The overall method of developing intangible cultural heritage education: Construction of a comprehensive talent training framework for intangible cultural heritage education in Jiangxi province

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Abstract： A significant component of higher education in Jiangxi province is the study of art at colleges and universities. It teaches people by using art as the content. It helps college students develop sound aesthetic conceptions, enhance their personalities, and spark their imaginations and creative juices through instructional exercises. Additionally, there is a continuous push to safeguard intangible heritage, which is home to the core of traditional culture. Jiangxi province's reputation as an international cultural power has been further improved. The issue of legal compliance between the laws of education and cultural inheritance arises when art instruction is incorporated into Jiangxi Provincial Cultural Heritage. Measures should be conducted to convert static local cultural assets into competitive cultural and educational capital. The curriculum framework for Jiangxi culture should incorporate both traditional cultural traits and the ideas of art education. This work applies the concept of Jiangxi province's intangible cultural heritage in the hopes that, by looking at the traditional skills and expertise that contemporary art teachers need to have, the material of the traditional programmes that are now available can be tailored to meet the needs of art teachers in terms of traditional information and expertise and make the digital culture transmission of traditional educational materials for art and creativity education more reasonable.

1. Introduction

China, an ancient nation with a lengthy history, has left behind a rich cultural legacy. Among these, intangible cultural heritage serves as a showcase for the historical and cultural accomplishments of the country and is a vital component of outstanding traditional culture.

The intangible cultural legacy has experienced a metamorphosis from a means of subsistence to a skill that embodies national cultural attributes. The intangible cultural legacy itself accomplished the transition from a means of sustenance to an art form, as a ability that carries national cultural values. Communication and circulation of intangible cultural content still take place offline, and the new "Internet" distribution strategy is still in the experimenting and testing stages [1]. There are attempts to implement it with the Internet on a regular basis, but there are problems like low connection among the Internet and the aspects of intangible heritage culture, tiny businesses advancement of the Internet and intangible heritage culture, the disintegration of intangible heritage culture due to new lifestyles and forms of cultural entertainment, and problems in the growth and incorporation of the Internet plus and intangible heritage culture [2].

A key component in raising the standard of spiritual civilization's education is the educational legacy of intangible cultural assets. Maintaining the intangible cultural legacy of campuses is therefore a top national concern. Students are the key to the legacy of campus culture since they are the next generation of inheritors and custodians of intangible cultural heritage. The objective is to grow visually communication design skills that are high quality, inventive, and application

oriented. The basis is high quality, the core is innovative ability, and the goal is application oriented [3].

Since modern youth's new and trendy hobbies diverge from conventional intangible cultural heritage, most young people opt to pick more trendy sorts of work. Furthermore, they lack emotional empathy for conventional culture and have a poor comprehension of intangible cultural assets. Science and culture, technology, and the arts should all be blended with the ingenuity and legacy of intangible cultural heritage. We will educate the inheritors and innovators of "intangible cultural heritage" culture by combining digital, information, and artistic means. We will also highlight the fundamental, service, and promotion roles that higher education plays in the innovation and inheritance of "intangible cultural heritage" culture. We can optimise the preservation, advancement, transfer, and creativity of "intangible cultural heritage" culture by implementing numerous strategies.

Enhancing the safeguarding of intangible cultural heritage is essential for maintaining the high quality of traditional Chinese culture, preserving historical roots, and building cultural self-assurance. It also has a important influence on the advancement of cultural Jiangxi and the upcoming era's cultural highlands. The subject of developing talent teams, supporting the growth of talent systems, and protecting intangible cultural heritage and further develop Jiangxi's intangible talent team, embrace significant shifts in social development, support intangible cultural heritage's sustainable development, preserve the nation's values and spirit, and better serve "cultural power" and the implementation of the "beautiful China" strategy is one that merits discussion [4].

For art college students, there is a connection among intangible cultural assets and entrepreneurial education that was formed in inheritance and invented in protection [5]. Therefore, the preservation and advancement of intangible cultural resources ought to be the main emphasis of art college students' entrepreneurship education. A country has amassed intangible cultural legacy over a lengthy period of time [6]. It is the nation's priceless wealth, an essential tool, and a source of spiritual guidance for constructing socialism in China.

This study examines and compares the present state of intangible cultural heritage digital resource services in Jiangxi province. It concludes that the service's fundamental is to prioritise the demands of the user, establish a framework for resource collaboration and dissemination under governmental guidance along with inter-institutional and inter-regional cooperation, increase both the quality and quantity of resources, and place a particular focus on novel concepts and motivation, the application of cutting-edge techniques, and the development of an extensive scientific standard system for intangible cultural heritage digital resource services.

2. Literature Review

2.1. Intangible Cultural Heritage Inheritance Theory

Intangible cultural wealth is the priceless experience that people's ancestors extracted via labour and sweat in the long river of historical progress. It contains live art and cultural knowledge, as well as some traditional and distinctive abilities that are priceless assets deserving of preservation and advancement [7]. Figure 1 demonstrates the intangible cultural heritage.

Figure 1: Intangible heritage culture

The renowned collector Professor Zhao Shutong gave more over 48,000 shadow puppets and other cultural artefacts in November 2003. This leads to the establishment of the Chinese Academy of Fine Arts' Shadow Puppet Art Museum, the country's first sizable Shadow Puppet Art Museum. These shadow puppets are made with superb carving, come in a

distinctive shape, and have a long history. The China Academy of Fine Arts' Folk Art Museum incorporated the Shadow Play Art Museum in 2015 [8].

The creation of a performance evaluation system for traditional sports intangible cultural inheritors is demonstrated in this study. A theoretical framework of the content of performance evaluations is first constructed in order to guarantee the indicators' logic and scientific nature [13]. The first selection of indicators is then finished using the theoretical model as a basis. The expert screening of indicators is then finished using the Delphi technique, and the weights of each indication are determined using an analytical hierarchy. Lastly, this work undertakes an empirical investigation on the system from the viewpoint of regional performance evaluation in order to confirm the application impact of the indicator system in practice. The findings demonstrate the effectiveness of the evaluation indicator's discriminating power and application, as well as the evaluation system's distinctly epochal and people-centered nature. To sum up, the development of this assessment method is crucial to raising the standard of scientific analysis for those who inherit intangible cultural resources.

2.2. A lack of industrialization and an excessively traditional inheritance system

First, the non-genetic inheritance research cannot be put into practice without a financial assurance. Lack of modernization and methodical system, modernization and professional education method, and consequent lack of funding characterize the advancement of the intangible cultural heritage talent system [9]. Second, the form of non-genetic inheritance is still in its traditional stage, and the inheritance-dependent dissemination method severely limits the efficacy and extent of non-inheritance to a non-genetic degree. Without a doubt, it has been challenging to successfully preserve and promote the intangible cultural legacy using the outdated communication techniques. We need to create new inheritance designs, innovations, and education methods in order to fortify the talent team in the age of emerging technologies [10].

2.3. Entrepreneurship Education in Colleges

Higher education bears the crucial responsibility of producing capable builders and reliable successors of the communist cause through the holistic advancement of ethics, cognitive ability, athletics, and elegance [11]. Professionals with particular knowledge and abilities who have completed a formal higher education programme are known as college graduates. They are the inheritors of the communist building and the new authority. Bolstering college students' education in creativity and entrepreneurship, fostering their creativity and entrepreneurial awareness, cultivating healthy and beneficial ideas in creativity and entrepreneurship, and supporting the establishment of ideological and political consequences are all necessary for the effective execution of the higher education talent training plan [12].

3. Methodology

3.1. Intangible cultural heritage education

The foundation for developing excellent art education resources and teaching personnel is building a flexible teaching system and a 2 + 1 mode curriculum system based on the intangible cultural heritage talent system. This is the key to developing an innovative art education mode with Jiangxi attributes. The unpredictability of teaching strategies, resources, and locations—all of which are subject to change at the behest of students, instructors, and the passage of time—is the primary cause of the system's flexibility and variety. Based on the author's initial investigation into the incorporation of intangible cultural assets into art education, the particular procedure for implementation is as follows:

$$s = \frac{\sum_{j=1}^{n} {s_j}/{dd_j^2}}{\sum_{j=1}^{n} {1}/{dd_j^2}} \qquad (1)$$

First and foremost, enhance the scientific aspect of curriculum setting by researching manual curriculum setting; this will advance teaching effectiveness. Lastly, the following formula can be used to reinforce the qualities of Jiangxi education in this region and encourage the creation of intangible cultural assets into art education institutions, thanks to research on intangible cultural assets into art education manual courses:

$$q_{jj} = (X - X_{jj})^{1/i} + (Y - Y_{jj})^{1/i} \qquad (2)$$

Teachers of creativity and the arts play a crucial role in art education. Higher vocational institutions offer a wealth of talent for Art education, serving as a vital training ground for Art teachers. The three-year consecutive production programme is a crucial training method for art education majors in higher vocational education. The curriculum setup of this programme has a direct impact on teaching and talent development, as demonstrated by the formula below:

$$q_j = (X - X_j)^2 + (Y - Y_j)^2 \qquad (3)$$

We should include a number of optional courses on intangible cultural assets to the initial general-education syllabus in addition to giving art professors full recognition for their professional expertise. We should also incorporate practical links into the curriculum. The curriculum system includes courses such as "Jiangxi folk art," "Jiangxi folk song," "Jiangxi lantern making skills," "Jiangxi folk colour painting," and others that highlight national intangible cultural heritage initiatives like Gannan Tea Picking Opera and Jiangxi area's handcrafted lantern making skills.

3.2. Converting cultural components into innovative cultural expression

By focusing on Jiangxi needlework culture, innovative design, and unique design utilisation of Jiangxi needlework culture, we will shape Jiangxi needlework culture and creative brand IP. Thanks to the outcomes of the creativity and entrepreneurship training programme for college students and the cultural and creative product advancement outcomes of Jiangxi County women's red cooperation by Jiangxi culture Digital Research Institute, Jiangxi needlework cultural and creative products are designed in a creative manner, and their brand design strategy is developed. Developing students' seriousness, patience, and meticulousness is one of them, and it should be included in the emotional goals' content using the following formula:

$$\text{occupation} = \lim_{i \to \infty} (X_j - Y_j)^{1/k} \qquad (4)$$

Handcrafted courses serve as core skill courses. They are expressed as achievement goals, which are concise statements that precisely outline what a student can do in a course to show that they have mastered the material following the learning activity. The examination revealed that the five content parts—understanding, mastering, and comprehension appeared regularly in the way situational aims were expressed, such as understanding the development and history of paper-cutting and the situational learning curriculum goals related to it. The comprehension of curricular goals like knowledge and mastery is also unclear during curriculum implementation because of the variations in teachers' personal talents. The following are some issues in achieving the course objectives:

$$\text{utilization} = \max(X - X_j, Y - Y_j) \qquad (5)$$

3.3. Analysis of Intangible Cultural Heritage via Optimisation System for Digital Resource Services

Cultural heritage is minimal and there is no thorough digital resource service platform. The extant digital resources are insufficient when contrasted to the various intangible cultural heritage initiatives individually and can only fulfil the initiative's declaration's standards. Additionally, more effort requires to be performed to enhance the communication framework for digital resources of intangible cultural heritage based on the growth of present sources. Formula 6 provides a calculation of digital resources.

$$dx_m = f \frac{X_r}{Z_r}$$
$$dx_n = fim \frac{X_r - T}{Z_r} \qquad (6)$$
$$\text{overall}_y = fii \frac{Y_r}{Z_r}$$

4. Empirical Results

In relation to the makeup of the Jiangxi province's intangible cultural heritage digital resource service, the survey's results are displayed in Table 1 and graphical representation in Figure 2. This suggests that 55% of the participants claimed they were eager to use it, in addition to 25% who said they were refused to; in certain regions, this percentage is higher; additionally, 30% of respondents stated that it depends on the resource's content and the quality of service.

It proves that both the market need for digital resource services related to intangible cultural assets and the requirement for high-quality resource services are present. Additionally, in order to increase their preference for these channels and the use of service objects of digital resources related to intangible cultural heritage, 46.25% and 49.74% of participants indicated that they would be eager to utilise the channels of service of government websites dedicated to intangible cultural heritage and constructed databases maintained by public cultural institutions.

Table 1: The proportion of various resource kinds

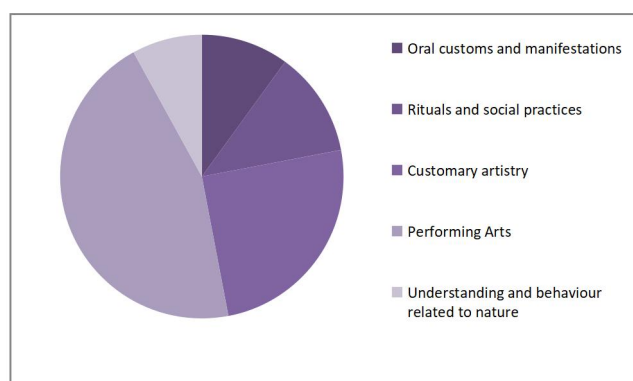| Resources	Percentage
Oral customs and manifestations	10
Rituals and social practices	12
Customary artistry	25
Performing Arts	45
Understanding and behaviour related to nature	8

Figure 2: Graphical representation of the proportion of various resource kinds

In conclusion, it is recommended that established resource services prioritise the enhancement services of digital resources, implement services of digital resources across various level, including personalised, customised, and knowledge-based services, and give careful consideration to the comprehensive advancement of knowledge. In table 2, count innovation is displayed.

Table 2: Count Innovation

Days (July)	First inversion (2 years)	Second inversion (10 years)
2	1.8	2.04
4	1.71	1.85
6	1.62	1.67
8	1.53	1.75
10	1.68	1.73
12	1.64	1.69
14	1.59	1.51
16	1.69	1.59
18	1.52	1.61
20	1.56	1.58

Figure 3's research findings demonstrate the variety of reasons respondents gave for using digital resources related to intangible cultural heritage: Of the responses, 6259 are in favour of learning new things, while 98% and 99% are in favour of engaging in personal hobbies. Many respondents use internet resources related to intangible cultural heritage for

pleasure and entertainment because of assignments, study, and research for their academic degrees.
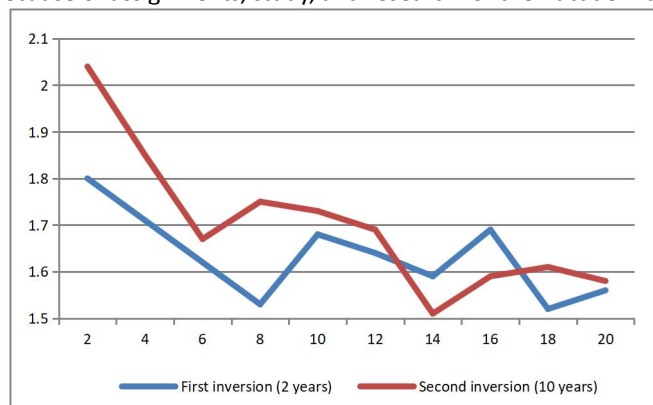

Figure 3: Graphical representation of count innovation

Regarding the reasons for not utilising services of digital resources for intangible cultural heritage, 99.7% of the participants said that there isn't currently a need for them, and 99.5% of users were unaware that such services were available. This makes it clear that it is important to create services of digital resources that support intangible cultural assets; we need to put more effort into promoting service objects that meet needs that are both implicit and explicit. This will help users fully comprehend the services and become more enthusiastic about using them.

Figure 4 presents the results of the survey and indicates that the majority of respondents—80% and 85%, respectively—use digital libraries and websites dedicated to intangible cultural assets to get resources. There are noticeably more responses to the cultural heritage special website, which is connected to the intangible cultural heritage website's comparatively full development and finished service features. It indicates that the creation of an intangible cultural heritage website in this field is necessary in order to enable consumers to access desired digital resources and services faster and more easily.
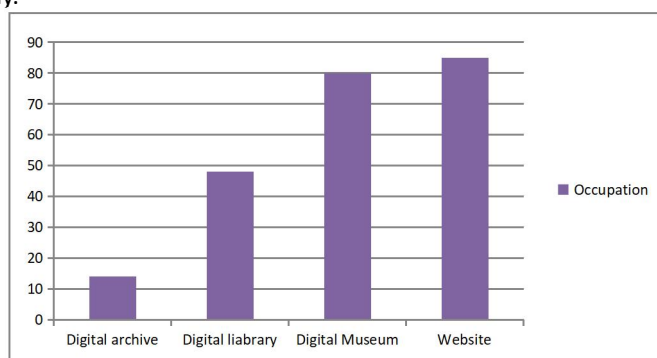

Figure 4: Sources via which intangible cultural heritage resources can be used

5. Conclusion

This paper's research offers suggestions for the Jiangxi province's intangible cultural heritage talent system protection. The establishment of Jiangxi cultural resources marked the beginning of the province's development of first-rate facilities for art education. Despite the fact that this work has produced some insightful research findings, there are still several issues that have an effect on the findings. Developing the intangible cultural heritage digital resource system's services is a manageable endeavour. and it will take time to confirm the functionality and efficacy of the system's service components, model framework, building concepts, and implementation routes. There are no departmental discussions or approvals in the suggested optimisation approach for the services of digital resources system for intangible cultural heritage, and the comments seem to be "castles in the air. The present study aims to extract some important lessons from it, offer recommendations for further theoretical investigation and applied work in this area, and assist in building the Jiangxi Province Intangible Cultural Heritage Digital Resource Service System in order to attain more outstanding outcomes.

Intangible cultural heritage inheritance will support the development and growth of intangible cultural assets against

the backdrop of integrated education and culture. There will be a greater participation of youth in the preservation and transmission of intangible cultural resources. The essential, long-term plan for safeguarding and passing down the intangible cultural legacy is the application of maritime approaches like the characteristic, innovation, and inheritance approaches. In order to preserve intangible cultural legacy and advance society, we should harness the power of culture and see education as a means of bridging the gap between the old and the modern.

When it comes to conventional culture, technological advancements have also created new avenues for the transmission of culture and the passing down of intangible cultural legacy. Through scientific and technological methods as well as cultural impacts, it stimulates people's cultural cognition, permits the successful fusion of intangible cultural heritage with the Internet, disseminates intangible cultural heritage more widely, and bestows upon it a contemporary meaning.

Colleges and universities are good locations for local non-genetic inheritance, particularly the practical aspects of graduation design teaching for art and design majors, as they are crucial for developing professional-oriented and social practical talents. This allows for the implementation of the inheritance and innovation of intangible cultural heritage. The value of regional cultural design is thoroughly explored and researched, and the usefulness of teaching management and the excellent integration of the many curriculum design dimensions are shown to be important for fostering greater interaction and communication among local schools and communities as well as for actively integrating into the process of local economic, cultural, and social advancement. They also hold great importance for the investigation of teaching reform and the preservation of regional cultural elements of graduation design.

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