community museums, eco-museums, overall museums, neighborhood museums, etc. The community museum breaks through the concept of using a specific community or block as a museum. A community museum can be either a museum about the community or a museum that uses community resources for development, which means that community museums are no longer limited to the community, but also

include the space environment outside the community. It is small in scale, with community residents participating in business activities. At the same time, residents are also leaders in community management. Its purpose is to protect and inherit local traditional customs and culture, condense the common consciousness of community residents, and preserve the collective memory of community places [13]. An eco-museum is a "living museum" with no walls in a specific area. It emphasizes the protection, preservation and display of the authenticity, integrity and originality of natural and cultural heritage, as well as the living relationship between humans and heritage [14]. The eco-museum was first proposed by the French François Huber and George Henry Rivier in 1971. The meaning of "ecology" includes both natural ecology and human ecology. The eco-museum has achieved good development in Norway, Canada, the United Kingdom, the United States, Japan and other places.

2.4. Comparative Study of New Museology and Traditional Museology

New museology is a comprehensive subversion of traditional museology. The two have differences in their understanding of the nature of museums, basic museum theories, museum missions, display methods, service objects, and constituent elements. In the understanding of the nature of museums, traditional museum science regards objects (collections) as the foundation; while new museum science regards people as the foundation [15]. Traditional museums pursue refined techniques and explore methods to protect cultural relics; New Museology is the study of museum concepts and theories. For the theoretical basis of museums, traditional museology pays more attention to collection management, preservation techniques, display design, etc.; new museology pays more attention to the needs of community people, popularism and the participation of community residents. In terms of the mission of the museum, traditional museum studies are intended to consolidate mainstream culture, enhance cultural literacy, and improve social behavior; new museology advocates respect for cultural diversity, cares for community education, emphasizes the importance of lifelong education, and enhances the literacy of viewers. In terms of display and display methods, traditional museology is static in display, with clear classifications, and more emphasis on past physical objects in content. It has a strong academic atmosphere, low audience participation and longer exhibition time. The display technique of new museology is dynamic and has considerable vitality. The theme unit is adopted to display, and the content focuses on the present and the future. A variety of technologies are adopted to enhance the participation of the audience as much as possible, and the display should be updated regularly. In terms of service targets, in the traditional museum period, museums served the upper class of society and were the exclusive wealth of a small group of collectives. Ordinary people did not have the opportunity to visit and learn from the museum. The new museum is oriented towards the general public, forming an outward-oriented spatial pattern. The community residents become the owners and the most frequent users of the museum. The museum belongs to the common wealth of the majority of the people and serves the collective interests. In terms of constituent elements, the constituent elements of a traditional museum include exhibits, buildings, technologies, and experts. The objects protected and displayed by the new museum include not only material things, such as historical documents and materials in the community, items related to community production and life, natural and human landscapes, etc., but also non-material things, such as historical traditions, customs, and customs. Memory identification, community memory, etc., as well as cultural landscapes that are continuously inhabited or used by people, and towns, villages, ranches, mining, temples, etc. that continue traditional lifestyles, industrial models, craft traditions or religious traditions [16].

It can be seen that traditional museums take "rationality" as the core, "experience" as the basis, "elite" as the perspective, and "history" as the orientation. The new museology takes "practice" as its core, "public" as its perspective and "development" as its orientation. Traditional

museums focus on collections, architecture, audiences, and scientific knowledge, while new museums focus on heritage, communities, residents, and cultural memories. The traditional museum is oriented to history, and the new museum is oriented to the future.

3. Research Status of Cultural Heritage Protection in Historical Districts

《The Athens Charter》 adopted by the International Society of Modern Architecture in August 1933 believes that “buildings and blocks with historical value should be properly preserved and not destroyed” [17]. In 1987, the International Council of Monuments and Sites passed 《The Charter for the Protection of Historic Towns and Urban Areas》, and proposed the concept of “historic urban areas” as “regardless of size, including cities, towns, historical centers and residential areas, including other Natural and man-made environments. They can not only serve as witnesses to history, but also reflect the value of traditional culture in towns” [18]. When China announced the second batch of national historical and cultural cities in 1986, the State Council proposed that “As a historical and cultural city, we must not only look at the history of the city and its preserved cultural relics, but also whether its current pattern and style retain historical characteristics, And represent the traditional style of the city”. The 《Law of the People’s Republic of China on the Protection of Cultural Relics》, revised in October 2002, officially listed historical blocks as immovable cultural relics, with specific provisions as follows: “Cities, streets, and villages that are particularly rich in cultural relics and have significant historical value or revolutionary significance. The people’s government of provinces, autonomous regions, and municipalities directly under the Central Government shall approve and announce them as historical and cultural blocks, villages and towns, and report to the State Council for the record” [19]. In 2005, relevant national norms and standards proposed: historical conservation area refers to historical areas approved and announced by the people’s governments of provinces, autonomous regions, and municipalities that should be protected for priority. The area is rich in preserved heritages, which can completely and truly reflect the traditional style or national and local characteristics of the historical period. There are more cultural relics and historic sites, modern historical sites and historical buildings, and a certain scale of the area [20].

3.1. The Development Process of Cultural Heritage Protection in Historical Districts

From a global perspective, the protection of cultural heritage in historical districts has roughly experienced three movements of thought [21]. The first historical preservation movement emerged at the end of the 19th century, with the basic strategy of protecting individual buildings, structures and other relics. The second historical preservation movement arose in the 1950s. People began to expand the focus of heritage protection from single buildings to historical buildings, urban landscapes and built environments, and emphasized and re-evaluated the value of historical locations and historical blocks. The three protection thoughts are the further expansion and deepening of the second historical protection movement. People continue to accumulate experience and improve relevant theories in the practice of cultural heritage protection. Practitioners abandon the high-cost and low-efficiency large-scale demolition practices, and pay attention to diversified and small-scale block planning and construction, and deeply experience neighborhood organizations functional rationality. It can be seen from the development process that the protection of cultural heritage in historical districts has gone from focusing on cultural heritage in the early stage, simplifying the protection of cultural heritage in the “freeze” mode, to focusing on the future of heritage. Comprehensively protect the context and living cultural traditions of historical blocks, and promote the revitalization and development of blocks. Since the 1970s, the concept of overall

protection of tangible cultural heritage, intangible cultural heritage and their environment, in-situ protection and emphasizing the participation of residents has become the basic consensus of the cultural heritage protection of historical districts. More and more attention has been paid to people in the protection of cultural heritage in historic districts, and more and more attention has been paid to community daily life in the renewal of districts and community development, so as to enhance people's sense of belonging to the community [22].

In China, the initial research on the protection of urban history and culture was basically a static protection model, but now, scholars have promoted research in a dynamic direction, and put forward "the theory of organic renewal", "the viewpoint of continuous improvement", and "the viewpoint of micro-circular protection and renewal", "the viewpoint of transformative reuse". For example, Wuxi "Canal Living Museum" dynamically utilizes the various elements that exist in the historical district and incorporates all the elements in the entire space into the museum. The cultural heritage, natural and human landscape of the block constitute a comprehensive canal heritage display base, which minimizes the demolition of traditional sites during the construction process, and is a display of the dynamic and activation of cultural relics. Canal Live Museum The establishment of this promoted the development of the dynamic protection mechanism of historic districts [23].

3.2. Problems in the Protection of Cultural Heritage in Historical Districts

In the process of rebuilding historical blocks, some methods are to move all the original residents out of the historical blocks, and all the houses are converted into tourism and entertainment facilities. This method forcibly cuts off the original use value of the building, and replaces the function on the basis of the original value, so that the historical district loses the traditional way of life and customs, and also loses the "authenticity of life", resulting in the loss of local culture. The excessive commercialization and tourism of historical districts have led to cultural assimilation, and the phenomenon of economic development and cultural heritage protection has been misplaced. China's historic districts are burdened with the dual tasks of heritage protection and local economic development. The new museums in historic districts are sought after as a new model of scenic development. Over-commercial packaging and publicity and the curiosity of foreign visitors will cause a huge impact on the new museum. The new museum in the current Chinese historical district has not reached a harmonious and balanced state between the protection of the community's human ecology and natural ecology and the development of the economy. The destruction of cultural ecology and the loss of cultural heritage are still serious. The new museum in the historical district has a tendency to "hollow culture", which violates the principle of serving the community and protecting the cultural heritage of the community, and deviates from the goal of cultural protection, and shows secularization, utilitarianizing, and commercialization. It is mainly based on a single static display, text explanation and tour guide commentary. It lacks experience and interaction, and lacks a lively cultural atmosphere, which can easily cause visual and aesthetic fatigue.

In the protection and development of historical blocks, the bidding and commercial operation methods are adopted, and the social groups in the blocks are turned away. For the community residents, cultural heritage is part of their lives. The protection and development of historic districts without the participation of community residents results in the singleness of the decision makers, operators and participants of the development, which makes the protection and development of historic districts detached from the community and the public, which also causes great damage to the protection of historic districts. In addition, China's protection of historical blocks is to invest most of its energy and funds on the protection and renewal of material cultural heritage such as gardens, former residences of celebrities, ancient dwellings, memorial buildings, religious buildings, etc., while ignoring For the protection of intangible cultural heritage [24], material cultural products seem to be in a good state of existence, but

due to the lack of cultural literacy of developers and designers and driven by economic interests, products have problems such as homogeneity and lack of cultural connotation. Skills, creativity, and management capabilities are all at a low level, failing to form a characteristic cultural industry content system and characteristic brand. Improving the compatibility of the intangible cultural heritage of the neighborhood with commercial and tourism development, allowing the intangible cultural heritage to find a point of integration with the market, and creating a good overall cultural ecological environment for the inheritance of intangible cultural heritage is still a question worth pondering.

4. Based on the Protection Strategy of the Cultural Heritage of the Historical District from the Perspective of the New Museum

4.1. The Principle of Overall Protection

The overall protection principle from the perspective of the new museum is to focus on protecting all forms of cultural heritage, including spiritual inheritance and community environment protection, as well as various connotations and forming elements of cultural heritage in historical districts, using a multi-angle approach to divide levels Respond to and protect the diversity of human culture, so that it is not only in cultural relics, but also in spiritual essence to realize the true transmission from generation to generation. A historical and cultural heritage exists together with the surrounding environment. It is not only necessary to protect the heritage itself, but also to protect the surrounding environment, especially for cities, blocks, lots, scenic spots, and scenic spots, and to protect the overall environment. The integrity also includes the historical, scientific and emotional connotations of the cultural heritage and the elements of the formation of the cultural heritage. For example, the block should include the living activities of the residents and all the environmental objects related to it.

The principle of overall protection, first of all, is to protect the spirit inherited by cultural heritage, but also to protect the phenomenon itself. It not only refers to space, but also manifests in the time dimension. We must not only pay attention to the environmental background of the historical district, but also not ignore the cultural values inherited from it. While retaining the original characteristic culture of the historical district, we should also recognize that it follows With the change of historical trends, history always spirals upwards. There is no unchanging business in the world. This is not a compromise to the modern integration process. On the contrary, it means that we respect the facts that exist objectively. The protection of historical districts should not be frozen at a specific historical time point, so that people will create a stereotyped impression of it. Secondly, respect the value and cultural identity of cultural sharers, improve the participation of all members of the community, and stimulate the "cultural awareness of the community" "To mobilize the protection enthusiasm of the whole people and the sense of historical and cultural identity, and truly involve the people, is the core of the overall protection principle of new museology.

4.2. Participation of All Members of the Community

The participation of all members of the community refers to public participation. From a sociological perspective, it refers to the purposeful social activities carried out by social organizations, units or individuals within the scope of their obligations; from the perspective of public policy, it refers to the participation of all citizens in policy formulation. Ensure the legitimacy of the policy. The "community participation" in the protection of historical blocks means that everyone can understand and respect the value of historical buildings, stop any behavior that damages historical buildings, and at the same time make suggestions for the protection and utilization of historical buildings.

In 1949, 《The Charter of the National Trust Organization of the United States》 clearly mentioned "public participation" in the field of heritage protection. The rise of "environmental rights theory" in the 20th century greatly promoted the development of public participation in the field of heritage protection. The 1975 《Amsterdam Declaration》 clearly stated: "As an act of compulsion, architectural heritage is not desirable. Complete protection includes the responsibility of local management agencies and requires the participation of citizens. The protection of architectural heritage should not be It's just a matter of experts, and the support of public opinions is very important." After the 1970s, many European countries gradually paid attention to the role of the public in the protection of cultural heritage [25].

4.3. Enhancing the Educational Function of Historic Districts

Education is the most important means for the true heritage of culture and spirit. Especially from the perspective of the "people-oriented" new museology, education is the core of spiritual inheritance. The professional level and effect of education directly determine whether people can consciously abide by the protection principle of historic district.

The protection of historical culture is an important part of science, culture and education, and has the same effect as the teaching function of the education department. Therefore, historical districts should be built as a base for patriotism education and local knowledge education when conditions permit. The historical culture inherited in the historical block, the educational content of the propaganda and the learning of the students are closely linked to make it closer to young students. The relevant community staff in the historical block should take the initiative to contact the local education authority and the majority of primary and secondary schools and kindergartens. Or educational institutions establish education bases, formulate joint construction plans, sign joint construction agreements, and identify liaison officers and counselors, so as to enhance the organization and planning of work, and enhance the educational function of the historic district. Establish the concept of lifelong education. In the era of knowledge economy, only when the existing cultural research results are transformed into exhibitions that audiences love to see, can we adapt to market demand, improve the educational functions of historical districts, and achieve extensive social benefits.

4.4. Construction of Collective Memory

The main body of the collective memory of the historical block refers to the residents living in the historical block and surrounding communities. In a broader sense, the main body includes the residents who have left the block, the people who have gone out to work and finally choose to return to the community, and those who share the collective memory of the historic district. Collective memory is to find clues to historical context, and community residents are the keepers and inheritors of collective memory, as well as the most direct expressers and communicators. Historical blocks are places where historical events and life stories occur, as well as places where people generate and maintain collective memories. People in their daily interactions generate joint feelings and common will based on the common historical experience, and they generate a sense of belonging and identity in the interaction with the material environment of the neighborhood. Therefore, from buildings, landscapes to objects, from language, rituals to daily life, they are all carriers of collective memory and local identity. The new museum's mechanism for constructing collective memory is not solely dependent on exhibits, but also depends on exhibit selection, display design, guidance routes, picture descriptions, historical narratives, etc. The construction of collective memory is realized through micro-history and the expression of individual communities, which has gained space for expression of folk history and culture, and put community residents on the stage of narration. Express one's own history, culture, daily life and identity, thus awaken collective memory, protect and extend collective memory, and follow the spirit of place.

References

- [1] Fu Zhenlun: Introduction To Museology(Shanghai, The Commercial Press, 1957.)
- [2] Hong Jun: Fundamentals Of Chinese Museology. (Shanghai,Shanghai Ancient Books Publishing House, 1990)
- [3] Ruan Yisan: Protection Theory And Planning Of Historical And Cultural Cities.(Shanghai: Tongji University Press. 1999.08.)
- [4] Liang Zhaotao: On the history and mission of museums (Sun Yat-sen University Press, 2004.)
- [5] Lin Shengyi: The Combination Of Museum And Community, Quarterly of Museum Studies. (1993) No.04.
- [6] Zhen Shuonan: What Is New Museology? ,Chinese Museum, (2001)No.01
- [7] Zhou Zhengang and Hu Chaoxiang: On the Protection of Cultural Heritage in the Eco-Museum Community, Guizhou Ethnic Studies, (2002)No.02.
- [8] Chen Weiping: Constructivism and Museum Education, Chinese Museum, (2003) No.02
- [9] Su Donghai: Establishment and consolidation: Thoughts on the Development of China's Eco-Museum. Chinese Museum, (2005) No.03.
- [10] Shan Jixiang: "Museum's Social Responsibility and Urban Culture", Chinese Original Relics (2011)No.01,p.91.
- [11] Yan Jianqiang: "Museum fatigue" and Its Countermeasures. Chinese Museum, (1992) No.02
- [12] Hao Shuai and Cheng Nan, Sun Xing: "A Preliminary Study of the New Industrial Museum", Cultural Museum Forum, (February 2019) p.46.
- [13] Cao Lei and Wang Miao: The Preservation and Management of Traditional Blocks With the Concept of Community Museums, Chinese Garden, (2012) No.28(9)p.48-51.
- [14] Su Donghai: Eco-museum thoughts and China's actions, International Museums. Global Chinese edition (2008) No.1
- [15] Gan Daijun: The Paradox of Sinicization of Eco-Museum, Journal of Minzu University of China (Philosophy and Social Sciences Edition),(2009) No.02
- [16] Han Aixia: Research On The Innovative Development Model Of Museum Tourism In My Country,Shandong Normal University, (2009)
- [17] Ruan Yisan: Research On Several Issues of Protection And Planning of Historic Districts In My Country, Urban Planning, (2001) No.10.
- [18] Li Hao and Li Jiandong: Ecological City Planning Effectiveness Theory——Concurrently Discussing the Contradiction and Complexity of Ecological City Planning and Construction, Urban Development Research, (2012), No.19(03), p.53-57+88.
- [19] Fang Lili: The Protection of Intangible Cultural heritage in the context of globalization: reflections from the investigation of Guizhou Suoga Ecological Museum, National Art, (2006)No.3, p.6-13.
- [20] Hu Chaoxiang: The Protection of the Intangible Cultural Heritage of the Guizhou Ecological Museum, National Museum, (2002) No.4, p.62-63.
- [21] Yu Qing and Wu Bihu: Ecological Museum: A Model of Sustainable Tourism Development of Ethnic Culture, Human Geography, (2001) No.16(6), p.40-43.
- [22] Li Yukun: Ecological Museum: Protection and Inheritance of National Folk Culture and Art Heritage, National Art, (2005) No.1, p.39-43.

- [23] Bao Jigang and Lin Minhui: Research On the Control of Tourism Commercialization In Historical Villages And Towns, *Acta Geographica Sinica*, (2014) No.69(2), p.268-277.
- [24] Wang Fang: Interpretation of Historical Districts With "Living Museums"—Taking Wuxi's Ancient Canal Historical and Cultural Districts as an Example, *Architecture Report*, (2007) No.12.
- [25] Liu Wanzhen: Audience Research and the Operation and Development of the Museum, Taiwan, China: *Museology Quarterly*, (2008) No.22, p.03.
- [26] Li Chen: The Generation, Interpretation And Differentiation Of Related Concepts Of Historical And Cultural Blocks, *Planner*, (2011) No.04.