

Preliminary Discussion on the Innovation and Practice Within Cultural and Creative Industries and College MICE Education

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Abstract—From the perspective of cultural and creative industry, this study explores the innovation process of college MICE education practice. Based on the two innovative thinking models of sustainability and destructiveness, trying to deconstruct the economic education of colleges and universities, this study will integrate culture, innovation and creativity into the industry, therefore to construct the teaching concept of cultural innovation and industrial innovation. This research finds that through the destructive innovation and reform, the two-stage comparison of the practice teaching process can achieve the result of multiplication of theory and practice. There are two teaching results in this research. First, teachers can be suggested future curriculum design. Second, students have strong confidence and ability in future employment and entrepreneurship. In the end, it is suggested that college education and employment market be connected to each other in order to realize the educational concept of application-oriented talents.

Keywords—cultural and creative industry; talent cultivation; exhibition education innovation

I. INTRODUCTION

The cultural and creative industry is a new trend in the 21st century. Whether it is from the perspective of international economic development or the development of China's industry, the education and training of talents are quite important. Therefore, the national key strategy of "knowledge economy development" is to cultivate and educate high-end talents. [1]

The cultural and creative industries include culture, creativity, and industry. Among them, MICE education has its own unique positioning. The interpretation and combination of countries, cities and residents are different from each other, which also affect the colleges educational concept, system design and practice.[2] Therefore, the subject of how to integrate MICE education and into knowledge and skills in various fields has become an urgent task for college teachers to explore together.

II. THE IMPORTANCE OF CULTURAL AND CREATIVE INDUSTRY AND MICE TALENTS

After the United Kingdom proposed the "creative economy" in 1997, many countries followed up to upgrade the creative or cultural industries to national economic policies or industrial development indicators. John Howkins, the father of creative economy, pointed out in 2007 that the growth of creative economy in the 1990s was twice than service industry and four times than manufacturing industry. The global creative economy, currently worth about 3 trillion US dollars a year, could reach 8 trillion US dollars by 2020 at a conservative 7 percent annual growth rate.

In the industry competition of Internet 4.0, globalization and internationalization have become an irreversible trend. In 2006, China promulgated the national "Outline of Cultural Development for the Eleventh Five-Year Plan", which combines film and television production, publishing, distribution sector, printing and duplicating industry, the advertising industry, performing arts industry, entertainment, cultural MICE industry, digital content and animation industry as the nine focus on the development of cultural industry. In 2009, the State Council issued the "Cultural Industry Revitalization Plan", which for the first time clearly proposed to build the cultural industry into a pillar industry of the national economy.

Therefore, in recent years, the provinces across the country have actively promoted moderate economic diversification, and the cultural MICE industry is one of the most highly regarded industries. As an emerging industry, governments at all levels have invested a lot of resources in recent years. However, the key to the sustainable development of the industry lies in the popularization of cultural and creative education, so that the society can understand that cultural and creative can penetrate people's life, which is not only appreciated by professionals in the relevant fields. Therefore, it is urgent and important to construct the MICE applied talents education in cultural and creative industries.

III. THE CULTURAL AND CREATIVE INDUSTRY DEVELOPMENT FRAMEWORK

In Britain, the Cultural and Creative industry is a combination of "Cultural Industries" and "Creative Industries". Another Australian scholar, David Throsby, proposed a concentric circle model. He divided the cultural and creative industries into three circles of concentric circles. The "core industries" in the innermost circle are those with creative arts, such as music, dance, literature, etc. Then the expanding outward is the "supporting industries" with low artistic content but high cultural will, such as books and magazines publishing, television and radio, etc. The outer circle is the "peripheral industry", such as advertising, tourism and so on. China's "Cultural Creation Industry" includes "cultural industry" and "creative industry", which are products or services developed by "creative or cultural accumulation".

Based on the "Outline of Cultural Development for the Eleventh Five-Year Plan" and the "Cultural Industry Revitalization Plan" policy, this study combines the concept of David Throsby's concentric circles model to propose the development framework of cultural and creative industry of socialism with Chinese characteristics. The research is called the "Cultural Innovation Niche Model" ("Fig. 1"): In this model, the base layer in the bottom is called "traditional culture"; the second layer is called "individual creativity"; the top layer is called "industrial innovation".

This model is based on the inherent culture and the culture of socialism with Chinese characteristics, taking "traditional culture" as the niche of industrial development, developing "individual creativity" based on traditional culture, such as to activate cultural merchandise or to tell good stories of Chinese culture, and hence by applying individual creativity and traditional culture, it will achieve innovative industries, and revitalize the competitiveness of the cultural and creative industries. In this model, all levels interact with each other dynamically, and guided by market demand, and when facing the competitive and rapidly changing cultural and creative industry market, it will be important to take the lead.

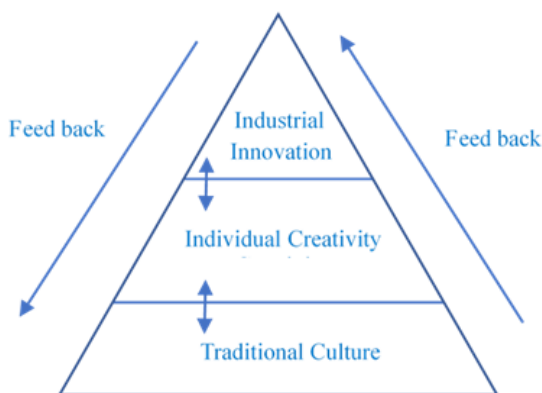


Fig. 1. Cultural innovation niche model under socialism with Chinese characteristics.

IV. THE CURRENT SITUATION OF THE CULTIVATION OF MICE TALENTS IN CHINA

Since 2003, the Ministry of Education has approved the establishment of MICE major in colleges and universities. By 2014, the number of students of MICE major in China has reached 41,822, an increase of 10.2 percent compared with 2013. The development speed shows that the government attaches great importance to it and the market demand has increased [3].

According to the "Outline of Cultural Development for the Eleventh Five-Year Plan" and the "Cultural Industry Revitalization Plan" policy, both emphasize the importance of creativity and talent cultivation in universities. Therefore, the development of the cultural and creative industries is an important mission of higher education institutions. The cultural and creative MICE industry is a multi-knowledge, multi-skill platform and service-oriented industry.

Taking exhibition holding as an example, from the perspective of main participants in exhibition industry, in addition to the exhibition companies, there are also a large number of industry associations, exhibitors and professional visitors filled in the exhibition venues. For example, the exhibitors of Guangdong Foreign Trade Fair are all kinds of business owners, whose demands on MICE talents are usually ignored. Due to the lack of MICE professionals, these small and medium-sized enterprises are unable to obtain the maximum return through the exhibition. For exhibitors, who lack professional exhibition benefit analysis, exhibition planning, booth marketing, and other talents, tend to choose the exhibition blindly, which is difficult to make most of the exhibition to gain economic scale profits.

According to the theory of creativity system of Mihaly Csikszentmihalyi [4], it is important for a gatekeeper to understand creative forces, knowing which ideas or creations are valuable, and how to discover and cultivate talents. Gatekeepers should also know how to make learners feel approachable, have will to learn and apply the knowledge and skills they need; and how to shape the environment and atmosphere in which creativity can be easily developed. Regardless of formal or informal college education systems, cultivating all kinds of talents in up, middle and downstream of the cultural and creative industries is an important part of education.

Therefore, through the concept of creative gatekeeper, currently domestic lack of relevant documents and convention and MICE industry talent, training professionals and attracting international talents, promoting investment, mutual assistance and cooperation, markets development, international cooperation and communication, participate in national or international competitions, advocate for the industry cluster, promote optimal cultural and creative MICE or services are all important goals of colleges and universities.

V. EDUCATIONAL INNOVATION: REFORM OF DESTRUCTIVE INNOVATION

In the era of high-speed Internet competition, cultural and creative economy needs "educational innovation" in addition to "creative education", innovative methods should be used to change the insufficiency of creativity and innovation in college education in the past [5] Christensen, Horn and Johnson (2008) pointed out that [6] in the original organization or system, it will only generate "sustaining innovation" such as computerizing adopted to the original school teaching system would turn the computers into enriched tool in classes, thus not a fundamental breakthrough for higher education. They advocated using "disrupting innovation" to change current educational stereotypes and status. "Destructive innovation" takes place in different objects and markets than "sustainable innovation". Hence the successful "destructive innovation" may change market rules and become the mainstream product or service in future.

In 2017, the author taught at the Secretary department of the school of literature, Zhaoqing Collage, Guangdong Province. Combining the MISE planning courses with destructive innovation and curriculum practice teaching activities, emphasizing that MISE talents needed by enterprises should have good communication skills and be able to help enterprises and organizations to attract investment, well-communicate with customers. Assist enterprises to choose the exhibition that suits their needs, fully apply the modern marketing method of MISE, and practice maximizing product promotion and corporate publicizing services.

Therefore, this course changes the conventional practice teaching method, based on the destructive innovation practice learning theory, compares the pre-learning practice effect with the post-learning practice effect, and evaluates the student learning effect as the future curriculum design and teaching achievement improvement. The four-level training method of "creation of ideas", "technical learning", "technical practice" and "technical application" will enable college students to become curators quickly and efficiently.

This course proposes a two-stage innovative practice teaching comparison method with the destructive innovative teaching concept. The first stage of curatorial practice is implemented in the intensive exhibition and knowledge class for 3 weeks, and the auxiliary curation is carried out. The teacher is responsible for the pre-MICE resources. In the middle and after the MICE the students have to implement themselves. Due to the Typhoon Mangkhut, the students need to do Pre - MICE planning and reporting themselves. The second stage is 15 weeks after the course, students will decide the theme of the MICE, attract investment before the MICE, promote the media in the early stage, introduce people and stage layout during the MICE, press conference, and the final MICE withdrawal and final report.

The result of the exhibition is satisfying. According to the preliminary plan, the students conducted business attraction and media publicity, attracting a total of six enterprises, 25 businesses and media reports, attracting a total of 800 people. After these two-stage MICE planning

teaching, the results of mutual acceptance and implementation were compared before and after learning, and it was obvious that the innovative teaching method could not only achieve practical results in the theories and skills that students have students learned in class but also have strong confidence and ability in the future employment and entrepreneurship of students class, but also have strong confidence and ability in the future employment and entrepreneurship of students.

From this MICE practice course, it can also promote the reform of colleges and universities and strengthen the cultivation and teaching of innovative talents in colleges and universities. It is believed that paying more attention to the cultivation and cultivation of cultural and creative talents in China will give the cultural and creative industry proper professional positioning and support.

VI. CONCLUSION

Since the 18th CPC National Congress, China's cultural and creative industry research and talent education have made breakthroughs. At the same time, the number of domestic universities, the number of students, and the number of academic monographs have also achieved the forefront of the world. Therefore, for the cultivation of talents in colleges and universities, further breakthroughs must be made as well. After summarizing the above-mentioned policy analysis and review of relevant domestic higher education and cultural creation industries and MICE talent cultivation, this study further proposes the following three specific recommendations for reference to policy making of China's cultural and creative industries, the cultural and creative MICE talents cultivating in colleges and universities, and creations and innovations educating.

First, cultural, creative and MICE talents development must be professional and cross-disciplinary, as well as local culture. In addition to the curriculum design of the formal education, the teaching materials must be adjusted, and the destructive innovative teaching method should be adopted. Let students do classroom practice and connect with enterprises, and also develop new methods of teaching evaluation.

Second, it is needed to combine the scientific research strength of colleges and universities and enrich the research of cultural and creative industries. Since the cultural and creative industries are emerging fields, lacking research foundations, and cultural and creative industries spanning different fields, they can increase the use of theory and practice to achieve practical teaching of learning and integration, in order to create applied talents for cultural and creative exhibitions.

Third, it is necessary to encourage teachers in all fields of cultural and creative industries to further study, enrich cross-domain knowledge and practical skills, and enhance the teaching practice and research capabilities of cultural and creative industries and professional exhibition teachers.

If China wants to become the best in the section of cultural and creative, it is necessary to strengthen the

thinking and individual creativity team innovation thought according to the traditional culture of China, promote the cultural and creative industry to become innovative industry, to strengthen the professional MICE talents and make ideas become general attitude of civilized life, prosperity and development of socialist culture with Chinese characteristics, and the article and the economic development.

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