

On Public Art Education in Universities and its Practice Innovation

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ABSTRACT

With the rapid economic and social development, the country has a growing need for innovative and well-educated generalists. In this context, it is of great academic value to focus on public art education in higher education and to explore the role of aesthetic education for individuals, society, and the nation, and is conducive to innovative university public art education work practice paths. This paper takes the current situation of public art education in colleges and universities as a starting point and proposes the significance of public art education in colleges and universities by analyzing its problems in order to justify the necessity of its practical innovation. Finally, a countermeasure consistent with the characteristics of university public art education is proposed.

Keywords: Public art education, Current state of education, Innovation in practice

1. ANALYSIS OF THE CURRENT STATE OF PUBLIC ART EDUCATION IN CONTEMPORARY UNIVERSITIES

1.1. The Government attaches great importance to arts education and is gradually improving the relevant institutional framework

As one of the priorities of university art education work, China's university public art education work has developed relatively rapid since the introduction of the "National Guidance Program for Public Art Curriculum in Higher Education Institutions" (later referred to as the Program) in March 2006. The "programme" requires students in higher education to take and pass at least one of the limited arts elective courses during their studies[1]. The implementation of this rigid clause is very strong, and the credit system of Chinese universities is now almost implemented, and is generally based on 2 credits. In 2014, the State issued the "Opinions of the Ministry of Education on Promoting the Development of Arts Education in Schools", which emphasizes that, starting from 2014, provincial education administrations and higher education institutions under the Ministry of Education are required to submit annual reports on the development of arts education in schools to the Ministry of Education[2]. However, according to the survey, the information is not available on the official websites of many universities or their related public materials. Also, some universities can only find reports for part of the year. Only a relatively small number of universities can be said to have faithfully fulfilled this requirement of the Ministry of Education. Thus, it is evident that there are deep-seated problems in

the strength of the state's policies and institutional development for public art education in universities during this period. In September 2015, the General Office of the State Council issued "Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools": to strengthen schools' Aesthetic Education has 21 clear requirements, thus giving more grounds for policy implementation. In March 2019, the Ministry of Education issued the document "Opinions on Effectively Strengthening Aesthetic Education in Higher Education Institutions in the New Era". The document calls for the implementation of a system of self-evaluation and annual reporting of university aesthetic education work and the teaching of university public art courses into the The scope of the national education supervision and the strengthening of the application of the results of supervision and inspection. Recalling the above approximately 20 years of state urgings and requirements for university arts education, along with the art education in the modern talent training system, the art education has become a major part of the art education system. In the future, this work will certainly attract more attention from the state and society. As a result, research on art education will be more in-depth and detailed[3].

1.2. School teachers and students don't know enough and need to break new ground

While the state has given great importance to public art education and has introduced a series of related policies, many universities have not been active enough in practice, and the rigid target of usually only 2 credits has fallen into place. This problem is reflected in the following: first of all, in terms of the number and variety of subjects offered, the vast majority of universities still fall short of the

national guidelines, not to mention the standards of leading foreign institutions. Harvard University and MIT, for example, have elevated the status of the arts in teaching to the humanities and sciences as one of the three cores of their teaching and learning efforts. As a result, these schools have been able to attract world-class artists in the field of public art education, and their curricula are not only diverse, but also of world-class quality. In contrast, national universities typically only meet the hard target of 2 credits, with only a few well-known universities excelling in this area (as shown in Table 1). As can be seen from the chart, there is still a large gap between the proportion of public art programs in China and the United States. In China, there is a need to increase the proportion of courses and innovate the public art curriculum system, for example, to develop innovative, practical, and innovative public art courses with their own characteristics. The subjects of the courses and the method of credit allocation. Specifically, the innovation of the public art curriculum system must take into account the actual situation of the university and be compatible with the university's long-term development plan, human resources training goals, faculty, hardware and facilities, and students' artistic literacy[4]. In short, it is important to further develop and expand the public art curriculum by taking into account the school's own characteristics and local conditions.

Table 1. Statistics on credits/number and percentage of public art education courses in Chinese and American universities

Countries	Universities	Number of credits/courses	Volume of public art courses	Percentage (%)
U.S.A	Harvard	32 (course)	8 (course)	25
	MIT	34 (course)	7 (course)	20.6
China	Peking University	140 (score)	8 (score)	5.8
	Fudan University, Shanghai	174.5 (score)	10.5 (score)	6
	Wuhan University	155.5 (score)	4 (score)	2.6

Secondly, there is a lack of awareness of the importance of public art courses among non-art students in the country's universities. According to our research, substitution and absenteeism are very common in universities, and most of these phenomena occur in public classes. In a university in Jiangxi province, for example, public art classes in various colleges are usually held in large classrooms in public teaching areas like the first and second teaching areas. The students often come from different faculties and often number in the dozens or even hundreds. Objectively speaking, this kind of large class teaching is difficult to ensure teaching effectiveness, and there may be a lack of energy for one teacher to teach multiple public art classes. and thus neglect the quality of teaching in public courses.

This can lead to a loss of interest among students who do not know and do not like the subject, as well as to a loss of interest among those who have other subjects to study. Stressed students give up the pleasure of learning new things and spend their time instead in public classes completing other assignments.

At a deeper level, the lack of attention from schools is a major factor in the lack of teachers for art majors and the low quality of public art courses. One of the reasons for this is that to some extent this has also created a culture of students not paying attention to public art courses. In addition, the cause of art education in Chinese universities started late, and most of the teachers who are active in the front line of art education in universities nowadays are still in the state. The first group of art-related professionals were trained in the 1980s and 1990s. In comparison, this group of teachers is not as rich and comprehensive as the young teachers in modern teaching methods and international knowledge vision. Therefore, the lack of teaching talents with comprehensive knowledge backgrounds in humanities and social sciences, natural sciences, etc. as well as interdisciplinary teaching experience in universities is also a major reason for the lack of such talents. A big objective reason.

2. THE RELEVANCE AND ROLE OF PROMOTING PUBLIC ART EDUCATION IN UNIVERSITIES

2.1. Contributing to the export of two-way composite talents to promote social development

With the advent of the era of artificial intelligence, a large number of repetitive labor is replaced by mechanical production. Cultivating modern talents with unique innovative consciousness and high-quality scientific ability has become the general direction of university education. Science education focuses on cultivating people's logical thinking and objective judgment; in contrast, art education is to cultivate people with subjectivity and originality. The first is to cultivate rational and objective critical thinking, while the second is to develop the ability to judge the value of science and beauty[5]. Therefore, we believe that both science education and art education are indispensable, with the former mainly fostering rational and objective critical thinking skills and the latter mainly Cultivate the creative sense of unique subjectivity. However, most of the public art education in domestic universities is not yet at the level of the highly talented people that society needs. Therefore, it is urgent to promote public art education in universities.

2.2. It will help to carry forward Chinese traditional culture and enhance national soft power

The Ministry of Education, in its accreditation of "bases for the transmission of Chinese outstanding traditional culture," has a provision that specifically emphasizes that "bases" should carry out several elective courses open to the entire student body are offered for 36 semester hours and 2 credits each. Obviously, this is a direct illustration of the efficacy of public art education in preserving and promoting traditional Chinese culture from the side. Through the art education theory taught in the first classroom, young students learn about the changes in Chinese culture and the essence of it. After understanding the theoretical basis, we will continue to carry out campus activities such as introducing refined arts into schools and building bases for the inheritance of traditional Chinese culture, so as to promote the creative dissemination and development of traditional Chinese culture. Combining the first classroom with the second classroom, students can actively come into the team of promoting Chinese traditional culture and become part of it. It can be said that public art education, a more efficient and concise means of communication, penetrates deeper into the university and is the main medium and carrier of heritage. The inheritance of traditional Chinese culture requires not only the protection and inheritance of the older generation, but also the support and continuity of the emerging forces of the new era. By taking traditional culture as the foundation of arts education in schools and actively promoting Chinese fine arts, the soft power of the country will be strengthened and become more and more prosperous.

3. PRACTICAL INNOVATIONS IN UNIVERSITY PUBLIC ART EDUCATION

3.1. Government

3.1.1. Urge universities to strengthen their institutions and systems

The system and institutions are designed to be the foundation of public art education efforts at the university and security. Many universities are still unable to escape from the system of education by examination and are too focused on their own professional knowledge, skills and abilities in terms of institutional development and institutional settings. Learning, lacking a holistic and cooperative view, ignores such courses, which can potentially shape students' humanistic qualities. As a result, most universities do not have an independent and systematic institutional design and setup for public art education. It is done by faculty drawn from the School of Arts or Humanities, with no dedicated teaching and

research space for classroom teachers and no clear division of leadership, only much of the work will be constrained by the two-way nature of the college and the school, which is attached to the college. Some universities have set up public art education centres because of their better conditions, but most of them are still under the name of the university. Therefore, I believe that the relevant government departments should urge universities to strengthen the institutional construction of public art education by setting up cooperative teaching and research institutions and so on. forms, break down the barriers between colleges, and explore interdisciplinary and inter-institutional teaching, research, and management systems. Specifically, it is necessary to address the issues of the scope of authority and responsibility of those responsible for public art education, curriculum planning, title application, workload. This has led to a more independent and autonomous working environment for them institutionally, in terms of assessment issues, funding of research projects.

3.1.2. Participate in the capstone design that guides the university's innovative public art education efforts

In addition, public art education in universities should be systematically and scientifically designed at the top level to avoid the situation where the curriculum is tailored to the people and the activities are the phenomenon of publicizing slogans. The number of public art courses offered by universities today varies greatly in quantity, quality and content, and the actual length of the courses is also uneven. Inconsistent standards. This is mainly due to the fact that public art courses are declared by teachers and approved at the school level, which makes them vulnerable to disparities between schools. There are no uniform standards, and even in some schools the curricula are changed as teachers change. Nowadays there are more and more artistic activities in universities, but in practice the vast majority of participants are teachers at the Faculty of Arts or the Faculty of Humanities. For most non-arts students and faculty, it's just a matter of listening to slogans and having fun. and there are few inter-school public art education exchanges. If the relevant government departments get involved and organize local universities to carry out the top-level design of public art education, discuss the educational concept, curriculum, application process, assessment system, organization of exchange activities and other working directions, and form a unified ideology and standardized charter, I believe the above problems will be solved.

3.2. Universities

3.2.1. Enriching curriculum forms and realizing quality education

Public art education is intended for all students, including non-artistic students, such as science and philosophy students. Hence the need for universality in the curriculum. The aim is not to train students to be deep-rooted, high-standard art professionals, but to make them progressively more qualified in the teaching process. A comprehensive human resource with high moral, aesthetic and creative thinking. How to achieve the ultimate goal of this education? First of all, it is necessary to pay attention to art education and significantly expand the share of art courses in the total number of credits in higher education institutions (it can be increased to 8-10%) and increase the variety of courses and establish a new type of curriculum system with compulsory courses as the main course and elective courses as supplementary courses, general education courses as the foundation and appreciation and perception for improvement. Establishing compulsory general education courses, such as History of Western Art, Introduction to Art, Chinese and Foreign Art, etc., taking into account the actual situation of the university. Courses such as "History of Art" are compulsory public courses. After students have a preliminary cognition of art, we will set up courses such as "Art and Life", "Art Appreciation" and other courses of perception and analysis. Students will be able to experience a new perspective on life from ignorance to preliminary cognition - to feel the beauty of art - to taste art and life.

Secondly, we need to change the teaching model and find new ways to teach. Most universities today still use a lecture-based, large class size teaching model for public art. This model of teaching presents poor results and does not allow for an effective connection between the course and the students. Therefore, it is imperative to qualify the curriculum and adopt small class sizes. Small class sizes greatly ensure quality teaching and more communication between teachers and students. In addition to the knowledge imparted by a single in-school teacher, the curriculum allows schools to integrate courses across subjects (arts and sciences, art and beauty in numbers, etc.); in the form of courses, folk artists can enter the classroom and local artists can teach themselves to enrich the classroom. Content.

Finally, with the help of new media, public art education can be informatized. At present, the number of university MOOC courses is increasing, but the number of resources for public art education courses is still very small. According to a related survey, there are only 277 public art education course resources in the MOOC network of Chinese universities, which is a relatively small number. It is also necessary to increase the construction of public art education courses[6]. Therefore, on the basis of the existing traditional forms of instruction, the Internet can be

used to accelerate the dissemination of tapping art education and stimulate students' Art Study Interest.

3.2.2. Hands-on activities to build an arts platform

University public art education should not only give attention to theoretical guidance, but also help students find their interests in the practical teaching process. It is a good direction for the development of both humanistic literacy and artistic skills. In terms of extracurricular practical activities, we can combine the actual situation of each university, based on the original foundation: campus painting exhibition, photography exhibition, photography exhibition, and other extracurricular activities. In addition to the regular competitions such as handicraft making and instrumental music performance, the introduction of new forms of intangible cultural heritage, combined with local characteristics, can improve students' aesthetic sense of art and inherit and promote excellent traditional culture. In addition to enriching practical activities, the program can work with the school Youth League Committee and local art teams to build an art platform. There are many ways to build an art platform, and schools can set up independent "public art education centers" in conjunction with various departments according to their own conditions. The public art education center can set up art introduction teaching and research rooms, music teaching and research rooms, art teaching and research rooms, video teaching and research rooms, theater teaching and research rooms, and so on. In addition, efforts are being made to improve public art education institutions through the development of dance, calligraphy, and opera teaching and research rooms[7]. At the same time, we can also strengthen the campus culture and expand student clubs. Firmly grasp the second classroom, multi-level, multi-dimensional to create campus culture and art festival, club anniversary and other activity carriers. Let art majors, non-art students can actively participate in them, find suitable exhibition space and realize their own artistic pursuit, thus building a harmonious and beautiful campus art and cultural environment and further promote the development of public art education in the university.

4. CONCLUSION

At present, the public art education of colleges and universities is still in the initial stage of exploration, how to further breakthrough innovation to create high-quality talents will be the first step in the development of public art education. Time tug-of-war. The national level still needs to continue to deepen the reform of the relevant system construction, do a steady, deep and careful long-term deployment work. Each university should create its own special public art teaching according to local conditions and combining its own advantages. The purpose of this article is to make a contribution to the development

of public art education by analyzing and reflecting on the current problems of public art education and giving relevant implementation methods.

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