

The Reform and Practice of Multicultural Cultivation Mode of Art Talents in Colleges and Universities Under the Strategy of “Three Highs and Four New”

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Abstract: As an important link in the development of modern quality education, art education is one of the methods to guide students to have a diversified vision. Under the background of multiculturalism, we need to explore the connotation and value of art education with the concept of “three highs and four new,” so that students can realize interdisciplinary and cross-cultural cognition through an immersive experience and practical operation in a wide range of multicultural situations, and to develop the knowledge of art education with the concept of “three highs and four new.” Based on the multicultural background, this paper focuses on the integration of multiculturalism into the reform practice of “student-centered” in colleges and universities, so as to cultivate art talents adapted to the multicultural background, in order to achieve the great mission of “three highs and four new” and better lead the innovative development of art education in colleges and universities.

Keywords: “Three highs and four new”; Diversity; Talent cultivation; Reform; Practice

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1. Introduction

Socio-economic development and scientific and technological innovation bring a new mode of development for art education in colleges and universities, and the strategic construction of “three highs and four new” proposes measures for higher education to focus on the fundamentals, the whole, and services in high-quality development; and use the “four new constructions” to lead new popularization achievements; new development goals; new educational goal requirements; new reform and innovation motivation and other development concepts^[1]. “Three highs and four new” strategy undoubtedly brings qualitative changes to higher education, this change also drives the dissemination and inheritance of culture; art education in colleges and universities should not only educate for art, but more importantly, under the guidance of “three highs and four new,” let students better understand the connotation and significance of multiculturalism and enhance their own cultural

accomplishment, so that art education can play a role in this diversity. We also need to achieve innovative development in the context of the cultural era and carry out reforms and practices in talent training models and programs. While learning and absorbing multiculturalism, we can realize the new ecological development of art education, thus forming a new situation for the development of art education in the future.

2. Multicultural art education under the strategy of “three highs and four new”

The word multiculturalism was first expressed as “cultural pluralism,” which was first proposed by the American philosopher Kallen in 1915 in *Democracy Versus the Melting-Pot*, and then gradually became a popular trend in the 1950s and 1960s through social development and progress. Its English expression is “Multicultural Education,” and Jinzhou Zheng, a scholar in China, mentioned in his book *Multicultural Education*: “Multiculturalism refers to the refinement of cultural differences from those between specific ethnic groups and races to those between any human groups. It is embodied in different value standards, various conceptual attitudes, and differentiated behavioral styles, etc.” James Lynch, the famous American expert on multicultural education, believed that multiculturalism refers to the phenomenon that different cultures of various countries around the globe co-exist and merge with each other and that these cultures are as big as the administrative regions and as small as the townships and villages, and at the same time, multiculturalism also contains the differences in ideology, thought and emotion, and behavioral styles among the groups in various countries and regions. From the study of multiculturalism by scholars at home and abroad, the scope of multiculturalism is so large and the changes are so rich that it is not single but ever-changing.

Higher art education is both aesthetic education and education in the appreciation of beauty, which improves students’ comprehensive quality by cultivating their ability to know, experience, feel, appreciate, and create beauty; art education emphasizes students as the main body and advocates the absorption and borrowing of multiculturalism. As early as more than a hundred years ago, the educator of aesthetic education Yuanpei Cai put forward the idea of paying attention to mobilizing the students’ enthusiasm and the absorption of multiculturalism, and at the same time attaching importance to students’ own characteristics, we should follow the natural law of students’ growth on the basis of giving full play to their physical and mental health. In response to the fact that art education must pay attention to the development of individuality, Yuanpei Cai put forward the idea of “freedom and inclusiveness.” To a large extent, this is also a good fit with the “three highs and four new” education strategy to adhere to the fundamental task of moral education.

“Three highs and four new” education strategy of multiculturalism should be to comprehensively enhance the ability to cultivate talents as the core of the goal, because art learning is also cultural learning, in addition to pure skill learning, art learning must also be based on the broader humanities and conduct research on humanistic knowledge; art learning cannot only be learned from traditional Chinese painting, oil painting, printmaking, sculpture, craftsmanship, and appreciation, but also needs to be extended to the learning of architectural decoration, photography, computer production, and other aspects; art learning, like most humanities, encompasses a wide range of cultural phenomena, the integration of multiculturalism should not ignore attention and understanding of it. Students should also fully understand the relationship between art and human beings, art and life, art and economy, art and emotion, art and politics, art and history, etc. The collection of these diverse cultures will also show that the art education of colleges and universities adheres to the development of artistic innovation and open and diversified talent cultivation programs. Under the support of such a concept, art professionals in colleges and universities can only have core competitiveness by absorbing diversified cultures, and they can also gain a high ground in the environment of cross-cultural integration

of disciplines in colleges and universities, so as to better practice the “three highs and four new” education strategy. On the other hand, as art education is faced with the infiltration of multiple cultures, it is necessary to further improve the quality of teaching, change the thinking of teaching, and show the new role of art talents in building a new pattern of development, which can also better promote the development of the regional economy to highlight the new role of art talents.

2.1. Requirements of multiculturalism for art education

The Japanese art educator Hao Ohashi believed that “multicultural art education is based on the recognition that there are various cultures outside of the national art, and that when a country’s culture emits light, the world’s culture will also shine; when the world’s culture emits light, a country’s culture will also shine; this is a kind of education based on the premise of the idea of common existence and on the interaction of various cultures and the purpose of mutual reflection”^[2].

The purpose of art education is to grasp and understand the cultural connotations contained in the process of learning, for example, when appreciating a certain work of art, do not stop at learning the painting skills, but also understand the work’s period background and historical environment, and thoughts and feelings the author wants to express, and understand the connection between art and other disciplines through a piece of art, as well as the integration with different art disciplines. With the development of multiculturalism, the purpose of art education should also be closer to multiculturalism, integrate multiple resources, and absorb and serve more excellent foreign cultures on top of the original culture, so that the art discipline can be constantly innovated and optimized under the advocacy of “three highs and four new” and its disciplinary characteristics and advantages can be constantly highlighted. Only in this way can students absorb more and richer knowledge of different cultures in the learning process, improve their understanding of art culture, and realize the organic combination of art education and multiculturalism.

2.2. Multiculturalism enriches the content of art education

As global cultural exchanges and interactions become more and more frequent, the mutual infiltration and intersection of multiple cultures have penetrated various disciplines and industries. Art education in colleges and universities is the birthplace of art talents. In order for future art talents to better adapt to the progress of human society and the development of scientific and technological civilization, art education faces the absorption and recognition of multiculturalism. In many cases, it also faces the challenge of the absorption of foreign cultures, such as the national culture of various ethnic groups and regions, the national culture of other countries, and the influx of Western culture. In terms of dealing with traditional culture and Western foreign culture, art, as the most direct carrier of culture, has quickly become one of the languages of global cultural communication. Since the characteristics of the art discipline itself are cross-cultural and cross-national boundaries, in the era of popular multiculturalism, art education bears a major responsibility for innovative education with a cross-cultural perspective. Therefore, multiculturalism enriches and innovates the content of art education to a great extent. Since the educational strategy of “three highs and four new” is based on the development of local and national cultures, multiculturalism also enriches the strategic goals of “three highs and four new.” Establishing a correct cognitive model, correctly looking at the excellent traditional culture of the nation, integrating local culture into multiculturalism, and comparing, absorbing, and learning from the culture of the region and the nation on the basis of the attitude of multiculturalism can overcome the narrow mindset of “either/or” and adopt an inclusive attitude towards the concept of cultural coexistence, embracing “both/and” perspectives.

Facing the concept of talent as the primary resource and innovation as the driving force proposed by

the “three highs and four new,” universities not only need to build on their attitude towards multiculturalism but also focus on cultivating innovative talents; art creation teaching is one of the most important courses to cultivate a sense of creativity, art creation requires not only exposure to diverse cultures and related arts within the country but also understanding the artistic forms of various ethnic cultures abroad. Students can not only make use of multiculturalism to carry out art innovation and entrepreneurship, but also broaden the thinking of art creation from the perspective of caring for the national culture to achieve the content of classroom teaching and art innovation, and the art knowledge learned in the classroom is transformed. Simultaneously, further understanding of international, cross-border multiculturalism facilitates seamless alignment between talent development goals and market demands.

3. Leading the development and application of multiculturalism with the strategy of “three highs and four new”

In the art classroom of colleges and universities, teachers need to combine cutting-edge knowledge with the major art disciplines, and art education should be enriched by multiculturalism, understanding the relationship between art and design, art and economy, and art and the social market. Firstly, we need to integrate “professional” and “creation” with national folk culture, and give full play to the ability of innovation and creation of fine arts on the basis of professional knowledge; secondly, we should enrich the classroom content with various cases in the professional field, and set up studios for teachers and students and scientific research teams; thirdly, we need to connect fine arts education with the modern society, and to guide the students to carry out the application of social practice and improve their innovative and entrepreneurial ability based on the study of professional knowledge.

3.1. Transforming multiculturalism into intellectual support and enriching art classroom resources

In today’s multiculturalism, art classroom education is also facing opportunities and challenges. Issues on how to integrate the concept of multiculturalism into art education, how to make art education become the carrier of multicultural development, and how to remove the barriers in art education and absorb more multiculturalism to serve art education are what educators in colleges and universities need to consider.

It is true that multiculturalism can help students understand the cultural background and historical traditions of different regions, broaden their aesthetic and cultural horizons, and promote their understanding of multiculturalism, as well as enable them to come into contact with different types of artworks and creation methods, thus enriching their own knowledge base and artistic experience, and enriching the resources of art classrooms in colleges and universities. However, the way of experiencing culture in art education is different from other disciplines, it is a discipline that can achieve the purpose of cognitive understanding with the help of intuitive images, and these intuitive cognitive characteristics of the discipline can include all forms of culture, which can enrich the resources of the art discipline, and in turn, the art discipline can also promote the development of multiculturalism; on the basis of the “three highs and four new” strategic platform, we can realize the mutual promotion and perfect combination of the two, and multiculturalism can provide strong intellectual support for art knowledge, so that art activities, art projects, and art displays can be based on reason and evidence. The famous aesthetician Zehou Li advocated “paying attention to the material form of culture,” especially to issues such as food, clothing, housing, and transport, which are closely related to people’s livelihoods, because they better reflect the social and cultural value changes and development. Due to the intuitive characteristics of the art discipline, we should also avoid the phenomenon of over-emphasizing

Western cultural values and neglecting traditional Chinese culture in university art education, which is also an aspect that must be rationally grasped in the implantation of multiculturalism. The discipline of art is precisely the material medium that can most directly reflect the specific dimensions of cultural identity and cultural change. For example, while we understand artistic creation and artworks, we are also learning from the pluralistic cultures and values of different nationalities and groups. For the teaching of assessment, criticism, and appreciation of artworks, we need to understand the connection between the art discipline and other disciplines. By using different teaching methods, we can not only improve students' aesthetic value but also promote students' aesthetic emotion, aesthetic personality, and all-round cultural quality, so as to cultivate specialists in the art discipline who can adapt to high-quality development. From this, we can see that in order to realize the construction of a high-quality art education system in the "three highs and four new" strategy, we must pay attention to cultural pluralism and diversity in the classroom, and at the same time, we must also respect the cultural value of different nationalities, in fact, the understanding of the diversity of the culture and ecology of different nationalities is an effective way to improve and enrich the connotation of our own culture.

3.2. Broadening students' knowledge and making up for their shortcomings with multiculturalism

The strategic goal of "three highs and four new" education emphasizes that it should focus on service innovation and development, art is closely related to human life and plays an important role in enriching knowledge, and art education in colleges and universities influences people's outlook on life and values in an aesthetic way. However, the differences in regional educational resources lead to the lack of certain knowledge reserves of students and they are not familiar with art and the knowledge that art can expand. From the perspective of students from different social and cultural backgrounds who enter university, they have varying foundations in cognition, emotions, thoughts, and values. Upon entering the higher education system, each student positions themselves uniquely in terms of their own development direction. Therefore, art education in universities should tailor different educational approaches based on students' characteristics. Establishing a multicultural educational philosophy can address students' knowledge gaps effectively, broaden their knowledge base, and ultimately enhance the quality of education.

Integrating the comprehensive development of innovative entrepreneurship talent with specialized knowledge in fine arts, the goal is to stimulate students' creative thinking, broaden their knowledge base, and enhance their practical application skills. Innovation competitions such as innovation project contests, Challenge Cup Competition, Internet+ Innovation and Entrepreneurship Competition for college students are the best platforms to practice the "three highs and four new" talent training and realize the integration of multiculturalism. For example, students of our college majoring in digital media, environmental art, product design, and software engineering integrated resources on the basis of their professional knowledge and declared the Challenge Cup project in an interdisciplinary way, and in the project "Creating the Cloud—Pioneer of New Cultural Tourism Mode of Virtual and Derivative Designs of Traditional Villages," a clear division of labor and design was carried out, with the environmental design students responsible for constructing the traditional architectural database and model building, scene modeling, and landscape design planning; the digital media students responsible for the drone's data survey of the building; the software engineering students responsible for the network platform framework design and technical planning; and the fine arts students responsible for reviewing and arranging the annual operation plan and the after-sales service of the product. It should be said that such innovation and entrepreneurship competition for college students not only exercises their comprehensive ability, but also increases their multicultural knowledge reserve, drives the change of talent

cultivation mode in colleges and universities, and promotes a new view of talent cultivation and quality. It can be seen that art education in colleges and universities has already realized the crossover and integration with other majors or cultures.

The goal of the “three highs and four new” education strategy is not only for students to master the cultural knowledge and professional skills of their own majors, but also, more importantly, to enhance their innovative and entrepreneurial abilities. In addition to the traditional cultivation of aesthetic appreciation and imagination in fine arts majors, there is a focus on nurturing modern, diversified humanities talents who possess confidence, pride, and autonomy. This approach aims to enhance students’ future competitiveness, influence, and ability to shape their careers. Students will also develop habits of cooperation and mutual learning, leveraging each other’s strengths to compensate for their own weaknesses, thereby laying a solid foundation for their future learning and life. This will further promote the development of quality education.

4. The reform and practice of art education in colleges and universities under the strategy of “three highs and four new”

4.1. Guiding students to intuitively understand multiculturalism through the “three highs and four new” education strategy

In order to understand multiculturalism, art students should observe and understand the diversity of world arts and national cultures from a cultural perspective, and art education needs to cultivate students’ attitudes of respecting and understanding multiculturalism, which is also one of the achievement standards in the dimension of “emotion, attitude, and value.” Not only can it vividly and intuitively show the stories behind multiculturalism and bring students closer to the cultures, but also through in-depth experience of their cultural charms, enhance the sense of identity and pride in the national culture, and understand the rich connotation of different nationalities and cultures as well as their connections.

For the professional knowledge acquired by students in the classroom, students can be guided to think out of the box, combined with the regional cultural resources, and use the regional characteristics of cultural resources for their innovation and entrepreneurship development; for example, undergraduates of our college applied for and set up a project of innovation and entrepreneurship projects for undergraduates “Research on the Inheritance of the Traditional Bamboo Weaving in Western Hunan and Its Innovation and Transformation,” the students started from the background of the development of the traditional bamboo weaving culture of the western region, and studied the bamboo weaving craft of the town of Bier in the county of Baojing in western Hunan. Through the research of the topic, the students comprehensively analyze and discuss the traditional bamboo weaving craft in western Hunan, analyze the dilemmas faced in the process of its inheritance and development, as well as the difficulties encountered by the traditional bamboo weaving crafts in docking with the tourism market, and focus on the innovation of the weaving crafts and the reinvention of the bamboo weaving products’ shapes through learning the folk handicrafts. In the implementation process, we combine tourism product market research to develop bamboo products with distinctive features of the Xiangxi region and achieve successful outcomes. This will solve the problem of integrating traditional bamboo weaving products with the market and contribute to the inheritance and development of the intangible cultural heritage in western Hunan. In the process of this project, students use their knowledge as a window for multicultural exploration, make full use of regional culture and art to serve the innovative development of this profession, and select the cultural resources with the most educational value and the best fit with the teaching content from the excellent cultural resources. In the process of research, students went to the countryside many times to experience and learn from the inheritors; established a research base for bamboo weaving craft; extracted artistic elements,

and carried out innovative designs. Students combine aesthetic creation with folk art and gain an immersive understanding of these ethnic folk arts and cultures through methods such as field research, investigation, and practical experience. At the same time, they explore the new connotation of innovation and entrepreneurship education through subject research and in-depth experience, and then through the implantation of related sister cultures and arts, they study this multiculturalism by analogy, and further sublimate the knowledge of multiculturalism into a new ecology of innovation and entrepreneurship education. Through the integrated “four-level linkage” innovative entrepreneurship education mechanism of “school-college-center (base)-project team,” students have formed a “four-promotion interaction” system of competition-driven learning, teaching, innovation, and construction^[3]. This has enabled the implementation of the educational concept of “three highs and four new,” fostering innovative spirit, entrepreneurial awareness, and collaborative educational model reform and practice.

4.2. Forming a new type of teaching and research team with the “three highs and four new” education strategy

The “three highs and four new” education strategy is a comprehensive reform under the new era, concepts, and technologies, and its objectives and tasks have a strong guiding effect on the practice of innovation and entrepreneurship education in colleges and universities. In art education, through rigorous and standardized teaching activities, and by effectively integrating interdisciplinary resources, we aim to ensure that the educational practices of “three highs and four new” cover various industries and disciplines. This approach allows students not only to learn professional artistic skills but also to acquire knowledge from other disciplines. We establish studio research teams to enhance students’ comprehensive practical skills and stimulate their innovative consciousness. By integrating art with other disciplines, we aim to achieve original innovations in interdisciplinary studies, moving from “0” to “1.” Building on this foundation, we actively promote the transformation of research results into products, establishing professional research laboratories, product innovation centers, and initiatives such as the integration of intangible cultural heritage and cultural creativity design. For example, the “Internet+” project “Rising through Silver——Practitioners of Sino-Korean Cultural Exchange” proposed by graduate students specializing in fine arts research^[4], builds upon academic research on Miao silver jewelry aesthetics and digital preservation and inheritance. Students further transform research into industry, under the guidance of teachers, by forming and strengthening high-level research teams. This comprehensive innovation and research team integrates production, teaching, research, learning, and creativity, aiming to promote the protection of local intangible cultural heritage and ecological inheritance and innovation. The team has implemented the practice of “intangible cultural heritage + innovative product design and development,” fully leveraging its professional strengths. They have adopted a “3+N” cyclic interactive development model to launch more product designs that integrate with intangible cultural heritage. For example, initiatives like “intangible cultural heritage + curriculum development and promotion” and “intangible cultural heritage + cultural experience centers” combine the preservation of intangible cultural heritage with the promotion of economic development. Team members collaborate with intangible cultural heritage inheritors and frontline stores to co-create. They provide innovative and fashionable patterns and creative products for Miao silver jewelry heritage sites, cooperating physical stores, workshops, and craftsmen. Through traditional Miao silver forging techniques and innovative design, they organically combine traditional craftsmanship with modern decorative arts. They develop cultural creative products with regional characteristics, Miao cultural charm, and cultural taste. This approach enhances the complexity of forging Miao silver jewelry to better meet the demands of fashion and diversity in consumption. Through reasonable division of labor and cooperation,

the team achieves diversified knowledge sharing and comprehensive application. Members use their respective expertise to develop a series of innovative designs and marketing plans. In terms of design, they extract distinctive pattern elements from traditional Miao patterns, such as Miao dragons, ox horns, water bubbles, paulownia flowers, spine birds, butterfly mothers, chickens, and millet flowers. They undergo induction, transformation, and refinement to design innovative graphics that suit modern aesthetics. They further enhance modern decorative designs by collecting and organizing shapes based on proportions and rules, integrating and deriving designs from traditional pattern decorations in line with fashion trends. Through innovative thinking in decorative product design practice, they integrate creative design products into daily life. In terms of marketing plans, the team conducts market analysis and forecasting. They adopt strategies such as Internet + Miao silver jewelry and e-commerce + Miao silver jewelry to expand the sales channels of Miao silver jewelry.

In the strategic positioning of “three highs and four new,” the change of university education mode is an important force to achieve the “three highs.” Under the situation of diverse innovation and entrepreneurship, strengthening high-level research teams to carry out forward-looking basic research is an important foundation for realizing the “three highs and four new.” Research teams will be more competitive in integrating multiculturalism, demonstrating comprehensive strength, and innovation and entrepreneurship. To this end, the university art education will establish an education evaluation mechanism oriented to innovation ability, quality, effectiveness, and contribution. On this basis, we will enhance multicultural cooperation and exchange, serve the strategic orientation of “three highs and four new,” and deepen the breadth and depth of art education in colleges and universities ^[5].

5. Conclusion

Relying on the “three highs and four new” strategy will provide an important reference for the development of art education in colleges and universities, the relationship between art and science and technology in the new era is more closely integrated, the use of art education transformation to achieve the upgrading of art and science and technology is an important initiative of the “three highs and four new” strategy. For this reason, university education must change its thinking and carry out high-quality development. However, for a long time, the weakness of the art discipline in comprehensive universities has been a major problem for the teachers and students of art colleges. We believe that it is most important to rely on the characteristics of our own profession, integrate diverse cultural and interdisciplinary knowledge, inject comprehensive advantages into the education of fine arts disciplines, and based on the nature of the school, its positioning, the historical accumulation of disciplines, and the support of other disciplines, to develop distinctive features within the “three highs and four new” strategy by actively rely on and permeate the fine arts disciplines. Only in this way can schools of fine arts do well, otherwise they will become more and more marginalized. For this reason, the art discipline must go beyond its own specialty and reinterpret comprehensive multiculturalism. The creativity in the strategy of “three highs and four new” is a comprehensive performance for the art discipline, and guiding students to practice innovation and entrepreneurship based on their own disciplines is only a manifestation of enhancing the competitiveness of talent cultivation, and it is also an important part of the “three highs and four new” strategy. The “three highs and four new” strategy also takes the strengthening of scientific and technological innovation, intelligent manufacturing, digital economy, and other fields as the goal of improving international competitiveness and the right to speak. From this aspect, the training of creative ability and the practice of comprehensive ability in art education are also very important. In conclusion, the development of art education should be considered from the perspective of China’s development in the world, i.e., from the

perspective of the humanities, rather than sticking to the traditional education model, and only in this way can the important theories of the strategy of “three highs and four new” be better implemented.

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