

Research on the Teaching Reform of Cultural and Creative Product Design Course in College under the Perspective of Intangible Cultural Heritage

Hu Jiawei^{1,*}, Ou Jiangyu¹

¹Sichuan Mingzu College, Kangding, Sichuan, China

*Corresponding author

Keywords: Intangible Cultural Heritage, Cultural and Creative Product Design, Teaching Reform

Abstract: Intangible cultural heritage is a local traditional culture that has been passed down from generation to generation and is constantly recreated. The combination of intangible cultural heritage items with the Cultural and Creative Product Design course in colleges and universities can enrich the teaching resources of the course and promote the protection and transmission of local intangible cultural heritage. This paper discusses the feasibility and effectiveness of the teaching reform of the Cultural and Creative Product Design course in colleges and universities under the perspective of intangible cultural heritage, taking the Cultural and Creative Product Design course of Sichuan Minzu College as an example and from the three aspects of the overview of the course design, the innovation of teaching forms and the demonstration of teaching results.

1. Introduction

In recent years, with the successive popularity of Daocheng Yading, the "Must Drive 318" highway IP and the going viral of Litang Tenzin Ding Zhen on the Internet, many people have started to be interested in the natural scenery and folk culture of Ganzi Tibetan Autonomous Prefecture (hereinafter referred to as Ganzi Prefecture), and the local tourism industry has gradually heated up. Ganzi Prefecture takes this opportunity to vigorously develop cultural tourism industry with ethnic characteristics to drive regional economic development and help rural revitalization. As an important part of the development of cultural tourism industry, cultural and creative products can play a positive role in spreading regional culture and enhancing the travel experience of tourists, therefore, there is an urgent demand to design and develop a number of high-quality cultural and creative products with regional characteristics and full of ethnic cultural connotations for Ganzi Prefecture. As the only undergraduate college in Ganzi Prefecture, Sichuan Minzu College is inextricably linked to the local ethnic culture. How to combine the rich intangible cultural heritage of Ganzi Prefecture with the design and development of local cultural and creative products, and how to develop a synergy between the construction of college curriculum and the protection of local intangible cultural heritage, is an issue that the teachers and students of the School of Fine Arts have been thinking about and exploring for a long time, and it is also the top priority of the teaching reform of the Cultural and

Creative Product Design course.

2. Definition of intangible cultural heritage and its value in the construction of college curriculum

Intangible cultural heritage is a collection of emotional crystallization, practical experience and consciousness accumulated by human beings in long-term production and life, which is both the embodiment of human imagination, creativity, labor force and cohesion, and the presentation of human cultural diversity. [1] UNESCO has listed the intangible cultural heritage for protection and adopted the “Convention for the Safeguarding of Intangible Cultural Heritage” in 2003. In the “Convention”, intangible cultural heritage is defined as follows: representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development. [2] In 2004, China became a participant to the “Convention for the Safeguarding of Intangible Cultural Heritage”, and later, it was given the right to legalize the intangible culture of many folk cultures and traditional skills in China in the form of a law.

According to the above, intangible cultural heritage is the localized and legitimized knowledge that has been passed down from generation to generation and is constantly being recreated. "Heritage" is not a static object that is passively accepted by the present generation, but something that can be engaged in and regenerated or recreated by the present generation. [3] Because of this, combining intangible cultural heritage with the construction of the Cultural and Creative Product Design course in colleges and universities can not only enrich local teaching resources, but also allow young students to participate in the inheritance, protection and development of intangible heritage. Specifically, intangible cultural heritage can be transformed into characteristic teaching resources in colleges and universities through the preparation of teaching materials, field surveys, the entry of intangible heritages into the classroom and the establishment of intangible heritage exhibition halls in colleges and universities.

3. Teaching reform practice of the Cultural and Creative Product Design course in Sichuan Minzu College from the perspective of intangible cultural heritage

3.1 Overview of course setting

Sichuan Minzu College is an ethnic undergraduate college based in Kham Tibetan areas, facing the grassroots and serving Ganzi Prefecture. With the goal of cultivating application-oriented talents, the college insists on combining the development needs of the region, continuously deepening education and teaching reform, and improving the quality of talent training so as to better serve the local community. Protecting and passing on the intangible cultural heritage of Ganzi Prefecture is an important part of Sichuan Minzu College's service to the region. In the process of revising the 2019 edition of the talent training program for Visual Communication Design major, the college has added the course "Cultural and Creative Product Design" in due course. As shown in Table 1, this course is the core course of the visual Communication Design major, and the assessment method is

examination, which is offered in the 5th semester, with a total of 80 credit hours. These 80 hours include two parts: theory class and design practice, of which 8 hours are for theory class, mainly focusing on theoretical contents such as the concept, value, creative methods and design sources of cultural and creative products, and 72 hours are for the design practice, in which the students select two of the intangible cultural heritages in Ganzi Prefecture for in-depth research in a group and form a research report, then conceive a cultural and creative product based on the intangible cultural heritage items researched by the group and draw a mind map and a sketch of the product. Finally, at least three of the sketches will be chosen to deepen the design of the product, so as to complete the final product design and produce the real product using the online e-commerce platform.

Table 1: Curriculum information of Cultural and Creative Product Design in Sichuan Minzu College

Course Name	Cultural and Creative Product Design
Course Category	Theory course (including practice)
Course Nature	Mandatory
Assessment Method	Examination
Total Hours	80 hours
Credits	4 credits
Opening Semester	5th semester

3.2 Innovation of teaching form

The classroom teaching form is the basic method to realize the goal of colleges and universities to conduct teaching reform and cultivate talents. With the change of educational philosophy and the development of teaching technology, the classroom teaching form of colleges is constantly changing, and the traditional classroom teaching form is facing serious challenges, with various new teaching forms emerging. [4] The new teaching method adopted in the Cultural and Creative Product Design course is a combination of research-based teaching, competition-based teaching and flipped classroom. Here, the research-based teaching refers to that the students apply for the College Student Research projects and College Student Innovation and Entrepreneurship Training Program projects using the knowledge students learned in the Cultural and Creative Product Design course. The whole course teaching is based on the selection of the project topic, preliminary research, project declaration writing and project implementation. Before the class, the teacher organizes the students into groups and selects a serious and responsible student with good grades as the group leader. The group leader is the person in charge of the research project and is responsible for the management of the research funds, the organization of the final project materials, and the conclusion and submission of the assignment. At each mode of the project, the teacher will arrange for each project team member to report on the group's research, mind maps, design sketches, etc., and to correct any problems. The teaching format of research-based teaching and flipped classroom can drive students' enthusiasm, cultivate students' research ability and expression ability, and make students become independent learners who actively find problems and try to solve them. In the teaching process, the author has divided 24 students into 4 groups of 6 students each, and organized students to conduct research on intangible cultural heritage projects in Ganzi Prefecture as a group. Each group identified two topics for declaring the College Student Research Project and College Student Innovation and Entrepreneurship Training Program Project. As shown in Table 2, the students' selected topics have involved many Ganzi intangible cultural heritage projects, such as Danba Gyarong ethnic Tibetan embroidery, Axi black pottery firing process, Batang Xianzi, Dege Tibetan opera, etc. Among them, "Research on the Application of Danba Gyarong ethnic Tibetan Embroidery Patterns in Silk Scarf

Design" and "Research on the Design of Printmaking Intervention in Ganzi Prefecture Tourism Cultural and Creative Product Development" have been established in November 2022, and other topics are still in the process of declaration. On this basis, teachers can organize students to use the project research results to participate in design competitions, thus achieving competition-based teaching. The author has organized students in the class to participate in the College Digital Art and Design Awards of Sichuan, and several works were awarded.

Table 2: Selected topics of college student research projects and college student innovation and entrepreneurship training program projects

No.	Name of project	Category of project
Team 1	Research on the Application of Danba Gyarong ethnic Tibetan Embroidery Patterns in Silk Scarf Design	College Student Research Projects
	Cultural and Creative Product Design Based on Danba Gyarong ethnic Tibetan Embroidery Patterns	College Student Innovation and Entrepreneurship Training Program Project
Team 2	Research on the Extraction and Application of Design Genes of Danba Gyarong ethnic Tibetan Embroidery	College Student Research Projects
	Research on the Application of Gesar Culture in Cultural and Creative Product Design	College Student Innovation and Entrepreneurship Training Program Project
Team 3	Exploration of Cultural and Creative Product Design of Axi Black Pottery from the Perspective of Integration of Culture and Tourism	College Student Research Projects
	Cultural and creative product design based on the visual elements of Batang Xianzi	College Student Innovation and Entrepreneurship Training Program Project
Team 4	Research on the Design of Printmaking Intervention in Ganzi Prefecture Tourism Cultural and Creative Product Development	College Student Research Projects
	Cultural and creative product design based on the visual elements of Dege Tibetan opera	College Student Innovation and Entrepreneurship Training Program Project

3.3 Display of teaching practice results

a) Cultural and creative product design based on the visual elements of Dege Tibetan opera

Dege Tibetan opera, also known as Dege Gesar Tibetan opera, is one of the traditional Tibetan operas with local characteristics, its dance steps, singing, costumes and props all have their own characteristics. In 2008, Tibetan opera (Dege Gesar Tibetan opera) was included in the list of national intangible cultural heritage (item number IV-80), and its protection unit is Ganzi Prefecture Dege County Culture Museum. In the process of design practice, the students of the fourth group studied the historical origin and representative repertoire of Dege Tibetan opera through literature and museums, and sorted out the artistic characteristics of masks and costumes of Dege Tibetan opera in terms of shape and color scheme. Figures 1 and 2 show the IP images designed by the students of the fourth group for Dege Tibetan opera. The students cartoonized the hideous Tibetan opera masks, making the characters of Tibetan opera look both naive and cute. In addition, the students also derived a series of cultural and creative products such as Tibetan opera mystery box, environmental protection bag, keychain, brooch and post-it based on the designed IP image.



(Photo credit: drawn by Yongdong Cheng)

Figure 1: Cultural and creative product design based on the visual elements of Dege Tibetan opera



(Photo credit: drawn by Quanling Zhu, Sirui Xu)

Figure 2: Cultural and creative product design based on the visual elements of Batang Xianzi

b) Cultural and creative product design based on the visual elements of Batang Xianzi

Batang Xianzi, also known as Batang Xianzi dance, is a Tibetan song and dance art integrating dance, music and song. In 2006, Xianzi dance (Batang Xianzi dance) was included in the first batch of national intangible cultural heritage list (item number III-19), and its protection unit is Ganzi Prefecture Batang County Culture Museum. In the process of design practice, the students of the third group studied the community background of the Batang Xianzi, its characteristics of the costume, the basic structure of the Tibetan Xianzi and its method of performance, and extracted representative visual elements from them and used them in the design of the cultural and creative products. Figure 2 shows the IP images, decorative patterns, illustrations and a series of cultural and creative products designed by the students based on the visual elements of Batang Xianzi.

4. Conclusion

As mentioned above, China's intangible cultural heritage is a representative of the excellent traditional culture of the Chinese nation, with characteristics of locality, community, inheritance and fluidity. Combining intangible cultural heritage with the Cultural and Creative Product Design course in colleges and universities is conducive to the creative transformation and innovative development of intangible cultural heritage in today's society. At present, Sichuan Minzu College is still in the initial stage of teaching reform for its Cultural and Creative Product Design course, and there are still problems such as shortage of teaching materials and difficulties in organizing students to conduct field research in Ganzi Prefecture. However, through new classroom teaching methods such as competition-based teaching, research-based teaching and flipped classroom, students have understood the intangible cultural heritage of Ganzi Prefecture to some extent. They have also designed a series of cultural and creative products with elements of local intangible cultural heritage, which were highly praised. In the future, the School of Fine Arts of Sichuan Minzu College will continue to reform its Cultural and Creative Product Design course to promote the innovative development of local intangible cultural heritage.

Acknowledgements

This paper is a research result of the project of Sichuan Minzu College for Higher Education Training Quality and Teaching Reform in 2021-2023 - "Research on Teaching Reform of Tibetan Areas Cultural and Creative Product Design Course in the Context of Inheriting Local Intangible Cultural Heritage". Project No. JG202119.

References

- [1] Yang Yunxi. *Research on Local Curriculum Development of Intangible Cultural Heritage—Taking the Ethnic Areas of Qingshui River Basin in Guizhou Province as an Example* [D]. Changsha: Hunan Normal University, 2020.
- [2] *Convention for the Safeguarding of the Intangible Cultural Heritage* [EB/OL]. (2006-4-20) [2023-02-19] <https://www.un.org/zh/documents/treaty/ich>
- [3] Fang Lili. *Theories, Methods and Paths of Safeguarding "Intangible Cultural Heritage" from an Anthropological Perspective* [J]. *China Intangible Cultural Heritage*, 2020(01):54-62.
- [4] Tian Hwei. *Research on Teaching Practice of Promoting Regional Culture Industry by Art Design Courses: Taking Souvenirs Design of Lingnan Normal College as an Example* [J]. *Design Research*, 2019(02):48-54.