Article

Research on the Value of Integrating Non-Heritage Culture into Public Art Education in Colleges and Universities

Yihan Zhao [1,2,*] and Sophias. Gaikwad [1]

[1] Lincoln University College, Selangor Darul Ehsan, Malaysia
[2] Pingdingshan University, pingdingshan, Henan, China
* Correspondence: Yihan Zhao, Lincoln University College, Selangor Darul Ehsan, Malaysia

Abstract: Intangible Cultural Heritage (ICH), as a precious treasure of human historical culture, carries rich cultural information and emotional value. However, with the rapid development of modern society, the inheritance and protection of ICH face severe challenges. Universities, as significant bastions of cultural transmission, integrating ICH into public art education not only aids in the preservation and promotion of ICH but also enhances students' cultural literacy and creative capabilities. This paper begins by defining the concepts of ICH and public art education in universities, exploring the value of ICH in public art education, encompassing cultural inheritance and innovation, educational functions and nurturing values, as well as social services and cultural dissemination. On this foundation, the paper proposes specific implementation paths for the integration of ICH into university public art education, such as multi-dimensional curriculum design, a dual-track teaching model, a multi-level collaborative practice system, and a dynamic evaluation system. Through these measures, universities not only become crucial platforms for the transmission of ICH but also provide students with unique learning and creative opportunities, achieving a win-win outcome for culture and education.

Keywords: intangible cultural heritage; public art education in colleges and universities; cultural inheritance

1. Introduction

Non-material cultural heritage constitutes a vital component of a nation's collective memory, serving as a testament to cultural diversity and human creativity. However, with the accelerating pace of modernization, numerous precious intangible cultural heritage projects are gradually losing their survival space, facing an existential crisis in their transmission. Public art education within higher education institutions, as a crucial vehicle for cultural heritage and innovation, plays an irreplaceable role in promoting intangible cultural heritage and enhancing students' cultural literacy. In recent years, the integration of intangible cultural heritage with public art education in universities has become a focal point of interest for both the academic and educational communities. This synergy not only enriches the content and forms of public art education but also opens up new avenues for the protection and transmission of intangible cultural heritage. The infusion of intangible cultural heritage into university public art education enables students to gain a deeper comprehension of the rich nuances of traditional culture, while simultaneously fostering their innovative consciousness and practical abilities, thereby contributing to the flourishing of cultural diversity and its ongoing evolution.

2. Conceptual Definition of Intangible Cultural Heritage and Public Art Education in Colleges and Universities

2.1. Definition and classification of intangible cultural heritage

Intangible cultural heritage refers to the manifestations that communities, groups or individuals recognize as part of their cultural heritage, including traditional oral literature, performing arts, social customs, rituals, festivals, traditional craft skills, and the instruments, objects, artefacts and cultural spaces associated with them. The concept was first formalized in the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO in 2003, to emphasize the dynamic and universal nature of cultural heritage. The definition of ICH encompasses not only the cultural expressions themselves, but also the historical memories, emotional connections and community identities associated with them. In terms of categorization, ICH comprises five main categories: oral traditions and expressions, including languages; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craft skills. Each category encompasses a rich and diverse cultural heritage, such as traditional music, dance, drama, repertoire, folklore activities, traditional medicine, agricultural knowledge and various craft skills. These cultural expressions not only have high artistic value, but are also deeply rooted in people's daily lives, and are important carriers of cultural memory and emotional identity. The protection and inheritance of non-legacy is not only the simple preservation of traditional culture, but also the activation and continuation of cultural vitality. As an important position for cultural inheritance, the integration of non-heritage culture into public art education through a systematic education system enables students not only to understand the rich connotation of non-heritage at the theoretical level, but also to experience and pass on these valuable cultural heritages at the practical level [1].

2.2. Objectives and Functions of Public Art Education in Colleges and Universities

Public art education in colleges and universities aims to cultivate students' artistic literacy and aesthetic ability, so that they can have a broader cultural vision and higher spiritual pursuit outside of their professional studies, and this education model not only focuses on the teaching of artistic skills, but also pays more attention to the excavation and understanding of cultural connotations.The goal of public art education in colleges and universities is to shape high-quality talents with all-round development, to stimulate students' innovative thinking and emotional expression through the inculcation of art, and to enhance their comprehensive quality and sense of social responsibility.The function of public art education is to build an open and inclusive cultural platform, so that students can come into contact with diversified art forms and expressions.This kind of education not only enriches students' knowledge structure, but also promotes the development of their personality and creative thinking.In colleges and universities, public art education provides students with a wealth of learning resources and practical opportunities through lectures, exhibitions, workshops and other forms, enabling them to deeply understand the cultural significance and social value behind art while experiencing the charm of art.The integration of non-heritage culture further enriches the connotation of public art education, making it not only the teaching of art skills, but also the practice of cultural inheritance and innovation.

3. The Value of Integrating Intangible Cultural Heritage into Public Art Education in Colleges and Universities

3.1. Cultural heritage and innovation value

Intangible cultural heritage carries a wealth of historical information and ethnic sentiments, serving as a vital manifestation of the Chinese national spirit. Universities, as significant bastions of cultural transmission, can impart these precious legacies to the

younger generation through systematic education, ensuring their continuation and evolution in modern life. In cultural inheritance, public art education in higher education institutions promotes the learning and experience of various traditional art forms through courses and practical activities related to intangible cultural heritage. These courses not only teach specific skills but also delve into the cultural significance and historical context behind these art forms. For instance, by studying traditional music, dance, drama, and handicrafts, students can not only master the techniques but also gain a profound understanding of the national spirit and emotional connections conveyed through these art forms. This not only enhances students' cultural identity but also ignites their interest and affection for traditional culture. In terms of innovative value, the integration of intangible cultural heritage into public art education provides a rich source of inspiration for students' creative abilities. The essence of traditional culture, when combined with contemporary social needs, can spur the emergence of new artistic forms and expressions. As students learn intangible cultural heritage skills, they can integrate modern technology and design concepts to create works imbued with the characteristics of the times such interdisciplinary fusion not only enriches the diversity of artistic creation but also propels the modernization of culture.

3.2. Educational Function and Nurturing Value

Incorporating intangible cultural heritage (ICH) into university public art education not only enriches the curriculum but also profoundly exemplifies the multifaceted functions of education and its intrinsic value in nurturing students. This educational approach allows students to engage with traditional artistic forms and skills, enabling them to experience the profound cultural heritage and unique charm of the Chinese nation, thereby sparking their passion for culture and stimulating their curiosity to explore further. One of the key functions of ICH education is to enhance students' cultural literacy. By studying ICH, students can deepen their understanding of history and culture, fostering a more comprehensive and systematic cultural perspective. This education goes beyond textbook knowledge; it emphasizes practical experience and personal insight. For instance, participating in workshops for traditional craftsmanship allows students to create exquisite artifacts with their own hands, thereby enhancing their manual dexterity and appreciating the wisdom and perseverance of artisans. This hands-on experience deepens their understanding and respect for cultural heritage [2]. The educational value in nurturing students is particularly prominent when ICH is integrated into public art education. ICH embodies rich moral concepts and humanistic spirit, and through its transmission, it cultivates students' noble sentiments and virtuous character. When learning traditional music, dance, drama, and other art forms, students gradually grasp the ethical values and social responsibilities embedded within, contributing to the development of a well-rounded personality.

3.3. Social service and cultural dissemination value

In terms of social services, university students are able to contribute directly to society through their participation in the protection and inheritance programs of intangible cultural heritage. For example, by organizing intangible cultural heritage festivals or exhibitions, and inviting intangible cultural heritage inheritors into schools to give lectures and demonstrate their skills, students can not only come into close contact with and learn about these precious cultural heritages, but also apply the knowledge and skills they have learned to actual social services. This kind of practice not only enhances students' sense of service, but also promotes the popularization and protection of non-heritage culture. Through volunteer services and community activities, students have injected new vitality into the inheritance of non-heritage cultures, enabling these traditional cultures to be better integrated into modern society. In terms of cultural dissemination, the integration of non-heritage culture into public art education in colleges and universities has expanded

the channels and forms of cultural dissemination. In the process of learning non-heritage culture, students are not only able to integrate it into their artistic creation, but also utilize modern means of communication, such as network platforms and social media, to promote non-heritage culture to a wider audience. This kind of cross-cultural communication and dissemination not only enhances the understanding and respect between different cultures, but also improves the popularity and influence of non-heritage culture. For example, students can make short videos related to non-heritage culture and share the production process and the stories behind traditional arts to attract the attention and interest of the younger generation, thus creating a more favorable social environment for the inheritance and development of non-heritage culture. Through this mode of education, colleges and universities not only cultivate the comprehensive quality and social responsibility of students but also provide a solid platform for the protection and dissemination of non-heritage culture.

4. The Implementation Path of Integrating Non-heritage Culture into Public Art Education in Colleges and Universities

4.1. Multi-dimensional teaching design of non-heritage culture embedded in public art education

The integration of intangible cultural heritage into the multidimensional curriculum design of public arts education in higher education institutions is a crucial foundation for realizing its value. Such a design focuses not only on the transmission of traditional skills but also emphasizes the exploration of cultural depth and the integration of modern dissemination methods, providing students with a comprehensive and systematic learning platform. At the core of multidimensional teaching is the design of instructional content, from the imparting of traditional art forms to the interpretation of their historical and cultural backgrounds, every aspect requires meticulous planning. For instance, in dance courses, not only are dance movements taught, but also the historical origins, social functions, and cultural symbolism of the dance, enabling students to deeply understand its cultural significance while learning the skills. This all-encompassing approach to teaching content not only enhances students' artistic skills but also cultivates their cultural literacy and aesthetic appreciation. Innovation in teaching methods is equally vital, combining traditional classroom lectures with modern interactive experiences can stimulate students' interest and enthusiasm for learning. For example, utilizing virtual reality technology to simulate scenes of intangible cultural heritage allows students to immerse themselves in the charm of traditional art, a technique that breaks the constraints of time and space while enriching teaching formats, making the transmission of intangible cultural heritage more vivid and intuitive. The diversification of teaching activities is also an essential component of implementation strategies, alongside regular classroom teaching, field trips, community service, and campus cultural activities can be organized. By visiting intangible cultural heritage bases, participating in intangible cultural festivals, and community cultural projects, students can more directly experience and understand intangible cultural heritage, sensing its application and value in real life [3].

4.2. Explore the dual-track teaching mode of "practice-creation"

The dual-track teaching mode of "Transmission - Creation" is an important innovation of integrating non-heritage culture into public art education in colleges and universities, which not only pays attention to the traditional teaching of skills, but also emphasizes the creative development of students, so as to realize the living inheritance of non-heritage culture and innovative development. The transmission part emphasizes the inheritance and learning of the original flavor of intangible cultural heritage. Colleges and universities can invite inheritors of intangible cultural heritage to teach in their schools, so that students can learn the skills directly from the craftsmen and feel their exquisite art and profound cultural heritage. At the same time, field trips and experiential activities are carried out to enable students to gain an in-depth understanding of the context of the generation

of ICH and its application environment, and to enhance their sense of identity and awareness of the protection of cultural heritage. The creation part encourages students to make innovative creations on the basis of mastering traditional skills. Through interdisciplinary curriculum design, students are guided to combine non-heritage culture with modern art concepts to create new works with a sense of the times. This mode not only stimulates students' creativity and imagination, but also enhances the modern adaptability and dissemination of non-heritage culture. For example, combining traditional paper-cutting skills with modern digital media technology to create visually impactful digital works can not only show the charm of non-heritage culture, but also attract the attention and enthusiasm of the younger generation. The dual-track teaching mode of "Transmission - Creation" not only provides students with a comprehensive learning platform, but also promotes the sustainable development of non-heritage culture, this mode of innovation in the inheritance, innovation in the inheritance of non-heritage culture in the context of the new era to revitalize, and become a bright landscape in the public art education in colleges and universities. This mode also promotes the sustainable development of non-heritage culture [4].

4.3. Creating a multi-level linkage practice system of "school-community-museum"

Colleges and universities can set up non-heritage cultural practice bases and invite non-heritage inheritors to come to campus regularly to teach and guide students in learning and experiencing traditional skills. These inheritors not only bring valuable knowledge and skills, but also stimulate students' interest and enthusiasm for non-heritage culture. On-campus and community linkages are equally important. Colleges and universities can cooperate with the surrounding communities to organize activities to bring non-heritage culture into the community, such as traditional handicraft workshops, non-heritage cultural bazaars and special lectures. Students can not only show their learning achievements in these activities, but also interact with community residents and learn about the practical application and inheritance of non-heritage culture in modern society. This interaction not only enhances students' social practice ability, but also promotes the prosperity and development of community culture. Museums are important places for the display and dissemination of non-heritage culture. Colleges and universities should establish cooperative relationships with local museums to jointly carry out non-heritage cultural exhibitions and thematic research. Students can participate in exhibition planning, arrangement and explanation, and deeply understand the connotation and value of non-heritage culture through personal experience and practical operation. Museums can also provide rich physical and documentary materials to support students' in-depth academic research and creative practice. In addition, colleges and universities should encourage students to participate in social service projects of non-heritage culture, such as teaching, public welfare exhibitions and cultural protection activities, which not only allow students to consolidate what they have learned in practice, but also cultivate their sense of social responsibility and humanistic feelings. The multilevel linkage of the practice system not only enhances the practical effect of non-heritage culture education, but also provides a broad platform for students to learn and grow.

4.4. Dynamic evaluation system of the effect of non-heritage culture education

The dynamic assessment system of the effect of non-heritage culture education is an important guarantee to ensure its integration into the quality of public art education in colleges and universities, and the construction of this system needs to take into account both quantitative and qualitative assessment methods, and adopt multi-dimensional indicators for comprehensive evaluation. For example, quantitative assessment can measure students' mastery of non-heritage knowledge through questionnaires, test scores and participation statistics; qualitative assessment can use interviews, case studies and work eval-

uation to gain an in-depth understanding of students' cultural experiences and perceptions. In order to ensure the scientificity and objectivity of the assessment, universities should set up a special assessment committee composed of experts in the fields of pedagogy, art, folklore and so on [5]. The committee carries out regular assessment work, tracks and records students' non-heritage cultural learning process, provides timely feedback and adjusts the teaching content and methods. In addition, the assessment system should also introduce an external assessment mechanism, inviting non-heritage bearers and experts from relevant cultural institutions to participate, ensuring the comprehensiveness and authority of the assessment. Platform construction is also an important part of the assessment system. Colleges and universities can develop software for assessing the teaching effect of non-heritage culture, utilizing big data and artificial intelligence technology to monitor students' learning progress and effectiveness in real time. The software should be equipped with data collection, analysis and visualization functions to provide teachers with a scientific basis for teaching and help students better master the core content of non-heritage culture. The dynamic assessment system should also encourage students' self-assessment and peer assessment. Museums can also provide rich physical and documentary materials to support students' in-depth academic research and creative practice.

4.5. Building an interdisciplinary and cross-field platform for research and dissemination of non-heritage culture

Establishing a transdisciplinary and cross-sector platform for the research and dissemination of intangible cultural heritage (ICH) is a systematic and intricate endeavor. Universities should set up dedicated ICH research centers, inviting experts from various disciplines such as art, history, and folklore to join, thereby forming interdisciplinary research teams. These centers can regularly host academic seminars to explore the application and development paths of ICH in modern education, fostering academic exchange and collaboration. The platform should also make full use of modern information technology to build specialized ICH websites and digital archives. The website can publish the latest research findings, teaching resources, and event information, while the digital archives collect and organize various ICH materials for online learning and research by faculty and students. Moreover, universities can establish strategic partnerships with local cultural institutions, museums, and ICH bearers, jointly undertaking ICH projects such as field investigations, thematic exhibitions, and workshops. To enhance students' practical skills, the platform can establish ICH practice bases, encouraging students to participate in community service and ICH conservation projects. Through practical operations and on-site experiences, students can gain a deeper understanding and commitment to the inheritance of ICH. The platform should also support students in founding ICH clubs, organizing various cultural activities, such as ICH-themed lectures, artistic performances, and creative markets, to enhance the cultural atmosphere on campus. Universities can develop interdisciplinary curricula, integrating ICH into the teaching content of different majors. For instance, students in the field of art and design can learn about the contemporary application of ICH techniques, history students can study the historical context of ICH, and folklore students can explore the mechanisms of ICH transmission. This comprehensive and diverse curriculum design helps students gain a multi-faceted and thorough understanding and mastery of ICH.

5. Conclusion

The integration of intangible cultural heritage (ICH) into public art education at universities is not only an innovative educational model but also an opportunity for cultural revival. Universities have successfully embedded ICH into public art education through multidimensional curriculum design, a dual-track teaching model, a multi-level interac-

tive practice system, and a dynamic evaluation framework. This enables students to progressively enhance their cultural awareness and recognition through systematic learning. The process not only provides a solid foundation for the protection and inheritance of ICH but also opens up new avenues for the overall development of students. The successful implementation of ICH in university public art education has not only enriched educational content and improved teaching outcomes but also injected new vitality into social and cultural services and the dissemination of culture. Looking forward, further exploration and optimization of this model will contribute to building a more harmonious and diverse cultural ecosystem, achieving the sustainable development of culture and education.

References

1. J. Wang and Y. Chen, "Application and analysis of non-heritage culture in art education in colleges and universities under the background of public health emergency," *Thinking*, vol. 6, no. 10, pp. 120–126, 2023.
2. S. He and J. Li, "Practice and research on non-foreign heritage culture inheritance education in universities based on information fusion technology," *Appl. Math. Nonlinear Sci.*, vol. 9, no. 1, p. 12, 2024.
3. W. Ruisi, Y. Qiwen, and H. M. Ali, "The practice and exploration of integrating the national non-foreign heritage 'Cai Li Fo Quan' course into the civic education of college students in the context of 'curriculum civic education'," *Int. J. Soc. Sci. Bus. Manag.*, vol. 2, no. 1, pp. 93–105, 2024.
4. H. **g, J. Chi, D. Jia, *et al.*, "Dance in public art education reform, innovation inheritance and development research," in *Proc. 4th Int. Conf. Literature, Art and Human Development (ICLAHD 2022)*, Atlantis Press, 2023, pp. 105–111.
5. L. Zhang, J. Liu, and W. Qi, "Research on the path of integrating **g-Chu textile intangible cultural heritage into ideological and political education in colleges and universities," in *Proc. 2nd Int. Conf. Financial Manag., Educ. Social Sci. (FMESS 2019)*, Int. Informatization and Eng. Assoc., 2019, vol. 4.