



Exploration on the New Mode of Public Art Education in Polytechnic Universities under the Perspective of Intangible Cultural Heritage

---An Example in Shanghai University of Electric Power

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Abstract. This paper draws on the principles outlined in the Memorandum of Aesthetic Education, focusing on the protection and inheritance of intangible cultural heritage. It leverages the strengths of local traditional culture in Pudong and analyzes preliminary data from comprehensive universities in Lingang. By addressing the challenges of intangible heritage preservation and public art education, the paper aims to strengthen the integration and innovation between these areas. It advocates for incorporating traditional culture into polytechnic universities through various means, including curriculum design, art group management, research outcomes, and international exchanges. This approach not only represents a novel effort to enhance the substance of public art education but also acknowledges the profound spiritual value of traditional culture.

Keywords: Intangible cultural heritage, Polytechnic universities, Public art education.

1 Introduction

In his important speeches on the inheritance and promotion of Chinese outstanding traditional culture, Chinese President Xi Jinping mentioned that “Chinese outstanding traditional culture is the cultural root of the Chinese nation, and it is an important source of firm cultural self-confidence and accumulation of deeper and more enduring strength” and “we should insist on protecting and inheriting Chinese outstanding traditional culture, and promote exchanges and mutual understanding between Chinese and foreign civilizations.” Intangible cultural heritage, as an organic component of traditional culture, carries historical memories and cultural changes, has special historical imprints, and is a “living fossil” of cultural development. The continuous development of human society and the innovation of social form depends to a considerable extent on the extension and development of the role of intangible culture itself, but with the continuous changes of China’s cultural ecology, the intangible cultural

heritage has become more and more important. In September 2017, the Ministry of Education and the Shanghai Municipality signed a memorandum of understanding on aesthetic education to support the reform of aesthetic education and teaching in Shanghai and the innovation of the cultivation mode of art talents in colleges and universities. Art education, as an important part of aesthetic education, is an important position for promoting excellent traditional culture, and should take the responsibility of establishing cultural self-confidence in the training of talents, according to the specific conditions of different schools, according to the local conditions, make the best use of the situation, and only by constantly exploring the new model of talent cultivation can we better play the role of demonstration and leadership.

2 In Definition of the Concept of Intangible Cultural Heritage and Overview of Intangible Cultural Heritage Projects in Pudong New Area

2.1 Definition of the Concept of Intangible Cultural Heritage and the Status of its Development

Excellent traditional Chinese culture is the sum of all types of tangible and intangible culture. Intangible cultural heritage is the traditional cultural expression that has been handed down from generations to generation by the peoples and are regarded as part of their cultural heritage, as well as the physical objects and places associated with traditional cultural expressions, which, as an important part of traditional culture, have a strong regional and national character. In terms of the status of the protection of intangible cultural heritage in China, there are various forms of content, such as oral culture, traditional performing arts, folklore activities, traditional folk knowledge and practices, and so on. With the gradual extinction of China's outstanding traditional culture and the great impact of industrial culture, the protection of intangible cultural heritage has become a crucial element, which is fundamentally related to the development process of China's social civilization. From the current situation of cultural protection, the state has increased the importance of the protection of intangible cultural heritage, strengthened the awareness of cultural protection, and achieved effective results in a short period of time, but there are still problems such as insufficient efforts, lagging protection concepts, lack of financial support, legal aid, personnel training, etc., which fundamentally reduces the effectiveness of the protection of intangible cultural heritage and is not conducive to the promotion of cultural inheritance.

2.2 Overview of Intangible Cultural Heritage Projects in Pudong New Area

Pudong has the highest number of intangible heritage projects among all districts and counties in the city, with a total of 49 projects, including 7 at the national level, 22 at the municipal level and 20 at the district level. They cover a wide range of disciplines such as dance, instrumental music, fine arts and rap, etc. Traditional items such as

Pudong Pipa, Shanghai Velvet Embroidery and Lian-xiang Dance are listed as national or municipal intangible heritage items [1]. After a thousand years of historical accumulation, Pudong's cultural sources have formed various traditional cultural expressions with distinctive characteristics of the local village culture. Pudong New Area for the protection of intangible heritage work in a solid and orderly manner, walking in the forefront of Shanghai, but the situation of endangered resources is still relatively serious, with many practical problems to be solved.

3 Research and Analysis on the Promotion of Intangible Cultural Heritage Contents in Art Education Sample Colleges and Universities in Pudong

3.1 Analysis of the Data Situation in Research Universities

The author did research on students and teachers of five comprehensive colleges and universities in the Lingang area of Pudong through questionnaires and key visits, in which 2000 questionnaires were distributed to college students and 1,867 valid questionnaires were recovered, with balanced ratios of male and female genders, grades, and geographic areas; 15 key visits were made to the full-time and part-time art teachers and students of art troupes, which were all valid interviews.

3.2 Analysis of the Promotion of Intangible Heritage Content in Higher Education Art Education

Through the analysis of the research situation and the review of relevant historical data, for the promotion of intangible heritage, although the universities in Pudong have the natural geographical advantage, the integration in the field of public art education still needs to be strengthened [2]. College students have limited knowledge of the protection and inheritance of intangible cultural heritage, and local students in Pudong New Area are more receptive than students in other areas because they had contact with intangible cultural heritage courses in primary and secondary school, and senior students have a stronger willingness to learn traditional culture; few art teachers have intangible heritage skills, and there is a lack of awareness and attention to intangible heritage protection. Few art teachers have intangible heritage skills and do not attach enough importance to the protection of intangible heritage, but they accept intangible heritage training related to their own majors; there are basically no intangible heritage courses in the lectures of art troupes; the school's publicity and promotion of this area should be further improved. To increase the importance of intangible heritage protection, strengthen the awareness of cultural protection, take campus cultural activities and the first and second classroom courses as the carrier, update the new mode of public art education and training is to inherit traditional culture alive, so that the value of intangible cultural heritage can rise.

4 The Necessity of Adding Intangible Cultural Heritage Content to Public Art Education in Colleges and Universities

As the main battlefield for training future young talents, Shanghai University of Electric Power is a higher education institution of science and technology, with science, literature, management, economics and other disciplines, and the characteristics of the main disciplines of electric power are obvious. With the professional background of science and technology, art education is mainly based on popular public art education, and students are trained to be truthful, good, and beautiful through the public art courses, the construction of art troupes, and the cultural activities on campus. Values. Facing the development bottleneck of insufficient curriculum and single teaching form, it is necessary to cross the limitations of the university's own resources and extend outward to strive for the enrichment of the education form. At the same time, the protection and inheritance of intangible heritage is also facing a lack of successors, the lack of inheritance incubator base and other practical problems, if the organic combination of the two, pay attention to the traditional characteristics of regional culture and art, in-depth excavation of regional folk art resources, increase the public art education in colleges and universities and the cultural adhesion of local intangible cultural heritage [3], which is not only the inheritance of intangible cultural heritage, but also is the connotation of the public art education in colleges and universities to enhance the need to be not lost. It is a feasible way to break through the respective difficulties [4].

5 Initiatives to Promote Intangible Heritage Content in Higher Art Education

5.1 “Bringing in” with a Focus on In-school Integration, Absorption and Innovation

Give Full Play to the Effect of Famous Teachers and Create High-quality Courses. Focusing on the non-legacy projects in Pudong New Area that are highly accepted by students and easy to promote, we will turn traditional intangible cultural materials such as folk literature, fine arts, music and other traditional non-legacy materials into curriculum resources for art education, establish a three-dimensional curriculum system consisting of theoretical courses, practical training courses and practical courses for public art education, and carry out the construction of series of course clusters with the theme of local culture and art in a systematic manner. The inheritors, research scholars or cultural masters of the target projects will popularize the origins of traditional culture and basic knowledge and skills to students from the aspects of theory and technique through lectures and salons, art guidance, etc. Students can choose the courses reasonably according to their own individual value needs, further feel the origins of the traditional non-folk heritage culture and internalize them into “cultural self-awareness” [5]. Students can choose courses according to their individual values and needs.

Incorporate Intangible Cultural Elements to Enhance the Connotation of the Program. Arts and cultural programs, to form a set of local characteristics and professional characteristics of the school's innovative programs, enhance the cultural level, refine the cultural genes, strengthen the integration of traditional intangible heritage elements and the professional characteristics of the power, relying on campus cultural activities, municipal art exhibitions, power counterparts in the exchange of such carriers, to strengthen the traditional culture of Pudong and the promotion of the characteristics of the school brand. For example, Pudong municipal intangible heritage project traditional folk dance Da Lian-xiang, the use of props lotus compartment and the actors holding the lotus compartment hit the shoulders and back of the feet to form the dance, with the beauty of beating, jumping, leaping, can be integrated into the dance program choreography. The unique simplicity of the folk style, and the lively and bright artistic style help the performers, and the audience appreciate the pleasure of the original beauty and the necessity for inheritance. The program has also risen from a mere technical skill performance to a symbol of urban culture and Shanghai art with rich connotations.

5.2 “Going out” with a Focus on Off-Campus Radiations

Interaction with Regional Basic Education and Reference to the Experience of Inheritance and Innovation. Pudong New Area primary and secondary schools in the inheritance and promotion of intangible heritage culture started early, after a cycle of demonstration, the implementation of various specific policies in place and achieved stage-by-stage results. Lead colleges and universities public art education full-time and part-time teachers out of the school, into the Pudong New Area non-genetic inheritance and promotion of representative primary and secondary schools, learning to learn from the intangible heritage excellent practice base school typical innovation experience; at the same time, encourage colleges and universities art teachers to primary and secondary schools part-time, the traditional culture for the guidance of the technical skills, to feed the primary and secondary schools of high-end aesthetic education, the formation of the integration of the intangible heritage cultural heritage of the closed loop.

Utilizing the Regional Cultural System to Deepen the Sense of Intangible Cultural Inheritance. Building a “dual teacher” university teaching team also puts higher requirements on teachers, who should not only possess excellent cultural and scientific qualities, but also exercise practical ability and application spirit. Relying on the Cultural Federation of Pudong New Area, Intangible Cultural Heritage Protection Centre and other departments, we lead art teachers, students of art troupes, international students and other representatives to visit schools, exhibition halls and original performance venues of excellent intangible cultural heritage training bases, and strive for opportunities for outstanding art teachers to learn from intangible cultural heritage practitioners, so as to allow teachers and students to have close contact with intangible cultural heritage and have a more accurate grasp of the traditional culture of the

region of Pudong New Area. This is not only conducive to the output of intangible cultural heritage, but also further deepens the sense of mission of intangible cultural heritage among teachers and students and strengthens their cultural self-confidence.

Linkage of Regional Universities and Resource-Sharing Platforms. Power University is located in Lingang University Park, is a part of the university layout restructuring “3+2+X”, there are five universities, Shanghai Maritime University, Shanghai Ocean University, Shanghai University of Electric Power, Shanghai DianJi University, Shanghai Jian Qiao University, with 57,000 students and teachers, forming a new pattern of dual-sea, dual-electricity, and one bridge of the university city. Integrating the resources of the five universities and strengthening the linkage among them will help to form a public art education barrier in the university city and establish a better incubation base for intangible heritage culture. Regular seminars on traditional culture promotion will be held to share experiences and make progress together; a preliminary internet platform for the five schools of traditional culture in Pudong New Area will be built to realize the sharing of intangible heritage-specific public art courses at MOOC; and the breadth and depth of campus cultural activities will be enhanced to help promote the five-school tour of traditional culture.

Integration of Co-creation Resources and Reflection on Artistic Achievements. Integration and innovation are for better promotion, and creative programs with rich connotations need a broader stage to benefit more people. Integrate the domestic and foreign counterparts of the five schools into the co-construction unit, through the summer social practice, foreign summer camp tours and other ways to show the achievements of intangible heritage art. For example, the summer social practice in Yunnan brings the characteristic results of Shanghai culture, and meanwhile, learns the rich local intangible heritage culture, to obtain a sense of national identity, draw inspiration for future works, and strive for the optimal allocation of resources for national art, achieving the integration of domestic traditional cultures; the foreign summer camp study tours, with Chinese labels with the works of art out of the country, shows the beauty of Chinese traditional culture from an international perspective, and at the same time, learns from the valuable experience of foreign countries in the development of local art, striving for the beauty of the common.

6 Conclusion

The strength of a nation is supported by prosperous culture, and long-lasting traditional culture is the deepest spiritual pursuit of the Chinese nation, which provides a rich nourishment for the Chinese nation; public art education, as the most important cultural carrier in polytechnic universities, needs long-term improvements, and the results of the reform need to be revealed in a cycle. The integration of intangible cultural heritage with public art education holds significant implications for promoting traditional culture and preserving regional heritage. Additionally, it plays a crucial

role in the enhancement and innovation of public art education, as well as the advancement of art education curricula.

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