

The Interactive Path of Integrating Traditional Art Intangible Cultural Heritage into University Art Education in Jiangsu Province

Wang Xi¹, Dr. Nor Azlin Hamidon^{2*}, Dr. Nurul Huda Din³ and Du HaiTao⁴

^{1,3}College of Creative Art in Universiti Teknologi MARA, Ahah Alam, Selangor, Malaysia

^{2*}Associate Professor, College of Creative Art in Universiti Teknologi MARA, Puncak Alam, Selangor, Malaysia

⁴Associate Professor, Academy of Fine Arts of Qufu Normal University, Shandong, China

¹2022633158@student.uitm.edu.my, ^{2*}norazlin@uitm.edu.my, ³huda_din@uitm.edu.my,

⁴dht82711631@gmail.com

Orchid ID number: ¹009-009-7121-8983

How to cite this article: Wang Xi, Nor Azlin Hamidon, Nurul Huda Din, Du HaiTao (2024) The Interactive Path of Integrating Traditional Art Intangible Cultural Heritage into University Art Education in Jiangsu Province. *Library Progress International*, 44(3), 19342-19351.

ABSTRACT

The intangible cultural heritage will be abbreviated as ICH in this paper. ICH is facing a crisis of disappearance, and protecting and inheriting it is an urgent task. Universities are the best battlefield for promoting the protection of ICH and cultivating inheritors of it. In response to the government's call, the protection of ICH will be integrated into university curriculum training and education. This study combines commonly used research methods in education with traditional art to conduct a literature survey on the protection and inheritance status of ICH in traditional art in Jiangsu Province. Firstly, it analyzes the existing problems in ICH protection and the obstacles and difficulties encountered in integrating it into university art education. Secondly, it emphasizes the necessity and interrelationships of integrating ICH protection into university art education. This research focuses on putting forward effective suggestions from the three aspects of curriculum design principles, as well as teaching mode reform. Establishing a coordinated inheritance and protection mechanism, trying to promote the integration of traditional art and ICH into college art professional education, cultivating corresponding high-level knowledge successors, and better realizing the protection and inheritance of ICH.

KEYWORDS: Art education, ICH, Inheritance protection, University Art Education,

1) Introduction

The development of contemporary society's economy, culture, and technology has ushered in a new face. Traditional ICH is being impacted by cultural pressures from all parties, and some traditional art-related ICH is becoming increasingly weak and even disappearing. At this time, the protection and inheritance of ICH becomes particularly important. At present, research on the inheritance and protection of ICH has also attracted academic attention. For example, Professor Ma Zhiyao once conducted research on the weak understanding of ICH among members of the new generation of society and proposed methods centered on educational practice to cultivate general and professional ICH education talents to achieve the protection and inheritance of ICH (Ma Zhiyao, 2019). Dr. Zhang Xiaotong analyzed the current situation and difficulties in cultivating inheritors of ICH in traditional

Chinese handicrafts to establish an effective combination of creative development in universities and ICH (Zhang Xiaotong, 2022). In addition, there is a study on the role of art education in universities in the inheritance and innovation of ICH (Ren Ruiyao, 2021). Research on the industrialization development of art-related ICH (Zhi Yingbin, 2021). Although there has been some progress in academic research on the inheritance and protection of ICH, there is still insufficient depth in studying traditional art-related ICH entering university art courses, especially in the current situation where ICH still has certain drawbacks in university education. This study makes up for the shortcomings of previous research. Firstly, it analyzes the problems in the current art-related ICH courses in universities. Secondly, it clarifies the principles for introducing ICH into university art-related courses. It points out several effective teaching reform models and collaborative mechanisms for the inheritance and protection of ICH. It attempts to provide new ideas for integrating traditional art-related ICH and university art-related professional education.

2) The Necessity of Integrating the Protection of ICH into University Art Education

ICH is ultimately a manifestation of folk culture, relying on the existence of the people. Due to its unique attributes, ICH culture mainly exists in ancient villages or areas and is far from the hustle and bustle of cities. Therefore, some ICH cultures gradually deviate from society and even disappear in the development and inheritance process. The inheritors of existing ICH culture are mostly elderly, scattered throughout the country, often characterized by aging, gender imbalance, low education, lack of systematic theoretical guidance, and a single structure. Despite their proficient skills and rich experience, due to various physiological, psychological, and environmental factors, they still face numerous difficulties in inheritance and protection. Moreover, many artisans in various regions still adhere to the principles of inheritance from the old era, with a single lack of innovation in their inheritance methods, and are prone to breakage. Therefore, the situation of protecting and inheriting ICH has become very severe.

The United Nations Educational, Scientific and Cultural Organization has emphasized the need to raise awareness, especially among the younger generation, of the importance of ICH and its protection. Education, promotion, and capacity building can be employed, and each contracting party should strive to take necessary measures to ensure that ICH is recognized, respected, and promoted in society (UNESCO, 2006). This fully demonstrates that education is an important means of inheriting and protecting ICH. As a contracting party to the convention, China has also introduced corresponding policies to vigorously promote the development and inheritance of excellent culture and actively encourage universities to establish training programs corresponding to local characteristic cultures, achieving diversified art courses, systematic knowledge, and practical, theoretical teaching models, to promote the integration of excellent ICH into university courses.

From the current perspective of cultural protection of ICH, cultivating the main body of ICH inheritance is the primary task, but relying solely on traditional family transmission methods cannot truly fundamentally solve this problem. Universities have a strong academic atmosphere, systematic training programs, and abundant and high-quality inheritors. Through university art education, students can lay a solid theoretical foundation, and the inherent creative advantages of young students enable them to possess the characteristics of high quality, high culture, and courage to innovate. At the same time, students are the main force and successors of the times, which is more conducive to the protection and inheritance of traditional ICH culture. Local universities play an important role in the cultivation of local economic, cultural, and professional talents. Nowadays, many local universities are paying increasing attention to the inheritance and protection of local ICH culture and have opened

corresponding courses based on the local ICH to cultivate talents for inheritance and protection in a targeted manner. However, it is still in its early stages, and there are still many shortcomings in the connection between universities and local cultures. Problems such as unreasonable curriculum design, outdated facilities, and uneven teaching staff seriously restrict the cultivation of professional talents.

3) The Problems in the Current ICH Courses of Fine Arts in Universities

(a) The Drawbacks of Traditional Teaching

The current problem with ICH courses in university art is, firstly, the lack of communication channels between schools and teachers regarding ICH. The school lacks leaders in ICH education, good teaching staff, and a regular professional training mechanism for teachers. Secondly, there is a certain degree of homogenization in ICH courses, and the local cultural characteristics of ICH courses are not obvious. Finally, the teaching of ICH courses lacks comprehensive curriculum objectives and teaching plans, and the teaching of ICH courses is marginalized.

(b) Lack of Cultural Identity

The research on ICH courses in university art is not in-depth enough, and the ancient and single creative form of ICH, when integrated into university art education, lacks rich and attractive corresponding course content, making it difficult to match the current course characteristics and unable to attract student interest. Secondly, the partial absence of ICH culture has also led to the rupture of cultural inheritance, making it difficult for students to develop a sense of national cultural identity with ICH. Last but not least, contemporary college students have an insufficient understanding of traditional ICH, relatively weak acceptance and understanding abilities, and low appreciation and creative abilities for ICH handicrafts. These have directly led to an increase in the difficulty of implementing ICH courses.

4) The Principles of Introducing ICH into University Art Courses

(a) Emphasize the Relationship between ICH and University Art Education

The emergence and creation of ICH is a way of life formed in a specific historical and cultural space of humanity and is a concentrated reflection of the values of the human community in the era, that is, a representation of civilization in a specific social history. The initial field of ICH originated from the people. It is a representation of social group life and regional culture, a cultural medium in historical and social contexts, and a carrier of human practice and knowledge dissemination. It is a symbolic form of meaning. In the development of human history and social changes, this symbol continues its social and cultural traditions through means such as creation, exchange, and sharing, that is, the continuation of symbols. This symbolic relationship inevitably constrains the space that society and education may open to us at a specific time through political or educational behavior... These constraints are also the basis for any progress in education, science, politics, or personal life, as well as any knowledge. From the perspective of education, ICH originates from the folk and has an inseparable relationship with folk art and culture. It is a process of inheriting folk experience and cognition and has the function of educating people and spreading knowledge. Integrating ICH into art education courses in universities is beneficial for conveying the educational significance of ICH, reinterpreting its practical, commercial, and cultural values, and providing a value scale and action direction for the inheritance of ICH from an educational perspective.

Art and education are both important activities of human life, and they blend in form. Education, using

art as a means, is a model of cultural interpretation, understanding, screening, and inheritance in specific relationships between individuals. ICH is composed of all human experiences and is organized into various forms of folk culture through pictures, written symbols, oral transmission, and other means. Under the extensive operation of folk education, it is possible to inherit or achieve the transcendence of artistic forms. Education aims to enhance people's use of knowledge and wisdom and promote mental development. The utilization of ICH in education constitutes the emotional connection between human cognitive and creative activities in the process of inheritance (Michael, 2019). From the perspective of instrumental methods, although art and education belong to different fields, they are interrelated tools and achieve mutual success in the field of art education. This study incorporates ICH into university art education courses, enabling ICH to play its unique artistic knowledge and skills in art courses. University education is a necessary means for the development of ICH and artistic abilities. The joint action of university education and ICH art courses aims to achieve the development of individuals in a certain field of ICH technology. This not only completes the artistic talent training activities of universities but also ensures the inheritance and development of ICH.

(b) Adaptation to Local Conditions

Before ICH enters the art curriculum, it is necessary first to clarify the connotation of ICH. UNESCO has established clear regulations on the scope and content of ICH. In layman's terms, Chinese people classify ICH into four categories: folk literature, folk art, traditional handicrafts, and folk activities. Among them, folk art and traditional handicrafts have a significant intersection with art.

ICH is rooted in the folk and has strong local characteristics, forming different local schools and diverse forms. The introduction of ICH into art courses in universities requires curriculum development based on local characteristics to integrate the university with local culture. A university in Nanjing, Jiangsu, China, has introduced ICH into its education and offered a series of public elective courses on excellent traditional Chinese culture, expanding its content to include cultural heritage in fields such as music, architecture, craftsmanship, and painting, and enriching its elective courses (Guangming, 2021). Representative ICH cultures such as Chinese knots, facial masks, and cloisonne filigree were showcased, and relevant inheritors were invited to the school to give presentations and speeches, providing detailed and comprehensive lectures on ICH to students. This showcases the unique charm of ICH culture and inspires college students to think about ICH culture. We have truly achieved the internalization and externalization of the inheritance and protection of ICH in our hearts and actions.

(c) Teach Students by Their Aptitude

In terms of course content selection, not all ICH arts are suitable for the needs of talent cultivation in universities. Moreover, in reality, college students have a limited overall understanding of ICH, resulting in a generally low ability to appreciate and accept ICH. Therefore, the selection of teaching content and difficulty should be based on the corresponding characteristics of the subject. The establishment of professional courses and the difficulty coefficient of teaching should meet industry needs and take into account the acceptance ability of college students. The selection of teaching content should be based on professional needs, with inheritance and protection as auxiliary prerequisites for curriculum design.

The course objectives and teaching are also the focus of university art education. American art educator Eisner emphasizes the study of curriculum objectives, content, and teaching methods, believing that curriculum standards are the core content and key to the curriculum (Eisner, 2008). The entry of

traditional ICH of art into university art courses requires always grasping the integrity and coherence of art teaching. Connect the cross-disciplinary and interdisciplinary characteristics between various ICH projects to promote the interactivity and relevance of teaching. At the same time, professional courses can combine practical interaction and theoretical analysis to gradually improve students' cognitive, aesthetic, and appreciation abilities towards ICH. Encourage students to transform from passive objects to active subjects, actively engage in thinking and practical activities, and deeply inspire students both psychologically and physically

5) Teaching Mode of ICH Courses in University Art

(a) Play the Role of Teachers

In "The Mind of Art and Creation," Eisner emphasizes the importance of teachers as designers of teaching environments. The most crucial influence teachers have on students is their life, work, and study outside of school. It enables students to recognize the relationship between artwork and creators and inspires their artistic thinking (Eisner, 2008). Teachers still play a crucial role in integrating the protection of traditional ICH into university art education. The interest and attention of teachers towards ICH affects students' interest in ICH during the teaching process. Firstly, establishing an excellent teacher-student relationship and leveraging teachers' guidance and professional education abilities can help advance the pace of university art education.

Secondly, as the main cultivators of ICH inheritance, teachers can actively apply for national, provincial, and other art-related ICH projects by leveraging the scientific research advantages of universities. The teacher community can exert subjective initiative, organize the writing of professional textbooks and classroom lectures on ICH, and continuously revise them in teaching practice based on the interests and needs of students to develop curriculum materials suitable for the school. Gradually develop the discipline of ICH into a standardized professional discipline. Teachers and researchers should conduct academic research on ICH, trace its historical origins, and deeply analyze its social functions and cultural significance. This can better reflect the spiritual connotation of ICH, making the protection and inheritance of ICH no longer superficial and achieving meaningful sublimation.

(b) Introducing External Support to Enhance Content

There are various types of traditional ICH; therefore, when integrating into professional education, there are more requirements for the professional competence of the teaching teachers. If it is limited to a single teaching content, it is unable to meet the needs of university training. Therefore, during the course construction period, it is possible to connect the cross characteristics between each project, conduct interspersed lectures, or introduce ICH projects from other regions to enrich the teaching content. In addition, for the phenomenon of a lack of professional education talents, relevant national and provincial inheritors can be invited as special lecturers to the school to deepen the influence of related ICH projects, stimulate students' learning enthusiasm, and improve teaching quality. Let the specially appointed teacher lead students to hands-on practice, incorporating regional cultural elements and taking the protection and inheritance of traditional art and ICH as the fundamental starting point. Based on maintaining local cultural characteristics, incorporate real-life cultural elements so that ICH can also keep up with the times. At the same time, encourage and lead students to actively explore and discover ICH materials, strengthen local characteristics, and integrate them into their creations. Students can develop specialized learning protection plans based on their knowledge system, making classroom education more flexible. Not only can it improve students' practical abilities and help correct their

shortcomings in the practical process, but it can also achieve the teaching purpose of parallel theory and practice.

(c) Art Practice and Investigation

The integration of ICH into university art education requires continuous adaptation to the development of society and education, constantly enriching the form and content of art courses, integrating art learning and practice into a curriculum system, and increasing the experience of art courses. A university in Yangzhou, Jiangsu Province, China, introduced ICH to the campus, allowing students to experience ICH projects on campus, such as "Yangzhou embroidery skills," "block printing skills," "Yangzhou Paper Cuttings" (Xinhua, 2018). Teachers organize students to visit corresponding traditional art ICH protection sites, practice bases, workshops, etc., according to the content of the school curriculum and conduct research on specific protection projects of art ICH based on their interests. At the end of the event, a summary will be made, and academic reports will be submitted regularly to engage in academic exchange activities, form a systematic theoretical system for ICH, and make it authoritative in university art education. This not only enriches the forms of university art courses but also helps to strengthen communication on protection projects both inside and outside the school and establish a two-way protection exchange model.

6) Establishing A Collaborative Protection Mechanism for ICH

(a) Development of Production Education Research Cooperation

Universities set goals based on their educational characteristics and local ICH characteristics and collaborate with relevant authoritative institutions in the local area, such as the Institute of ICH Cultural Research, ICH Museum, or national ICH inheritors, to establish ICH project teams that meet geographical characteristics, and then seek representative enterprise cooperation, Provide a platform for mass production and practical testing of products for the project. After reaching a cooperation intention among the three parties, establish an industry-university research cooperation institution or research and development center to quickly and efficiently cultivate successors of ICH and develop ICH products. In addition, contemporary digital technology also provides a broader space for protecting and disseminating ICH. Universities fully leverage the advantages of talent and technology, while inheritors of ICH provide technical and theoretical guidance for the production of ICH. The two collaborate based on digital resources and combine local ICH characteristics to carry out innovative product design and develop products with typical local customs and cultural characteristics, as well as derivative cultural and creative products, souvenirs, etc. Taking the ICH of Jiangsu Province in China as an example, a local university in Wuxi, Jiangsu Province, held the first "Yixing Purple Sand Culture Week" and hired folk purple sand artists as off-campus master's supervisors. Universities can introduce external mentors while conducting a series of activities such as special lectures, works exhibitions, and practical base awards, allowing students to experience ICH culture up close (China News Network, 2015). Through interactive learning, students can explore the path, value, and meaning of combining folk ICH handicrafts with modern design. Dingshu Town in Yixing City combines local enterprises with the tourism industry to create a unique market brand by using teapots as its local specialty product. It can be seen that the multi-level development through joint production, education, and research is of great significance. It not only realizes the inheritance and protection of civilization, promotes local economic development, and realizes cultural resources' transformation from intangible to tangible.

(b) Establish a Digital Protection and Resource-sharing Platform

The rapid development of technology in today's society has completely entered the stage of information digitization, which also provides certain convenient conditions for the protection of ICH. The advantages of high-tech talents, complete equipment, and advanced technology are convenient platforms for universities to establish digital protection of ICH. Firstly, a database of ICH information must be established, and resources must be integrated and classified. Universities can use modern media technology to record ICH courses through video recording, cultural transformation, photo taking, etc., and then combine existing ICH materials to sort and summarize them. Based on regional cultural or artistic characteristics or item attributes, the sorted ICH materials and items can be classified and processed to achieve digital storage of ICH resources. Manage and establish a comprehensive platform for sharing ICH resources.

Secondly, establish a digital museum that utilizes digital media to create a multidimensional and dynamic ICH digital museum in the form of text, video, and images in a virtual cyberspace. At the same time, online message display boards will be opened for the public to evaluate or supplement information after browsing, facilitating the exchange and transmission of virtual information. Utilize technological means to enhance people's acceptance of ICH. This not only saves much space but also provides more long-term protection and inheritance space for the ICH resources that are about to be lost or disappear. It is more convenient for students and the general public to collect or upload relevant information at any time, achieving resource sharing, Encouraging the public to master the relevant knowledge of ICH to the greatest extent possible, and achieving diversified dissemination and innovative development of ICH.

(c) Establish A Reasonable Inheritance Mechanism

As can be seen from the previous text, the current inheritance of ICH mainly consists of family inheritance and apprenticeship inheritance, which have formed certain self-rules in the long-term historical development process. In the current process of inheriting and protecting ICH, it is necessary to respect the inheritance mode and selection criteria of the older generation, which to some extent screens the quality of inheritors of ICH and protects the characteristics of ICH skills. However, the excessive development of this inheritance model has also led to and accelerated the extinction of endangered handicrafts. Therefore, universities and governments should also actively and moderately intervene in the inheritance and protection mode of ICH to avoid the cultural losses caused by the disappearance of ICH to the country and the nation—moderate intervention based on respect to protect the development of cultural diversity. For example, as early as 2012, Jiangsu Province in China issued the "Regulations" on the protection of "ICH," fully reflecting Jiangsu's unique "ICH" protection system and actively encouraging universities and folk craftsmen to actively apply for ICH projects, improve the list of various categories of ICH, (Liu Chang, 2019) to expand the popularity and influence of ICH, Attracting social attention and capital investment, balancing the economic development of ICH, to achieve the inheritance and protection of ICH.

The inheritor plays an essential role in the interaction and integration between university art education and the protection of traditional art-related ICH culture. However, the problems existing in the inheritors themselves will inevitably bring certain obstacles to protecting ICH culture. The re-education of the inheritor can contribute to the progress of the protection and inheritance of ICH. Entering universities for re-education helps inheritors establish a systematic theoretical knowledge system, correct misconceptions in the past inheritance process, construct a teaching method that integrates theoretical

knowledge and practice in universities, and promote the progress of the protection cause.

7) The Significance of Integrating the Protection of Traditional ICH in Art into University Art Education

The inheritance and protection of ICH is the protection of national culture and a necessary path for historical inheritance. The integration of ICH inheritance and protection into university art education is an important measure for the inheritance and development of ethnic culture. This measure not only helps modern college students to gain a deeper understanding of excellent traditional ethnic culture, cultivating their cultural identity and sense of responsibility, helping them establish correct outlooks on life and values, and also solving problems such as imperfect art education in universities and insufficient demand for talent in society. Collaborating between universities and governments to establish a mechanism for protecting traditional ICH in the field of fine arts can help promote the construction of university art majors, construct a new and creative teaching theory system, and promote the formation of high-value educational achievements in university art majors. This study explores the integration path between the protection of the traditional ICH of fine arts and the education of university art majors. It conducts research and analysis on various aspects, including subject curriculum, education system construction, practical experience exploration, resource library, and re-education of inheritors. This not only has practical value but also has significance in theoretical guidance.

8) Result and Discussion

This study analyzes the main problems encountered by current ICH projects entering university art education and proposes three targeted suggestions. Firstly, universities should take teaching needs as the premise, ICH inheritance as the auxiliary, adapt to local conditions, integrate local ICH characteristics, and enrich the construction of art courses. Secondly, in the teaching mode, attention should be paid to the combination of theory and artistic practice. Thirdly, a collaborative development model for industry-university research cooperation, a digital protection mechanism, and an online resource-sharing platform should be established. The above will help promote integrating ICH into university art education.

Although this study has certain limitations, it still provides some reference value. This study provides research recommendations based on the entry of ICH projects into university art education over the past five years, which is universal and can effectively solve the current problems. However, cultural inheritance and university art education are changing with the times, and these suggestions cannot represent a long-term perspective. Therefore, the author will continue to pay attention to this topic in future research.

9) Conclusion

Traditional intangible art culture showcases unique national aesthetics and values. They have long been rooted and developed among the people and still exhibit their enduring vitality to this day. Nevertheless, nowadays, many excellent traditional cultures are facing a situation where there is no successor, and countries, regions, universities, and individuals cannot bear to see excellent cultures disappear. ICH is a form of local folk culture, so it is necessary to protect and inherit it to occupy a certain proportion of the characteristic curriculum of universities. The establishment of art education courses in universities is an effective channel for the inheritance and protection of ICH and is the best choice for cultivating professional talents. Therefore, it is crucial and thought-provoking to establish an organic, interactive

path between the traditional ICH of fine arts and university art education to encourage more ambitious young people to devote themselves to the cause of protection.

10) Disclosure Statement

There are no conflicts of interest among the authors of this research. Thanks to all the authors for their help.

11) Funding Statement

Thanks to the funding and support provided by the Universiti Teknologi MARA, the Fund Code is 250001040001.

12) Reference

- [1] Bureau of Outreach, Ministry of Culture. (2006). Selection of the UNESCO Convention on the Protection of World Culture. P1, P4. Law Press.
- [2] China News Network. (2015). Yixing purple clay jar entered Wuxi University to inherit folk craftsmanship. http://www.clti.com.cn/zhhyim/zhhyimhangyejujiao/201501/t20150119_3866051.html
- [3] Eisner. W. (2008). Educational Imagination - Curriculum Design and Evaluation. Translated by Li Yanbing. Beijing: Education Science Press. <http://ilasweb.kmlib.yn.cn/NTRdrBookRetrInfo.aspx?BookRecno=290395>
- [4] Guangming Daily. (2021). Nanjing Normal University: Promoting the integration of intangible cultural heritage into teaching and constructing an excellent traditional cultural education system.
- [5] Liu Chang. (2019). Research on Inheritance of Intangible Cultural Heritage of Handicrafts in Jiangsu. P116. Nanjing Agricultural University. Press. doi:10.27244/d.cnki.gnjnu.2019.001835.
- [6] Li Feng. (2021). Research on Intangible Cultural Heritage Display Narrative. Chinese National Academy of Arts Press. doi:10.27653/d.cnki.gzysy.2021.000009.
- [7] Michael Young. (2019). Bring back knowledge. Translated by Zhu Xuedong, Wen Wen, Xu Tian. Beijing, Education Science Press. <https://book.douban.com/subject/34922520/>
- [8] Ma Zhiyao&Chang Guoyi. (2019). Methodology and Road Exploration of Educational Protection of Intangible Cultural Heritage. Ethnic Art, 06, 135-144 Doi: 10.14003/j.cnki.mzsysj.2019.06.16
- [9] Ren Ruiyao (2021). The role of art education in universities in the inheritance and innovation of intangible cultural heritage. Doi: 10.12217/j.1009-5071.2021.07.093
- [10] Xinhua News Agency. (2018). Yangzhou, Jiangsu: Intangible cultural heritage entering universities. <https://baijiahao.baidu.com/s?id=1617820618422744514&wfr=spider&for=pc>
- [11] Zhang Xiaotong. (2022). Research on the creative development of the intangible cultural heritage of traditional Chinese handicrafts and the training mechanism of university inheritors. P394 Packaging engineering (S1), 391-397. doi:10.19554/j.cnki.1001-3563.2022.S1.067.
- [12] Zhi Yingbin. (2021). Research on the Industrialization Development of Intangible Cultural Heritage of Fine Arts. China Ethnic Expo, 04, 101-103
- [13] Zhang Yingying. (2013). Research on the entry of intangible cultural heritage into the art curriculum resource

system. Doctoral dissertation, Capital Normal University