

# Research on the Path of "Three Education Reforms" Driven by the Traditional Intangible Cultural Heritage Craft Entering the Campus in Vocational Colleges

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**Abstract:** Intangible cultural heritage is an important component of China's excellent traditional culture, and is encouraged to enter campus. The intangible cultural heritage crafts account for the largest and most important proportion of intangible cultural heritage. Research shows that the inheritance of intangible cultural heritage crafts and the development of vocational education are complementary. This article summarizes the practical experience in the authors' school and proposes specific methods and paths for the intangible cultural heritage into the campus by exploring the practical paths. The article specifically explains how the introduction of intangible cultural heritage crafts into the campus has promoted the "three education reforms" in vocational colleges, deepened the reform content, solidified the reform effect, and further improved the professionalism, craftsman's spirit, patriotism, and innovation ability of vocational college graduates. The study also shows that vocational colleges can effectively feedback the inheritance and development of intangible cultural heritage and promote local economy.

**Keywords:** Three-education Reform; Vocational Education; Intangible Cultural Heritage Crafts into the Campus; Rural Revitalization

## 1. Introduction

Michael Porter (1990) pointed out in "National Competitive Advantage" that human resource elements are one of the important reasons for a country to form an industry competitive advantage, and further divided human resource elements into basic and advanced elements. Advanced elements mainly include skilled

labor, research facilities, and specialized technical knowledge. Porter's research shows that advanced human resource elements are more important in a country's industry competitive advantage. Cristina Bernini (2009) and Stephan Brunow (2014) conducted research on the development of vocational education and industrial parks and clusters in higher education institutions in different countries such as Italy and Germany. They found that highly skilled and innovative workers can effectively promote the development of industries, and industrial development is also conducive to talent cultivation. Youngjung Geum (2016) found that higher vocational education is a type of education that cultivates high-quality workers and technical skilled talents, and can effectively promote industrial technology enhancement, industrial integration, and industrial upgrading and transformation. Although China has abundant intangible cultural and traditional craft heritage resources, the international competitiveness of handicrafts formed from this is relatively low, and there is still a certain gap compared to France, Italy, and even some Southeast Asian countries. Meng Yinghua (2012) found through his research on China's trade that China's cultural products have strong international competitiveness in the international market, while visual arts and printed products exhibit strong competitive advantages, while antiques, recording media, handicrafts, and other products lack international competitiveness. Qu Guoming (2012) used the "Diamond Model" to analyze the international competitiveness of creative products between China and the United States, pointing out that China currently mainly utilizes low-cost advantages and lags behind the development of intelligent and innovative

products.

"Intangible cultural heritage" refers to various social practices, expression of ideas, forms of expression, knowledge, skills, related tools, food, handicrafts, and cultural venues that are considered by various community groups, sometimes individuals, as part of their cultural heritage.[1] The Chinese government attaches great importance to the protection and inheritance of intangible cultural heritage. In order to further strengthen the inheritance and promotion of the excellent traditional culture of intangible cultural heritage, the government has decided to establish the second Saturday in June as "Culture and Heritage Day" since 2017. Offering majors and courses related to the protection of intangible cultural heritage in vocational schools. Strengthen the training of intangible cultural heritage teachers and support representative inheritors to participate in school teaching and research. Guide social forces to participate in intangible cultural heritage education and training, and widely carry out social practice and research activities. Build a number of national intangible cultural heritage inheritance and education practice bases, and encourage intangible cultural heritage to enter the campus. [2]

Intangible cultural heritage craftsmanship is a common spiritual wealth of our Chinese people, and the profound culture it contains can stimulate everyone's creative and innovative abilities. Vocational colleges cultivate students to focus on practical skills, which complement and complement intangible cultural heritage craftsmanship.[3] By introducing intangible cultural heritage techniques into the campus, cultivating the spirit of craftsmanship, improving the professional literacy of vocational college talents, strengthening students' patriotism and ability to innovate, and providing strong support for students' innovation and entrepreneurship. Therefore, exploring how to integrate intangible cultural heritage craftsmanship into campuses has significant practical significance. [4]

## **2. Current Status and Problems of Inheritance**

Problem 1: Intangible cultural heritage inheritors have a severe aging population and do not have a higher education background, resulting in poor innovation awareness and

marketing ability.

At present, the aging phenomenon of inheritors in China is severe, and the problem of inheritance gap between young and old is one of the major issues that restrict the development of intangible cultural heritage. [5] According to the "List of Representative Inheritors of the Fifth Batch of National Intangible Cultural Heritage Representative Projects", of a total of 1082 people, the proportion of inheritors over 60 years old is as high as 58.3%, and the average age of inheritors in the fifth batch is 63.29 years old. Based on the previously released data of the first four batches of national intangible cultural heritage inheritors, it can be inferred that the average age of the first four batches of inheritors has reached 78 years old. [6] These shocking data illustrate the serious aging of inheritors of intangible cultural heritage in China. Therefore, the inheritance and protection of intangible cultural heritage, as well as the avoidance of "cultural extinction", have become urgent issues to be addressed.

In addition, even if the inheritors of intangible cultural heritage possess extraordinary craftsmanship and are recognized as "skilled masters" in the industry, due to the fact that most inheritors have not received higher education, intangible cultural heritage will encounter obstacles in the process of inheritance, promotion, and innovation.

Problem 2: Most higher education graduates are unwilling to return to rural areas to work, enter workshops or even fields.

The release of rural revitalization strategy has actively guided many college students to return to their hometowns for development. [7] However, according to the 2020 China College Student Employment Report (Employment Blue Book), the proportion of both undergraduate and vocational graduates choosing to work in "new frontline" cities has still increased compared to previous years.

Problem 3: Higher education lacks relevant majors and has low social recognition.

Cheng Xinxiang, director of the Hunan Xiang Embroidery Research Institute, pointed out that intangible cultural heritage is a shining pearl of traditional culture industry. However, to promote professional inheritance, it is necessary to improve the social status of intangible cultural heritage inheritors. In order to explore a more comprehensive inheritance

mechanism, in addition to referencing the experience of other countries internationally, it can also rely on the integration of universities and academic education, resulting in promoting the employment of inheritors and the standardized management of intangible cultural heritage. [8]

Problem 4: Intangible cultural heritage contributes to rural revitalization, and cultural inheritance enhances traditional skills.

In the context of rural revitalization, with the emphasis on cultural confidence and the rapid development of rural economy, exploring new inheritance paths is an urgent and practical issue.

By introducing traditional techniques of intangible cultural heritage into the campus, cultivating the spirit of craftsmanship among a new generation of college students, and transforming intangible cultural resources into cultural productivity, not only can the inheritance and promotion value of intangible cultural heritage be realized, but also practical economic benefits can be brought to the rural economy.

Therefore, we should let traditional intangible cultural heritage techniques enter the campus and inject fresh blood into the team of intangible cultural heritage to assist rural revitalization. By carrying out traditional intangible cultural heritage techniques on campus, it not only lays the foundation for promoting the sustainable development of rural intangible cultural heritage, but also promotes the confidence and self-improvement of China's intangible cultural heritage culture.

From this, it can be seen that due to the aging team of inheritors of "intangible cultural heritage", absorbing young inheritors is the new paths that we urgently need to explore. In order to ensure that the inheritors of "intangible cultural heritage" have successors, and to allow the traditional craftsmanship of "intangible cultural heritage" to enter the campus, relying on vocational colleges, we will create an important base for cultivating inheritors. The promotion of intangible cultural heritage traditions and craftsmanship is the top priority for inheritance, which has a significant impact on rural revitalization, socio-economic development, and enhancing the international competitiveness of handicrafts.

### **3. Analysis of the Path of Intangible Cultural Heritage Entering Campus**

#### **3.1 Alternating Improvement of "Dual Integration and Three Teachers"**

To correspond with the requirements of the times, the professional development of vocational education teachers should shift from "dual teachers" to "three teachers" based on theoretical teaching ability, with practical teaching ability as the condition, moral education and education system construction as the guarantee, and scientific research ability as the means. [9] The integration of professional teachers and inheritors of intangible cultural heritage into campuses forms the "three teacher" standards for the comprehensive development of professional knowledge, practical skills, and career guidance abilities of vocational college teachers. Inviting inheritors of intangible cultural heritage and intangible cultural heritage to campus, classrooms, and clubs, promoting the construction of a "three teacher" teaching team through joint teaching by professional teachers and intangible cultural heritage inheritors, combining talent cultivation with intangible cultural heritage inheritance, and making intangible cultural heritage classrooms an important carrier for traditional cultural education and patriotic education for students. Not only in the intangible cultural heritage classroom, but also through the display and promotion of intangible cultural heritage works, the campus can become an important battlefield for the protection and inheritance of intangible cultural heritage. Through subtle influence, students can improve their understanding of intangible cultural heritage works and intangible cultural heritage, organically combine the inheritance of intangible cultural heritage with the promotion of Chinese culture, and achieve moral education.

Through the "dual integrated three teacher" training method, we deepen the integration of industry and education between schools and enterprises, achieve a technology and skill talent training model with complementary advantages, cultivate vocational college graduates with certain skills to become professional inheritors and protectors of intangible cultural heritage, and provide training for practitioners engaged in traditional

skills, which can effectively improve the comprehensive quality of inheritors, Thus exploring an effective way to protect, develop, and promote intangible cultural heritage.

### **3.2 Comprehensive Integration of "Three Entries and Four Innovations"**

We should realize the integration of intangible cultural heritage into campuses, classrooms, and clubs during the teaching process, transform existing training rooms in universities, form "innovation, creativity, creation, and entrepreneurship" training bases, and enrich extracurricular teaching. The policy of encouraging "going out and bringing in" allows inheritors to enter the campus, intangible cultural heritage products to enter the classroom, and university teachers to participate in "intangible cultural heritage" related training outside the campus. By taking multiple measures to improve the overall cultural literacy of the teaching staff, we aim to enhance students' interest and humanistic literacy in intangible cultural heritage from the shallow to the deep.

Innovation base is a new idea to solve old problems. We need to find new ideas, commit to solving the problems faced by the inheritance of intangible cultural heritage, such as a single structure, outdated elements, lack of creativity and characteristics of the times, lack of brand, and insufficient communication power. [10] Guided by problems, targeted treatment is carried out, with a focus on exploring effective combinations of "new technologies+", "new methods+", "new materials+" and other intangible cultural heritage elements. The focus is on researching the application of technologies such as QR code traceability, NFT, and 3D printing in intangible cultural heritage works, providing consumers with tangible products that they truly need.

A "creative" base, where traditional handmade crafts bloom with new flowers. Dedicated to producing high-quality intangible cultural heritage products, the inheritors of intangible cultural heritage lead students to handcraft together, ensuring a unique craftsmanship spirit and cost-effective handicrafts. Strictly control the materials of intangible cultural heritage products, integrate traditional handicraft materials with modern materials, make products more modern in design and

functionality, and optimize processing processes and techniques.[11] Adhering to the principles of "authenticity, practicality, market, and innovation", we abandon outdated images and packaging, and create products with more practical value, warmth, and the ability to penetrate into daily life through the creative model of "innovating through the old".

The "creative" base allows intangible cultural heritage to have an "interesting soul" and "attractive appearance". Firstly, using non heritage cultural and creative elements as the starting point, we will extract local representative cultural symbols, stories, legends, and character images according to local conditions, and combine them with intangible cultural heritage products to design creative and culturally rich non heritage cultural and creative products. Secondly, we are committed to planning the packaging of our works, so that intangible cultural heritage products have both an interesting soul and a beautiful appearance. Improve visual color matching, design exquisite packaging for intangible cultural heritage products, enhance packaging quality, and combine visual marketing to pave the way for efficient promotion and planning work. Thirdly, the transformation of intangible cultural heritage cultural resources cannot be separated from the creation of stories. Therefore, telling good stories about intangible cultural heritage, adding cultural symbols, creating explanatory texts for intangible cultural heritage, deepening public memory, and promoting dissemination, understanding, entertainment, imagination, and creation.

The "Entrepreneurship" base provides entrepreneurial support for students and platform trainees. Dedicated to the popularization and promotion of intangible cultural heritage products, striving for excellence in online and offline co creation and sharing. Organize students to assist the inheritors of intangible cultural heritage in conducting "online+offline" marketing and promotion, using the form of "intangible cultural heritage+live streaming" to plan and create "internet famous" intangible cultural heritage products, vividly and comprehensively presenting intangible cultural heritage handicrafts, and providing professional introductions and interpretations of the cultural connotations, artistic

characteristics, and historical knowledge behind them. By opening online e-commerce platforms for broadcasting and self-media platforms, combined with offline festival and exhibition sales, we aim to promote and sell intangible cultural heritage, break the "time and space limitations" of regional intangible cultural heritage, and promote local intangible cultural heritage products to a larger and wider spatial range.

Through the "Four Innovations" training base, inheritance and innovation are combined to solve the problems of rough, outdated, and lack of innovation in "intangible cultural heritage" products, committed to creating "sustainable development" intangible cultural heritage products.

### **3.3 Composite Talents in Research, Innovation, Produce and Sales**

According to the needs of intangible cultural heritage inheritance and rural revitalization, we need to break down disciplinary and professional barriers, integrate job knowledge and ability requirements, and develop characteristic three-dimensional textbooks that penetrate the profession, industry chain, and career development.

By integrating resources through research, innovation, produce and sales, we aim to strengthen the relationship between various majors in the school and the inheritance of intangible cultural heritage. There are many majors in vocational colleges, including cultural tourism, information engineering, accounting and finance, economic management, intelligent manufacturing, etc. All majors can serve the inheritance and development of intangible cultural heritage. Related professional teachers can offer lectures on technical research and development, product research, marketing, visual design, and other issues related to intangible cultural heritage products. Professional training can be provided to inheritors, students, and society members to strengthen the cultivation of versatile and versatile talents, while also promoting the development of intangible cultural heritage projects and responding to the national rural revitalization strategy. The integration of research, innovation, produce, and sales can attract more professionals to participate and work together with inheritors to develop and improve intangible cultural

heritage products. This allows intangible cultural heritage products to continue tradition while incorporating new technologies, methods, and thinking, making them more in line with market demand. [12] The integration of research, innovation, production, and sales cultivates talents with certain inheritor abilities, as well as the ability to design, understand marketing, manage, and operate effectively. Guided by entrepreneurship and facing market competition demands, it not only promotes intangible cultural heritage culture, but also stimulates economic development. Integrate intangible cultural heritage works with local culture and contribute to local economic development.

### **4. Practice and Conclusion**

Since 2019, we have been conducting practical teaching of intangible cultural heritage handicrafts on campus in accordance with the ideas outlined in this article. Firstly, we have broken down professional barriers and built an integrated simulation training base in a project-based manner, creating a training room that integrates research and development, design, production, and sales. Secondly, it has cooperated with many local enterprises to establish many intangible cultural heritage studios such as sculpture, flower cake, embroidery, Paper Cuttings, etc.; Finally, an innovation and entrepreneurship center was established, integrating studios such as e-commerce and live streaming sales, opening up sales channels, and completing the construction of a hardware environment to support research, innovation, and sales.

Since the introduction of intangible cultural heritage handicrafts on campus, professional teachers and inheritors of intangible cultural heritage have jointly developed 5 core online open courses; Developed 5 project-based characteristic textbooks; Cultivated over 3000 graduates who are familiar with intangible cultural heritage and understand the technological process; Has won national and provincial awards multiple times in cultural and creative competitions, art and design professional competitions, and innovation and entrepreneurship competitions; The comprehensive abilities of students in employment and entrepreneurship have been truly improved; The teacher's teaching achieves the integration of theory and practice,



and the teaching effect is truly improved. Practice has shown that the "Three Entries and Four Innovations" through traditional intangible cultural heritage techniques can truly promote the "Three Education" reform. (1) Through the "three advances" approach, we can truly achieve the reform of teaching content. Intangible cultural heritage entering the campus enriches cultural education; Introducing intangible cultural heritage into the classroom to promote project-based teaching and enrich curriculum reform; The Intangible Cultural Heritage Promotion Association promotes innovation and entrepreneurship, enriching extracurricular life. (2) Realize the "Four Innovations" in the "Three Entries" and improve teaching methods. Cultivate students' artistic literacy through creativity; Cultivate students' spirit of inquiry through innovation; Cultivate the spirit of craftsmanship among students through "creation"; Cultivate student entrepreneurial spirit through entrepreneurship. (3) The deep integration of intangible cultural heritage and educational reform promotes teachers to progress towards the "three teacher" type. Enhance theoretical abilities through teaching practice and grow into renowned teachers; Through the exploration of intangible cultural heritage techniques, practical abilities can be enhanced and one can move towards becoming a skilled technician; Through the influence of intangible cultural heritage, moral and value education are further enhanced, aligning with moral models. From a global perspective, the development of characteristic handicrafts can effectively promote local economic development and enhance the economic strength of counties, which is an important way to achieve rural revitalization. Intangible cultural heritage is the sedimentation of our traditional culture and the continuation of spiritual civilization. By introducing intangible cultural heritage handicrafts into campuses, vocational college teachers, students, training bases, and venue resources can be fully utilized to achieve integrated development of the entire industry chain in packaging, design, materials, skills, craftsmanship, sales, after-sales, and other aspects. This promotes the organic combination of vocational college graduates and non-genetic traditional crafts, achieving the unity of personal value and social value.

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