

The Dilemma of China's Private Art Museum of Famous Artists : A Case Study in Xi'an

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Abstracts

This article aims to investigate the challenges currently faced by private art museums run by renowned artists in Xi'an, Shaanxi province, China. Private art museums in China have a relatively short history, and those run by individual famous artists are even rarer. However, these privately-owned museums, which are centered around the artist's personal collection, can serve as the smallest unit of the city's art ecosystem - the community art ecosystem. This study aims to identify the challenges facing private art museums run by renowned artists in Xi'an, determine their significance in the art ecosystem, and gather information through interviews with the managers of five well-known private art museums in the area. The researchers analyzed the information collected and found the following results:

Insufficient funding. The museums have limited fundraising capabilities and rely on a single source of funding.

Lack of policies, implementation, and unequal distribution of resources.

Underdeveloped art market and art education market.

Lack of stable, effective, and systematic promotion channels during the museum's growth period.

Keywords: Art Museum; Artist; Artwork; Art Ecosystem; City Culture.

Introduction

The art museum is one of the cultural institutions in the city, whose role is to display and promote art, facilitate cultural exchange and education, and inspire social creativity and imagination. Art museums usually collect, exhibit, and promote classical art works from history as well as contemporary artistic creations that not only have artistic value but also represent the aesthetic views and cultural backgrounds of contemporary society.

Against the backdrop of urban development today, art museums have gradually become one of the indispensable and important cultural facilities in cities. In addition to promoting art, culture, and education, art museums can also become new landmarks in the city and important tourist attractions. At the same time, the construction and operation of art museums can stimulate urban economic development, increase employment opportunities, and enhance the city's image. Therefore, many cities consider art museums as one of the key cultural projects to enhance the city's cultural soft power and attractiveness.

Private art museums named after famous artists or collectors are built and funded by individuals or private enterprises. They are usually named after a well-known painter or collector and collect and exhibit their personal or family's precious artworks. These art museums are usually independent and autonomous, not directly related to government or public

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institutions, and are not influenced by political factors. They place more emphasis on the quality and independence of art.

Against the backdrop of the highly competitive cultural market today, the rise of private art museums has injected more diversified and innovative elements into the art market. They are based on the unique cultural background of artists or families, focusing on the deep integration with traditional culture, and exhibiting and promoting art works as their main mode of operation. These art museums not only collect precious art works but also organize exhibitions, seminars, art auctions, and other activities to expand the influence and dissemination of art works.

In addition, private art museums provide more opportunities for artists to create and showcase their works, promoting the development of contemporary art. At the same time, they also play an important role in urban economic development and cultural construction, becoming important tourist attractions and economic growth points in urban cultural tourism. Therefore, supporting and developing private art museums can not only enrich art and culture but also promote the development and innovation of the urban cultural industry.

Research Objectives

1. What are the main difficulties faced by private museums of renowned artists in China?

By summarizing and organizing the interview contents, six targeted questions were raised from the perspectives of art ecology and urban cultural development. Based on the functions of private museums of renowned artists, the most concentrated factors of difficulties were concluded.

2. Study the relationship between several major difficulties.

During the interviews, the researcher found that there is a certain correlation between the various difficulties faced by private museums of renowned artists, and these difficulties may mutually influence each other or present a dominant relationship, forming a complete systemic difficulty.

3. Explore solutions to these difficulties.

By summarizing the specific difficulties faced by private museums of renowned artists through the interviews, suggestions were proposed to both the museums and the government regarding several major difficulty factors. These suggestions aim to provide reference for the future development of private museums of renowned artists, and also for the government's future policy-making related to city culture.

Literature Review

1. City culture and Art Museums

City culture has been constantly evolving in the formation and development of cities, forming its own characteristics: organic comprehensiveness, timeliness, spirituality, and the unity of material forms. The connotation of City culture has a clear systematicity. As a whole system, it can be divided into four levels: material level, life behavior level, institutional level, and spiritual level (Hu Caixia, 2009 : Online).

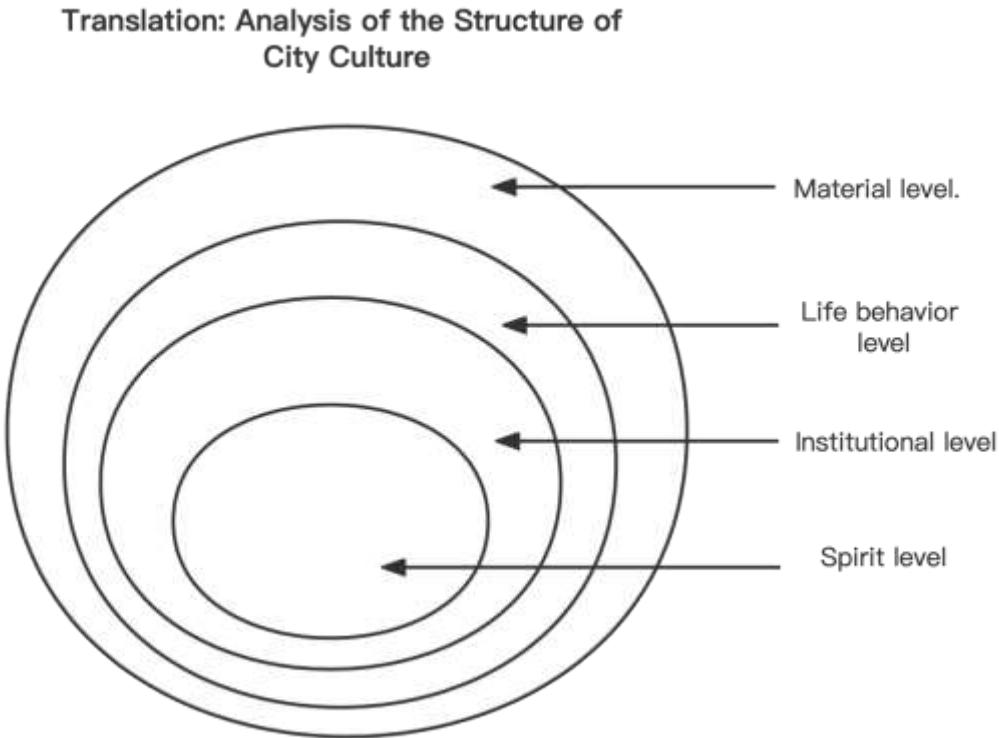


Figure 1: City Culture Structure Analysis

Source: Hu Caixia (2009 : Online)

Art museums are important material places in the urban art and cultural ecology, and they are public art education spaces that satisfy the needs of improving the cultural and artistic literacy of the masses. city culture is the soul of a city, the comprehensive reflection of historical and cultural heritage, and civic literacy, with strong regional characteristics and cultural attributes. The art museum, as a cultural stronghold in the city, is an important node in the construction of the urban cultural system. It not only greatly improves the appearance of city culture but also promotes the overall quality and level of public cultural services in the city, thereby giving back to society and providing endless intellectual support for the society, promoting the prosperous development of city culture and economy. In the construction and development of art museums, it is necessary to closely link them with the public, the creators of wisdom, and combine them with their aesthetic needs to effectively stimulate the public's sense of participation and identity, and realize the shaping of urban spirit (Wang Biao, 2021 : 6-7).

Art museums are part of the city's public cultural service system. They have a responsibility to provide the masses with quality cultural services, improve their aesthetic level and cultural relic protection awareness, and let them enjoy the fruits of advanced social and cultural development. Economic development is an important component of national development, and the development of spiritual civilization is also a necessary component of national development. Only by promoting the development of both material and spiritual

aspects can good development space be obtained and the development of a city or even a country be balanced. Therefore, the construction of art museums is of great significance (Zhao Jinqiu, 2013 : 52-53).

In the construction of city culture, scholars generally believe that art museums, as an important component of city culture, support the development of city culture from both material and non-material aspects. Firstly, the foundation of art museums can only provide artistic and cultural education to city residents, enhance their spiritual and mental development, and let them feel the concrete existence of city culture at all times. Finally, the objective existence of art museum architectural space provides a landmark memory point for the city's image and also becomes a part of city culture.

2. Art Ecology and Art Museums

A large number of museum research literature recognizes a view associated with transformation, that museums are far more than warehouses for objects and collections. They should be seen as vibrant public education institutions, where relationships and connections between people are at the core of their mission, and audience opinions should be considered and reflected in museum work. The American Association of Museums (AAM) publication, "Excellence and Equity: Education and the Public Dimension of Museums" published in 1992, provides evidence of the transformation of museum identity, that they have become intermediaries of social inclusion and public education centers. This report emphasizes several principles for achieving social inclusiveness and educational value, including "empowering viewers from different backgrounds and enriching their lives." Marzio, P. C (2007 : 330-334), Sandell R. (1998 : 401-418.), and O'Neill, M. (2003 : 44-60) all argue that art museums must play a role in achieving social inclusiveness, cultural diversity, and community-based learning.

American scholar Yuha Jung offers a new way of managing art museums in "The Art Museum Ecosystem: A New Alternative Model," using a systematic ecological model that views museums as a part of their community and society, encompassing various ecological characteristics. Many ecological characteristics of human knowledge exist in human society and various organizations. Based on this theory, all art museums are human-created organizations, thus possessing ecological characteristics. The structure of an ecological art museum is organized in a network system. In this model, all aspects of the art museum are deeply connected to community residents and art consumers. The various departments of the art museum are no longer simply providers of artistic products, but fully utilize the museum's collection and human resources to serve residents and society, enhance interaction between the museum and the public, and maximize the museum's functions, truly bringing art to every city resident (Yuha Jung, 2011 : 321-338.).

Nowadays, many scholars are beginning to step out of the traditional mechanical mode of managing art museums and reconsidering the management model of art museums. When parts of the art museum step out of their original definitions, they will have greater influence and assume greater social responsibilities, that is, from the ecological perspective, art museums can maximize their functions. In reality, the most apparent expression of this is the art education and social welfare functions of private art museums. In China, self-financed private art museums need to keep up with public preferences, guiding public aesthetic tastes while also catering to their preferences. This mutual relationship is more intense than that of public art museums. In the social activities of small and medium-sized private art museums, most

activities are aimed at serving urban communities, and communication with community residents is the most in-depth and thorough.

3. Current Situation of Chinese Private Private Art Museum of Famous Artistss

Art museums (memorial halls) of famous artists are formed on the basis of personal or family donations of the artists and are an important part of the overall pattern and structure of art museums. Especially for guiding and driving individual donations of artists, enriching the national art collection, inheriting and promoting excellent national culture, and promoting social forces to invest in public cultural construction, they have important strategic and practical significance. Famous artist art museums (memorial halls) are often combined with private art museums, and the number of these two types of art museums will increase significantly in the future, becoming an important part of the pattern of art museums in China. Overall, famous artist art museums (memorial halls) should strive to become "four centers" according to their own functions and characteristics: first, become the center of archives of famous artists' documents; second, become the center of famous artists' work collection, protection and restoration; third, become the center of famous artists' case studies and exhibition promotion; fourth, become the center of authentication of famous artists' works and artistic authorization. In order to achieve the above functions, famous artist art museums (memorial halls) should adhere to the following three aspects: first, adhere to basic functions and positioning, and expand on this basis. Second, adhere to public welfare and academic nature, and focus on social benefits. Third, adhere to exploration and practice in the system of running museums and academic mechanisms (Zhu Di, 2012 : 6-8.).

A famous artist art museum is a local or regional art exhibition hall that collects and displays contemporary art, highlights modern aesthetics and aims to collect and research the impact of famous artists, as well as promote the spirit of famous artists. Art museums complement museums that collect and display human cultural heritage and ancient civilizations, and share the social functions of knowledge dissemination, education promotion, and art education (Xie Juan, 2019 : 18.).

Since the 1980s, famous artist art museums have been constructed in various places, with the aim of collecting and displaying the art works of famous artists, researching their impact on art, and promoting their artistic spirit. These art museums, named after famous painters and calligraphers, are mostly district-level small and medium-sized art museums with their own distinctive characteristics. In the more than 20 years of their development, famous artist art museums have gradually transformed from closed memorial halls to open art museums with the public at their core. Art history is composed of the cases of individual artists. Each outstanding artist in history has its own unique value and significance, and its unique meaning for the future development of art. Collecting and preserving information about artists is the primary task of famous artist art museums, which is also the foundation of their existence, ensuring that the artistic spirit of famous artists can be eternal. The main functions of famous artist art museums that need to be strengthened include: firstly, preserving all existing information about famous artists intact and scientifically, and collecting relevant information that is scattered outside of the museum; secondly, conducting systematic, comprehensive, and in-depth academic research on famous artists; thirdly, comprehensively displaying famous artists' works of art, displaying them in a more appropriate manner and providing better viewing experiences for visitors.

Research Methodology

1. Methods of Investigation and Research

By visiting and investigating the relevant information of local Private Art Museum of Famous Artists in Xi'an, such as the Chinese Social Organization Government Service Platform, Xi'an Artists Association, etc., and combining with the narratives of the stakeholders, such as the art museum students and local residents.

2. Interview Method

Based on the information obtained from the visit and investigation, and combined with previous research results, the researchers designed an interview questionnaire to conduct thematic interviews on five representative Private Art Museum of Famous Artists in Xi'an, focusing on the functions of the art museums from the perspective of artistic ecology and city culture.

Research Conceptual Framework

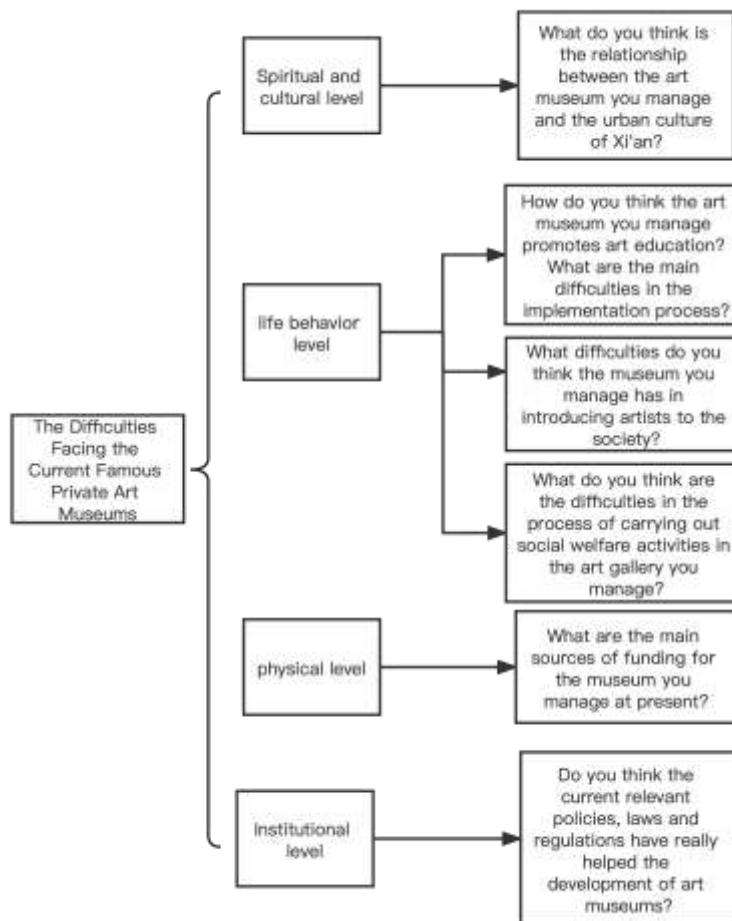


Figure 2: Conceptual framework

Research Results

The purpose of this study is to understand the difficulties faced by the current Private Art Museum of Famous Artists, discuss the most influential aspects, analyze the main problems faced at present, and determine the ways conducive to the development of the Private Art Museum of Famous Artists. Therefore, the analysis is presented in this chapter to reach the goals. Through the basic classification of the interview topics of 5 Private Art Museum of Famous Artists, the survey results are analyzed. As an exploratory study, information was obtained from the in-depth interviews to find the results.

1. At the spiritual and cultural level, the relationship between the museum and the artist's aesthetic taste, cultural and artistic heritage and artistic atmosphere in Xi'an is determined.

Researchers: "What do you think is the relationship between the art museum you manage and the city culture of Xi'an?"

Interviewee A: My art museum mainly focuses on my personal paintings. My works are based on the folk culture and local customs of Xi'an, Shaanxi. With persimmon from Shaanxi as the main cultural symbol, they express my personal understanding and emotion for the city culture of Xi'an. I hope that my works can promote Xi'an's local culture and even China's local culture to the world.

Interviewee B: Since I have lived in the suburbs of Xi'an since childhood, I prefer the content of realistic characters, showing the local culture of Xi'an, the image of Xi'an people, and have deep local feelings.

Interviewee C: Because my father learned from the Chang'an School of Painting, the Chang'an School of Painting is influenced by the ancient capital culture of Xi'an, the classical culture, and the bold temperament of Xi'an people. His famous work is the "eight scenes of Guanzhong" showing Shaanxi scenery. At the age of 19, he went to Xi'an and became famous in Xi'an. He had deep feelings for Xi'an.

Interviewee D: Because of my personal love for Chinese and Chinese art, I really want to promote this kind of written art. The Forest of Steles Museum in Xi'an is used for the most famous Chinese character art collection in Europe and even the world, which is an important source of my artistic creation. In my opinion, my art museum is based on the regional culture of Xi'an and the Chinese character art culture, and my art museum brings more modern city culture influence to Xi'an through modern and contemporary art and foreign communication in Xi'an.

Interviewee E: I think it's closely related. Shaanxi Tangren Academy of Painting and Calligraphy was officially established in 2011. In that year, the Sixth Plenary Session of the 17th CPC Central Committee put forward the concept of building a cultural power. On January 26, the Ministry of Culture and the Ministry of Finance jointly issued the Opinions on Promoting the Free Opening of Cultural Centers (Stations) in National Art Museums. At this time, Xi'an World Expo Park opened and Xi'an North Railway Station was officially put into use. All the signs show that both the national and local governments have made active and unprecedented opening and support in the field of cultural opening. Shaanxi tang dynasty academy should be the establishment of this kind of cultural atmosphere in the relevant part of the care approval, and get the attention of many media and citizens, painting and academy site

in the south of Xi'an mingde gate village the famous university culture community area, noble and ground that improve the village cultural grade is recognized and loved by the community residents, its establishment and government policies, citizens' culture is closely related to reflect. Sun Guang's works belong to the heavy color freehand brushwork in traditional Chinese painting, and the pictures often show the prosperous artistic emotion of the Tang Dynasty, which I think is inseparable from the historical and cultural atmosphere of Xi'an.

2. At the level of life behavior, the practical difficulties encountered in the process of life behavior of art museums and artists' personal development are determined.

Researchers: "How do you think the art gallery you manage promotes art education?

What are the main difficulties in the process of implementation?"

Interviewee A: mainly through art training courses for children, lectures in some schools, and skills training for art teachers in primary and secondary schools. At present, I think the biggest difficulty in the promotion of art education is that it is difficult to improve the depth of art education, because the current education system makes it impossible for children to really invest in the study of art, and many education closely stays in the stage of superficial.

Interviewee B: We hold training courses, hold thematic painting and calligraphy competitions and exhibitions, and give public lectures for primary and secondary schools. At present, the difficulties are mainly capital and manpower. The lack of capital and manpower makes it difficult for us to undertake large-scale and influential activities. The literature and art consumption market in Xi'an is not mature, and consumers lack the habit of paying for services. Especially in the case of difficult funds, it is difficult to carry out art education if it cannot bring enough funds.

Interviewee C: At the beginning, our art museum was positioned as cultural communication and publicity, mainly to promote the public welfare art education through the traditional teaching relationship, as well as the public art education to hold public welfare exhibitions and joint exhibitions to the public. Because the reputation is very high, and abundant funds, there is no difficulty at present.

Interviewee D: Seal cutting training courses in the Adult Education College of Xi'an Academy of Fine Arts. The market scope is small, few interested people, seal cutting art is difficult to adapt to the current fast-paced learning model; the policy restrictions are too much.

Interviewee E: In the decades before the establishment of Shaanxi Shaanxi Tangren Academy of Painting and Calligraphy, Mr. Sun Guang has been working in the field of art education, from graffiti to children's stick painting of children art enlightenment; to youth professional sketch color sketch, ink painting training; to pre-exam training, university classroom; to the elderly university silver education field, cultivated thousands of students in all walks of life. In the implementation of art education, Shaanxi Tangren Academy of Painting and Calligraphy has adopted various forms of flexible and personalized teaching mode, Teach students in accordance with their aptitude, Teach students according to their aptitude, While completing the basic teaching tasks, we should develop different teaching styles for different talents, Develop his personality and invest in his expertise, Let the students always maintain the enthusiasm for learning and do their best to protect their personality and style; Due to the teaching, Develop targeted teaching programs according to the reasons of students' painting, If it is a high examinee in strict accordance with the test art model strict requirements strict management, If it is a thematic creation, the students will study the combination of the creative

theme and their individual strengths and guide them to complete the task, wait a minute. In terms of promotion mode, adopt the general policy of inviting in and sending out, inviting in is to open the door to the society, open to the public all the year round, open to the audience; go out, take students to sketch to see the exhibition, organize painting teachers to study abroad, President Sun Guang does not regularly give art lectures for universities, provincial and municipal organs, enterprises and institutions. In this respect, if it is difficult, it is the contradiction between the concept and the utility, such as the contradiction with the parents of children's students in the aesthetic concept, the contradiction between the personality and the examination mode, of course, this is also the necessity and fun of the implementation of art education.

Researchers: "What do you think are the difficulties in the process of introducing artists to the society?"

Interviewee A: It is mainly due to the lack of financial support, and the current mainstream media are more chasing traffic and advertising revenue, so the publicity of culture and art is very limited. At present, the external publicity of my museum and my museum is more self-publicity, but this publicity is often not effective.

Interviewee B: I go to the social market by often participating in painting and calligraphy competitions at all levels and some large exhibitions. Personally, I prefer to be low-key and talk about my works. At present, I think it is good from the promotion channels and market response, and I am satisfied with it. However, due to the epidemic in recent years, the reduction of social activities has reduced my exposure in the society and affected the development of my personal reputation.

Interviewee C: My father was appreciated and recommended by famous artists at that time through peer communication, and was well known through excellent works by word of mouth. No difficulty.

Interviewee D: Through the government advertising channels, through the joint exhibition; the difficulties mainly maintain poor sustainability, need continuous investment, inviting masters is not easy to need a large number of social activities.

Interviewee E: first, the operation, art is dominant subsidiary position in the field of society, usually few direct firm economic foundation support, outside the system of individual artists process the first problem is money, such as exhibition and social propaganda, it will spend a lot of energy to pull sponsorship to coordinate with the interests of the sponsors and the needs of social value orientation.

Second, network resources, money spent out, the ultimate goal is to have a social response, which requires a strong network of human resources.

Third, where are the artistic highlights of the artist and the society, and whether it can cause social resonance.

Fourth, sustainability, the sustainability of your chosen artist himself, the socially oriented sustainability.

Researchers: "What do you think are the difficulties in carrying out social welfare activities?"

Interviewee A: There is still A lack of funds, because of funds but lack of funds and more fundraising channels, etc. Permanent public welfare exhibitions are often difficult to be held for A long time, and can only be conducted in cyclical and short-term ways. Many public

welfare activities are also difficult to hold, and the public welfare projects cooperated with some enterprises are too passive and for a short time.

Interviewee B: The lack of funds makes it difficult to support the development of many public welfare activities. At present, I will give the most lectures on the public welfare nature of calligraphy education.

Interviewee C: The art museum I manage mainly carries out public welfare activities by holding art lectures, exchanges, exchanges with famous artists, and setting up permanent exhibitions for public welfare. Thanks to my father's strong popularity and sufficient financial support, there have no difficulties at present.

Interviewee D: Promote the art of seal cutting through public activities such as periodic public welfare exhibitions, installation art, and live performance art performances. The main difficulty is that the low aesthetic quality of the public leads to the low public acceptance of seal cutting.

Interviewee E: Their personnel lack of difficulties, like Shaanxi Tang dynasty and painting legal person itself is an artist model estimates the problem of insufficient funds, first of all, his nature is non-profit, no sponsoring enterprises to join, legal person is completely rely on selling their technology and art to obtain funds to maintain daily expenses. If we carry out public welfare activities, it is basically necessary to borrow rice into the pot, or take yourself as the sponsor of the rice, which needs to be operated. The biggest conflict in this process is the consumption of the painter's creation time.

In terms of the consumption of human resources, individual painting academies are not yamen nor income-generating units, so they do not support idle people. However, long-term public welfare is a matter of manpower cost, such as approval, site, organization and so on all require a lot of energy. Therefore, our painting and calligraphy academy is more to participate in TV, radio media public lectures to do social welfare.

According to the above dialogue, in the process of implementing relevant functions, the five art museums clearly showed that the funding problem is very serious. A, B and E all said that they had obtained some sources of funds through paid art training, but they were not enough to fully support the operation of the art museum. D, however, said that limited by relevant policies, it cannot carry out relevant paid art training. In terms of public art education, A, B, D and E are all carried out through cooperation with primary and secondary schools and universities. In the case of a funding shortage, Art deals have become an important source of funding, But the funding is clearly influenced by the artist's personal profile, In particular, C has a wider visibility, With a more stable and generous income from art transactions, With extensive connections to become the best developed of the five museums; However, the personal popularity of the artists mostly depends on the local government activities in Xi'an or the large-scale activities in the local art field in Xi'an, Promotion is also influenced by some times, At present, the problem of insufficient integration of promotion channel resources exists, There are insufficient government channels and scattered individual channels. Currently in terms of social public welfare activities is directly affected by the funds, five galleries said perennial related social public welfare activities, by attending large social public welfare activities or through the way of public lectures, received money, poor A, B, E said it is difficult to maintain A long time high frequency public welfare exhibition, usually more is held to participate in social enterprises, units of public welfare lectures.

3. On the material level, the practical difficulties faced by the museum and the artists in their development.

Researchers: "What are the main sources of funding for the gallery you currently manage?"

Interviewee A: Mainly rely on art trading, art training, and membership dues
Interviewee B: donations, membership fees, and art trade by enterprises or individuals.
Interviewee C: Art trade, social enterprises sponsored some art activities.
Interviewee D: Mainly rely on the support of entrepreneurs, art trading.
Interviewee E: Art trading and art training.

According to the conversation, the main sources of funding are art deals, corporate and individual sponsorship, followed by membership fees and art training. This situation shows that the private famous art museum has received great influence from the individual artists, and the lack of finding more business space and development potential has not been activated.

4. At the institutional level, the practical difficulties faced by the development of art museums and artists are determined through questions.

Researchers: "Do you think the current relevant policies, laws and regulations actually help the development of the museum?"

Interviewee A: Little help to our Private Art Museum of Famous Artists. The threshold of many government policy support funds is too high, and those who can meet the requirements are often large institutions with strong financial resources. The small and medium-sized private art museums that really need government support cannot get financial support due to various requirements. For example, for the size and how many staff must be employed, these requirements are difficult to achieve the capital investment of small and medium-sized art museums.

Interviewee B: No, it is difficult for the government to implement some financial and material support from all aspects. The annual audit is difficult, and the procedures are lengthy and complicated.

Interviewee C: I am used to the situation that the government is difficult to take into account. The government does not pay enough attention to the investment and attention of local celebrity art galleries.

Interviewee D: There is no help or support, the requirements for annual inspection are too complicated, the administrative requirements required by the regulations are uncomfortable, and the policies have too many requirements for the activities of the museum

Interviewee E: Self. Policies and decrees only give channels and qualifications for individuals to apply for legal applications, as well as the annual supervision and supervision, basically in a state of independence and finding a way out.

According to the above dialogue, the five art museums have reached a consensus, and the current legal regulations and policies can not effectively help the development of the art museum. Among them, A, B, D and E all say that the annual government audit procedures are complicated, and the government interferes too much in the operation mode of the museum, which leads to the very passive activity arrangement of the museum. A said that it is difficult to implement the relevant policies formulated by the government for private art museums to small and medium-sized art museums that really need government assistance. This situation

shows that the government's policy formulation is lack of details, and the degree of implementation is low. To some extent, it also shows the lack of attention to the small and medium-sized private art museums.

Conclusion and Discussion

The main challenges facing private renowned art galleries currently are: 1) Insufficient funding. The galleries lack the ability to raise funds, and the channels for obtaining funds are limited. 2) Policy deficiencies, poor implementation, and unfair distribution of resources are widespread. There are cases where policies have been implemented but do not benefit the art galleries in need. Based on government policy formulation, the current emphasis is on supporting large private art galleries, while smaller ones are not given as much attention. Research indicates that the most critical factors in promoting private renowned art galleries are the artists' personal reputation, funding, and policy inclinations. These factors are significantly influenced by the personal reputation of the artists at art festivals, and to some extent, also affect the breadth of art education. In terms of promoting artists, many private renowned art galleries examined are in the traditional art category, with many advertising channels being traditional, mainly through television, radio, newspapers, and magazines. However, some have started to explore new online platforms and live streaming as new advertising methods. Researchers believe that one reason for this is that young people's appreciation of classical art and traditional culture is not high enough in the current social environment. The market is also relatively older, and traditional media platforms are more advantageous. The other reason is that internet platform advertising intensity and frequency are crucial indicators, but this type of advertising requires significant funding, which is unrealistic for private renowned art galleries with limited funds.

In interviews, the majority of art galleries mainly rely on art trading as an important source of funding. However, the market is not only influenced by the personal reputation of artists, but also by the type and style of art, with more niche types or styles often struggling to secure sufficient funding. In this situation, most art galleries have resorted to funding through paid art education. However, current laws and regulations do not clearly recognize this paid art education, but there are no penalties if art galleries conduct such activities. In other words, this type of art education is in a grey area.

Several scholars who have studied private art galleries and renowned art galleries have indicated that funding is always the primary financial management issue for most art galleries, with this being more pronounced in private art galleries (Bai Qian, 2013 : 2-4). Exploring various markets is an important source of expanding art gallery funding (Chen Qiuning, 2020 : 241), and this viewpoint is consistent with research results (Yang Weixiong, 2021 : Online).

Regarding policy, some scholars believe that private renowned art galleries need more display platforms (Li Jinsha and Zhang Yu, 2020 : 77-85.), and policy formulation and implementation need to be strengthened, requiring a mature policy management system (Zhang Sulin, 2020 : 114). These views are consistent with research results.

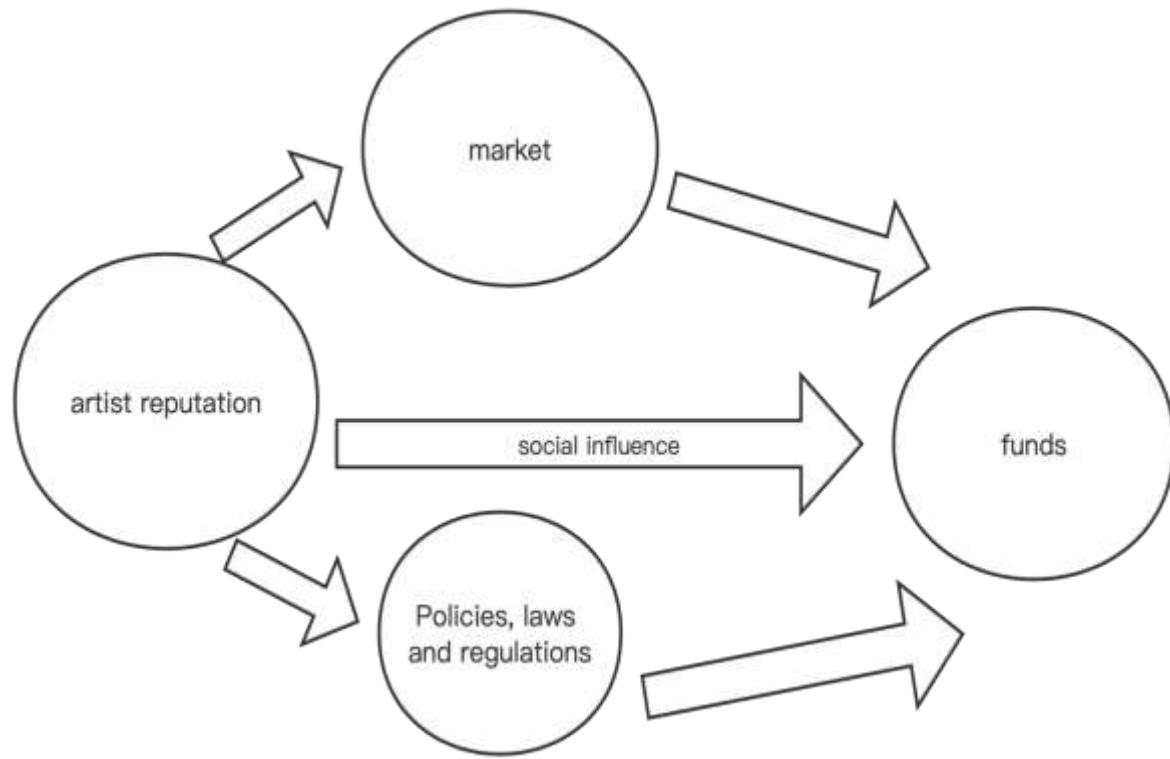


Figure 3:Private Art Museum of Famous Artists Main Development Challenges Illustration

Suggestions

Based on research findings, the recommendations in this article are divided into two parts:

1、Recommendations for Private Art Museum of Famous Artists

In addressing funding issues, it is necessary to diversify funding sources and actively combine emerging online media to create new promotional channels. Especially in the current context of live streaming, combining art education or art trading with live streaming may create new revenue streams and reach a larger audience. In addition to existing funding channels, more paid art education in various forms and contents can be developed in response to new public demands. The art education market is no longer limited to students, and there are opportunities for development in providing art education for middle-aged and elderly people, which can improve their quality of life. The physical facilities of art galleries can be regularly updated, and some temporary special art spaces can be opened to increase extra income sources and sustainable consumer engagement, which can stimulate more diverse possibilities for art galleries.

2. Recommendations for government departments

Firstly, relevant laws and regulations need to be simplified, from the establishment of Private Art Museum of Famous Artists to the annual review process, in order to reduce the difficulty of registration and review and support the development of Private Art Museum of Famous Artists. At the same time, the government should optimize the conditions for funding subsidies, to ensure that private art galleries that truly bear community public art education responsibilities can receive funding subsidies. Secondly, the government should collaborate with relevant cultural departments and public art institutions to provide more practical and effective exposure platforms for artists in Private Art Museum of Famous Artists, increase their visibility and provide more opportunities for the public to get to know more artists. Finally, the government should formulate stable cultural policies, and attach importance to the significance and value of small-scale artistic ecosystems like communities.

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