

# *Application and Innovation of Local Intangible Cultural Heritage in Visual Communication Course*

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**Abstract:** The education and promotion of intangible cultural heritage is an important measure to improve the quality of social spiritual civilization. Intangible cultural heritage and school heritage is an urgent and important project. The key to campus inheritance lies in students, who are the protectors and inheritors of intangible cultural heritage. Cultivate high-level, innovative and applied visual communication art talents. High quality is the foundation, innovation ability is the core, and application-oriented is the goal. Through the research on the major background of intangible cultural industry, the development status, research significance and necessity of intangible cultural industry communication in college teaching, the paper puts forward the main research objectives of intangible cultural industry communication in college teaching curriculum system, as well as the specific curriculum implementation approaches in visual communication and art. From a macro point of view, this paper has made some important background research and experimental design on the art communication and higher education in the intangible cultural heritage industry, which also has a certain reference significance for the research on the innovative combination of intangible cultural heritage and teaching in Colleges and universities.

## 1. Introduction

Intangible cultural heritage refers to the national civilization that is produced and preserved in a rich and unique cultural way among the nations of the world, and then developed and spread to this day. It is the direct embodiment of cultural characteristics and aesthetic customs. Art is formed from folk art and closely related to the survival of the people. It is a culture and art formed through the accumulation of ideas and practices from generation to generation. Nowadays, due to the rapid development of our country, especially the further development of modern society, the innovation of science and technology and the accelerating pace of urbanization, intangible cultural heritage has great market value.

## 2. Intangible Cultural Heritage Dilemma and the Internal Demand of Higher Education

The intangible cultural heritage of the Chinese nation is rich, brilliant, profound and profound. In the long river of human history, through the continuous practice and accumulation of hard-working people, intangible historical and cultural heritage still exudes attractive charm in the new era. However, there are still some difficulties in the preservation and development of intangible cultural heritage. Take the process in intangible cultural heritage as an example. If we do not continue to strengthen the conservation and dissemination, only pay attention to its practical value as a product, and roughly produce and copy it, we will fall into the strange circle of low quality and weakening craftsman spirit. At the people's Congress in 2018, wangzuwei, the inheritor of national intangible cultural heritage of Chinese Sheyan technology, proposed that to cultivate national intangible cultural heritage inheritors, we should first establish an intangible cultural heritage technical school. Coincidentally, zhoushuying, the curator of zhoushuying traditional paper cutting art museum in Yuxian County, Hebei Province, also proposed to integrate intangible cultural heritage into the social education system, explore more effective cultural communication modes, and create a strong atmosphere for the whole people to learn, protect and promote intangible cultural heritage in the whole community. In fact, since China joined the Treaty on safeguarding intangible cultural heritage of the United Nations Educational, scientific and cultural agency in 2004, various Chinese festivals and folk traditions, including various written, oral culture, local customs, crafts, music, traditional culture, skills, culture, traditional medicine, architectural technology and some folk arts in various regions of China, with the continuous joint efforts of countries, societies and individuals all over the world, Have been continuously preserved and promoted [1]. Today, according to the latest information of the national "two sessions" in 2018, "intangible cultural heritage" is still the most interesting and worrying topic: first, some intangible cultural heritage are facing difficulties in inheritance, or have no successors, or are losing their innovative charm, so it is necessary to strengthen rescue and protection; 2. Through the protection, inheritance and re creation of intangible cultural heritage, we can enhance the cultural confidence of the Chinese nation. As an important place for spreading world culture, colleges and universities should shoulder the social and historical responsibility of preserving and spreading intangible cultural heritage. Intangible cultural heritage is not only an important expression of the wisdom, emotion and personality of the Chinese nation, but also an important part of the self-confidence of Chinese culture and the soft power of Chinese culture. It is also an internal requirement for college teachers to enrich their own content and fulfill their social responsibilities [2]. China's intangible cultural heritage is rich in types and connotations, and the arts and crafts culture here carries the yearning of generations of Chinese people for art, beauty and rich feelings for life. The treasure of a great country, which has been popular on CCTV recently, tells about material culture, such as various large glazed pots during the Qianlong period of the Qing Dynasty, but the various manufacturing processes on them are also intangible cultural heritage. In view of the traditional intangible cultural heritage arts and crafts that have gradually withdrawn from the public view due to "people's loss of skills" and lack of understanding, and the hollowness and generalization of the traditional intangible cultural heritage disciplines in some colleges and universities, on the other hand, by starting from the special perspective of the traditional arts and crafts in the traditional non genetic culture, the specific methods of preserving and inheriting the arts are injected into the university curriculum system, and at the same time, they enter the application-oriented training mode, It is bound to optimize the important new era curriculum of traditional intangible cultural heritage on campus, as shown in Figure 1. In addition, the specific analysis, record, summary and Discussion on the process tradition in intangible cultural heritage will constitute a curriculum framework with high reference value, so as to provide real data for the research on the process tradition in intangible cultural heritage in the

university curriculum system [3].



Figure 1: Suzhou embroidery intangible cultural heritage class

Intangible cultural heritage refers to the national civilization that is produced and preserved in a rich and unique cultural way among the nations of the world, and then developed and spread to the present day. It is the direct embodiment of cultural characteristics and artistic customs. Art is formed in folk art and closely related to the survival of the people. It is a technology and art accumulated from generations of thought and practice. Nowadays, due to the rapid development of the world, especially the progress of modern society, the innovative development of science and technology and the deepening pace of urbanization, intangible cultural heritage is no longer fixed in a certain region or a certain ethnic group, but presents the "flow" characteristics of culture with the development of time, and gradually forms a well-known public cultural resource. At the same time, a large number of innovative commodities designed around the intangible cultural heritage socialist culture have also emerged one after another, which not only generated huge market sales, but also has a large market. However, after the investigation of a large number of non relic cultural and creative enterprises currently appearing in the market, many non relic cultural and creative enterprises still face many adverse effects on their development. For example, vague brand culture and industrial characteristics, nonstandard use of brand logo, lack of overall brand awareness, vague orientation to the audience, monotonous and stereotyped product packaging, no creativity, no memory points and other phenomena have all led to the failure of non heritage cultural and creative enterprises to achieve the best popularization and publicity, the failure of enterprises to achieve the maximized promotion of brand value, and the difficulty of effectively promoting the intangible cultural industry [4-5].

In the process of conceptual design and packaging design of non legacy cultural and creative products, designers can also pay more attention to the interactive feelings between products, audiences and customers, and adopt the innovation of product innovation, packaging form and content to avoid the monotony and shortness of the original form. For example, the design of the box can make the product become a home furnishing in actual use, and use the design form of product collection to improve the participation, fun and recycling of the product packaging, so that after the original main value of the product packaging is completed, its subsidiary value and the emotional value of the designers to the brand are also extended, so that the audience and customers have more strong expectations for the product, And "value for money" spiritual satisfaction. It can be seen that for non legacy cultural and creative enterprises, the integration of human culture and

emotional elements in product design is an effective means for non legacy cultural and creative products to capture consumers and convey product culture and enterprise significance. This enables the long intangible cultural heritage to cross the historical space and communicate with modern people. Therefore, the brand image is no longer a cold and stiff image design, but becomes more flexible and vivid. This kind of warm image design not only meets the aesthetic orientation and cultural needs of modern people, but also helps the continuous development and growth of products [6-8].

### **3. The Relationship between Intangible Cultural Heritage and Visual Communication Courses**

#### **3.1. Spiritual Support Provided by Intangible Cultural Heritage for the Teaching of Visual Communication Specialty**

Under the background of China's rapid economic and social development, the requirements of all sectors of society for talent training have also begun to change from the past single basic knowledge talent training to application-oriented talent. At the same time, cultivating students' creative spirit under the concept of mass entrepreneurship and innovation has also become a major problem faced by Chinese colleges and universities in teaching work. It can be seen that how to build an excellent spiritual world for students has also begun to become a key issue in evaluating the teaching level of colleges and universities. Intangible cultural heritage contains excellent Chinese culture, and these civilizations are the crystallization of the wisdom of the Chinese nation in the 5000 year history of civilization, and also reflect the spiritual pursuit of all nations in the process of production and life. The use of intangible historical and cultural heritage teaching resources in the teaching of visual communication specialty can use its historical inheritance and humanistic essence to promote the development of students' spiritual pursuit, so as to help students form a positive and correct spiritual world, make intangible historical and cultural heritage resources an important spiritual guarantee for students' future work and life, and form the inner driving force for students' self-improvement and development.

#### **3.2. Objective and Mission of Intangible Cultural Heritage art And Visual Communication**

College students are not only the important foundation for the country to receive higher education, but also the backbone of China's future development. By strengthening the teaching of excellent traditional culture in Colleges and universities, they can give full play to the function of inheriting and carrying forward cultural traditions. The new intangible historical and cultural heritage is not only rich in aesthetic connotation, but also rich in cultural traditional spiritual content, in which the cultural content is an important basis for the formation of new values and behavior consciousness. The application of the new intangible historical and cultural heritage in the teaching of visual communication can not only enable them to have the cultural awareness of history and aesthetics at the same time, and then consciously carry forward the Chinese cultural tradition, combine the ancient traditional socialist culture with the modern development, but also promote them to more consciously transform the new intangible historical and cultural heritage into the contemporary development direction, Then it brings new vitality to the new intangible cultural heritage socialist culture. Therefore, applying the intangible cultural industry to the teaching of visual communication specialty is not only a necessary condition to improve the overall quality of learners, but also the basis to promote the transformation and upgrading of the intangible cultural industry [9].

### **3.3. The Opportunity and Direction of Intangible Cultural Heritage Education for the Training of Visual Communication Specialty**

Intangible cultural heritage, with its rich and colorful forms of cultural expression and artistic content, has been a reflection of the development of Chinese civilization for more than 5000 years. For the teachers of visual communication specialty, the cultural value of intangible cultural heritage not only brings valuable aesthetic materials to the teachers, but also provides an important reference for the reform of the training mode of visual communication specialty. In the teaching of visual communication specialty, we will actively explore the combination of intangible cultural heritage Art Publicity and visual communication design teaching, and strive to improve the artistic creation level of visual communication design, so as to create a deeper sense of artistic level in the creative achievements. With the promotion and dissemination of intangible cultural heritage as the starting point, explore the integration of intangible cultural heritage publicity and visual communication design teaching, so as to achieve a win-win cooperation pattern in which the professional quality of intangible cultural heritage publicity and visual communication is jointly improved [10].

### **4. The Implementation Process of Intangible Cultural Heritage in Colleges and Universities**

The artistic communication of intangible cultural heritage is not an abstract goal. It has become a teaching goal of Art Majors in Universities from a macro point of view. However, when it is specific to a special discipline, it should be realized by specific and effective methods. Taking the curriculum of visual communication and art education as an example, the art knowledge and application skills in intangible cultural heritage education are introduced through the macro curriculum framework and micro curriculum, and the cooperation mode of holding hands with university teachers with universal reference value is gradually established through the "double teacher" teaching links, knowledge feedback and detection, work application, social response and information accumulation in specific practice. On the one hand, in the training plan of visual communication design discipline, research and establish a discipline knowledge framework with certain intangible cultural heritage connotation. According to the current teaching situation and the application-oriented training method, each stage embeds the corresponding professional knowledge of intangible cultural heritage art from the basic courses at the lower level of the undergraduate level, the two-year and three-year experimental courses and theoretical courses, and the teaching and design tasks of the four major styles of the undergraduate. For example, the teaching of dough modeling technology is embedded in the teaching of design and modeling, and the design and production of shadow puppet modeling is embedded in the teaching of pattern creation, as shown in Figure 2. Embedding the creation of pyrography and New Year pictures in illustration design; The two track operation of basic teaching theory, specific intangible cultural heritage knowledge and practical skills has been achieved, and the "double teacher" joint training of teachers and intangible cultural heritage craftsmen has been implemented to achieve the teaching effect of one plus one greater than two. On the one hand, according to the needs of the talent market and social, economic and cultural needs, the school has opened intangible cultural heritage classes with local and ethnic characteristics, so that intangible cultural heritage projects can really "live". Be able to systematically and carefully grasp the basic process connotation of a certain intangible cultural heritage art, including the process of traditional brick carving, the art of character face carving, the traditional cloth art of tiger, porcelain body bamboo weaving, pyrography art, etc. On the basis of consolidating theoretical knowledge and further mastering practical skills, it has achieved a leap from protection and inheritance to vivid and development [11].



Figure 2: Redesign of shadow play image

## 5. Characteristics of Visual Communication Design Course

Visual communication design is a subject that emphasizes creativity. Through the semantic transformation, image analysis and color reconstruction of intangible cultural heritage, we have created visual graphic symbols with modernity and artistic sensibility. Through such creation and practice, we can not only carry forward China's local intangible cultural heritage culture, but also help to carry out the design and development of cultural design from this starting point, which is also the further development of cultural design in the field of education, It is of great practical significance to study the teaching of graphic creation based on cultural traditions and innovative ideas. The project education of visual communication art specialty is based on the foundation of Chinese traditional art and integrates modern innovative ideas, which is the inevitable path for the growth of core art education. This kind of intangible cultural heritage project carried out in the form of government school enterprise cooperation has generally gone through two parts: the image production of film teachers and the re creation of art majors. The specific process includes: the first stage: information collection process: this process needs to pay attention to information collection and file collection. After docking and contacting with relevant units of local culture, radio, film and new technology departments, case studies, project studies and on-site interviews are carried out, Carry out the planning and projects of intangible cultural heritage documentaries, and look for more opportunities for co construction and cooperation between political schools; Step 2: image creation stage: in the process of creating digital film commentaries for Intangible Cultural Heritage enterprises, in order to promote the implementation of the plan, this stage will focus on case studies, summarize Intangible Cultural Heritage Inheritance requirements according to the needs of the enterprise and the actual situation of the inheritors, and reasonably develop relevant creative services; Stage III: product design service re creation stage: in this stage, the project team will reasonably develop relevant creative services according to the requirements of different intangible cultural heritage enterprises, which may be product construction, brand creative services, or product design and R & D services; Stage IV: summary and improvement process: explore and promote the research and development of various theme research plans in practice, form a solid tripartite cooperation model linked by studios, establish an intangible culture campus experimental platform, and "government, school and enterprise" cooperate to build an exchange mechanism for intangible culture education, so as to serve the needs of regional development and construction. The above four stages of teaching work are all based on the school teachers' workshop as a platform, follow the modern education apprenticeship system, introduce practical projects into school teaching, cooperate with education companies, and the government is also involved. They are completed together with studio teachers, benefiting the three parties [12-13].

## 6. Conclusions

The mutual integration of intangible cultural heritage education and visual communication teaching should include such steps: first, the preliminary understanding stage. For the newly enrolled students of visual communication specialty, since they did not have the basic knowledge of visual communication at that time, they must strengthen their understanding of the combination of visual media and intangible cultural heritage culture with the help of a large number of research projects and cases, and have conducted basic perceptual ability training. Second, the development stage of basic application. In this stage of development, it is necessary to consciously introduce design projects around intangible cultural heritage, and use the project driven teaching method to break through the limitations of basic disciplines such as color, image and text in the visual communication specialty, so as to build three basic design training links, including product design idea, design foundation and art form. The three links cooperate and promote each other, The basic ability of the students to use intangible cultural heritage for visual communication design has been jointly improved. The third stage is the comprehensive application stage. In the final stage, the intangible cultural heritage heritage cultural content and visual communication design, as well as the commodity outer packaging, commodity publicity poster design and other specific implementation service projects will be fully integrated and applied with the thematic product design method. When relying on the intangible cultural heritage construction project as the service carrier, more attention will be paid to highlighting the heritage humanistic content in the research results of visual communication design.

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If any, should be placed before the references section without numbering.

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