

Innovation Transformation and Industry-Education Integration: A Study on the Integration Path of Guangxi Zhuang's Intangible Cultural Heritage and Master of Arts Education in China

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Abstract: This study focuses on the master of arts education in higher education institutions in Guangxi Zhuang Autonomous Region of China, explores the path of integrating Guangxi Zhuang's intangible cultural heritage with the teaching of master of arts, and puts forward the teaching mode of "thinking guidance-autonomous judgement-program construction." A theoretical model of innovative transformation of intangible cultural heritage is also summarized. Through the development of this study, it is expected to further enrich the practical teaching mechanism of master of arts education in Chinese universities and form a master of arts teaching model with strong local cultural characteristics. At the same time, the teaching reform based on the integration of Guangxi Zhuang's intangible cultural heritage and master of arts education also has strong practical significance for promoting the inheritance and innovation of Chinese intangible cultural heritage, promoting the development of cultural and creative industries, and serving the economic and social development of Guangxi.

Keywords: Intangible cultural heritage; Master of arts education; Integration path; Guangxi Zhuang Autonomous Region; Teaching mode

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1. Introduction

Integrating intangible cultural heritage into higher education is a global education issue in the 21st century. Master of Arts is a kind of higher education method to cultivate senior specialists^[1], the issue of how to carry out targeted and systematic reform of master's degree of art under the dual background of higher education system reform and innovative transformation of intangible cultural heritage is an important topic for the development of master's degree of art in higher education institutions.

At present, China has incorporated intangible cultural heritage into higher education teaching research, focusing on exploring "intangible cultural heritage cognitive education," integrating intangible cultural heritage-

related teaching content ^[2], and introducing information technology to show the evolution process of intangible cultural heritage ^[3]. Reconstructing the teaching mode of intangible heritage inheritors in the classroom is an effective way to improve the effect of education and teaching ^[4]. In the research on the integration of intangible cultural heritage and master of arts education, the following two views mainly exist. Firstly, Wu ^[5] believed that the development of a training program that meets the needs, the setting of special courses, the implementation of dual tutorship, the construction of practice platforms, and the introduction of teaching and learning management documents can enhance the characteristics of the training of master of arts. Secondly, from the perspective of cultural ecology, Jiang and Zhou ^[6] put forward a progressive talent cultivation mode of setting up regional specialty courses, constructing online and offline mixed teaching methods, building a digital practice platform, and promoting the practice of professional competitions. The research on the integration of intangible cultural heritage and master of arts education focuses on discussing how to innovate the “talent cultivation mode” from the macro level, while the research on the micro-teaching level has not yet formed a system.

The Zhuang is an important ethnic minority in China with rich and unique intangible cultural heritage resources. In order to strengthen the integration of Zhuang’s intangible cultural heritage and master of arts education, and to promote the transmission of knowledge and the innovative transformation of intangible heritage, this study takes the teaching of Master of Arts courses in Guangxi universities as an entry point. It investigates the integration path of the intangible cultural heritage of the Zhuang people in Guangxi and the teaching of Master of Arts courses, the cultivation of students’ independent research ability, and the innovative transformation methods of intangible cultural heritage at the micro level. Through the comprehensive analysis of related theories and practices, it aims to seek an effective teaching mode to promote the protection, inheritance, and innovation of intangible cultural heritage, and to provide practical support and theoretical reference for the cultivation of professionals with profound cultural literacy and rich artistic expression ability.

2. The value of integrating Guangxi Zhuang’s intangible cultural heritage with master of arts education

China’s State Council issued the Notice on Strengthening the Protection of Cultural Heritage, which states, “Intangible cultural heritage refers to all kinds of traditional cultural expressions that exist in intangible form, which are closely related to the life of the masses and have been inherited from generation to generation, including oral traditions, traditional performing arts, folklore activities and rituals and festivals, folk traditional knowledge and practices about nature and the universe, traditional handicraft skills, etc., as well as cultural spaces associated with the above-mentioned traditional cultural expressions” ^[7]. The intangible cultural heritage of the Zhuang people in Guangxi refers to: “representative forms of traditional Zhuang folk theatre; festivals of folk cultural activities with traditional Zhuang characteristics; traditional Zhuang folk techniques; costumes that focus on reflecting the traditional culture of the Zhuang people; oral folk literature of the Zhuang people; and traditional Zhuang folk music” ^[8].

In January 2005, approved by the Academic Degrees Committee of the State Council of China, the establishment of the professional degree of Master of Arts began. The Master of Arts program is “an important element in the reform of China’s art degree and postgraduate education, and an essential initiative for China’s higher art education to accelerate the cultivation of ‘professional’ art talents” ^[9]. Master of arts education “aims to cultivate talents with high artistic literacy, who are able to integrate artistic thinking into the whole process of design practice and creation, and serve the development of society, culture, economy, city, and environment with high artistic value-added design results” ^[10].

There is a close relationship between Guangxi Zhuang’s intangible cultural heritage and master of arts

education, which can be summarized as follows:

- (1) Research and protection: Master of arts education provides a platform for academic research, enabling students to study in depth the history, inheritance methods, and characteristics of techniques of Guangxi Zhuang’s intangible cultural heritage. Students learn relevant theoretical knowledge and research methods to master the skills and strategies of protecting intangible cultural heritage.
- (2) Innovation and inheritance: Master of arts education focuses on cultivating students’ creativity and innovative thinking. Through systematic art education, students with the background of Guangxi Zhuang’s intangible cultural heritage can combine tradition and modernity, develop new creative techniques, design styles and art forms, pass on the intangible cultural heritage of the region in an innovative way, and make the intangible heritage better adapt to the needs of modern society.
- (3) Education and promotion: Master of arts education cultivates students’ educational ability and dissemination skills. Students can pass on the knowledge and skills they have learned about the intangible cultural heritage of Guangxi Zhuang to more people, actively participate in the promotion and display activities of the intangible cultural heritage, and take on the publicity and education of the intangible cultural heritage, thus improving the recognition and dissemination of the intangible cultural heritage in the society.

3. The integration path of Guangxi Zhuang’s intangible cultural heritage and master of arts program teaching

In order to promote the organic integration of Guangxi Zhuang’s intangible cultural heritage and master of arts education, this study proposes the teaching mode of “thinking guidance-autonomous judgement-program construction.” Through “thinking guidance,” design thinking is established, following the logical order of design thinking, carrying out research, analysis, and refinement of the research object from shallow to deep, to complete the “autonomous judgement”; and then the “program construction” is completed from the inside to the outside, from the connotation to the form. In this process, teachers teach and provide guidance, while students become the main body of learning and program designers. The theoretical model is shown in **Figure 1**.

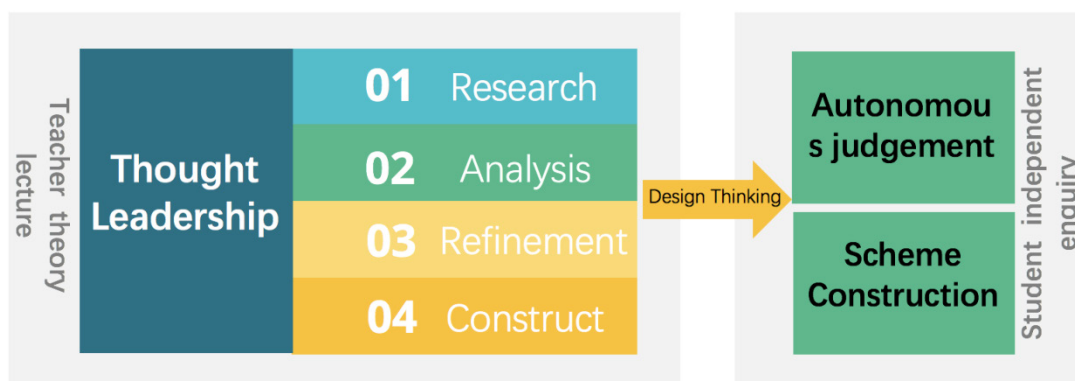


Figure 1. Theoretical model of the teaching model “thinking guidance-autonomous judgement-program construction”

3.1. Teacher-centered thought leadership

- (1) Analyzing innovative design cases of intangible cultural heritage: Outstanding cases in the field of design is selected, the transformative use of elements and ideas of intangible cultural heritage are

analyzed, and the market evaluation is examined, so as to further deepen students' knowledge of the relationship between intangible cultural heritage and design.

- (2) Sorting out design thinking: We sort out the excavation and transformation path of intangible cultural heritage in four aspects: research, analysis, refinement, and construction. On the one hand, research is based on the basic situation of the research object; on the other hand, based on the characteristics of the art major, it is necessary to investigate the status quo, problems, trends, and so on from the level of theory and practice (market). Secondly, based on the results of the research, we focus on the problem, determine the type of design, methods, and ways of improvement. Thirdly, by drawing a mind map, we collate the highlights of the research object, collect available elements, and refine the design keywords. Fourthly, we combine the results of "analysis" and "refinement" to construct solutions to existing problems and innovative transformation solutions for the research object.

3.2. Individual student-centered autonomous judgement

This link firstly requires students to collect relevant information extensively to understand the classification and main items of intangible heritage of Guangxi Zhuang, and form an initial understanding of intangible heritage of Guangxi Zhuang in the process of checking and collating information. Secondly, the research object is established and the transformation value is analyzed. According to the results of the research on Guangxi Zhuang's intangible heritage, students choose an item as a specific research object from it, and conduct specific research on the historical origin, content, and connotation of the research object to deepen their understanding of the research subject. On this basis, discussions and exchanges on the transformational value of the research subject are conducted through the form of seminars.

3.3. Student team-centered program construction

In the process of communication and discussion in the seminar, students spontaneously formed research teams and planned the research tasks in detail with a clear division of labor. Then, according to the logical order of "design thinking," they will research, analyze, and refine the research object in turn. Finally, based on the results of research, analysis, and refinement, the innovation transformation program is constructed from the inside out. The "inside" refers to the deep content, i.e., the ideas and cultural connotations to be conveyed; the "outside" refers to the external performance designed to accurately express the "inside."

4. Significance of innovation

4.1. Innovation of teaching mode

To realize the organic integration of "Guangxi Zhuang intangible cultural heritage" and "professional course teaching," it is difficult to reach the goal only by introducing "intangible cultural heritage" from "theory teaching." This study starts from the multi-dimensional direction of theoretical teaching, interactive seminars, practical training, etc., and carries out systematic thinking and reform on the teaching content and teaching mode of the course, and puts forward the teaching mode of "thinking guidance-autonomous judgement-program construction." This teaching mode pays more attention to teaching thinking and methods and cultivating students' independent research ability, which can effectively improve the current "passive intangible cultural heritage cognitive education" and "blind intangible cultural heritage innovation transformation" that exist in the education and teaching of intangible cultural heritage integrated into the master of arts.

4.2. Innovation of practice-guided theory

The innovative transformation of “Guangxi Zhuang intangible cultural heritage” is the focus and difficulty of course teaching, which requires scientific theoretical knowledge for guidance. This study summarizes and concludes the specific theoretical model of innovative transformation of intangible cultural heritage, i.e. “design thinking.” This practical guidance theory is based on the four aspects of research, analysis, refinement, and construction to sort out the excavation and transformation path of intangible cultural heritage. Under the guidance of “design thinking,” students can design with clear perspective and smooth logic, so as to get rid of blindness in practice and improve the efficiency and precision of innovative transformation of intangible cultural heritage.

5. Conclusion

This study investigates the path and method of integrating Guangxi Zhuang’s intangible cultural heritage and master of arts education from the micro-teaching level, and proposes the “thinking guidance-autonomous judgement-program construction” teaching mode. Under this teaching mode, teachers guide their thinking by teaching “design thinking,” and students learn and practice independently under the guidance of “design thinking,” so as to improve the current intangible cultural heritage in the teaching of master of arts education. This can improve the problems of “blind transformation of intangible cultural heritage innovation” and “neglecting the cultivation of independent research ability” that exist in the current “integration of intangible cultural heritage” into the teaching of master of arts education. This is of great significance to the reform of master of arts education in Chinese universities and the protection and inheritance of Guangxi Zhuang’s intangible cultural heritage.

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Disclosure statement

The authors declare no conflict of interest.

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